

# PRINTCRAFT

NUMBER THREE



Published by the  
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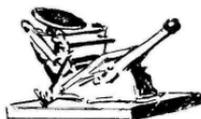
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**No. 1 H/S Conversion Set 2/- plus postage (3d.)**

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# PRINTCRAFT

August  
1948

Published by the  
ADANA ORGANISATION

Editor - - JOHN W. WHEWAY  
Editorial Director - A. HOLMES  
Governing Director - F. P. AYERS



## NIL DESPERANDUM !

By THE EDITOR

**O**FTEN I have been asked what I consider the business attributes a successful printer should possess. It is a sweeping question and one at which I have always boggled, since, to give an exact reply, one must know the character and the circumstances of the particular printer the questioner has in mind. But there is always one safe answer.

This answer, which is tripartite, is applicable to all the successful printers of my experience. Its parts are Initiative, Salesmanship, and Resource. Under each of these heads you may list

a dozen others, but Initiative, Salesmanship and Resource are, in my opinion, the king-pins. And perhaps the greatest of them all is Resource, for resource is certainly born of initiative, and if a man has both virtues developed to a full degree good salesmanship follows almost as a matter of course.

All these qualities "Printcraft"

### PRINTER'S PLUCK

earnestly extols and will vigorously continue to encourage. That our readers possess them in no small measure we have abundant evidence. In No. 1, you read with admiration the story of A. J. Dodson; in this issue you have the equally fascinating story of the Rev. J. C. Carter. In last month's postbag came a further contribution to the record of Printer's Pluck which I must tell you about because I feel that the trials which its central figure has so ingeniously overcome must also be typical of the trials experienced by yourselves.

Hats off, then, to Reader James Kearns, of Robertstown, Co. Neath, who describes his business as "a service to help local organisations with small printing orders"—a printer with a policy, you observe. Two years before the war, friend James, equipped with an Adana flatbed, took up printing as a hobby and, like most other amateurs, very soon found himself printing the usual admission cards, billheads, business cards, and the like. Very shortly came the demand for posters; but, as James says, this, at first, rather stumped him. He had neither the money nor the machinery to tackle the task!

But was he dismayed? Did he turn these orders away? No! Having no

poster press our reader set about improvising one—which he did by making himself a wooden type frame. He had no roller, so this he also made for himself—“cast from glue and golden syrup in a cardboard ‘Vim’ container”—and using the flat bed of his machine as an ink-plate, printed his posters by sheer hand pressure! The result, he says, was excellent, even if the method was slow.

(In his letter to me he pauses at this juncture to comment. “I can see you shudder.” James, I don’t! I applaud!)

Then, during the war, the paper situation threatened to floor him. He wanted paper—badly—for his posters, but not being a purchaser of this particular commodity in 1939 he found it impossible to obtain it. But again did James despair? Not on your life! First he bought white ceiling paper from a firm of wallpaper dealers; when that gave out he substituted patterned wallpaper, using the plain back as a

printing surface. Of cards he says easily: “I found that postcards were always in good supply, so I used them for all jobs, cutting away the words ‘Post Card.’”

Through the whole letter runs the same modest breath of determination, courage, and will to surmount all difficulties.

The resourcefulness of James Kearns, I feel, is an inspiration. His is an example which should be a beacon light to all small printers. You may have a good plant; you may have money, but you are almost bound to have difficulties. It is the resource with which the small printer meets, tackles and overcomes these difficulties which gives him the right to label himself “successful”—which, in time, will take him right out of the small printing class into the more ambitious business which his essential virtues of printcraftsmanship will have earned for him.

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## THE STEREO—Its Value to the Small Printer

**A** STEREO, as you know, is a metal plate cast from a matrix of papier-mache or plaster of paris. It is commonly known as a “pica plate” because the plate is usually a pica, or 12 points, in depth. Its value to the small printer who frequently has to deal with repeat orders such as business stationery, printed labels, seedsmen’s packets, etc., is very valuable indeed.

For once the job is set and the stereo is made the printer can dis his type and put it into circulation again instead of having to keep it standing or resetting it when the repeat order comes along.

“Printcraft” at this moment is experimenting with a method by which, it is hoped, the small printer will be able to make his own stereos cheaply at some later date. If this experiment proves successful its details will be passed on to you as soon as they are known. But that information is by the way—and, perhaps, a little premature. Only if the experiment is a success will you hear more of it.

There are four methods of making stereotypes—from a matrix of “flog” or papier-mache, from plaster of paris, from rubber, and from plastics. It is

impossible, in the space of this small article, to tell you about all of them, so let us concentrate briefly upon the most commonly used—the flog or papier-mache process.

The flog is made up of sheets of paper pasted one on top of the other on the forme from which the matrix is to be made. It is then beaten into the type with a beating brush and hollows caused by the spacing in the forme packed in with strips of card or other suitable material. When dried and set the mould is placed in a machine called a casting box. This casting box is then closed up and through a slot in the head of the machine molten metal is poured, left for a brief period to set and then removed together with the stereo plate which has been formed. After this the plate is trimmed, its edges bevelled, and planed to its correct thickness of 12 points. A finisher then takes over to remedy any defects that might have been made in the casting.

After which, of course, the pica plate is mounted on a wood or metal block in the same manner as a zinc or half-tone and thus is ready for imposing and for print. If more than one stereo is required they can easily be made from the original “flog” matrix.

# SCHOOL FOR BEGINNERS

## THE TYRO'S TEXTBOOK OF TYPOGRAPHY

**H**AVING set the type and corrected the proof, our job is now ready for imposition.

In printing parlance this means the locking up of the type matter in a chase which is placed upon an imposing surface, or "stone." For this task we require certain necessary components. These are :

1. *The Chase.* The metal frame (usually cast-iron) in which the type is placed and locked up before being transferred to the machine.

2. *Furniture.* Wood and metal spacing material used for "dressing" the chase. (All essential details of furniture were given in Lesson One.)

3. *Reglet.* Spacing material, 6 to 18 points in thickness, made of very hard wood such as oak or beech. Its use in imposition is to assist in packing the forme ("forme" is the name given to chase, furniture and type when referred to as one unit).

4. *Side and Footsticks.* Wedge-shaped lengths of wood used in conjunction with quoins to hold the type firmly in position in the chase.

5. *Quoins.* Small wedge-shaped pieces of wood which work in opposition to the side and footsticks, causing the forme to become locked. Wooden quoins are the most common in small printing circles though certain mechanical quoins which are operated by means of a locking key are preferred because they simplify the task of locking up. The two illustrated here (which will be dealt with at greater length later on) are the Hempel and Wickersham quoins.

6. *Shooting Stick.* A tool used in conjunction with a mallet to force wooden quoins along the tapering channel between sidestick and furniture until



By RON EMERY

the quoin becomes sufficiently wedged to hold the forme together and so enable it to be lifted without risk.

### IMPOSITION

7 and 8. *Mallet and Planer.* The planer is a smooth block of wood. It is placed upon the surface of the type and lightly tapped with the mallet to level the type before it is locked up.

### DRESSING THE CHASE

This, then, is our equipment. Now let us impose the job which we left tied up on the galley in our last lesson.

Take the galley to the stone and gently slide the job on to the imposing surface. Now take up the chase and place it over the type, leaving the type in a roughly central position. Dress with furniture, first placing the footstick at the foot of the job; the sidestick on the right side. Now place a length of furniture flush against the side of the chase parallel with the footstick, leaving a gap between the two for the reception of the quoins. Repeat the procedure with the sidestick.

This now leaves the forme with two sides requiring attention. These should be filled with furniture of suitable lengths and thickness. Now slackly quoin the forme and very carefully remove the page-cord, keeping one hand flat on the surface of the type as you do so.

Next examine the forme to make sure the furniture is not binding. Should additional spacing material be required to fill out, reglet can be placed behind the side and footsticks.

Your forme is now completely "dressed." Press home the quoins

with the fingers. Now gently plane the surface of the type with the mallet and planer and then further tighten up the quoins with the shooting stick until you are satisfied that the forme is securely locked.

Now lift the forme about half an inch, place a quoin on the stone beneath the edge of the chase and, with the forme thus tilted, test the firmness of the type by lightly pressing on the type face with the fingers. Finally glance under the tilted forme to make sure no stray letters have dropped out. Having satisfied yourself that all is as it should be, return the forme to its original flat position on the stone.

Now go over the type face again with the mallet and planer and again around the quoins for a final tighten-up. This done, lift the forme on to its edge and run your hand over the bottom of the job to make certain that it is free from odd particles that might have got caught up from the stone.

The job is now ready for the machine.

### GENERAL HINTS

But this is by no means all there is to know about Imposition—oh, dear no. The subject is a big one and before you have mastered it completely you will have to know a great deal more about it. The above is merely a simple outline, given to familiarise you with the general principles. Meantime, I would like to add a few further facts which the beginner should know.

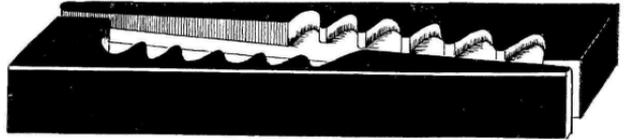
1. Always tighten quoins by gradual stages and never plane your type violently.

2. Never use wood furniture that is warped or distorted in any way. This will cause "spring" which might result in "pie."

3. Before planing always make sure that the type surface is free from grit or odd particles. If these are not spotted before the planer is used they will be planed in, causing unsightly disfigurements.

4. Small jobs which must be done on larger machines should first be imposed in a small chase, after which the small chase should be locked up in the chase that fits the machine.

5. Mechanical quoins are preferable to wood because they do not need wedged furniture. They exert a direct lateral pressure and, unlike the wood, are noiseless in use. The only reason they



The Popular Hempel Quoin.

are not used more generally by small printers is because they cost considerably more.

6. Further excellent advice and some very instructive illustrations on Imposition are to be found in "Printing Made Easy," details of which you will find on page 35 of this issue.

### PROOFING

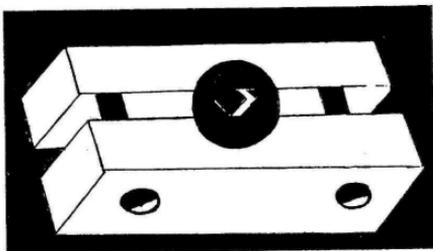
In our next lesson we shall deal with machine work but before we leave our "composing department" there is one other important subject we should seriously study—that of proofing. I promised you these instructions in our last lesson when I gave you a tip on emergency proofing. That, however, was merely—a tip. I am assuming now that you have a proof press and that you are anxious to know how to use it correctly.

There are several varieties of proof press but I am not going to stray away from the point by mentioning them all here. No doubt most of them will come under review in "Printcraft" at some time or another but here I am going to deal with the one most commonly used and which is certainly the most popular with the small printer. It is the simple "galley" press, very similar to the one my colleague David Wesley has described for you in another place in this issue.

This proof press, as you doubtless know, is used in conjunction with an ink slab and a small hand roller. The primary aim of proofing is to produce a good clean copy of the job, legible and black, free from all blurs and blemishes and easy to read. It is easy enough to achieve this result if two necessary factors are always borne in mind. These are (1) using the right amount of ink, (2) applying correct pressure.



Wickersham  
Quoin and  
Key.



satisfied that the consistency is correct. A very little practice in this direction will make you quite expert.

### TAKING THE PROOF

The type matter to be proofed should be placed centrally in the bed of the machine so as to ensure even pressure. If the job is a very small one—say, a visiting card—type-high material should be placed on either side of it to even up the pressure.

When applying the ink to the type employ a strict up-and-down movement—that is to say, direct from head to

### APPLYING THE INK

Too much ink will give a dirty proof, blocking up letters and thus making errors and disfigurements difficult to detect. Too little ink will result in a grey patchy proof which, in a professional establishment, would never be tolerated. (*And certainly shouldn't be tolerated in yours.*)

Too much pressure is liable to injure your type and blocks and also to render it difficult to identify the type face used. It may also result in the breaking off of the heads of letters at the sides and top and bottom of a job.

If, therefore, you find that you have been over-generous with the ink when preparing your slab, remove some of it before applying it to the type matter. Either wipe off and re-ink or remove the superfluous ink by rolling sheets of waste over it. In inking up first apply a small portion of ink to the roller and then roll out on the slab until you are

foot of the job and *vice versa*. Avoid rolling crossways or sideways as this will cause the type to come off its feet.

After inking the type-matter place the paper directly on its surface and roll the roller over it gently. Allow the roller to run to the length of the press and then remove the paper with fore-finger and thumb. Be careful not to "drag" it off as this will blur the proof.

After each job carefully clean your roller—unless, of course, you are immediately going to proof something else. When not in use keep the roller hanging by its handle in a place where it is not likely to come in contact with any other object or get knocked down on a dusty floor.

(*Lesson Four of this popular Course will appear in the next issue of "Print-craft."*)

## Plan Your

### LOOKING AHEAD TO A PROFITABLE



**Y**ES ! it really is time to be thinking about Christmas. I know it is only August, but the printer's thoughts should be ahead with the activities of the forthcoming festive season. Now is the time to be planning your Christmas campaign, gathering your material, contacting your suppliers and deciding on how you are going to approach your prospective customers.

Apart from the usual Greetings Cards, Calendars and little novelties, now is the time to think up bright and original ideas which will pay handsomely if you get in at the right time. Tradesmen, businessmen and private people are all prepared to make a bit of a splash around this period. Their purse-strings are loosened and they are much more receptive to ideas.

Don't neglect the Christmas Cards, Calendars and such-like favourites—the ones on which you can print the name and address of the sender are the most popular from your point of view. Take my advice and start buying your stocks now so as to have them ready for overprinting when the time comes. These are just routine matters and you should know all about them. I will not enlarge on this aspect of the Christmas trade. What I want to do is to give you a few ideas of a more original kind which will help to lift your business just that much above the ordinary that it will cause your name and your firm to be remembered for the rest of the year by the right people.

#### GREETINGS ENVELOPES

One of my first suggestions is for "greetings" envelopes. Why have the ordinary dull-looking envelope at Christmas? By printing a few brightly coloured words, or a distinctive little Christmas design on the envelopes sent out during the latter part of December, the ordinary envelope becomes a bearer of good will and a subject of delighted comment to its recipient.

Be careful where you put the design or wording, however. Remember that it must not interfere with the address, nor be obliterated by the Post Office cancellation. The bottom left-hand corner therefore is the place for it. It must be quite small, measuring not much more than an inch or an inch and a half square. It can consist of a few words, such as, "The Season's Greetings," "We wish you a Merry Xmas," or it may be a little design of holly leaves, a sprig of mistletoe, a pine tree, or just a picture of a snow-bound cottage. The words "Merry Xmas" is all you would need underneath.

One good follow-up on these lines would be to find out what business-men live in the neighbourhood. I mean heads or executives of large firms and so on. Call on a few of them with one or two tastefully prepared samples and suggest they let you have a supply of their usual business envelopes on which you can overprint the Christmas design.

Another variation of the idea for your local tradesmen is to suggest that they give you the job of overprinting their own billheads or order forms with a Christmas message.

#### FESTIVE PRICE TICKETS

A further good line for your local trader is a few Christmas price tickets for his window. One friend of mine

# Christmas Campaign Now!

FESTIVE SEASON

By CHARLES HERBERT

went even further than that last year by doing a few window displays.

He only has a small Adana machine, so he printed his Christmas message in single letters as large as the size of his machine would allow, then he bought himself a quantity of cotton wool, some gum and a supply of transparent adhesive tape. On the adhesive tape he assembled and affixed the words of the message, leaving a couple of inches at each end for fixing to the glass of the window. With the wool and the gum he made quite a realistic suggestion of falling snow. This idea certainly attracted, for he did better business last year than any year before. If you try this, remember that originality of idea and real neatness in fitting up the design are of the utmost importance. Also make it *personal* to the shop—topical, if you can, and with a tie-up to the class of business transacted.

pay for! Play up on this vanity by making up a neat little folded card bearing a message such as this:—

**JENNIFER SMITH** (aged 6)  
invites her true friend.....  
to her Xmas Party on.....  
*Lots of games and heaps of fun!*  
*A jolly good time for everyone!*

Get in somewhere early with this. When the children who have been invited see Jennifer's name at the head of the invitation card you can bet they won't be satisfied with anything less than this for *their* invitation card, and it would be a bold Mummy or Daddy who refused to co-operate! That means a notice in your window telling those parents who are not bold that YOU can supply them, as you supplied Jennifer's parents!

But you are not finished with the party yet. One of the chief delights of parties are the games in which you have to write things down. And as you know very well, there is never enough blank paper and never enough pencils. This is where you step in again.

## CHRISTMAS PARTIES

Parties (and especially children's parties) during this season of the year are a great source of profit to the go-ahead small printer. In the first place there are invitation cards. You can do some real selling here. The delight of a child on seeing its own name in print is something most parents are prepared to

## THE PARTY PRINTING PACKET

Take, for instance, the old favourite "Consequences." Why not have some sheets already printed for playing the game so that all the players have to do is to fold the paper and write in "what happened?" Then you could have some sheets printed with riddles. A good idea would be to have, say, six riddles printed on one sheet with a space for the answers underneath. If you buy yourself a book of party games you will find many that need pencils, paper and printing. Even



Ideas that please—Greetings Stamps.

a list of games to play is helpful at such parties.

This leads me on to my next suggestion. Make up a packet of printed matter . . . a "CHRISTMAS PARTY PACKET" . . . consisting of INVITATION CARDS, SPECIAL "Merry Xmas" ENVELOPES, PRINTED SHEETS for playing, say, half-a-dozen "writing games," RIDDLES and so on. Paste in a dozen of each with, if you can get them, a dozen small "bridge" or "whist" pencils. As a final touch, on all the printed material leave a space for printing in the name of the child whose party it is. You could put, say,

### "JENNIFER SMITH'S PARTY"

Scores of parents will be grateful to you and will be prepared to pay generously for such a packet.

I hope this has started you thinking on the right lines. There are scores of other ideas which will suggest themselves to you. Once you get on the right train of thought, travel on it as far as you can!

A Busy and a Profitable Christmas!  
Cheerio!

P.S.—Don't forget to decorate your own window and to advertise your Christmas wares in the local paper!



### "PLUMS from the PIE"

" . . . most disturbing news from the Shock Exchange . . ."—*Daily paper.*

"To Let. Charming cottage, 3 rooms, kitchen and path"—*Adv.*

"At the Inn they were welcomed by a beamin ghost . . ."—*New Novel.*

"Cats and milk is a traditional breakfast dish."—*Weekly paper.*



"Mother's hopping in the market . . ."—*Juvenile paper.*

" . . . the old burn is barning. . . ."—*Children's book.*

"The game ended when Archie was caught in the lips . . ."—*School magazine.*

" 'May I have a fight?' asked the demure girl with the cigarette."—*Sunday paper.*

"He told the truth and was pained by Hetty's corn."—*Novelette.*

"The New Look has come to stays . . ."—*Woman's paper.*

"She had a voice like a boeing dove . . ."—*Novel.*

" . . . living like a lord in the Skilly Islands."—*Monthly magazine.*

" . . . in the pit young John soon earned a reputation as a sewer . . ."—*Boys' book.*

"The liner was rapidly sinking. 'To the goats! To the beats! To the bats!' yelled the First Officer"—*Boys' paper.*

" . . . those happy days of curtsip before marriage . . ."—*Woman's paper.*

" . . . cover prudes with hot custard . . ."—*Cooking recipe.*

" . . . he was smoking a sweep-scented tobacco . . ."—*Novelette.*

**Y**ES; printing was practised in Egypt several centuries B.C., though our knowledge of the art of this time is necessarily scant. But this printing, as I indicated in the last article of this series, was not done on paper (which wasn't invented at the time,

## CLAY PRINTING

anyway). It was done on linen, silk and other textile fabrics.

How do we know?

In the Egyptian wall paintings of Beni Hassan, dating back some 4,000 years, we have pictures of garments patterned with spots and stripes and wavy lines. There is such an exact similarity in the patterning, such a strong suggestion of a block printing process, that it is almost impossible not to conclude that the patterns were applied by means of stamps or blocks, though whether these blocks were of wood, stone or metal it is impossible to say.

Another obvious example of this ancient stamping is depicted on the characteristic apparel of the figures in a picture done about B.C. 1320 which portrays the goddess Hathor and the Pharaoh Meneptha the First. Further to this we have patterned fragments of printed linen which have been discovered in the Pyramids and other tombs of ancient Egypt.

So here we have the earliest evidence of printing—printing from blocks of some kind, on to a fabric of some kind, with a specially manufactured ink or dye. I give the earliest known date as about B.C. 2100 in Egypt, though it is possible—even probable—that the art was practised elsewhere long before this. Possible, even, that Egypt was not its actual birthplace. China also has claims to be very seriously considered as the cradle of the art, since we know that fabric printing in China was a well-established industry long before B.C.

India, too, was a very early pioneer of textile block printing, but whether she practised it before Egypt and China yet



Photo : British Museum

## THE EVOLUTION OF TYPOGRAPHY

### Textiles and Tablets in the Ancient East

By VIN ARMITAGE

remains to be discovered. It is a point, definitely, upon which I would not like to argue. I mention Egypt so largely in this connection because Egypt is the only country from which we have any sort of datable evidence.

What is certain, however, is that textile printing in Egypt never became very important during the reigns of the Pharaohs. At that time, apparently, its greater possibilities had not been recognised. All duplicated documents continued to be carefully copied by hand in hieroglyphical characters on pith-made papyrus.

Flourishing side by side with this culture, in the not-so-far-distant lands of Assyria and Babylonia, the ancient

Sumerians practised an entirely different form of duplication in an entirely different writing. This was called cuneiform or wedge-writing and in its employment soft clay took the place of papyrus. The only other implement used was a stylus.

This stylus was a sort of pen, fashioned at one end into a triangular wedge. With the stylus wedge-shaped impressions were made in the clay and these impressions, in varying groups and arrangements (an example of which you see in the accompanying sketch) represented the sound-syllables that made up the Sumerian language.

The written language of Egypt, as we have seen, was originally derived from drawings expressive of an object or an idea. These pictures, as we have also seen, became so abbreviated with use that finally they appeared as mere signs and symbols. The evolution of the cuneiform closely followed that of the hieroglyphic and it is interesting to note that in the cuneiform we can again trace the early cave drawings and pebbles which so influenced the build-up of the hieroglyphic. But of this—more anon.

## MODERN IDEAS IN ANCIENT ART

The excellent illustration on the cover of this issue depicts cuneiform writing in practice. In Babylonia, as in Egypt, writing was a sacred art, largely practised by the hierarchy and the nobility. First a tablet of soft clay was prepared. On this surface the scribe, with his stylus, impressed the record to be made, after which the tablet was baked in an oven until it was brick hard.

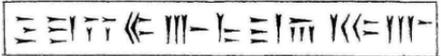
By this means the tablets were rendered practically imperishable and thus, in great numbers, they have come down to us. They seem to have been employed for all the public documents and letters of this very fascinating era and from them we have been able to build up a fairly comprehensive history of one of the world's earliest civilisations.



For this we have to thank Ashur-bani-pal, the king of Assyria (and, incidentally, grandson of the famous Sennacherib) who reigned B.C. 668-626. Sennacherib built up a great library of tablets at Nineveh and, determined that his country should never be forgotten, gathered records and information from far and wide. It was a great and imposing library and, though it was, finally destroyed, many thousands of tablets have been recovered and these not only tell the story of ancient Sumeria but give us a very clear knowledge of the arts and sciences its people had mastered.

You can study specimens at most of the national museums and as a printer you are bound to be impressed by the artistry revealed—not only in the faultless production of the cuneiform characters but in their general conformation to the rules of typography as we know it today.

Glance again at the photographic reproduction of one of these tablets at the head of this article. Ignore the crack across its face and compare it with a page from a modern illustrated

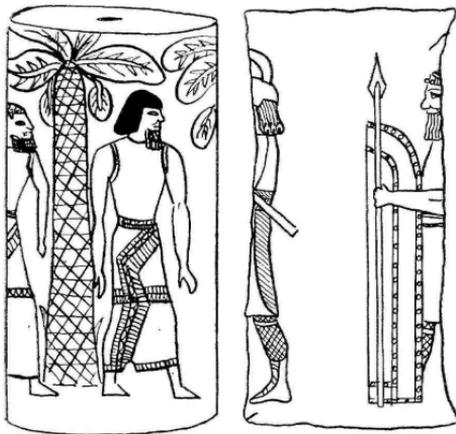


Cuneiform characters.

magazine. Could we have taught the ancient Sumerian anything about make up?

We could not. Here, in baked clay, executed nearly three thousand years ago (the tablet was made by King Nabu-aplu-iddina about B.C. 870) is a lay-out on which a modern craftsman would find it difficult to improve. Note the pleasing "typographical" effect—the full-width illustration at the head, the three symmetrical columns of "text" beneath, all carefully aligned and spaced out.

A fanciful comparison? I feel not. When you get a printer dabbling in archaeology you are bound to be presented with such ideas.



Engraved cylinder-seals — magic signets of the ancient Sumerians

**THE MAGIC SEAL**

Look now at another Babylonian "printing" medium—the cylinder seals, two of which our artist has depicted here. These cylinders were a development of the early seal-amulet or charm on which a magical formula, calculated to give blessing to the owner and bring bad luck to his enemies, was inscribed. This amulet, therefore, served a treble purpose—that of identifying the property which bore its stamp, of imbuing the property itself with the owner's own personality and of cursing the enemy who should dare to interfere with it.

So we see, then, that the seal was a sort of personal totem or talisman, invested with tremendous significance. It was used by its owner for stamping both documents and property and, apart from its magical virtues, was as important to him as the fountain pen is to the business man of today. Everywhere he went the Sumerian carried with him his personal seal, for in addition to its usefulness, did it not protect him against evil and ward off his enemies?

**ENGRAVING B.C.**

It has been my privilege to examine many of these cylinder seals. Most of them are beautiful examples of the ancient craftsman's art, exquisitely engraved on onyx, jasper, agate, crystal, emerald, topaz, amethyst, lapis-lazuli

and the like. Although the tools employed were necessarily crude, the workmanship revealed is favourably comparable with any of the engraving arts we know to-day. A metal graver—probably of bronze—was the main implement employed, but on the harder surfaces such as agate and crystal, a graver of a more adamantine stone was used.

Once the design had been engraved the deeper hollows were routed out by means of a drill. The drill was also used to pierce a hole through the length of the cylinder so that it could be threaded through a string or a chain and worn around its owner's neck.

The cult of the seal was one of long duration in ancient Babylon. The oldest example dates back to nearly 4,000 years B.C., but there is good reason to believe that the cult originated even before that.

Here, again, is one of those ancient arts from which we trace the evolution of print. Here, in fact, we see the practising of an early Process industry which was bound to develop as man's knowledge and experience grew.

I have seen the perfect impressions made by these cylinder seals when rolled on a slab of plaster or clay and, with this typographical mind I possess, have been unable to resist comparing them with the cylinders of a modern rotary machine. And rotary cylinders they are—in miniature.

For they are, of course, small. A great many of them are perfectly circular. Inked and applied to paper in the usual way I am certain that they would produce a perfect print. I find it hard to resist the thought that no ancient Sumerian ever experimented in that way—not on paper, of course, but perhaps on linen or silk or even on a flat surface of alabaster or stone.



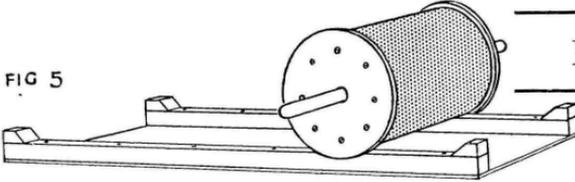
(Continued in "Printcraft" No. 4)

## A PROOF PRESS MADE AT HOME —

and for a few shillings only !

By DAVID WESLEY

FIG 5



The Proof Press complete and ready for action.

**S**OME sort of apparatus for taking rough proofs is almost essential to the small printer. A great many small printshops, however, do not possess proof presses, either because they are unobtainable or too expensive.

But as Mr. Printer is usually a handyman as well as a typographer there is no need for him to deprive himself of a proof press any longer. The home-made article described here may not be a serious rival to the finished factory-made product, but it will prove extremely serviceable and time-saving. Apart from that, it will cost only a few shillings. The one I made for myself (before the war) cost me only three shillings and three pence.

Now a proof press consists of two main parts—the roller and the bed. The roller, as you know, runs on the runners of the bed and must have weight.

### THE ROLLER

There are several ways of making the roller, but before I go on to mention them let us, for the sake of clarity, assume some dimensions for our press. Let us say then that the roller is 8 inches in diameter, the bed 3 feet long, the overall width of the bed 10 inches.

Right, now let's get to work on the roller. It must, of course, have a metal casing—the thicker the better. I recommend a 10-inch length of iron pipe for this (drainage pipe or flue pipe is ideal).

Failing this, a 10-inch length of zinc cowl— or piping—will do.

All these should be obtainable at your nearest builder's or breaker's yard. Go along there and ask them to cut you the length required. It will cost very little. If the builders or breakers can't fix you up, look in at your local ironmongers. Your piping here may

## EQUIPMENT

cost a bit more—but still nothing to worry about.

Now you require two circular pieces of plywood to form the flanges or sides of your roller. These should be half-an-inch wider all round than the roller itself, so your flanges will each be 9 inches in diameter. Apart from this, you will require a 16-inch length of broomstick to form the spindle and handles of your roller. The broomstick should be approximately one inch in diameter.

Now find the exact centre of your plywood sides. Mark and drill a hole one inch wide to receive the broomstick. Now, centralising the metal casing on the flanges, run your pencil round the base of the casing, thereby making a circle with an overlap of half an inch all round.

Having done that, prepare half a bucket of cement—you can buy the

FIG 1



1. Elevation of Roller and Bed.

already mixed preparation at Woolworth's or, if you prefer making your own, use one part of cement to two of sand. Thoroughly mix. Now carefully place the casing on one of the flanges on which you have drawn the circle half an inch short of the extreme edge and insert your broomstick in the hole so that it stands horizontally in the centre of the casing. Carefully pour in the cement, ramming it well down as

you proceed. (This is important, for the cement should be perfectly solid.) Having completely filled your casing, smooth off the cement, fix the second flange on top of the casing and set aside for a few hours until the cement is soft set.

Now turn the roller on to one flange. Gently tap the projecting end of the broomstick until three inches is protruding from either side. Now arm yourself with a quantity of four-inch screws. Screw half a dozen through the plywood flanges into the soft cement one inch from the edges, place another three

2. Section drawn to show Roller in position.

3. Spindle Handle in position before filling Roller.

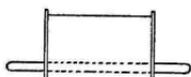


FIG 2

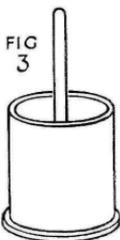


FIG 3

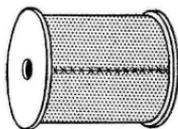


FIG 4

4. Roller covered with printer's blanket and cross-stitched.

or four screws near the broomstick handle (see figure 1). Then put the roller away in some dry warm place—the dryer and the warmer the better—and forget all about it for three or four days until the cement is set hard.

When at last you are satisfied that the cement is thoroughly set and the handle is firm, sandpaper the casing until it is absolutely smooth. Then get Mrs. Printer to cut a length of thin felt or blanket or some other suitable material (printer's blanket is the absolute ideal if you can get it) to fit round the metal casing and sew together with a cross-stitch.

This, of course is the simplest form of roller. Improvements can be suggested. Added strength is given if, in addition to your screws, two long metal bolts are run through the roller, each

being tightly screwed up at its threaded end. If you do this, however, the bolts should be inserted at the same time as the handle.

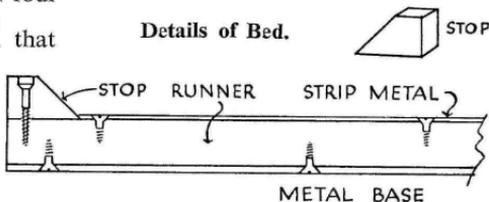
And as time wears on you will probably find that the broomstick handle will work loose. When this happens, carefully remove it, drill dowel holes, one on either side, just above the points where the handle emerges from the roller, replace the handle, hammer home two-inch dowel rods into each hole—making sure, of course, that they fit tight up to the woodwork of the flanges. Another suggestion, which will add a little more weight to the roller, is that you use a piece of iron, gas or water piping instead of the broomstick.

And you needn't, of course, stick slavishly to the instructions I have laid down here. If you have any difficulty in obtaining the sort of casing I have recommended there are plenty of other cylindrical forms which will serve the purpose. With a little ingenuity a gallon oil drum, a flat-headed paraffin can, or a large metal paint container can be transformed into serviceable rollers.

### THE BED

The bed is a simple carpenter's job. It is composed of a stout metal base 10 inches by 36 inches which may be of brass, zinc, smooth sheet iron or aluminium; two runners of hard wood such as oak, birch, teak or mahogany 36 inches long and nine-tenths of an inch high; two 3-inch stops of the same wood, and two lengths of strip

Details of Bed.



metal—brass, strip iron, zinc or aluminium—each slightly over 36 inches long.

First the base. At six-inch intervals countersink holes ready to receive 5/8 in. screws. Now take your runners and screw them to the base, thus forming a

(Continued on page 28)



## SIMPLE COLOUR PRINTING

A Guide to the Novice

By R. E.

**P** R I N T I N G in colour is definitely an art—and it is an art which must be learned by every printer, be his business small or large. Once mastered it can be very profitable.

And it is easy enough to master, once you have determined to apply your mind to it. All that is required is patience, precision and typographical common sense.

For a start, let us examine the simplest of all colour-work—say a two-colour letterpress job. We have, we will assume, a handbill announcing a football match. The bill is to be printed in the colours of the clubs concerned—one red and white; one dark blue and white—on white paper. Two hundred of these bills have been ordered and the copy has been handed to the printer. It reads thus :

**Junior County Semi-Final.**

**BUCCANEERS**

v.

**TROJANS**

To be Played on December 1st  
on the **GLADIATOR GROUND,**  
Silverdale.

Kick-off 3 p.m. Admission 1/-

Now, how do we go on ?

First set the whole job as shown above as if for a single-colour production. Then remove the lines intended to be printed in red and fill the vacant spaces left with

quotations or other spacing material of the same depth as the lines removed. This is your red forme and will now look like this :

**Junior County Semi-Final**

v.

**TROJANS**

**Kick-off 3 p.m.**

**Admission 1/-**

Now lock up the forme, take a first proof, read and check the matter set for possible typographical errors. This done, run off your two hundred reds, adding a few extra proofs for spoils, registration work, etc.

Now take the forme back to the stone, clean the type and replace the lines to be printed in dark blue. After this remove the "red" type you have just printed and again fill the space with the correct depth of material. The blue forme is now :—

**BUCCANEERS**

To be Played on December 1st  
on the **GLADIATOR GROUND,**  
Silverdale.

Again take your proof. Now carefully

justify the spacing with the red—otherwise “register”—and run off the new forme on the red bills already printed. And—well, there you are. It doesn't sound too difficult, does it?

Good for us. Now let us be a little more ambitious. We'll tackle a three-colour job this time, using blocks. That is just a little more difficult, of course, but there's still nothing to worry about if we are precise and painstaking.

Let us suppose we have a customer who is a wine producer. His trade mark, we'll say, is a pelican and he wants 5,000 bottle labels printed in red, yellow and black—the red and yellow being the colours for the block; the black for the letterpress.

The background of the job is yellow with the pelican showing up in deep red with a surround border of the same colour and leaving a triangle of 45 degrees in the top left-hand corner for an address-line overprint in black.

Two blocks have to be made. These are shown in the illustration. One portrays the distinct outline of pelican and surround to take the deep red. The other block is the yellow background block, leaving the triangle in white at the top left-hand corner. This, you will perceive, gives us a three-colour job: Yellow, Red and Black.

To do this work, complementary formes are necessary for each block—one for the yellow and the other for the red. After imposing the yellow block impose the red in the same size chase, using precisely the same sizes of furniture and spacing material. Then take a proof of the red on the yellow and make any necessary justifications until a perfect register has been obtained.

When you are satisfied that the register is perfect run the job off, allowing each colour to dry before putting on the next. Then overprint with the black type as you would overprint any other job.

---

*A. Greatbanks (Dublin).* “I have just taken up printing but find it hard to get accessories and supplies. Can you help me?”

Certainly. Send a list of your requirements to Adana (Printing Machines) Ltd., 15-18, Church St., Twickenham, Middlesex.

*Curious (Derby).* “Who is Charles Herbert? Is he a professional printer?”

No. He is a professional business adviser and leading copywriter to an important London advertising firm.

## “ PRINTCRAFT'S ” POSTBAG

News and Views  
from “Printcraft” Readers

*From H., Amhurst (and others).* “We feel we must congratulate you on the appearance of ‘Printcraft.’ You must be pleased with your printers . . .”

More than pleased. We have to thank Messrs. King & Jarrett, not only for their endeavours to make “Printcraft” live up to its name but for their very helpful co-operation in all matters in which this journal is concerned.

*E. Lewins (Doncaster).* “I am deriving great benefit from the ‘School for Beginners.’ When shall we have a first lesson paper?”

In the next issue, we hope. Lesson 4 will conclude the first series, which, as you have observed, is purely elementary—a sort of first-year apprenticeship course. The next series will be for beginners who have really begun and will go rather more under the surface of typography.

*J. Walmsey (Hove).* “How does one go about estimating the cost of a job and the profit one might make on it?”

To answer that question here, I am afraid, would take up altogether too much space. Get hold of a copy of “The Small Printer's Handbook,” in which you will find all the information you require on the subject.

*H. Graham (Seaforth) and others.* “We liked the cover of ‘Printcraft’ No 2 but noticed that the artist did not give his name. Who is he?”

You've met him before. He drew the full-page cartoon in No. 1 of “Printcraft.” His name is Eric Parker, the well-known magazine and newspaper illustrator. You will be seeing more of his work.

*To T. Madden, E. Fox, D. Tremmett and others:*

We thank you for the specimens of your work and hope you have found helpful the comment and advice we sent you through the post.

(Concluded in previous column.)

“**T**HERE are one or two points I would like assistance with and which I hope you will pass on to your various experts.

(a) What is the correct way to fix lever gauge pins to the tympan paper?

(b) When underlining words, etc., I would like the last sentence to be amplified, as I cannot visualise any method of underlining other than that described in the first part of the paragraph in ‘The Small Printers’ Handbook,’ pages 84/85.” (E. Allen, Yorks.)

(a) *To fix lever gauge pins, open lever and hold in position the finger, which you will notice is loose when open. Press the fork into the make-ready, at the position desired, and close lever. The finger should be adjusted so as to act as a guide to the paper.*

(b) *With regard to your query as to underlining: instead of using leads at each end of the brass rule, use spaces or quads, and put justifying lead above same—in other words do not have the leads in line with the brass rule.*

“I wonder if any of my fellow readers would care to correspond with me on matters regarding printing? I have spent quite a lot of time collecting catalogues and such, and would gladly share with anyone interested enough to write me.

Seeing that a reader asked your advice regarding a job of printing he had done I, taking courage from your reply, am submitting a few samples of my handiwork. I would like your honest opinion of them and will welcome all the brickbats you throw my way. I am bound to profit whether you criticise or otherwise.” (W. H. Butt, Treforest.)

*With regard to correspondence with fellow readers, the Editor is at present endeavouring to formulate some scheme whereby this can be achieved, and a notice will appear in a future issue of “Printcraft.”*



*Very little criticism can be made of your work, except for the fact that the display could be varied to some degree. It*

## “PRINTCRAFT’S”



The Small Pri  
Asked an

Conducted b

*is noticed that you always centralise your matter, and it is advisable at times to break away from this. It must be borne in mind that any deviation from the orthodox has to be accompanied by perfect printing, otherwise the faults are intensified.*



(a) “When I am approached to print a job for a firm which in the past has had print done by a large firm of printers liable for Purchase Tax, am I still within the law by not charging?

(b) Also if I choose to put a job out which is too large for me to tackle (at the moment) and I am charged Purchase Tax, what happens?

(c) One other point; am I in order working at home for myself (just released from Army Service) or do I have to register as a business? If I do make any registration, then how do I proceed? Naturally I am anxious, as a law-abiding citizen, not to overstep the line, and as my ‘hobby’ is now fast approaching something more than a pastime, I desire guidance on which I can depend.” (L. A. D., Wandsworth.)

(a) *We do not see that a firm who printed for your customer in the past and paid purchase tax has any relation to your contract with the customer. The question of purchase tax solely concerns the actual producer of the work.*

(b) *If you put the work out as suggested, the purchase tax will be paid by the contracting firm, and you yourself will pass it on to your customer.*

(c) *It is not necessary for you to register*

# CENTRE SERVICE

## Reader's Questions Answered

A. HOLMES



*as a business provided you trade in your own name.*

Reply to D. H. (Bradford).

*Christmas card blanks are in short supply. The object of "Printcraft" is to encourage subscribers to create their own from the many appropriate stock blocks available and ingenious use of type. Come away from the hackneyed if possible.*

"I wish to publish a weekly sheet—actually a 'Coming Events' affair—giving the happenings from day to day, supported by displayed ads. and smalls, etc. I suggest printing about 25 of these, to be distributed around the shops, public houses, etc. Will it be O.K. for me to do this? Should I have to obtain permission at all? Would it be classed as a newspaper?" (J. Hodgson, Sheffield.)

*There is nothing to prevent you carrying out your projected programme. This would not be classed as a newspaper, and we wish you success in your endeavour.*

"We understand that it is necessary for us to register somehow and somewhere. Does this mean that we just take out a licence?" (Elliott & Easthope, Birmingham.)

*It will be necessary to register your business unless trading in your own name and you should apply to the Registry of Business Names, Bush House, S.W. Wing, Strand, W.C.2. Fee for same is 5/-. This does not constitute a licence to trade, which in your case is unnecessary.*

"I cannot understand the way in which one, in setting, say, headed notepaper, sets

the Telephone Number diagonally across the corner. I have always done it by means of double printing, angling the paper for the Telephone Number. I have got some six point angle quads, but do not know how to use them." (E. Jack, Edinburgh.)

*If angle quads are used, the two angular faces form a diagonal line in which the type is set, and the result is that the whole area of the set is a rectangle.*

"There is only one thing I cannot understand about my machine and that is the feed arm (the arm that holds the work as bed moves up.) I find that as I move the bed up to the chase the arm will not stay in position; it moves on the axle, which, as you know, is right through. I hope you may understand my explanation and that you may be able to tell me how to fix it so that it comes back with bed." (R.A.O., Leicester.)

*If you will look beneath the machine you will find a set screw in the body which holds the gripper arm spindle in position. This should be tight so that there can be no rotary movement of this spindle. As regards the setting of the gripper finger itself, this is done (after ensuring that the spindle is fixed) by loosening a bolt at the end of the spindle, adjusting position and re-tightening.*

Reply to R. F. P. :

*It is not essential to become a member of your local Chamber of Commerce, but I consider it a very wise move. You will establish valuable contacts and obtain knowledge of local affairs.*

"I have by me some old seedsmen's catalogues, very well illustrated with pictures of flowers, shrubs, etc. I would like to use some of these pictures for a greetings card idea I have got. Am I in order in getting the illustrations I require made into blocks?" (Anxious, Swansea.)

*Definitely not—unless you first obtain permission of the firm who published the catalogue. What you suggest doing is to infringe a copyright, which is an offence that may land you in the courts.*



THERE are many varieties of lay-out, and most of them have names. To give all those names at this juncture would, I feel, confuse, since these articles deal with the subject strictly from the small printer's point of view. I intend, therefore, to whittle them down to a basic three—The Visual, The Rough, The Finished.

Similarly there are several styles of lay-out. These, in fact, are legion but here again, bearing in mind the limited resources of the small printer, I propose to reduce them to the four most commonly used. These we will call—1. The Formal Style. 2. The Panel Style. 3. The Book Style. 4. The Centred Style.

Right! Now let us see how we can fit them all into the space of this one article. Perhaps we cannot do better than take a single example and subject it to all these treatments. Let us imagine, then, that the accompanying piece of copy has been given to us by a chemist customer who needs a few thousand tastefully printed leaflets for distribution. The size of the paper is 4 by 5 inches; he has supplied the illustration and leaves the rest of the job to us.

All very straightforward—all very pleasing. We've got a nice little baby picture which we know is going to hit the eye at once; we've got an entirely free hand, which means we may twist and turn the job as we like, even to printing it vertically or horizontally. Now, what do we do?

First we get hold of a pencil and some paper the size of the job. Then we rule out a possible type area. Now, with the

#### CHILDHOOD CHARM

finds its deepest roots in good health. This bright one-year-old has never given her parents one single moment of health-anxiety; and though she weighed only four and a half pounds at birth she now turns the scales at the normal 21 pounds.

What is the secret of her well-being?  
Wise mothering, of course, aided by those easily assimilated and body-building

Smith's Basic Baby Foods.

Obtainable only from  
J. Smith, Chemist,  
High Street, Notcen,

(Photograph for reproduction attached.)

The copy as received from the customer.



## LAY-OUT AND

### Varieties and Styles for the

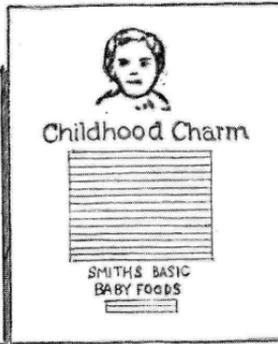
copy and the illustration before us we map out a rough scheme or a series of rough schemes, making a tentative sketch of the picture so as to get some idea of the size to which we shall reduce it. The main display line CHILDHOOD CHARM we sketch in in capital letters; to the subordinate line SMITH'S BASIC BABY FOODS we also give prominence. The text or the body type we represent by a series of lines. These schemes are our Visuals from which we shall go on to make our rough lay-outs. Suppose we make four of them, each based on the styles we have just mentioned, they would look something like the examples you see on these pages.

Now which do we like best? We might, of course, like them all. On the other hand, we might like none of them. The solution, in the latter case, is to sketch out an imaginary new scheme or make a composite of the roughs already designed. But that, again, is a much more advanced form of lay-out work, so let's leave its discussion until the right time comes. It is safer, if we're going to tackle this job properly, to stick to the simple and straightforward until all the various points are mastered.

Now what about the Formal style? It is pleasing and wouldn't be difficult to set. But it is just a bit on the ordinary side and even though we are virtual beginners at this game we feel that we want to be just a little different.

The Panel style, obviously, is out. It would take twice as much time and material as any of the others, and, while being ideal for some classes of work, is just a little too stiff and "ticket-looking" for the job we have in hand.

# DESIGN (No. 3)



## “ROUGHS”

Here we have the four styles of lay-out treated in this article. Reading from left to right they are (1) The Formal ; (2) The Panel; (3) The Book Style ; (4) The Centred.

## Small Printer

By JOHN WHEWAY

The Book style, though it might be arranged better, is definitely too stodgy and too sophisticated for a dainty “baby” subject.

Personally I like the Centred style best. It is neat, dainty, dignified, lends itself to easy setting and—to my mind, at least—is more attractive than any of the others. So let’s plump for the Centred, shall we ?

Agreed ? Good ! Then let’s get down to details. Our first question is that of proportion—how much white shall we leave at top, bottom and sides ? Here is a subject about which a whole article must, at some future date, be written, so with your leave I’m going to compromise here and continue on the usual simple non-confusing lines. For the sake of convenience, so that we can get on with the job, let us say that we leave a margin of white half an inch all round.

This, then, gives us a type area 3 inches wide and 4 inches deep. Our next consideration is the illustration. What size shall we make this ?

Your own eye is the best judge. Make the illustration too big and you will swamp the rest. Make it too small and its pictorial value is lost. The block, like your type, must be a part of one harmonious whole. Anyway, in our rudimentary roughs, we have already visualised it as being roughly one inch square, so let’s leave it at that.

Our next step is choosing the type. We have satisfied ourselves that our scheme is dainty enough ; now we must find a type face to match the scheme. This, as I have already pointed out, should suggest the nature of the copy. One of the delicate old-face series, therefore, immediately springs to mind.

My own choice is Granjon, both for display and body type.

Now come our display lines—first the headline, CHILDHOOD CHARM, which we have designed to fill the full width of the type area—3 inches or 18 ems. This must be as bold as we can make it and as 30-point upper and lower Granjon will about fit, 30-point we make it.

Allowing for white above and below our main display line, we now discover that we have two and a half inches for the rest of the matter.

Our next consideration must be the subordinate display line, SMITH’S BASIC BABY FOODS doubled up in caps and indented as we have visualised. We find that we can accommodate this in 18-point caps and this, together with the address lines beneath it (which, by the way should be set very small—eight or seven point italic) will take up another ¾ inch of our space, thus leaving us 1½ for our central mass. So now we must make an estimate of the characters in the typewritten copy and translate the figure we get into ems or ems of type measure.

This estimating, incidentally, is a separate subject to which it is impossible to do full justice here. We will go into it thoroughly at some later date.

But here is how we can tackle it in the present job. Our typographical eye will suggest to us that the copy will go into 9, 10 or 11 point. It’s easy enough, with the type at hand, to set an experimental line from copy and to judge, from that, exactly the size we shall require. In doing this we shall probably arrive at the conclusion that we can set the text in 10 point.

Righto ! Now we have worked out all the typographical details from our rough lay-out. Our next and final task is to

(Continued on page 34)



## MISSION STATION PRESS

### Printing Enterprise in the Wilds of Africa

**A**LL over the world printing has its enthusiasts. Here, in "Printcraft's" office, we receive letters from every extremity of the earth.

Many and varied are the machines and the methods employed but undoubtedly the most popular machines of all are the Adana models, hundreds of which are scattered throughout every continent.

Let us, for the moment, pause to listen to the Rev. J. C. Carter, who runs his own Mission Press in the tropical district of Boyulu in the Belgian Congo, Central Africa.

In the course of an extremely interesting letter our correspondent tells us about some of his printing experiences of the last fifteen years.

It was early in 1931 that his mission was established. Primers and reading books for the native flock were urgently

in demand. "These," says the Rev. J. C. Carter, glossing over the tremendous difficulties which must have been encountered, "were supplied by working one of your forty-five-shilling Automatic Self-Inking Printing Machines."

He goes on to tell us of the growth of his Mission—its bush schools; how they increased in number; how the

## OVERSEAS

clamour for reading matter became ever more insistent. "In order to meet these demands," our enterprising colleague explains, "we had need of a machine that could be operated at a higher speed." And so, to cope with the situation, he added a No. 2 High Speed to his Mission Station plant.

That was over eleven years ago and the Reverend is enthusiastic about the way the High Speed has stood up to its work. "Its performance at the present time is as faultless as when it was new," he writes. "Any attempt to assess its value as a money-saver would be impossible. It has paid for itself over and over again."

He goes on to say how the Station trained a couple of native boys to do the printing. Unfortunately he does not give this story in the detail which, I am sure, we would all like to hear. But of his assistants to-day he says, on a note of glowing loyalty: "The quality of the work done by them is most certainly not inferior to work turned out on the larger modern machines."

Our admiration for the efforts our reverend friend must have exerted to obtain such satisfactory results is only equalled by the boundless admiration of Mr. Carter's self for his Adanas. But listen to this story of his Mission Press activities:

"Our Press serves two main Stations and about fifty Bush Schools. In a district where literacy is in the ascendency and books and booklets are in great demand, we meet the needs of a population inhabiting an area of 150 miles in diameter. Last year we printed the fourth edition of our Hymn Book in the Kingwana Language.

*(Continued on page 30)*

**T**HE following words are intended to be used only in their application to print. Which is the correct meaning—*a*, *b*, or *c*?

1. KERN is (a) Name of a printing machine? (b) A part of type? (c) Part of a half-tone block?

## WE ASK YOU

STET is (a) A special space? (b) A tool used in foundry-work? (c) A word used in proof correcting?

LOGOTYPE is (a) A machine for casting solid lines of type? (b) A case containing wooden furniture? (c) Name given to two or more letters cast in one piece?

MONOCHROME is (a) Part of a platen? (b) Illustration in one colour? (c) Machine for casting type?

PEARL is (a) A size of type? (b) Name common to women printers? (c) An important job?

With what do you associate the following articles?

2. BURIN—(a) Tool used for engraving? (b) Another name for a bodkin? (c) A knife used for spreading ink?

PLANER—(a) The flat surface of a stone? (b) The top case in a composing frame? (c) An implement used in imposing?

GRIPPERS—(a) Tools for picking up type? (b) Part of a platen machine? (c) Wire stitches?

FLONG—(a) Twine used for tying up type? (b) A stereotyping mould? (c) Name for a fount of type?

BAYER—(a) A boastful printer? (b) A liquid for cleaning type? (c) A hard ink-roller?



## PRINTER'S QUIZ

Are you familiar with printers' slang? Select the correct definitions of the following.

3. DIS—(a) Signifying disappointment? (b) Distributing type? (c) Exclamation of annoyance?

MUTTON—(a) An em quad? (b) A good meal? (c) Disparaging description of a job done?

BARGE—(a) A trolley? (b) A waste-bin? (c) Small case for holding spaces?

STAMPS—(a) Pieces of type? (b) Imprints on taxable documents? (c) Movements of the foot indicating vexation?

SPIKE—(a) A pointed peg? (b) Nickname for jail? (c) Compositor's bodkin?

SCREAMER—(a) A dropped forme? (b) A bad mistake? (c) An exclamation mark?

Answers to Quiz on page 27.



## MRS. PRINTER TALKS

—On Helping Mr. Printer

By WYNNE CHESTER

**D**O you know, there is something very gratifying about being the wife—and partner—of a printer.

Keeping contact with my husband's work, and at the same time helping with the business of looking after our tiny shop, I find there just isn't a chance to sit back and relax and grow lazy. Or should I say lazy-minded? (I'd certainly like to meet the woman who has the chance to be lazy in the physical sense these days!)

That's one of the secrets of keeping young, I am sure—keeping the mind and brain alert for new ideas; being ready to meet and tackle new problems, and constantly striving for new ways of presenting notions that are probably quite old.

Take advertising one's business, for example. Newspaper insertions are out of the question. Handbills are always good—but oh, the dreary round of delivering them!

I persuaded my Jim to print some small quarto, single sheet handbills, covering the whole work for which his

equipment is capable, from business cards to notices, and acquired some for the shop.

Each time I sold anything, whatever it was, I would tuck one of these handbills inside the wrapping.

You would be surprised at the number of people who came back to the shop, nearly all starting off with: "Oh, I

### SALESWOMAN

saw that notice of yours in my parcel and I wondered if you have.—"

It's not easy to assess the actual cash value of such advertising, of course, but Jim did say that he was convinced my small campaign had helped—particularly as there was no cost over that of the actual paper and printing involved.

Pleased with myself, I thought I'd carry the idea a little further—specialising, so to speak.

I asked Jim to print some small octavo notices which I slipped into the boxes and folders of stationery that we sell. They embraced different styles of note headings—from the austere to the delicately feminine, and emphasised that good notepaper is improved by an attractively printed address heading.

Yes, our notepaper printing orders appreciated considerably.

We always use our own printed labels when sending goods away to customers, and my next idea came from this.

These were little stick-on labels, just the name and address, a little larger than half a visiting card. Samples of these were on the shop counter and others in our Sample Book. They were made from offsets which otherwise would have been wasted, and sold amazingly well. I discovered they were put to a dozen uses. People used them as the return address on the backs of envelopes; stuck them on notepaper to serve the purpose of a printed heading; used them as luggage labels and parcel labels; as temporary visiting cards and even for the purpose of pasting inside books.

The Sample Book was my next brain-wave—small though that suggestion was. Whenever anyone was waiting in the shop, I produced the Sample Book

—it dissipated the idea that they were queueing. So much was this appreciated we made an extra copy. However unimportant the caller seems to be, or however small the enquiry, now I always produce the book!

Not only does this please the customer, giving him or her a sense that he or she is important—but it often led

## RESTORATIONS

the customer to consider other printing orders.

There was a snag or so; the customer's absorption—for I would never hurry them—and the space the Sample Books occupied on the counter. Now a separate table and comfy chairs would have been ideal, but space, or lack of it, was the drawback.

Finally I talked Jim into having a drop-leaf shelf fitted to one wall—and, most important, a good light over it. Now our Sample Books can be consulted at leisure and with pleasure without interfering with those who have brisk orders to give.

Just one reminder to printer-wives while on the subject of Sample Books. Keep them up to date for him. Be ruthless about scrapping grubby or old-fashioned specimens, for nothing can look more dreary than printing which is the worse for age or wear. Remember that the sample book is the mirror of the printer and his work, and a first-class unpaid assistant.

made clean again by using carbolic acid or a strong carbolic preparation such as Lysol. Apply this with a brush, well brush into the type or block to be treated, allow it to stand for a short time and then wash off with water.

Don't overstrain your eyes in setting copy from very small handwriting or resetting very small type. Adjust a magnifying glass, propped up with a length of reglet as a support and place the copy beneath it so that you read it through the glass. It may take a few minutes of experiment to get the right focusing distance but, believe me, it is well worth it—and will save time, temper and eyesight in the long run.



## NOVICE'S NOTEBOOK

—Hints for Saving Time and Money

**D**ON'T throw away those wooden quoins which you think are the worse for wear. They can still be made to render excellent service if you

paste a narrow strip of sandpaper on the sides. Wooden furniture may also be treated in this way.

If you have woodcuts which are cracked on the face you will find this a simple way of restoring them. Get hold of a piece of blanket, soak it in boiling water and place the woodcut, face downwards, upon it. This will close the cracks and render the blocks ready for use again.

If you use wood letter be careful how you clean it. Never wash it with lye or water as this is liable to warp it. Use, instead, petrol, turpentine substitute or paraffin oil. If you have wood type which is already warped, procure a piece of felt, blanket or similar material, damp it and lay the letters upon this surface with the arched part downwards. Now place a weight on each letter and leave in a warm dry atmosphere until the letter has restored itself.

Clogged type or blocks which will not easily yield to lye or turps can be

*(Concluded in previous column)*



## A CUTTER MADE AT HOME\*

A Serviceable Accessory  
for the Small Printshop

**H**OW often has a customer asked you for some particular size or shape of small card or ticket and how many times have you had to say "I am very sorry but I cannot get that size now." Or perhaps you have had the quality card but the size was not what was wanted and so you had to do a makeshift job, with the result that the customer was not fully satisfied.

Here is a simple little machine for cutting small cards which could almost be made from a few odd items lying around, but even if the parts have to be bought the expense will be only trifling. This machine will enable you to cut your own cards from existing sizes or perhaps from a stock of off-cuts or other small quantities of card you happen to have around.

\* From a suggestion sent by reader G. Maxwell of Newmains, Wishaw, Lancs.

The complete cutter is made of four separate parts. The Base, Fig. 1, The Stop, Fig. 2, and the two Gauge Bars, Fig. 4.

### The Base—Fig. 1

For convenience the Base is made  $10\frac{1}{2} \times 6\frac{1}{2}$  ins. and can be cut from any piece of metal of a medium thickness,

## ECONOMICAL

such as sheet iron, zinc, brass, or aluminium. If you have to buy this you may find it easier to get the two last mentioned.

### The Stop—Fig. 2

This is a strip of metal the length of the Base ( $10\frac{1}{2}$  ins.), one inch wide and about  $\frac{1}{4}$  inch in thickness. Two inches in from either end and centred from the edges drill small holes to take small bolts about  $\frac{3}{16}$  or  $\frac{1}{4}$  inch. This stop fits at one side of the base into which corresponding holes should be drilled (Fig. 1).

The Base and Stop are now ready for fixing together (see Fig. 3), but if your baseplate is fairly thin and bends when you press on it, it might be advisable to secure it to a piece of wood. In this case, screws could be used, instead of bolts, to fasten the baseplate and stop by screwing them to the wood.

The bed of the cutter is now almost finished and it only remains to put the gauge marks on the sides at right angles to the stop. These marks can be of any convenient measurement. In Fig. 5 the sides are marked off in inches, half inches and eighths. The marks are numbered from the stop. Make sure that the marks on both sides are exactly level, so that when the card is cut it is perfectly square.

### The Gauge Bars—Fig. 4.

These are  $13\frac{1}{2} \times 1$  in. and about  $\frac{1}{8}$  in. thick. It is advisable to cut these lengths from some metal made in this width and thickness, such as strip iron, for it is essential that the edges be straight, one edge of one of the bars being used as a guide for cutting.

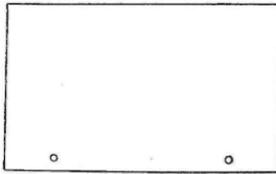


Fig 1

Diagrams of Base and Stop (Figs. 1 and 2) and Base and Stop fitted together.

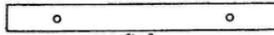


Fig 2

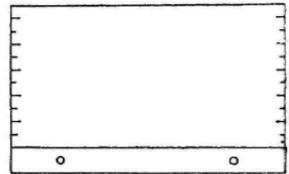


Fig 3

At the centre and  $\frac{3}{4}$ -in. in from the ends of the bars drill holes to take small bolts about 3/16 in.

To assemble the cutter place one bar above and the other below the base, bolting them together loosely, so that they can be slid up and down and set against the marks.

*Cutting the Card*

Set the edge of the top bar (the edge farthest away from the stop) against the mark you wish the card to be; then, at the edge of the base and under the top bar, insert on both sides, a thin piece of metal or wedge just a fraction thicker than the card to be cut. Tighten the nuts on the bars so that they are

held securely on the marks. It might be advisable to use wing nuts to facilitate easy working.

The card is slipped under the bar and placed firmly against the stop and held there with one hand whilst a sharp knife or razor blade in a holder held against the bar cuts the card.

If the thickness of the wedges is increased, more than one card can be cut at a time.

This little machine can be used on the knees whilst sitting down and up to 900 cards in one hour have been cut in this way. It can, however, also be used on a table. In this case small blocks will have to be fixed at each corner under the base, so as to give free movement to the lower gauge bar.

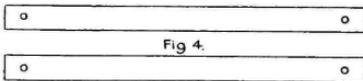


Fig 4.

Fig. 4. Plan of the Gauge Bars.

Fig. 5. The Cutter marked with Scales and ready for use.

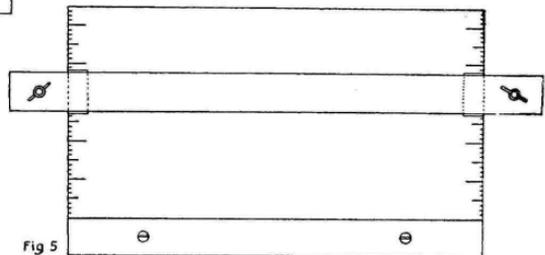


Fig 5

ANSWERS TO PRINTER'S QUIZ—(See page 23)

- 1. Kern—b; Stet—c; Logotype—c; Monochrome—b; Pearl—a.



- Grippers—b; Flong—b; Brayer—c.

- 3. Dis—b; Mutton—a; Barge—c; Stamps—a; Spike—c; Screamer—c.

## CARE OF ROLLERS

**B**EFORE elaborating on the subject of the care of rollers it is as well to give to readers some indication of the composition, manufacture and function of them.

Ordinary printers' rollers are composed principally of glue, molasses, size and glycerine. A small proportion of other ingredients is sometimes added which vary with the make. You will realise that in these main ingredients there is an appreciable amount of moisture and in manufacture a careful check has to be made to see that this is neither excessive nor below normal.

The composition is heated to a fixed degree in a steamed jacketed boiler to enable rollers to be moulded—the temperature of the heated composition being rigidly controlled.

Underheating causes bad moulding, overheating causes polymerisation of the composition, which, though not apparent at that stage, will cause brittleness, or undue hardness of the roller after use.

Therefore, from the start, temperature has a vital influence on the life of a printing roller.

Next comes the question of moisture content. The composition itself will absorb much more than is good for it if allowed and also will part up with more than it should if given the opportunity.

Roller makers know this and endeavour to see that up to the time of

despatch to a customer rollers are kept in a proper atmosphere.

The effects of variable and abnormal conditions of temperature and humidity are swelling, shrinking, the formation of mould (or fermentation), and even breaking up. It will be appreciated that any of these conditions seriously affect printing; in fact, it is not too harsh to say, *ruin* printing.

When in use, the pressure on the forme must be only sufficient to give up enough ink to cover evenly the type face. Too heavy pressure will cause the counters to fill and pressure too light will give anaemic results.

Again, if the rollers bite into the type face—as swollen rollers will—they will be ruined by dents and cuts. Shrunken rollers, caused by drying up, will not, of course, ink the type face and the result will be obvious.

See, then, that your rollers are cared for. Do not leave them on the machine. Clean them and store them away in a normal living temperature, especially guarding them from direct sunshine, steamy conditions or frost. Wrap them in a clean cloth after use and if they are not likely to be used for some time, smear a *trace* of vaseline over them to seal them. This naturally must be removed before use. Common sense is the ruling factor.

*NOTE. Owing to present-day conditions the general quality and quantity of glycerine used in roller composition is less than in normal times and greater care than ever must be the rule.*

### A PROOF PRESS MADE AT HOME—(Continued from page 15)

long sort of galley with the narrow ends open. Next take the three-inch "stops" and with a saw cut them to shape as shown in the diagram. Screw these stops on to the extreme ends of each runner, the oblique side facing inwards. At one-foot intervals countersink screw holes into the strip metal, fix the metal to the top of the runners and your bed is complete.

All that remains now is to place your roller in position and you are ready to start proofing.

But—a last word of advice. Watch the depth of those runners. From the metal base of the bed to the strip metal

on the runner should be a fraction higher than type-high so as to allow for the blanket on the roller.

If getting this measurement absolutely exact worries you, don't trouble unduly. Make the runners a bit higher if you like, because you can always justify for height by placing card or a thin plate of metal under the type you are going to proof. But don't, whatever happens, make the rollers too low.

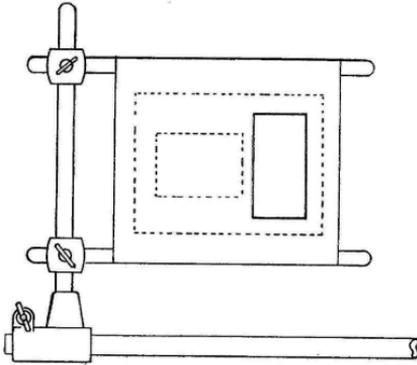
If you do, type placed in the bed will, of course, just act as a brake to the roller. Alternatively your roller will bounce over it, breaking off the heads of the type at sides and corners.

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## MAKING A FRISKET (OR MASK)

By "JOURNEYMAN"

**R**ECENTLY a customer came to me after I had set a particularly tricky piece of work, saying he had reconsidered the job and thought it would look better in two colours (brown and green). The job was urgent and he could not allow me much more time than I had originally estimated. As it was only a short run I decided to use a frisket to save breaking the forme and resetting for two colours.

I ran up my brown ink and made ready, then took a print on the make-ready. After that I got a piece of manilla paper (thin card would have

done) a little larger than the stock to be printed and took a print central on this. The part to be printed brown I carefully cut out with a razor blade so that this appeared as a window. This was placed over the make-ready so that the brown wording appeared in the opening.

Then I put an extra gripper box and finger on my No. 2 machine and pulled the gripper arm down on to the platen. The gripper fingers were then positioned top and bottom of my mask and stuck in position with seccotine, as shown in the heading above.

Returning the gripper arm to position the first colour was ready to run.

It was obvious I had to allow my first colour to dry. Therefore I printed the brown that evening to dry overnight so that there was no possibility of set-off. In the morning I reversed the process, making a fresh mask by cutting away the part to be printed green, and re-ran my job.

Time was saved in three ways—one make-ready, no second register, and not having to break up the first forme.

It was a great success, **BUT** (and I put "but" in capital letters) I would not dream of running more than five hundred on one frisket. You try it!

Which reminds me! There are occasions when an illustration is received from the blockmakers insufficiently routed and on taking a test print a shadow appears at the edges. Here again a frisket will help you to run the job without taking down the forme to scrape away the proud section, but remember to do that afterwards.

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### MISSION STATION PRESS—Continued from page 22

"The Station Schools, under the supervision of missionaries, and the Rural Schools, supervised by native teachers, use books which have, with few exceptions, been printed by our own machine, in the French and Kingwana languages. We have printed several Primers and Reading Books for the different grades, French and Kingwana Grammars and Books on Hygiene, etc., etc.

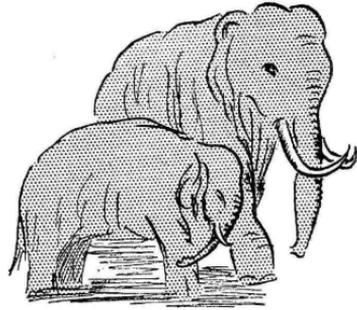
We take off our hats to this printing pioneer who has turned his art into such a happy and successful adventure.

He says nothing of the patience, the perspiration and the perseverance which must have gone into the building of his achievement. He does not even mention the torrid heat, the jungle perils, the tremendous physical effort involved in keeping in touch with a flock which ranges over a territory that must be the size of—what?—Wales?

But what a story it is if we read between the lines! We hope, when the Rev. J. C. Carter reads this, he will send us further details of his experiences.

**T**HE wideawake small printer with a camera can earn himself many extra pounds, make his holidays and his visits to Zoo, or other places of interest, pay dividends and even turn his weekends in the garden to good account. If he has a family of small children the possibilities are increased.

If you have a camera and know how to take simple photographs, keep your eyes skinned for interesting scenery, charming old-world buildings, sunny



## THE PRINTER WITH A CAMERA—

### Looking for Pictures to Turn into Print

snaps and seaside fun and games. There is *always* a good market for picture postcards, bookplates and birthday cards, while round about Christmas and the New Year the demand for Calendars, Christmas Cards and invitation cards can result in a lot of business if you are ready to offer something a little out of the ordinary.

Whilst you are away out in the country or by the sea, you will find studies galore, *if you are looking for them*. In the past you may have admired them as a holiday-maker; this year think of them in terms of **PICTURES TO SELL**. That old village pump, for instance; that picturesque thatched inn; the way that shaft of sunlight strikes through the trees; the clear stream which mirrors the hump-backed bridge over it—how wonderful they would look on a calendar! Then there was that quiet, sleepy village street—there were a dozen attractive scenes you could have taken there—and each one would have made a **SALEABLE** picture-postcard!

Remember when baby sat so proudly on the top of that sand-castle you made? Just think how many parents would have loved *that* on a calendar! Don't miss these golden opportunities—children are always providing the most delightful and, I repeat, **SALEABLE**, photographs—*if you are looking for them*.

Now glance around the garden—your own or your friend's. Look at that attractive vista through that pergola; the way the path of crazy paving makes stepping stones across the lawn; the clematis that makes such a generous show of bloom. On calendars and cards they would be certain winners!

There is, literally, no end to the variety of "snaps" you can find—*when you are looking for them and know how you can use them!* And you can get them all for very little. Beyond the cost of your film (you would be taking photographs anyway!) and the price of a half-tone block, there's nothing to pay. I daresay, if you look through your old snaps you'll find pictures all ready for turning into print.

I have mentioned Christmas Cards. Here's where you can score. There's not the slightest reason why cards at Christmas should always show Winter scenes—a nice, sunny holiday picture can be a most attractive reminder of joys past and joys to come. It is something a little different and it is the "little differences" that create the big demands.

So take your camera with you and keep a sharp eye for interesting incidents and scenes. Who knows? That picture of Mother and the kids or Brenda and the Spaniel may pay for your Christmas festivities or cover the cost of those sunny days by the sea!

## The Story of the European Underground Press



“ TO  
PRINT  
MEANT DEATH ”  
(*Second Instalment*)

### THE JOKE AGAINST THE NAZIS

By LEONARD DRURY

**D**O you find it difficult to get hold of all the paper you need for your printing orders? Do you lie awake at nights wondering how on earth you're going to stretch that skimpy quota to cover all your commitments? Then how would you like the job of finding enough paper to print 20,000 or more newspapers every week—with all supplies strictly forbidden to you?

That's just one of the headaches endured by the “underground” pressmen during the war, when they were striving to keep alive the spirit of liberty in the Nazi-occupied countries of Europe. Yes, all their paper was forbidden; printing ink was forbidden; the news they wanted to print also forbidden and penalties for requiring any of them savagely drastic. Yet by miracles of audacity, endurance and ingenuity they kept going.

How those patriot printers managed to find the paper, ink and other materials they needed would fill a good-sized volume, and still leave plenty untold.

But you can get some idea of the tremendous task when you consider that in Belgium alone over 200 illegal newspapers appeared regularly throughout the occupation. The record circulation for a patriot paper in this one small country was over 50,000 copies.

Every scrap of paper used had to be acquired secretly, and stored away from the prying eyes of Hitler's Gestapo. A great deal of it was impudently stolen from the Germans themselves.

Type, and ink, of course, were more precious to Europe's “*Presse Clandestine*” than gold. Many type foundries, supposedly working only for the Nazis, secretly produced quantities of type for the patriots, and ink was manufactured from any sort of suitable material that could be readily “scrounged.”

Equally difficult was the job of finding the necessary machines on which to print the papers. Duplicators, mimeographs, miniature printing machines of all kinds were collected and worked. In addition, many a small printer possessing “legal” authority from his overlords ran off a few hundred illegal copies for the patriots when the Germans' backs were turned.

In Belgium, as you know, two languages are spoken: French and Flemish. Most of the underground organs were printed in the language of the dis-

tract in which they circulated, but a few were produced in both languages. Some of those printed in areas near the German frontier were even printed in German—and weren't the Germans furious when they found out about them!

Distributing these papers was as desperate a task as producing them. The Germans, of course, kept a vigilant eye on all public transport, and he who carried any conspicuous parcel was always liable to be stopped and searched. And woe betide him if he was found with forbidden copies of underground papers!

Yet somehow the papers were smuggled through to tens of thousands of patriotic Belgians, all avid for *real* news of the war and weary of German. From hand to hand, from car to car, and even from dog-cart to dog-cart they were passed. On occasion, three-ton military lorries vanished from the German car-parks. They had been "requisitioned" by the underground—for transport of the latest editions.

But whenever the Nazis did catch Belgians at work on the clandestine press the penalty was swift and terrible. As an instance, in July, 1941, sixteen inhabitants of the busy city of Liège were arrested and charged with having edited, written and circulated illegal pamphlets and newspapers.

The sentences passed ranged from eight months' solitary confinement to twenty-five years, the latter being given to a patriotic lawyer who had been especially active in the movement. Yet those sixteen prisoners may well have thought themselves fortunate, for in other parts of the country death was the penalty usually doled out for this kind of offence.

Nor was it only in producing newspapers that the patriot printers risked their lives. When the Burgomaster of Brussels, who, in the interests of his fellow citizens, had defied the Germans over and over again, was finally deposed by the exasperated Nazis and a collaborationist installed in his place, he promptly issued a rousing proclamation, informing the people of Brussels that he alone remained their legal Burgomaster.

Immediately the Germans arrested him and with him the Brussels Chief of

Police and the owner of the Guyot Press which had daringly printed and distributed the proclamation. The Guyot Press was promptly shut down, the citizens of Brussels fined five million francs, and the Burgomaster and his friends flung into prison.

The Germans, no doubt, thought that would curb the enthusiasm of the underground press, but did it? It only appeared to add inspiration to their zeal. Nothing still could daunt them and on more than one occasion they had the last laugh. A classic example is the story of "Le Soir", a famous Brussels evening paper which had been forced to adopt a pro-Nazi policy after the Germans took over.

One night in November, 1943, the R.A.F. carried out a very heavy bombing raid on the city. As the bombs came hurtling down, crashing buildings to powder, terrific fires broke out; and chaos, for a time, ruled supreme.

All trams and buses and other essential services were disorganised, but these discomforts the good folk of Brussels grimly accepted. It was a bad time for all—but it was another big blow against the hated "Boche", and that was all that mattered. Long after the last bomber had turned and headed for home, the city was still in utter confusion.

In consequence the evening papers were very late in appearing on the kiosks and bookstalls. Like everything else,



the newspaper presses and transport had come to a standstill during the raid. Then at last "Le Soir" and its rivals began to appear, the ink on them still damp from the presses. Eagerly they were snapped up by readers, both Belgian and German.

"Le Soir" looked much the same as usual. But when they had scanned the headlines and turned to the news stories and articles, the customers of "Le Soir" received a shock. For the paper was full of war stories of a very, very different kind from the usual.

There were reports of Allied victories, articles and letters attacking and ridiculing the Germans, stories telling how the jack-booted masters of Belgium were beginning to crumble under the great onslaughts from the East and the relentless bombing raids from the West!

Hardly able to believe their eyes, the delighted citizens of Brussels read and re-read. Like wildfire the news went around and new triumphant hopes were born in brave Belgian hearts. "Le Soir" came to them like a promise of deliverance.

The Germans, too, were flabbergasted when they read the paper that night. This was treachery in its vilest form! Had the pro-Nazis in the paper's editorial office all gone mad? They quickly

discovered that the startled editor knew no more about the news in his paper than the Germans themselves. He had prepared an edition entirely different from the one which had appeared on the streets!

Immediately, orders went forth to the police and Gestapo. Every copy of the offending paper must be recalled and destroyed at once. For hours the Nazis, furious and frantic, went chasing around Brussels on the trail of the copies that had been distributed. How many did they get back? I don't know. But there was an awful lot still left in the hands of readers, now delirious with delight and with laughter as they realised how stupendously the enemy had been hoaxed.

How was it done?

The explanation was simple. Under cover of the R.A.F. raid, the underground movement had rushed out their own edition of the paper. They had used an identical type and format, but had inserted their own news stories, and had distributed the edition to the kiosks before the real paper could arrive.

It was the most colossal joke perpetrated on the Nazis. It was one of the most colossal coups ever achieved by the underground patriots, of whom you will hear more in "Printcraft" No. 4.

#### LAY-OUT AND DESIGN (No. 3)—(Continued from page 21)

complete the finished lay-out. Before we can do this, however, we must send our illustration to the block makers with instructions to reduce it to the size required.\*

When the block is made and returned with proofs we make a first-class lay-out of the job as it will appear when set. For this we paste the proof of the block in position, then sketch in our display lines, imitating the type face as nearly as possible, and laying out the body type lines in thick pencil or crayon to correspond with the size of the type we have decided to use.

And so our Centred Lay-out is complete. The whole job is now schemed and should give us no worries in the setting. All that remains is to put it up in type and pull

\*An article on ordering blocks will appear in our next issue.

the first proof for the approval of the customer. Actually, as we have assumed that the customer has given us a perfectly free hand it would not, of course, be necessary to do the finished layout I have described above. In a great number of cases, however, you get customers who want some idea of what the job will look like before they allow you to start—hence my reason for making this article complete in all essential details.

I hope by now that you have got to grips with this science of lay-out. If you have the time—and the type—I also hope you will experiment with the example I have set here. And if you do—please send me a proof, won't you? I was extremely interested in the specimens you sent me in response to the invitation I gave you in my last article and shall be pleased to advise on any difficulties you may encounter in tackling this task.

(Continued in "Printcraft" No. 4.)

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