

Whether it be in batayll & fierces / or collye / & all other fautes
PRINCIPAL

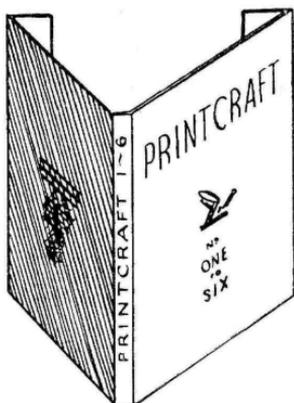
NUMBER FIVE



WILLIAM CAXTON

By byseele is mo... s hyenes to pardos
 ne me of this sym... where in be no cury
 ous ne gape termes of rethorpk / but I hope to almighty god
 that it shal be entendyble... Standen to euery man / & al
 so that it shal not m... fro the coppe recey
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 or made defaulte... luche to correcte it
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 other placis that he... onour / & renomee to
 his perpetual glorp... herd ne vedde that ony
 pryncer hath sub... lse hurte & c and
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 Dohyche hys enterpryses I byseeke almyghty god that he may
 remaine alleway byctoryous / And dayly encrease fro ver
 tu to Vertue & fro better to better to his laude & honour in this
 present yf / that after thys sort & transitorpe yf / he may at
 tayne to euerlastyng yf in heuen / Whiche god gaunte to
 hym and to alle his lyege peple **AMEN**

**Can You
Design a
Book-Cover
Similar to
This ?**



**A Free
Competition
with
Attractive
Prizes**

WITH the next issue of *Printcraft* we shall have completed our first half-volume of six issues. Many small printers will want to keep these issues in a clean and unspoiled state.

So we invite you to make your own cover. We also ask you to design it—in type, in pen or pencil, in water-colour—or, if you like, all four. Above you see the shape into which your cover will fold, though you may omit the turn-under edges if it suits your purpose. You may use your own wording—always provided that the word “Printcraft” appears prominently in the design—or you may simply use the wording given above.

Is that all clear? Then go ahead. When you have finished your design (or designs) send it (or them) to the address given below. You may win one of the following prizes :

FIRST PRIZE : A Grade 1 Adana Junior Type Cabinet, as illustrated.

SECOND PRIZE : Printing Supplies to the minimum value of Two and a Half Guineas, to be chosen by the competitor from the current Adana catalogue.

FIVE CONSOLATION PRIZES of Printing Supplies, each to the value of One Guinea. These to be chosen from the current Adana catalogue.



Here is a picture of the Type Cabinet which is being given as the First Prize in the Competition. These cases are made from the very best hardwood and are of an economical size for small founts (11½ x 7½). They contain one plain and seven partitioned cases (five 44 and two 28 division) Universal.

RULES

You may send in as many designs as you wish. They may be done on either paper or card, in one colour or several. But please attach your full name and address to each entry.

If you wish your entry to be returned, please enclose stamped and addressed envelope.

All designs must reach this office by April 14th. Entries arriving after that date will be disqualified.

Winning designs will become the property of *Printcraft*.

Address your entries to

**“PRINTCRAFT” BOOK COVER
COMPETITION,
Adana (Printing Machines) Ltd.,
15-18, Church Street, Twickenham, Middlesex.**

No correspondence affecting this competition can be entered into until the result (which will appear in our next issue) has been announced.

So—get busy, Printcraftsmen !

Number
Five

PRINTCRAFT

February
1949

Published by the
ADANA ORGANISATION

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

EDITORIAL

ONLY in our last issue did we inaugurate "*Printcraft's* Award of Merit." The immediate and enthusiastic response with which it has been received is gratifying indeed. A shoal of specimens of all descriptions have poured into this office, and they are still coming in even as I write. This, to my mind, is particularly pleasing, since the Award in question carries with it nothing but the honour of recognition.

The standard of work sent in is high—remarkably so, considering that it is executed mainly by small printers who have received little or no professional training. I do not feel that I am stretching the bow when I say these samples compare favourably with the achievements of expert craftsmen, but you can agree or dispute that when you see them.

For see them you will if you are lucky enough to attend Olympia next month. Since it is not possible to give more than one award in *Printcraft* we are putting the runners-up, together with many other samples of *Printcraft's* craftsmen, on public view in the greatest exhibition of the year so far—the famous *Daily Mail* Ideal Home Exhibition at Olympia.

You will find the specimens on Adana's stand, along with a fine range of Adana machines and accessories calculated to delight your typographical eye. If you cannot attend the Exhibition, you may seek some small consolation in the fact that a selection of the specimens will appear in the next issue of our magazine. Or perhaps, when it occurs, you will try and visit the British Industries Fair this year. There also you will find a collection of *Printcraft* readers' typographical masterpieces.

Meantime, I hope all of you who practise printing—whether as a hobby, a spare time occupation, or as a daily business, will continue to let us see your

"Success is a mountain, hard to climb. Its attainment is by the way of unflinching courage and invincible perseverance. Let this be known to all small men who would be great."—*Wals Bourne*.



work. Remember an Award of Merit will appear in every issue of *Printcraft* from now on.

This Exhibition of work is just one more of those many projects which *Printcraft* has launched—and will continue to launch—to encourage and inspire the small printer. Another is printed in this issue on page two. This takes the form of a competition—with prizes this time—and it is a task, I feel, which most of you will tackle with enthusiasm. Whether you actually print or just sketch out the design required in ink or pencil, does not matter—it is your idea we want to see.

I am expecting a bumper entry for this competition. I hope, in fact, ALL of you will take part. If it is the success which I confidently predict, you may be sure that other competitions with equal appeal to the small printer will follow.

So go on now—and try to win.

With the present number of *Printcraft* we celebrate our first birthday. We are not going into ecstasies over that fact, but I would like to draw attention to the slight modifications in our make-up which have been introduced to mark the event. One is the abolition of the usual *Printcraft* headline which, we find, gives us four more lines to the page—and that four lines adds up throughout the issue to approximately a thousand words. You will also notice that we



have done away with our heading panels and that, in several articles, we have gone in for a smaller size type—also adding to the volume of reading matter. We want to give all our readers the utmost value for their money. Seeing that we cannot, at the moment,

command a greater supply of paper and so add to the number of pages, we are doing the next best thing in getting the greatest possible quantity into the smallest allowable space. I hope you all agree with the change.

It seems to me that one of the innovations we may be thinking of in the near future is a "*Printcraft* Museum." Already we have the cigar-box-and-beer-bottle-press with which William Holt printed his intriguing little *Typictures* last November. Now, from Blackpool, comes an ingenious home-made composing stick fashioned from an old piece of tin. It has no refinements such as a thumbscrew or a lever, but it has a sliding head—made out of another piece of tin—which works very satisfactorily indeed. Sebastian Sands is the inventor and our congratulations to him are hearty. We wish you every success, Sebastian, and—may we keep your novel instrument, please, just to remind us of a very resourceful amateur printer?

AWARD OF MERIT

to Eric Manning

The Cottage, 7, The Grange

Wimbledon Common, S.W.1

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING
THE PERIOD OF:—

November, 1948—



—January, 1949



ODD BLOCKS FROM ODDMENTS

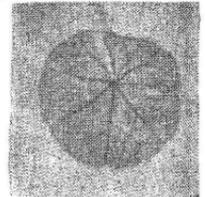
Picture Making Without
the Aid of Process

I THINK the approach to Christmas dictated the line of operations by our friend Platt and myself, for one morning last December we got down to finding what we could do with nursery figures, leaves and suchlike Yuletide reminders.

I promised in "Printcraft" No. 4 that we should find some more intriguing ways of using our ADANA No. 2—for that is our main weapon in our offensive against dullness in print—and our optimism was far from blunted by our discoveries.

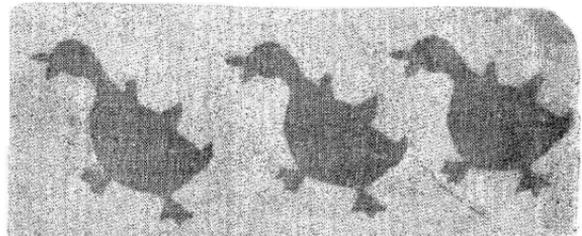
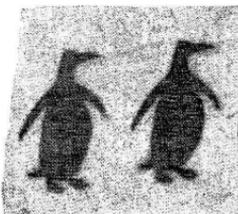
We had a fine array of miscellany to start with. Bits of roofing felt, a lady's old stocking (don't ask where that came from, but needless to say the wearer had had the last ounce out of it), the usual sandpaper and some scraps of cheap butter muslin.

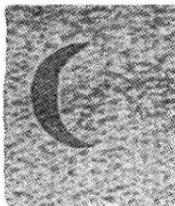
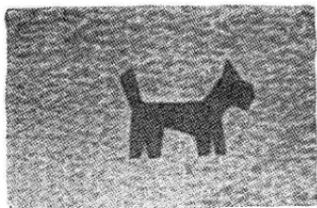
From a post-card we cut out a Christmas tree—or shall I say a Christmassy tree—in a geometric pot, and inked up with a leaf-green colour. A piece of mounted lino was placed in the chase as we explained in our last issue, and this gave us a background slightly closer than the sandpaper block. The outcome was a pleasant little picture which could have been effective on a greeting card, but we reserved that idea for later on. Still—here's a thought for you—why not take time by the forelock and get going on these lines yourselves—making a simple design as the basis of a greeting card?



Figures and tints achieved with the "butter muslin" blocks.

Butter muslin figures printed on fabric. Do they give you any ideas for nursery acquisitions ?





Two cut-outs printed by the roof-felt process.



Proofed on an ordinary linen handkerchief.

Our next essay was with the muslin, which was stuck to our type-high block with strong gum. Gum we found was preferable to paste. The muslin was pressed firmly on the block, and we found it advisable not to stretch it but merely to straighten the weave.

Great care was taken to adjust the bed of the machine, and when we took our final print it produced a very good reproduction of cross hatching—ideal for tint backgrounds.

On these backgrounds we imposed several designs cut from ivory card and positioned beneath the top sheet of the make-ready as already explained. A slight line was produced at the edges of the cross hatching, but we remedied this by cautiously filing away the edges of the lino-muslin block.

We went one better then, and quite accidentally—No! I won't call it an accident, for if one suddenly harnesses a handy thing to one's work, that is fertility of ideas, the basis of all successful experiments.

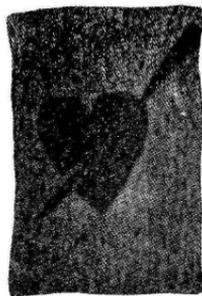
Platt is a lover of flowers, among others (take that as you will) and in the room were a few chrysanthemums awaiting transit to hospital—I know not whether for a patient or one of the staff, but I have ideas. He plucked a chrysanthemum leaf, and said "What about trying this underneath the make ready?"

We did, and the result was jolly good for a first attempt, so I have illustrated it in the collection which adorns the head of this article. That led us to gathering all sorts of leaves and we printed quite successfully with leaves of nasturtium, ivy, oak and a spray of privet; besides one or two others unidentifiable by me—for I am no botanist.

A unique effect was produced by supplementing the sandpaper block with one covered with roofing felt—not the tarry-sandy kind, but the wavy surfaced rubber sort—and the illustration will give you an indication of what can be achieved with this medium.

The end of the morning found us printing borders of animals on muslin and handkerchiefs, and we pictured how easily a nursery could be made inexpensively gay with bordered cot valances and curtains—but let me leave the domestic side to Mrs. Printer. I'm sure she will be full of bright ideas about that. At any rate I'm hoping she will; in fact I'll wager she will have something to say in the very next issue of "Printcraft" on the subject.

Meantime we are continuing our experiments and we have some new results to show. What these are you'll learn in May. No doubt you, too, have been trying-out novelty printing ideas. I should very much like to see the results.



Another roof-felt subject printed on a scrap of linen handkerchief.



Another "butter muslin" subject. The "block" is a sample cut-out from card.

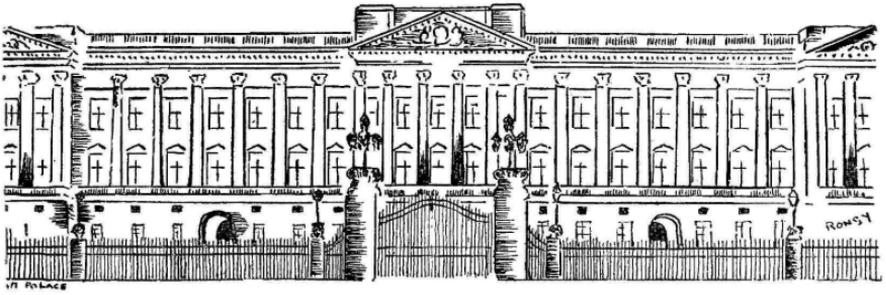
24 - POINT PRINTQUIZ



A new Fount of Typographical Teasers given, this time, in the form of Crossword Puzzle Clues. Solutions on page 25.

1. Though it appears that this is only 12 inches long, it can legitimately be anything from 3 inches to 3 feet.
2. Does this imply running after a dog, a fox, a rabbit, or a girl?
3. This floats on a river or a canal but it can also be found in the composing room.
4. It makes a nice change for lunch, dinner or supper.
5. In France, for instance, this is a most dreaded lethal weapon.
6. Those in the kitchen mangle are entirely different.
7. They are neither beautiful nor golden ; and you certainly wouldn't put pictures in them.
8. These are extensively used both by sea-cooks and compositors.
9. This isn't the weapon with which Julius Caesar was stabbed.
10. Boys, and men with little heads, wear the same.
11. This might stop a train.
12. These are as familiar in the Near East as they are in the composing room.
13. A bald head has plenty of this.
14. Most type faces and a great number of human faces have this in common.
15. Immaculately dressed, you often see one of these in a tailor's shop.
16. One might say that this ex-apprentice was a great traveller.
17. Most girls dream of wearing this on their wedding-day.
18. This sort would never keep one's trousers up.
19. George Washington could not tell this. I cannot spell it.
20. Wasn't it Conan Doyle who wrote about a hound of this type?
21. A pudding made famous by Yorkshire and frequently eaten with roast beef.
22. If you see this in your garden you put some salt on it.
23. Might be the daughter of Mrs. Printer.
24. These faces illustrate various classes of type. Number 1 is Elongated. What are the others?





BUCKINGHAM PALACE was originally known as Buckingham House. It was built in 1703 by a Dutch architect for the Duke of Buckingham and was eventually bought by King George III for £21,000. In 1775 it was settled on Queen Charlotte and became known as the "Queen's House." It has been known as Buckingham Palace since Queen Victoria made it her residence.

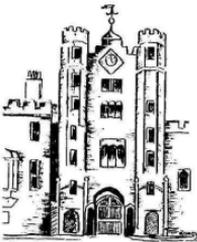
WESTMINSTER ABBEY, originally associated with the Benedictine Monks, is over 1000 years old. It was reconstructed in the years 1050-65 by Edward the Confessor. Henry III added the Lady Chapel which was rebuilt later by Henry VII. All the Kings of England, from William the Conqueror upwards have been crowned there. It is in Westminster Abbey that you will find the tomb of the Unknown Warrior.



ST. PAUL'S CATHEDRAL was designed by Sir Christopher Wren, the foundation stone being laid on June 21st, 1675. The building was completed in 1710. The bells of the Cathedral were not installed until 1877, however, being provided from a fund subscribed by the City Companies. In 1914 it underwent considerable repairs. The building suffered slight damage from air raids during the war.



ST. JAMES'S PALACE stands on the site of a 12th-century lepers' hospital. It was transformed into a Manor by Henry VIII, eventually becoming a royal residence. Mary I and Queen Caroline died in the Palace and King Charles spent his last night here before being executed. Both Queen Victoria and her grandson, George V, were married in the chapel of the Palace.



TOWER BRIDGE was opened on June 30th, 1894, having cost one million pounds to build. To raise the bridge the centre locking bolts are drawn, the quadrants depressed, causing the two leaves to rise simultaneously to a vertical position against the towers. The raising and lowering operation takes five minutes. When raised the depth between the overhead footbridge and the water is 140 feet.



HORSE GUARDS PARADE was erected in 1753 and was the Guardhouse of the old Whitehall Palace. In 1940 it suffered damage from the bomb that fell by the near-by Cenotaph. It is here that the "Trooping of the Colours" takes place.



HORSE GUARDS PARADE

THE PRINTCRAFT APPRENTICE

HERE we introduce the Second-Year Course of Instruction in "Printcraft's" School for Beginners. The last course took the learner through the very rudimentary stages of typography and, to judge from the enthusiasm with which it was received, gained a great many new adherents to the Cause of Print.

We now embark upon the second series of lessons in which it is assumed that the beginner, having mastered the elementary arts, is ready for slightly more advanced tuition. For this series we have adopted a rather different technique, abandoning the text-book method of instruction for the more popular form of teaching by example. These examples (the first of which you see on the opposite page) are prepared so as to give the maximum amount of instruction necessary and, if carefully followed, will add greatly to the learner's skill and knowledge.

Again I must emphasize that these lessons should be read in conjunction with other instructional articles appearing in "Printcraft"; and with the excellent advice given in "Printing Made Easy" and "The Small Printer's Handbook."

—The Editor.



Continuing Our Popular Printing Course

ARE you an amateur with your own machine and accessories in the throes of learning how to print? Are you a small printer with a plant (and ambitions) aiming at building

up an eventual business? Or are you youthfully engrossed in serving your time as an apprentice, having passed your period of probation in the reading box and now grappling with composing complications at case or in the process or the machine room?

Whichever you are, it is for you that this series of lessons has been written. You have, I hope, grasped the elementary essentials of typography as outlined in the first course. Now we take the next step.

I want you to imagine that a customer has come along with an urgent job. The customer wants you to print him an eight-page guide the same size as *Printcraft*, complete with illustrations. He gives you the copy (the typewritten pages of the text), the make-up (the lay-out of the job) and certain written instructions. Now the customer knows all there is to be known about handing out a printing job. Though he has not given you the actual blocks to be used—because, we'll say, he is borrowing these from someone else who has them in use—he has supplied proofs of them so as to give you the exact size.

Is that clear? O.K.! Now, being a sensible printer, you will tackle the most difficult page first. The page is the one illustrated opposite and to it is attached our knowledgeable customer's instructions.

These read:

1. Set 12 and 25 ems 7 pt. Times.
2. Two-line black initial to each paragraph (as make-up).
3. Page measurements 42 ems x 25 ems.
4. Overrunning to be not less than 5½ ems.
5. Top and bottom paragraphs full width.

Now how do we set about this job? First we start with the paragraphs to be set full width. These, of course, are the Buckingham Palace and the Horse Guards Parade items. Each of these requires a twenty-five-em measure, so to 25 ems we set our stick.

First we must allow for the blocks. Not having them on hand need not worry us. All we have to do is to carefully measure the dimensions given by the proofs of the blocks and "blank up" to these dimensions. To do this we set several lines of quads to correspond exactly to the size of the proofs.

SETTING

All clear? Good. Now for the actual setting. First our two-line initial—i.e. an initial letter two lines deep—must be placed in the stick. The word "black" signifies that the first word must be bolder than the rest of the text, so we set this in **Bold Times**, following on with ordinary 7-point Times roman.

Having completed the first line in the stick we set the second line, placing an em space between the initial and the first letter of the line. This space may be varied when, having set the line, we come

to justifying spacing ; but please do not expand it more than one em or reduce it to less than one thick space.

Continue until you have completely set the first full-width paragraph. Then, guided by the same rules, set the second.

We now come to our shorter width of 12 ems. There are four of these, occupying the centre space of our page with a 12-point white between them. Consulting our make-up we notice that the customer requires these paragraphs to balance exactly, which means that the "Westminster Abbey" and the "St. Paul's Cathedral" pars must contain the same number of lines ; likewise the St. James's Palace and Tower Bridge paragraphs. But supposing they don't? Supposing one paragraph makes too many lines and another too few? What do we do then?

If there are too many lines we carry these over to the foot of the page and when our proof is pulled, mark them "Please Cut." If too few lines we call the customer's attention to the fact by setting, in the vacant space left, "Please fill." (Unless you have a definite previous understanding with the customer you should never act upon your own helpful initiative and "cut" or "fill" for him.)

Got all that? It's not so hard, is it? Now, carrying on, let's see what we're going to do about the blocks which are inset in these four central paragraphs. These, as we know, are blanked up to the size of the proof and we must set round them in a different measure. This setting-round, incidentally, is known as "over-running."

First we must allow a six-point white between the blocks and the type. As the blocks are themselves one inch wide this will leave us with a five-and-half em

measure in which to do our overrunning. A simple calculation will show us that in the case of "Westminster Abbey" and "St. Paul's" we shall be able to set only the first three lines in the 12-em measure ; the remainder of the paragraphs will be overrun. In the case of St. James's and Tower Bridge, we shall be able to set the first six lines in 12-em measure.

ASSEMBLING

Still all clear? Right, then. Now we've done the setting and we come to the "making-up"—that is, assembling our blocks and composition into the completed page as shown by the make-up. First comes our block (or blank-up) of Buckingham Palace. Beneath it we place a full-width 6-point lead and then lift the caption—i.e. the paragraph referring to Buckingham Palace—into position. Beneath this we place a length of 12-point spacing material or a row of 12-point quads.

Now we lift our St. Paul's and Tower Bridge paragraphs into position, placing a 6-point lead between them. Next we cut a 12-point length of spacing material to serve as a white column, place it in position and then lift the Westminster Abbey and St. James's Palace paragraphs into place. Three-quarters of our page is now made-up.

Good going! Now, again, we require a full-width 12-point white. Beneath this we place the "Horse Guards" paragraph as shown on the make-up, insert a 6-point lead and complete with the blank-up of the block.

Then we measure the length of the job. Suppose we find it larger than the 42 ems mentioned? Or shorter?



"You can always get a ticket, once you know the dopes . . ." Evening Paper.

"They stepped from the boat on to the shandy sore."—Girls' Paper.

"Taking up his cow he shot a narrow."—Historical Novel.

SLIPS IN THE

"Remove those wrinkles from your face . . ."—Advt.

"Three times I phoned the dancehall and three times I got the wrong number."—Crime Novel.

"When I stroked the cat it poured."—Woman's Paper.

"The Final Instalment of our Great Serial."—Woman's Paper.

"He struck a watch to see the time."—Sunday Paper.

"'Clank, clank, clink!' went the chains on the prisoner's feet."—Boys' paper.

"After the bath he briskly rubbed himself with a rough trowel"—Sports paper.

If the overlength is just a matter of an em or so, we may get the job within bounds by reducing the thicknesses of the leads we have put into it. If, however, the page comes out, say, an inch or more too long, our best course is to advise the customer of the fact by telling him, at the foot of the page, exactly how much too long it is.

If the page is shorter than it should be, we can fill out by increasing our white.

SPACING

Now, in this task, as in many others, you will encounter difficulties and perplexities not, so far, touched upon. Especially will you encounter them during the overrunning referred to. Nearly all these difficulties will arise as a result of spacing problems, so here it seems appropriate to get to grips with this subject.

Now the law of averages does not allow us to set *exact* spacing between words. It is, therefore, our object to make the spacing between our words appear as even as possible.

Spacing must appear uniform throughout the first line and also compare favourably with the immediate lines to follow. Nothing is more irritating to the critical eye than when the first line is tightly spaced, the second line widely spaced, and these are followed up with the third line tightly spaced. Allowance is made for such spacing only when the measure is very small.

A good deal of latitude is given in some cases, however—especially in highly technical productions where long words like Medicinal, Electricity, Combination, Elements, Television, etc., are in constant use. These words very often have to be divided to avoid bad spacing, but it must always be remembered to “break” a

word wrongly is not permissible even to achieve correct spacing. It would be better to letter-space—i.e. space between letters—than to entertain a bad division of words. In a later lesson we shall talk in detail about “breaking” words.

We are dealing with elementary spacing, and to do this we must stick to the values of spaces provided for the work. These were given in our last course, but, just to refresh your memory, let us repeat them here. They are :

1 em quad equals 2 ens, or 3 thicks, or 4 middles or 5 thins.

Hair spaces usually range from 8 to 12 to one em.

We will now set two lines for the purpose of illustrating the space-deception caused by various shaped letters. Here a thin space has been used throughout.

**hid hid hid hid hid hid hid
view view view view view**

Please observe that although a thin space only has been used between the words the first line appears more closely spaced than the second. The reason is that the “h” and “d” are straight-sided letters, thus compressing the space, while the “v” and “w” slope away, thus opening out the spaces. Let us now use the same spacing on the words when mixed :

hid view hid view hid view

This, we perceive, shows us equal spacing, but

hid hid view view hid hid hid

gives a slight impression that the spacing is uneven. If we take the thins from between the words “hid,” and replace them with middle spaces, the line will appear more evenly spaced.

SETTING

“She introduced the captain : ‘This is the Waster of the ship,’ she said.”—Monthly magazine.

“She carried the locker on a thin gold chain, around her neck.”—Girls’ paper.

“The Sunday joint was cooked to a burn.”—Daily Paper.

“... plunged through the blizzard, ragging the dead man behind him.”—Western Novel.

“‘I’d give my lift for you,’ he told her passionately.”—Newspaper serial.

“Dick was keen to be in the footer team so they put him in gaol.”—Boys’ paper.



“I went to the dentist for a filing and he stropped two of my back teeth.”—Local newspaper.

“In the third round he bit him all over the ring.”—Sports paper.

“The fog got lost in the dog.”—Parish magazine.

At all times place a one-em quad at the commencement of a paragraph, and never at any time reduce this space in order to get an extra word into the line. A one-em quad also follows a full-point at the end of a sentence and should also be placed after the question mark (?) and exclamation mark (!) when these complete a sentence.

Any spacing to be taken from a line should come from such sloping letters as "y" or "w" or the rounded characters, "o", "c", etc., or letters with kerns* or where commas and the open and closed quotes occur.

"BREAKING"

We know that spacing in type-setting is variable and we have already learned that the general ideal is a thick space between words. Headed matter and poetry, however, claim a little extra space. Whatever the size type or measure, it is universally regarded as good setting not to exceed two thick spaces, though this cannot always apply.

But it certainly **MUST** apply in the case of measures of 14 ems and upwards. Very often we have to deal with extremely narrow measures—perhaps even as narrow as 2 ems. How do we go on here?

Now a 2-em line will only give one short word or the division of a word and will very often fail to fill the measure. In this case we might have to use hair spaces between the letters, but such a practice is frowned upon by good-class printers and to "break" a word is more often preferred. But this practice has its rules. Under no conditions should you turn over such a small division as "ly" or "ed", and never break words to leave less than three letters on the end of a line when the measure is 12 ems or over.

It is also bad practice to separate such abbreviations as "Mr." "St." or "Dr." and worse still is the segregation of personal initials. To stretch a point where spacing is very difficult such breaks as: Dr. J. H.] Brown can be made, but never Dr. J.] H. Brown.

A final instruction on the division of words is never to break any word with less than six letters on a measure of 12 ems or over.

(Another Learners Lesson in No. 6. **Meanwhile, if you completed the Lesson Paper given in our last issue, turn to page 21 and find out how many marks you scored.**)

**KERN.*—That part of a letter projecting from the body on which it is cast, as, for example, the tail of an italic "f."

HINTS AND HELPS for the PRACTICAL PRINTER

CHEAP BLOTTING PADS

Blotting pads to sell as a cheap line or to give away as goodwill gifts to customers, can be easily and quickly made from pieces of unwanted card and old envelopes. Having cut your cards to the required size, all you need to do is to cut four corners from your old envelopes and gum them on to the corners of the card. Insert your blotting—and there is your pad complete.

THE ELUSIVE SANDPAPER-BLOCK

Sandpaper-blocks are handy accessories in every department of the printshop, but, like so many other handy things, it is often difficult to find one without a hunt when required. My advice here is to keep a block firmly attached to both frame and stone. The bottom part of a small cigar box or any suitable wooden box with one of its smaller sides removed can be easily fitted to the upright of the frame. This should be fixed inside the upright of the frame where the block should permanently live, attached by a string to a staple or screw above it. The same sort

of receptacle, with the same sort of string attachment, should be fixed either to one leg of the stone or to the undersurface of the stone itself.

DENTS IN WOOD BLOCKS

One aspect of this subject was discussed in No. 3 of *Printcraft*, but here is another method of removing shallow dents in wood blocks and wood letters. Cover the affected portion with a piece of damp felt and stand on it a hot iron. This will "draw" the grain to the surface, and so level it off with the rest of the block.

But take care. For the iron pad will also raise the grain around the dent. Once the dent is removed the whole surface should be carefully rubbed over with fine sandpaper.

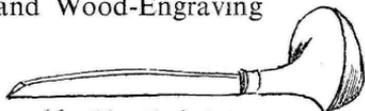
EYESTRAIN

To avoid eyestrain when handling new type, wipe the fount all over the type face with one of your cleaning rags (preferably black). This will reduce the glare and make even the smallest type easily readable.

Ever Thought of

CUTTING BLOCKS FROM WOOD?

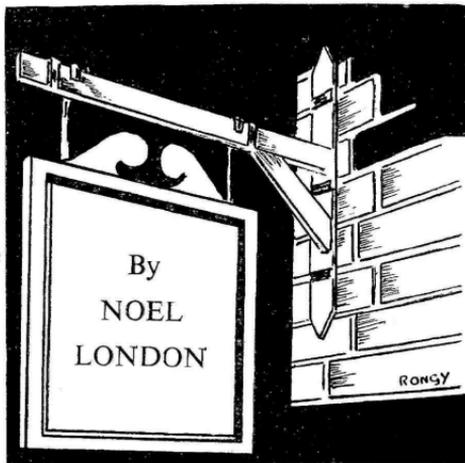
The Novice's Nutshell Guide
to the Craft of Wood-Cutting
and Wood-Engraving



GRAVER, OR BURIN

FROM Lino-cutting (which you read about in our last issue) to wood cutting and wood-engraving is only a step and if you can make successful lino cuts then you can also be a competent engraver, since the basic rules of both arts are very much the same.

You want appropriate tools, of course. A selection of them is illustrated here. They are not too expensive to buy and



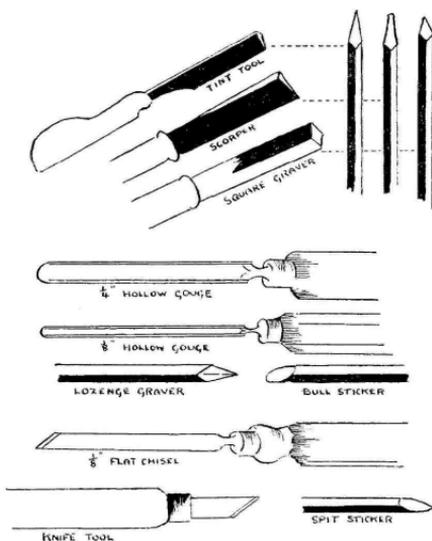
several of them, like the gouges and chisel, you probably have in your home collection of carpenters' tools.

Gravers (or *burins* as they are often called) mostly have the one-sided handle as shown with the tint tool. This allows a firmer grip in the palm of the hand and at the same time allows the blade to keep a shallow and level passage when in action. There are several sizes and shapes of gravers, each of which has its own particular job to do.

The tint tool, for instance, is used for making delicate tints; the scorper for clearing away large areas in the wood; the lozenge graver is used for very fine cutting; the spit sticker for curved lines. Gouges and chisels are used for cutting away unwanted wood and making furrows and channels. At some other time, when space permits, we will go into greater detail about the uses of these tools.

The wood used for cutting is of fairly soft variety such as pear, apple, sycamore, cherry, lime, whitewood or beech. It is sawn *with* the grain, not across as in ordinary sawing, and is then placed down so that its surface is smooth and ready for use. The wood for the finer art of engraving is usually box, which is cut end on. But both varieties must, of course, be type-high.

Now what sort of wood-block designing would you like to tackle? I have given four separate samples of work here—a standing figure, a sign, a view and a design which may be used



The Engraver's Tool Kit.

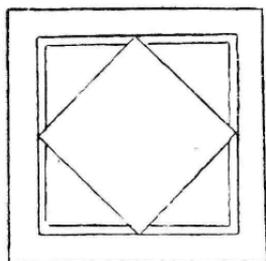
for a number of typographical purposes but which I suggest, for the purposes of this article, we turn into a label. You may try your hand at one or all four of them, but again I am going to dwell on the strictly business aspect of the subject and since you are likely to be asked for more labels than for picturesque views or figures and since the design is a simple affair of blacks and straight lines, let us concentrate on that.

Apart from its commercial value it is the easiest of the four. Try it first, is my advice; then, if you feel that you want something different, have a go at the others. The method is exactly the same in all cases.

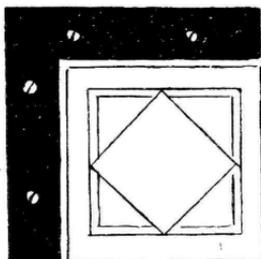
depth. This is screwed to the table and acts as a "stable" for the block (as shown in Diagram 2).

This, during cutting, prevents the work from slipping about.

Now we commence our cutting, pushing our graver forward. First we cut round, but well away from the outline (about one-eighth inch on the waste side.) One of the finest engravers of all time once said: "*Think first and cut afterwards. There is no altering: no rubbing out: no fumbling with the tool and trusting to luck!*" Once the knife has entered the wood it is marked and we cannot go back on it. Therefore,



1. The design as drawn upon the block.



2. Block fixed in "stable" to prevent movement during cutting.



3. Section of block, showing right and wrong ways of cutting reliefs.

Very well, then. If you studied our lino-cutting article in No. 4 you will already have a good idea as to how to proceed. Let us say we have a piece of wood 4 by 4 ins. and the dimensions of our design are going to be 3 by 3 ins., which will give us half an inch all round to play with. The first process is to cover the surface of the wood with a solution of poster white ink and allow sufficient time to dry. This done, we copy the design with a soft pencil (as shown in Diagram 1).

We'll say that the customer for this label is a representative of the "Black Diamond Co." and he wants a small block for a label which may afterwards be pierced in order to let in some reference number or letter.

So we get on with the job. The first item necessary is a "corner block"—a block of wood the shape of a tee-square and roughly five-eighths of an inch in

when commencing, always keep well away from the design until you have the measure of your tool.

The depth to cut into the wood should be no more than an eighth of an inch. To go deeper can prove disastrous, and a too-heavy first impression may cause the border to split. To avoid this we gouge the waste wood out bowl fashion (as shown in Diagram 3), thus giving an all-round support to the wood standing out in relief.

At every stage of the job utmost care is necessary. Study each part of the job before putting your knife to it. At all times keep your work clear of small shavings and take care that you work in a good light. Once the design is complete, clear out any odd bits of wood or sawdust that might remain in the hollows, wash off any remaining Chinese white with water and after



Two Modern Designs at which you might like to try your hand after experimenting with the "commercial" design shown on page 14.

drying, ink up and take a proof. [From this we shall see where the block requires rectifying and with our knife or other tool can apply the necessary remedy.

This article, as I have indicated, is

only intended to be a general guide to the making of blocks from wood —also to encourage you to try your hand at the art. I am certain that your first experiments will teach you much more than I could cram into another half-dozen pages of *Printcraft*, but if, after making the experiments, you find yourself in difficulty or doubt, just

write and let me know. Enclose a proof of your work, if possible.

In which event, of course, I shall be very pleased to do my best to help you out.

RUNNERS-UP FOR "PRINTCRAFT'S" AWARD OF MERIT

We are pleased to give Special Mention to the following Printcraftsmen whose specimens ran very close to the winner of this issue's Award of Merit :—

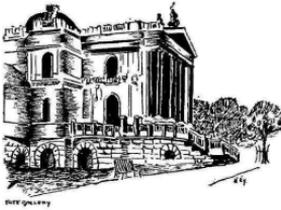
R. A. Lomax, 35, Leythe Road, Acton, W.3.

E. G. T. Roberts, Launceston.

C. N. Walder, 7, Church Lane, Basingstoke.

The Rev. E. A. D. Naylor, Vicar of Holly Hall, Dudley.

William R. Lynn, 16, Mill Street, Caledon, Co. Tyrone.



SOUVENIR

of Notown Art School's
visit to the Tate Gallery
London, January 9th, 1949



GOLDEN JUBILEE SOUVENIR 1900-1950

Smiths China Co. Notown

SOUVENIR

service. Firms have their annual outings, Clubs their special Social nights or important footer matches, Gymkhanas take place in country districts, Regattas are held in coast towns and riverside resorts—oh, there's no end to the list.

GET IN FIRST !

All these events demand a souvenir of the occasion and participants will buy them—*at the time* ! That is the point I want to make clear. You've got to be what the Journalist calls "hot on the news" or, even better, "ahead of the news." *You've got to get in first* !

To do this you must keep a sharp eye and a ready ear to find out what is going on around you. In church you will hear the banns of forthcoming marriages, in the local papers reports of engagements and items about local people who are preparing to celebrate this or that. In conversation with others chance remarks now and then will put you on the track of new business . . . if you are listening. Notices of sporting events are always around.

A very successful chap I know has taken the trouble to find out the names and addresses of all the secretaries of the local clubs and he makes a habit of dropping in on them from time to time.

THE first question you will probably ask is, "What exactly do you mean by 'souvenir samples'?" I mean "souvenirs" of local or personal events enjoyed by customers and friends—mementoes in print which they love to treasure and are always eager to buy ! Something like a greetings card but prepared for a particular person or event.

Now, when you pause to consider the things that are happening every day in your own immediate neighbourhood, you'll realise that there are opportunities in plenty. Almost every house holds a customer, every Church Hall, every Sports or Social Club, every Firm or Factory, each go-ahead Shop . . . even Schools and the "local" !

There's no end to the possibilities. Maggie Jones has become engaged to Joe Brown . . . Phyllis has at last married her boy-friend Bill . . . there's a new baby at No. 10 and next door the couple with the grown-up family will shortly be celebrating their Golden Wedding. Schools have their prize-givings, shops celebrate their 10, 20 or 30 years of

Souvenir

NOTOWN OPEN DOG-SHOW

*Held in the
Parish Hall
May 4th, 1949*



SAMPLES

Another thing he does is to study shops. When he sees one that looks as though it might be run by a "bright" man he drops in casually, buys some small item . . . and starts to talk.

"You've been in business here a long time, Mr. Smith."

"Yes," Mr. Smith may reply. "Twenty-five years come next March 26th."

Down it goes in my friend's notebook and, about two months before "next March 26th," he calls in with his suggestion for a "souvenir" to be distributed to Mr. Smith's customers. It nearly always works !

SIMPLE TECHNIQUE

The technique is quite simple. You ferret out the coming events by talking to people and getting to know people, by studying the papers and enlisting the aid of your wife or mother or lady friend to bring you the interesting items they learn whilst they are gossiping (as, of course they do) in the queue, the mother's meeting, over the garden fence or in their office or factory. Even Aunt Agatha, in the midst of her chatter, may let fall a remark such as "Lily Brown's boss is giving an extra week's money all round next month to celebrate his 30 years as head of the firm."

That may not have meant anything

Souvenir



*Children's Party
Held at the Lower
House, Notown on
August 8th, 1949*

to you before you started reading this article, but *now* you find it is an opportunity. Who is Lily Brown's boss? Where does she work? Why shouldn't he also give his employees a souvenir card with the extra week's money . . . a card with his photograph on it and an appreciative message thanking them for their loyal service?

Why not, indeed . . . *and why shouldn't you print it?*

You see what I mean?

Make a note of all these things you hear . . . of local anniversaries and events. Keep a diary of the dates on which they are to take place and, at the psychological moment, *pop along and suggest the souvenir!*

GETTING THE ORDER

When you go along to get the business, however, it isn't much use going with just a line of sales-talk. If you can *show* something and create an enthusiastic atmosphere you are much more likely to get the business.

Go in as though you are really interested yourself, with a line of approach

(Continued on page 20)



I HAVE recently bought my Adana No. 2, and made an excellent job on my first attempt. The second, however, has given me some trouble. I enclose samples of an attempt on glossy card. All prints, about 24, were similar. On paper and softer card I got good results (samples also enclosed). Can you please tell me what went wrong with the others. I cannot think that the card itself is unsuitable as what has printed well is excellent."

(C. R. Daniels, Windsor.)

With regard to the samples you send, I can definitely assure you that this is because these are printed on an ivory card, which is "unkind" to stereotypes, the surface being non-resilient. If you must use this card, I suggest well padding the make-ready with soft tissue or newsprint, and then use as heavy a pressure as possible without getting an imprint on the back.

I would, however, suggest that you use a different card of a softer texture, and if possible, not a dead white, which gives an extremely hard appearance for a Christmas greeting.

"I printed a number of copies of the questionnaire in the black ink supplied by Adana. It was done about a week ago, and is not quite dry yet. I then printed further copies using some Adana blue ink lent to me by a friend, which has dried in about 36 hours, although there are slight traces of offset on certain copies. Am I right in thinking that the black ink supplied with my own outfit was the No. 1 for soft paper, whilst by good fortune the blue lent to me was No. 2 for hard paper?"

(R. Allen Cook, Gatley.)

The reason for drying is not solely a matter of inks. It is a question of suitability of paper. However, if you require the work

HELPS AND HINDERS

to dry quickly, I advise dusting with french chalk, being careful to remove same afterwards.

"Is there any way of avoiding cutting the rollers of my No. 2 H.S. machine when using a perforating rule in the forme which is running the same way as the rollers?"

"Is poster type off the market altogether?" (J. Little, Johnstone.)

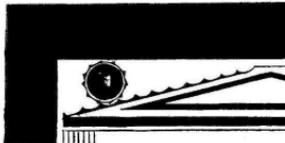
The only way to ease the wear on your rollers when using perforating rule is to employ type-high bearers (that is, spacing material of type height). These should be clear of the stock to be printed, or if not, a frisket should be used. (See "Printcraft" No. 3.) This will not eradicate the trouble which is unavoidable but will appreciably lessen the scoring.

As regards poster type, I cannot advise you unless I know the face you require. Lino cuts are often employed by printers to substitute for poster type. The method is to paste the printed letters singly on mounted lino and cut round. There will be an article in "Printcraft" soon regarding this.

"I am thinking of running a small stationer's shop in conjunction with my little printing business and have an idea of making up several lines of my own, such as writing pads, exercise books, etc. This sort of work, I suspect, comes under the heading of 'binding.' Is 'Printcraft' likely to touch this subject? And if so, when?" (T. Johnson, Liverpool.)

There is no subject related to printing, stationery, or any associated branch, that "Printcraft" will not touch, sooner or later. The whole question of stationery-stock is now under consideration, and binding (both for notepads and books) will be included.

You may expect the first article in our next issue. Meantime, I hope you will profit by the advance article on the subject which I have sent you.



To H. S. (Birmingham).
Marioni locking-up apparatus.
I hope this settles the

QUESTIONS FOR THE SMALL PRINTER

To Bren Gun (Shrewsbury). *The Editor and I agree that your title for a series of articles "Pioneers of Print," is an excellent one. We may use it at some future date, and thank you for the suggestion.*

To L.M. (Penrith). *The fault with the specimen which you sent for criticism is the heavy ornamental border with which you have surrounded your type. Our advice is to take it out and substitute a double fine rule. You will be agreeably surprised at the difference it will make to the appearance of the job.*

"In setting blocks in text how much white should one leave around them?" (D. Deighton, Edinburgh.)

Normally, a twelve-point white, but this, of course, depends upon the size and nature of the job. Send us a copy of your lay-out and we will advise you more precisely.

"I can get orders for cards like the attached amounting to about 1,500 per week. Will you tell me if they are quite in order legally. I may say that tens of thousands are printed and distributed in Glasgow every week."

(A. W. Odd, Baillieston.)

I do not see that you will be out of order in taking the suggested contract, provided of course you put your full name and address as printer. A copy of our article "The Printer and the Law" may help you further.

"I wonder if you can help me in the following—I think it will be best to register my name, in case I need to print something to be distributed. Will you kindly tell me :

1. To whom I must apply for registration of name ?
2. Cost of same.
3. Any hints or suggestions that may help me in this."

(E. G. T. Roberts, Launceston.)

I think it would be a good plan for you to register your name. This is only essential if you use a different one from your own, such as Pendenis Press. You should apply

**At Your Service
from the Moment
You Start to Print**



to the Registry of Business Names, Bush House, South West Wing, Strand, W.C.2. If you send 5s. 0d. a stamped form will be sent for your completion. This is quite simple and you should have no difficulty in completing same.

"1. If I put up a notice board outside my house will my rates be increased ?

2. I have been printing at this address for two years but there is no outward sign that I am a printer. Last week a big printing firm began to move into a large factory three doors away. Is this likely to affect my position in any way, i.e. if I wish to put up a notice now? They are aware that I am a printer because one of my orders for stock was delivered to them by mistake.

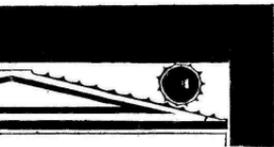
3. I appreciate that commission rates vary in different parts of the country but I should be glad if I could have some figures to start on. If a shop acts as an agent for me would 10 per cent. of retail price be a reasonable commission to offer?"

(M. E. R. Comte, Ashford.)

The putting of a notice board outside your house means that you would have to consult your local council (under the new Town Planning Act, if for any purpose the premises are used other than that prior to July 1st, the local council must be notified). You must consider this before erecting a notice board.

There is also the possibility that in the original conveyance of the premises there is a stipulation that they would not be used as business premises, so if you are the freeholder you should consult the deeds.

The commission mentioned by you would be reasonable, but I draw your attention to purchase tax which is payable if your turnover should exceed £500 per year.



Here is a picture of the status about which you inquire. No doubt in your mind.

SOUVENIR SAMPLES—(Cont. from page 17)
such as: " I hear you are having an anniversary in connection with so and so and I am sure it is something of which you and your friends would like a permanent reminder. Now I thought that if you had something like *this* . . . " Here you bring out a sample which you have already prepared.

You will find you have interested them immediately. They will start talking about the event themselves, approving, or maybe even criticising, your idea, but . . . the order will be as good as in your pocket !

Once you start thinking along these lines you'll find it isn't difficult to get ideas. The thing about ideas is that one breeds another.

For instance, just take that one I threw out on the spur of the moment about Lily Brown's boss . . . Why shouldn't he give a card bearing his photograph . . . a photograph is a personal thing . . . a souvenir is something personal, too. A couple who are holding a party to celebrate their Golden Wedding . . . why shouldn't they give their guests a souvenir card with their photograph on it and some appropriate wording. . . . Why shouldn't little Janet Smith, aged five, give to each little guest at her birthday party a souvenir with *her* photograph on it ? All the other little girls will want to do the same thing . . . thereby multiplying your opportunities for business. This idea, incidentally, could be repeated every year so that each little friend had a set of her pals' photographs from the age of five upwards. It might even become a collecting game with the children keeping their sets as jealously as we used to do our cigarette cards !

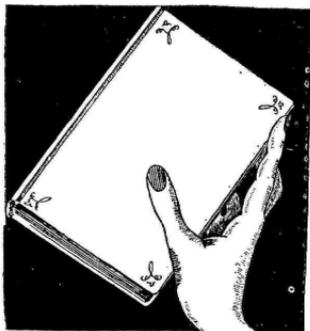
Photographs ! Well, why not tie up with the local photographer ? . . . you could be of mutual assistance to each other, swapping information about local events which needed to be photographed, weddings, outings, parties, etc., and working out interesting "souvenirs" between you. And if you are going to tie up with the local photographer, doesn't that suggest that there may be other tradespeople with whom it might be profitable to do the same ? Surely the local Draper is interested in the birth of each new baby and there's no reason why *he* shouldn't send a souvenir card, which *you* have printed, to the new parents . . . suggesting that everything of the best for baby's needs will be found at his shop ! And thinking of babies, wouldn't it be a good idea if Baby had its own souvenir card which he could send to all kind friends who remembered his first birthday ?

Of course, baby couldn't sign his own name—Mother or Father would have to do that. Which starts us thinking about names. The signing of names is a very popular pastime at functions such as Dinners and Dances . . . but there is rarely enough room on the menu card or programme. So why not get out a special "Souvenir" card, with a few choice words about the event and with plenty of space on it for everybody to sign their name for everybody else . . . *you see, there's no end to it !*

A final word. When you get an idea, follow it out to its logical conclusion . . . and find all its other variations at the time. **AND WRITE THEM DOWN !** If you don't, it's all the world to a compositor's pinch of snuff that you'll forget them—and ideas seldom return once you let them slip !



LESSON PAPER No. 1— ANSWERS AND MARKS



Students of "Printcraft's" School for Beginners" who tackled the Lesson questions given in our last issue are now invited to mark up their exam. papers in accordance with the instructions given below. The total number of marks awarded is 100. If your total is 55 you have passed; 65 marks is Fair; 70 Very Fair; 75 Good; 80 Very Good; 90 or over Excellent.

1. **Six Everyday Jobs.** Any of the following: Labels, Contribution Cards, Envelopes, Admission Tickets, Menus, Programmes, Billheads, Postcards, Handbills, Circulars, Fixture Cards. (1 mark for each item.)

TOTAL 6 MARKS.

2. **Four Popular Book Faces.** From: Times Roman, Bookface, Bookprint, Baskerville, Plantin, Kentonian, Garamond, Georgian, Ionic, Perpetua, Goudy Old Style, Caslon Old Face, Bodoni, Granjon. (All mentioned in "Printcraft" No. 1, page 24.) (1 mark for each item.)

TOTAL 4 MARKS.

3. **Six Composing Tools.** 1. Stick (for composing type). 2. Galley (in which to "make-up"). 3. Setting Rules (used in conjunction with the Composing Stick). 4. Bodkin (for making corrections in type). 5. Tweezers (for picking out sorts). 6. Page Cord (for tying up type). (1 mark for each item.)

TOTAL 6 MARKS.

4. **Difference in Furniture Sizes.** (a) 1 pica em. (b) 5 pica ems. (c) 1 pica em. (1 mark for each item.)

TOTAL 3 MARKS.

5. **Planer** is used for levelling type surfaces in conjunction with **Mallet**. The Planer is gently struck with the Mallet for this purpose. The **Shooting Stick** is used for tightening wooden quoins.

5 MARKS.

6. **Display-Line Types.** (a) Cartoon Light. (b) Tudor Black or Abbey Text. (c) Typescript. (d) Palace or Legend. (e) Locarno. (All mentioned in "Printcraft" No. 1, page 24.) (2 marks for each item.)

TOTAL 10 MARKS.

7. **Line and Half-Tone Blocks.** Line blocks are made directly from the original without the use of a screen. All blocks cannot be made as half-tones because, apart from the unsuitability of some subjects for half-tone reproduction, certain classes of paper will not print half-tones.

6 MARKS.

8. **Making Up Composing Stick.** If you have no 17-em gauge use 17 one-em quads.

4 MARKS.

9. **Difference in Spaces.** (a) There are 8 to 12 hair spaces in one em; there are 5 thin spaces in one em. Approximately, therefore, two hair

spaces make one thin. (b) There are four middle spaces and three thick spaces in an em. The difference, here, is about one hair-space. (c) The difference between a middle space and an en is one-fourth of an em—three hair spaces. (3 marks for each item.)

TOTAL 9 MARKS.

10. **In Lifting Type** from the stick make sure it is supported top and bottom, press firmly on all sides and lift away from you.

4 MARKS.

11. **Readers' Marks.** Compare with page 25 of "Printcraft" No. 2. (1 mark for each sign.)

TOTAL 6 MARKS.

12. (a) Screen in half-tone blocks is the process by which the image is split up into dots. (b) In 45-screen there are 45 dots to the inch. (c) In 225 screen there are 225 dots to the inch. (d) The 45 screen is a "coarse" screen; the 225 is a "fine" screen. (Item (a)—4 marks; (b), (c), (d)—2 marks each.)

TOTAL 10 MARKS.

13. **Printers' Rollers** are principally composed of glue, molasses, size and glycerine.

4 MARKS.

14. "**Dressing the Chase**" means the filling of the chase with furniture, clumps and quoins when imposing a forme.

5 MARKS.

15. **In Proofing.** (a) Too much pressure is liable to injure the type and make it difficult to read. (b) Using too much ink will result in a dirty proof and a consequent blocking-up of letters. (2 marks for each item.)

TOTAL 4 MARKS.

16. **Simple Colour Printing.** Print red (the lighter colour) first.

4 MARKS.

17. **Cracked or Warped Wood Blocks.** Restore by placing face downwards on a piece of blanket or felt soaked in boiling water. (See page 25, *Printcraft* No. 3.)

4 MARKS.

18. **Ink Remedies.** (a) If too thin mix with a little powdered gum arabic. (b) If too thick add a little glycerine or a very small portion of vaseline. (3 marks for each item.)

TOTAL 6 MARKS.



From

CLAUDIUS

The Concluding Article

their secret closely and jealously guarded by an educated heirarchy. And we have described how, as the pace of progress quickened and the needs of civilisation grew more demanding, the mercenary Phœnician of the Mediterranean took these symbols and welded them into a comprehensible series which was the world's first ABC.

The invention of the alphabet was, perhaps, the biggest thing yet in man's onward march. It was adopted by the Greeks, who turned it into the written language of the Mediterranean world. We have seen how, when the Greeks lost power, the Romans took over the alphabet and modified it and spread it to the four corners of their empire. Out of that was born the greatest language in the world—Latin.

All this foreshadowed the birth of typography; but the art, as we know it, was still a long way off. When the Christian era dawned Rome was the hub of the universe at the time and Rome, because it was the cultural centre of the world, was also the world's greatest teacher.

THE SCHOLAR OF ROME

In this great age of its glory Rome had many overlords and Caesars. Most of them left their mark upon the Empire and a great many have claims to be considered fathers of cultural progress. Claudius, whom I have mentioned in the title of this article, was one of them.

Now Claudius' fame is not to be judged by his military prowess (though he did turn Southern Britain into a Roman province). It comes from the character of the man. First and foremost Claudius was a thinker and a student; striving mainly for intellectual progress and writing voluminously on all sorts of subjects.

Claudius was also a planner—as witness his building of the Claudian Aqueduct; the port of Ostia and the harbour of Portus. He wrote many works of public utility, a great deal of history, and was an

IN one year of *Printcraft's* history we have progressed—very sketchily, I am afraid—through a hundred thousand years of man's cultural progress.

We have seen how the groping troglodyte of the Stone Age, finding an insatiable urge to express himself by other means than the monosyllabic words which he had invented for himself, became the mysterious artist of the damp and disease-haunted cave. We have shown him—all too inadequately—trying to perpetuate his ideas, his dreams and his beliefs on the rocky walls of his cave home by means of painting, drawing and sculpture. We believe that even the Stone Age ancient who was not an artist, yet had this blind urge of self expression—hence the odd, puzzling stencilled hands and twists and dots and circles we mentioned in our first article.

We have observed how Stone Age man gradually turned the figures he drew into symbols. We have shown how these symbols, first painted or engraved on stones, eventually became a series which was the world's first rough alphabet.

For thousands of years, as we now know, the communications of the world before Christ were written in these symbols,

to CAXTON

in this Fascinating Series

untiring searcher in the cause of factual truth. Claudius, in fact, devoted himself to progress and the arts.

For this reason I use his name to epitomise the great phase of Roman history which gave so much to the world. Scholar, thinker and, above all, writer as he was, Claudius did his utmost to augment the liberal arts. It was his desire that every man in Rome should learn to read and write and he himself wrote lesson books with the object of furthering this purpose. But he was defeated—invariably—by the fact that he could never get his work transcribed in sufficient numbers.

For the duplicating processes of the day were still the copying scribes, although the first vague shape of typographical things to come was casting its first feeble shadow. This was the seal imprint used by Claudius and others for authenticating public documents—a mould made from a seal which was then inked so that a printed impression of the mould was left upon the document.

It is possible that Claudius gave a great deal of thought to this; may even have had the idea of using a bigger sort of seal for bigger sort of purposes. But if he did, history is silent on the subject.

It is astonishing, when we review it, that the art of typography—in the West at least—took so long to blossom into being. Not until 1,350 years later when wood blocks were made for playing cards did the first printing process come to life. Yet here, in Claudius' time, was everything necessary (except the great idea) for a start to be made. The Romans had a clear and simple alphabet; they could carve and engrave (as witness some of the beautiful examples in the coins and medallions of the period); they had material on which to print; they could manufacture ink.

But printing was slowly evolving in other parts of the world. Here again China and the East come largely to the



forefront of the picture. In Japan, for instance, much progress was being made in the art of block printing.

For the earliest known print in existence came from that country and was taken from a block engraved in A.D. 764, though it is pretty certain there were other blocks before that. We learn, too, that in the eleventh century, types made of baked clay were tried out by Pi Sheng in China.

More vaguely, before this date, we hear of types being cast in "Sand-moulds." There is, as far as I know, no supporting evidence for this statement and I fail to see, clever as the Chinese were, how even they could cast type in such a mould. In sandstone moulds—yes!—type casting might have been tried, since the use of sandstone moulds has been known to man from the days of the Bronze Age when he multiplied his axes, swords and daggers by this means.

We are getting very near to History now and where History begins our Evolution leaves off. But it is easy to see, with all the knowledge gained and all the material at hand, that printing, from the time of Claudius onwards, was only a matter of time.

During that period there must have been many who gave thought to the duplication of books and documents and

many who experimented with engraving and carved letters.

THE SCRIBE IN THE ABBEY

For, during that time, the need for rapid duplicating processes was growing. The West, as well as the East, was now civilised and the establishment of Christianity had called into being a great clamour for religious knowledge. The scribe still held powerful sway, but the scribe was now a priest or a monk in an abbey, who sat in a part of the building separate from the rest called the "Scriptorium" and painstakingly made bibles and prayer books by hand.

I do not think that I have explained that the Roman alphabet, as we have so far reviewed it, was composed of capital letters only. Its evolution we have described, and for many hundred years it remained an arrangement of capitals.

But now it was the turn of the new alphabet to undergo the process of evolution—and in exactly the same way and for exactly the same reasons that the Egyptian hieroglyphic became first hieratic and then Demotic.

It was inevitable that in the incessant demand for copied work the careful writing of the scribes should become modified; and this is what happened. In great masses of copied work we find the printed letter changing to a more flexible handwritten character and finally we find this character, because it was so much easier and quicker to write, becoming standardised in all work. Hence arose two different but closely related styles of writing—the capital letter (or the majuscule) and the small letter (or the minuscule—or, as we in printing know it, the lower case).

What would have happened ultimately to the Roman letter if printing had not been invented it is hard to say. One thing, however, is certain—it would not be the letter we know to-day. But when, finally, printing did emerge, it was, perhaps naturally, this handwriting which the printer tried to copy, for the invention of type, as such, did not come till afterwards.

ALL ON ONE BLOCK

Who was the actual inventor of printing? We do not know. It is almost certain, however, that the art had its origin in the East and was not adopted and exploited in Europe until somewhere about 1400 A.D. The making of the first printed books, however, must have been exacting and an exciting business, for, with the invention of movable type still to come, both illustrations and text had to be carried out on the same wood-block. These books, several of which are in existence (and some of which can be seen in the British Museum), we now call block-books.

Now we are *very* near the end of our Evolution, for we begin to trespass upon the territory which belongs to the historical typographical era and which we shall be discussing in future issues. In the West printing sprang up first in Germany and the Netherlands and it was not until 1476 that William Caxton, who had studied the art on the Continent, brought it to England. By this time movable type had been invented—by Johann Gutenberg of Mainz, it is believed, though no one can be definite on the point—and it was in movable type that Caxton worked.

You see an example of it on the cover of this issue of *Printcraft*. The background to Caxton's portrait—realistically drawn by Edmund Julian of East Sheen—is a print, kindly supplied by the British Museum, of one of the earliest works Caxton produced in his printing establishment at Westminster.

It looks strange to our modern eyes, does it not? There is precious little of the Roman letter we have discussed about it. This was because the first types were derived from continental handwriting styles and it was in continental type that Caxton printed his early books, having imported the type from the Continent. (The invention of clear, readable type based on the original Roman letter was still to come.) Looking at it now and comparing it with our modern examples, we can see what tremendous typographical progress we have made. I wonder what print will look like at the end of the next five hundred years?

THE END

"PRINTCRAFT" POLL

"Printcraft" has been described as "The Practical Journal for the Small Printer." We believe it is that, and intend to keep it so, but we would welcome YOUR views on the subject. To please you entirely we must, of course, have your co-operation. So will you reply, please, to the following questions?

1. Are you satisfied with "Printcraft" in its present form?
2. What features in the magazine (if any) would you like to see abolished?
3. What features would you like to see added or enlarged upon?
4. What new features would you like to see introduced?

A postcard will do. Send it to "Printcraft," 15-18, Church Lane, Twickenham, Middlesex, between now and April 14th as we would like to publish the result in our next issue.

FURTHER HINTS ON ORDERING BLOCKS



IN our last issue we told the small printer exactly what to do when ordering blocks from the block-maker, since in this, as in every other department of print, there are certain rules and customs to observe. We told him, among other things, how to mark his originals for reduction. But supposing you require a drawing or a photograph to be enlarged up into a block?

To find enlargements you extend the diagonal from the top right corner and measure your width or depth from the left-hand upright or bottom line respectively—the size being where your line of the larger rectangle meets the diagonal.

If you require more than one block of the same size from the same drawing, order duplicates at the same time as

the original. Mark your art-work “1 and 2 dups”—or “1 and 1 dup” according to the number you need.

You may have an illustration which, for the purposes of the job, would look better if it faced the other way, or some white lettering on a black background which you would like to see black on white, or *vice versa*. When you have the block made, order them to be “REVERSED”. The former you should order to be reversed “Left to Right”, the latter “White to Black”. But don’t get your instructions mixed or the most peculiar result may arrive! Another thing, make sure that anything you have reversed “Left to Right” does not contain lettering, otherwise, of course, it will read backwards. And if it is an illustration of a lady wearing a wedding ring, either remove the ring or don’t reverse! You’d be surprised how many people would spot that the wedding ring was on the wrong hand!

All that I have said above does not include mounting. When ordering blocks please show clearly whether you require them mounted to type-high level, or otherwise you will only receive the zincos. There is, of course, a small extra charge for mounting each block.

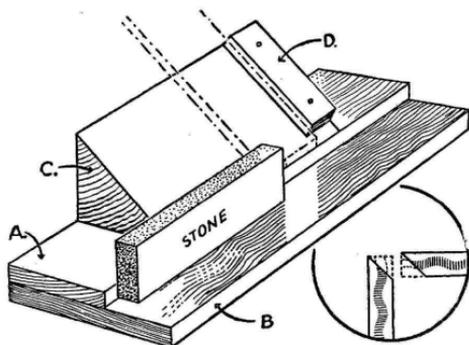


24-POINT PRINTQUIZ

(Answers to Posers on Page 7)

1. FOOTSTICK.—A piece of furniture used when locking up a forme of type in a chase.
2. CHASE.—The iron frame in which a forme is imposed.
3. BARGE.—A small case used for holding spaces.
4. PIE.—Type letters accidentally mixed.
5. GUILLOTINE.—A machine used for cutting and trimming paper.
6. ROLLERS.—As used on your machine.
7. FRAMES.—Structures to hold type cases.
8. GALLEYS.—Trays on which the compositor assembles his work.
9. DAGGER.—One of the reference marks.
10. SMALL CAPS.—Small capital letters.
11. LINE BLOCK.—Process block made from black and white drawing in line.
12. ARABIC FIGURES.—The figures in common use.
13. HAIR SPACE.—The thinnest of all the spaces.
14. BEARD.—The space at the bottom of a letter.
15. DUMMY.—A skeleton copy of a book, brochure, etc.
16. JOURNEYMAN.—An apprentice having passed out of his time is generally known by this name.
17. WHITE.—Spaces on the printed page.
18. BRACES.—Marks used for enclosing matter thus
19. LYE.—A cleaning preparation used to remove ink from type.
20. BASKERVILLE.—A popular book-face. Conan Doyle wrote “The Hound of the Baskervilles.”
21. BATTER.—A damaged piece of type.
22. SLUG.—Solid line of type set on the Linotype.
23. MISPRINT.—Miss Print.
24. 1. ELONGATED. 2. EXPANDED. 3. EGYPTIAN. 4. BOOKFACE. 5. ROMAN. 6. SQUARE FACE. 7. EXTENDED.

Accessories Made at Home



Home-made Mitre Block.

YOUR OWN "MITRE"

By E. Benningfield

The illustration shows a very useful gadget for mitreing the ends of rules and borders which you can make for yourself at home or in your workshop.

The mitre block need not be more than six or seven inches long by about four inches wide if used in conjunction with one of the very small sharpening stones measuring approximately three by three-quarters by three-eighths inches which are bought for about 1/-; but if you possess a larger stone the block should be just over twice the length of the stone and part 'B' of the base wide enough to take the stone as shown.

The platform 'A' and base 'B' can be made from quarter-inch plywood, but harder wood of about the same thickness would be preferable. The wedge piece 'C' can be obtained from a timber merchant who sells it in lengths already cut to the triangular shape, but the small piece required you will have to

make, remembering that the angle must be 45 degrees to the base. It is also worth pointing out that the base of the wedge should not be less than one inch as it would be difficult to hold the rule or border in position.

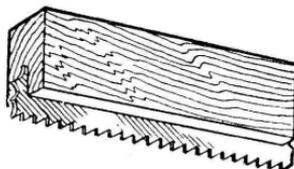
The three parts, 'A', 'B' and 'C' can be fixed together with two screws from the underside of the base; and to fix the stop 'D' glue and pin with two small nails.

EQUIPMENT

Ideas and Additions for

The block now being ready for use, place the rule or border against the stop as indicated by the dotted lines, hold firm and move the stone up and down.

View in circle shows two strips of border mitred to make a corner.



The Hack-saw Perforator.

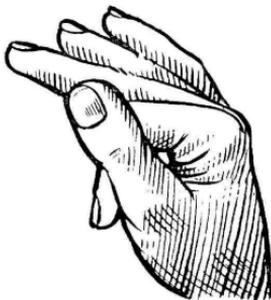
Cdr. S. H. S. Moxly, R.N. Retd., of Lymington, Hants, sends us this following practicable suggestion:

MOVABLE MAGNIFIER

About the suggestion in *Printcraft* No. 3, page 25, for using a magnifying glass both for reading small copy and setting small type: this device that I have used for several years on a workbench should come in very handy.

A bare magnifying glass is mounted in lead-covered twin core electric cable—short lengths are not hard to come by. This cable is flattish and can be grooved with a blunt tool between the cores at one end to grip round the glass, and then is secured through both parts of

A simple emergency reading aid. (See "Costless Lenses.")



cable with a small bolt and nut. The other end, which, in my case, is a semi-permanent attachment, slips under two brass saddles on the edge of the bench ; but it is easy to devise half-a-dozen ways of dealing with the other end.

The lead wire can be twisted and bent and is almost devoid of "spring" so that it stays put.

My picture may be better than my written description ; I don't know.

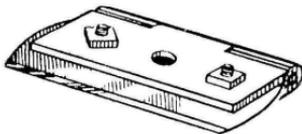
MADE HERE

Printshop's Handyman

COSTLESS "LENSES"

Here is another sort of reading aid—but this involves no apparatus whatever. If you have mislaid your spectacles, for instance, you will find in this a method of reading type clearly. Simply close the hand as shown, forming a hole about a quarter of an inch in diameter at the base of the forefinger and thumb. Hold the hand close to the eye and the type or copy eight or ten inches away. You will discover then that you can read with perfect clarity.

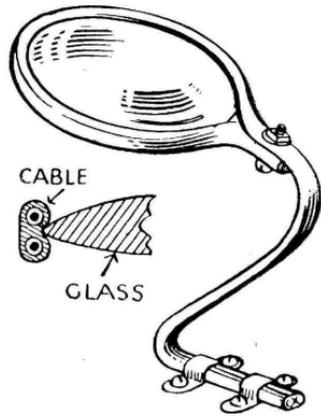
This method, incidentally, has a slight reducing effect if the object to be examined is held eighteen or twenty inches away from the eye, and can, therefore, be used as an emergency reducing "glass". It is a tip well worth remembering.



Knife or cutter made from a razor blade and hinge.

EMERGENCY PERFORATOR

Maybe you have a perforating job, but no perforating rule. I do not recommend the following method for



The Movable Magnifier.

long runs, but it can certainly be effective if a great deal of perforating is not required. A broken hacksaw blade will see you through. The blade is fitted into a grooved piece of wood, as shown in the illustration, and thus forms a perforating tool.

To operate the tool effectively you place the saw edge on the line to be perforated and strike it a sharp blow with a hammer.

HANDY "BLADE" CUTTER

One of the most useful things to have handy on frame or stone is a sharp cutting and scraping implement. Here is one which you can make for yourself in a few seconds.

Take an old razor blade of the Gillette type, select a slightly smaller sized hinge from your workshop accessories, the holes of which correspond to the holes in the blade. Enclose the blade between the flanges of the hinge, insert a couple of small bolts through the holes, firmly screw up the nuts, and there is a handy, if not very picturesque, little tool which is ideal for cutting up small pieces of card and paper, for scraping card, old make-ready and other unwanted adhesions from the bottoms of blocks.

MRS. PRINTER TALKS ON

I ALWAYS used to wonder exactly *who* bought Valentine cards, for certainly no anonymous admirer ever sent me one when I was a young girl. Hastily I add that I console my vanity in the assurance that my would-be slaves were not of the silent variety.

Quite a number of these cards are bought these days, judging by the way the stock in our little print and stationery shop has been in demand this February. And the buyers are not all bashful young men, either!

True, many Valentines are bought more for fun than because the sender has any serious intentions towards the recipient. Many girls, egged on by their chums, buy them as "dares" and yet can't make up their minds whether to disguise their handwriting or not. They might not admit it, but there isn't much of a laugh and the compliment's never so intriguing when the sender's identity is entirely wrapped in mystery.

Genuine Valentines of the Victorian days were often lovely things, with their lace, embroidery, satin-work and elaborate hand-painting. They're not the sort that appeal to-day, any more than horse-hair sofas do, but they're fun to look at, and make me, at least, decide that those Victorian maidens certainly knew the meaning of gallantry in young men. Taking a tip from this year's sales Jim and I are "going in" for Valentine cards in a biggish way next year!

Exhibition Wisdom

Are you an Exhibition fan—one who is able to walk for miles round



stands, climb stairs, wait for lifts, queue for tea, walk more and still possess enough breath to ask for information on items that interest you? Or are you the type, setting out with a brave heart, determined to work to a system, so that you don't cover the same ground twice,

and then, after two hours or so, emerge, battered and beaten and realising you've not seen the very things you came to see—and never got near a cup of tea?

Well, whichever your type, there's one thing most women have in common—and that's a tendency to tired feet. No matter how valiant we are, or how much determined to have a good time, there's no doubt that aching feet will mar even the gayest jaunt—and show in our faces, too!

A very good tip, if you're going to Olympia next month—and what printer and his wife isn't!—is to rub the feet briskly with a little methylated spirit before setting off. The feet should then be generously powdered with talcum—or starch will do.

If you're wearing your best clothes and expect to meet friends—it's not a bit of use telling you to wear flat, comfortable shoes—for I know you won't—and neither would I. But it's quite a notion to take a pair with you, in that bag which you hope to fill with samples. You can slip into the shoes on reaching the exhibition, prance around with tireless enthusiasm for as long as you like, and then don your wedge-sole sling-backs for a lunch or tea-date.

HUSBAND, HOME AND BEAUTY

On Printers' Aprons

Running my home and family—which consists of my husband, Jim, and two daughters, and helping in the small stationery shop attached to our print-shop, means I don't get much time to spare, as I'm sure all wives will realise.

Naturally, the washing is one of the biggest items each week—and though Jim isn't fussy, bless him—he certainly does like his white printer's aprons to be fresh and well kept.

One actually wore out the other week—partly from my hard rubbing on wash days, but more through sheer wear on Jim's part.

"Now why a white apron?" I suddenly asked Jim. "You're not a baker or—or a doctor. So why white?"

Jim looked vague.

"Printers' aprons are always white," he muttered.

"Phooey," said I—or something like it. "What's wrong with blue, or brown—or even black?"

Jim remonstrated, but I won, using the old back-aching, wash-day arguments.

No, I didn't inflict black on the poor boy, but he now needs clean aprons much less frequently, and looks rather like a domesticated sailor in his navy blue.

Beauty Care for Printers' Daughters

I don't want my two schoolgirl daughters to grow up mad about beauty treatments and so on, but I do want them to learn to take care of their clothes and personal appearance, so that they remain well groomed and a pleasure to look at. Consequently, when they've been helping Dad in the shop—they love working on the guillotine and

counting sheets and (when occasion requires) gold dusting—they have a good scrub-up afterwards in the scullery. The special "cleansers" there don't seem to hurt my husband's toughened skin, but they do make the girls' hands rough.

So I tell them that "cleansers" tend to remove the natural oil from the skin, and this oil should be replaced artificially to restore softness. I encourage them to rub vaseline or cheap cold cream well into their hands last thing at night and then to wear old cotton gloves in bed—to save the sheets.

Talking of hands, splitting nails is one of my own troubles, especially since Jim has started to instruct me in the setting of type. I like to keep my nails fairly long so that I can polish them for special occasions, and it is infuriating to find them split just when I want them to be at their best.

If this is one of the "hand problems" you also encounter, just try painting the nails now and again with colourless iodine. It is quite wonderful—and doesn't stain.



I THINK we have talked before about the perfect job of print as being a "harmonious whole," but I don't believe we've gone at all deeply into the meaning of this phrase. Well, what is a "harmonious whole"? More practically, how is it achieved?

"Harmonious whole" is a combination of elements so blended that they produce the fittest and the most pleasing effect. Its successful achievement is gained by a number of considerations, chief among which I would put (since the first duty of any printed matter is to be easily read) Legibility. There are others—quite a few—but let's deal with them one at a time.

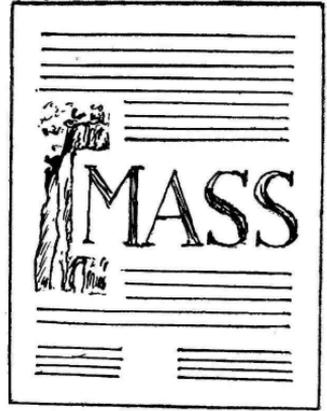
LEGIBILITY FIRST AND FOREMOST

Legibility, of course, is chiefly a matter of type. Once you have visualised your lay-out design, the first question which will (or should) occur to you is: "Now what type is best suited to the purpose of this job?"

You were given some useful hints in No. 1 of *Printcraft* about choosing types and although I should very much like to expand on what the writer said there, I cannot do it in this article without running the risk of using all my space on only one element when I aim to deal with several.

Briefly, the question of legibility is just one of choosing the right types. And the "right" types, for the inexperienced planner of print, are the *safe* ones—like the sans series for general display work, the Times series and the Old Styles for bookwork, etc.

Unless demanded by the customer, shudder away from the ugly unorthodox distortions which advertise themselves as "new" and "original" letters. You may be attracted by their unconventionality but you will be inviting headaches by trying to incorporate them in your own layouts. Apart from their general unsuitability to most subjects, you'll find it the dickens of a job to make your other types blend with them.



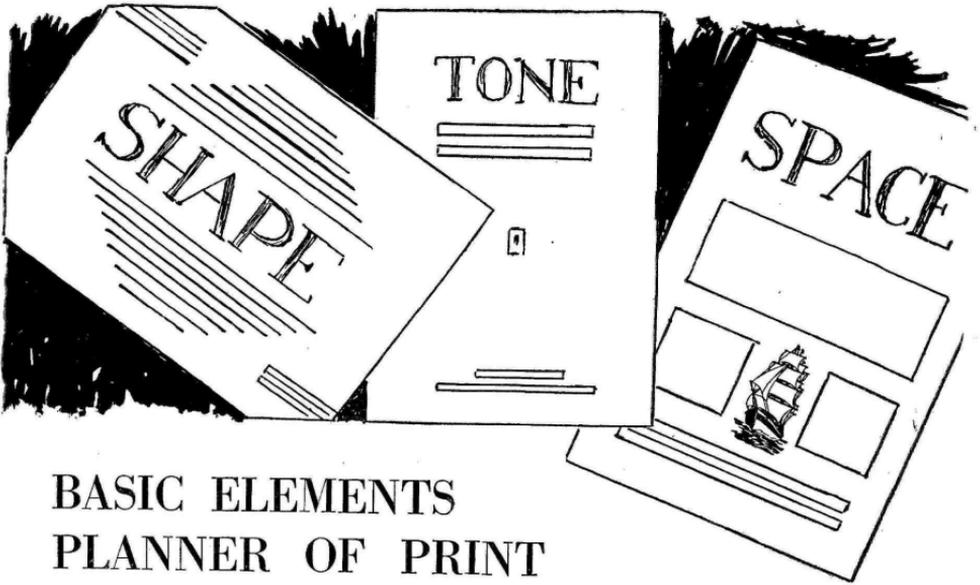
—AND OTHER FOR THE

HARMONY—THE KING-PIN

It is this question of legibility which a great many writers ignore when discussing lay-out and design, but now, having fixed it in mind, let us get back to this harmony business. I have mentioned above the word "elements"—meaning, of course, the elements, or principles of design. What are they?

They are numerous, but again I propose to reduce them to a basic few. Here they are as we shall deal with them—Mass, Shape, Tone, Space, Balance and—controlling all the foregoing—*Harmony*.

"Harmony" and "harmonious whole" are synonymous terms. As far as a typographical lay-out is concerned harmony is the arrangement of the various parts of a composition—which means that all these parts are trued-up to make a pleasing typographical picture. By "parts" I mean the individual bits of the design—the type masses, blocks, borders, and so on. Unless these are assembled so that harmony is achieved in the whole, your lay-out design cannot be 100 per cent.



BASIC ELEMENTS PLANNER OF PRINT

And to get these parts correct in the first place harmony must be your aim in composing each one of them. Only by providing individual harmonious parts can you achieve the harmonious whole.

MASSES

What is mass? It is a convenient name for the chunks and lines of type in your lay-outs. These you carefully visualise and calculate beforehand and you visualise them through eyes which see the perfect finished job. Violent contrasts in your selection of type faces will certainly not conduce to harmony; each "mass" in your typographical design must be schemed with a view to its toning-in with other parts. Sizes, of course, must be related harmoniously to each other and all your masses should continue to put over the message the customer intends to give.

My advice here is to stick, as far as possible, to one family of typefaces, to shy away (unless the nature of the job insists upon it) from the contrast between emphatic blacks to thin-looking

faces and never to forget that the handy italic will always supply an emphasis or a contrast in smaller type, if you find it necessary to call prominent attention to some item which cannot be set in large or bold type because the item concerned is too long.

SHAPE

This is governed, in the first place, by the dimensions of the space to be used. Whether the job is to be square, circular, oval, rectangular, triangular, vertical or perpendicular, in laying out the design the shapes of the masses should be so planned that they become harmoniously related to each other. If blocks are to be used in the design proofs of these should be pasted up first so as to guide you in the designing of your shapes.

Selection of type-faces is very important here. Remember that for a thin horizontal shape an expanded type will not harmonise. Similarly, a condensed face will always look incongruously out of place in a shape which is horizontal and shallow in depth.

TONE

This is not very easy of exact definition, for what might appeal to one typographer as being the right "tone" might utterly fail to satisfy another. Tone is largely what the typographer makes it. As he chooses the types and arranges the masses he achieves a design which is peculiarly his own, very much as an author reveals his own character in his writing. It is his choice of types, his method of arrangement, his handling of contrasts and his general execution which result in the "tone" of a job being right or wrong. But here are a few simple rules to guide him.

1. Choose type suitable for the message the job is intended to convey.
2. Be sure your contrasts both in size and colour (by "colour" I mean "black" type and "light" type) are not too violent.
3. Steer clear of achieving a "grey" result—which is done by using type of the same "colour" value throughout. Steer clear also of achieving a violently "black" result.
4. Pay meticulous attention to setting the type. Remember that letter-spacing weakens the tone; wide word spacing is distracting, too-close spacing gives a too-solid appearance.
5. Remember always that the Dignity of print should be your first consideration.

SPACE

This is governed (*a*) by the area of your individual type masses and (*b*) by the "white" or space you place between them, your target being, as always, to achieve a pleasing harmony of the whole.

It is an expansive subject and I cannot possibly do detailed justice to it here, but I promise, at a later date, to return to it more fully. Every job you undertake requires a space treatment peculiar to itself, so only general observations can be undertaken.

1. Space is as vital a part of your lay-out as any other element. It should be used—as a black and white artist uses the paper upon which he draws—as part of the typographical picture which you are building up.

2. Liberal margins of white are general in high-class work; narrow margins (as in some catalogues, price lists and handbills) indicate that typographical design has been sacrificed for commercial considerations.

3. Space, in modern display, is frequently used in place of borders and usually is more effective. The choice of a border for a particular job is, in my opinion, much more difficult than the choice of a type face since some borders have a tendency to "kill" the type-matter and others are so weak that their use passes almost unnoticed.

4. Space is useful for isolation purposes as, for instance, when you wish to call particular attention to some item which is part of your scheme, but because of its subordinate interest to the rest of the matter, cannot be set in bold type. Such an item, left in a frame of "white"—i.e. space—calls attention to itself.

5. In handbills and leaflets where a great deal of text type is used (as, for instance, election addresses, parish letters, etc.) a narrower margin round the page can be allowed if the matter is leaded between the lines.

BALANCE

Balance is the harmonious arrangement of all the various masses, illustrations, borders, rules, ornaments, etc., in your design. If your lay-out is to be pleasing to the eye it certainly must possess this virtue.

You have heard of a design being "too heavy," "lop-sided" or "weighted." These terms mean (*a*) that too much emphasis has been given to the upper part of the scheme; (*b*) that it is too heavy on one side; (*c*) that it is too heavy in its lower part. These faults destroy the balance and make it jarring to the eye.

How to scheme balance is another difficult thing to describe in general terms. Here again, treatment is in the typographer's instinctive sense. It is his judicious choice of types, his artistic use of white, his contrast in sizes and space areas and his placing of his masses which gives to his work that finished "poise" which we call balance. But we will return to this subject in our next issue.

THE PEN AGAINST THE SWORD



When European
Printers went to
War in 1940-45

PARIS in the Spring !
What visions of enchantment are conjured up by the phrase. The graceful sweep of the Seine ; whispering trees in the Bois de Boulogne ; gay little cafés under bright striped awnings in Montmartre ; pretty, chattering midinettes hastening to their work in the world-famous fashion houses—all the beauty and romance that have made the French capital immortal !

But in the spring of 1941, though the sun shone brightly from cloudless skies, a great cloud pressed heavily on the city of eternal laughter. For nearly a year Paris had lain under the heel of the German invader, and there was fear and despair in men's hearts.

A young man, Jean Paulhan by name, sat in his house in a quiet boulevard. It was a May afternoon. He was thinking about a duplicating machine, a magnificent electric machine as big as a wardrobe. Only recently he had smashed the duplicator to pieces, and the last of those pieces had recently gone over the parapet of one of the Seine bridges.

Paulhan was an editor—but only a select few knew that. He edited an illegal newspaper, named "Resistance," one of the organs of the French underground press which the Nazi conquerors were determined to stamp out. The fine duplicating machine, of which he now thought, had given faithful service to the cause. In Paulhan's house it had produced thousands of copies of "Resistance," but now it lay, battered and broken, at the bottom of the river, somewhere near the Austerlitz bridge.

For Paulhan had been warned that things were getting too hot for safety. The Gestapo had word of his secret activities and were on his trail !



The paper was finished, at least for the time being, and the last of the evidence had been destroyed. If the Gestapo came, they would find nothing.

Suddenly there was a sharp knock at the door. He opened it, to find four men confronting him. In the road was a German military car. Paulhan's eyes narrowed slightly. He knew without asking that the moment had come. These four grim-jawed, bulky men were agents of the German secret police, though only one wore uniform.

Without any preliminaries, one of them rapped :

"Where is the machine ?"

Paulhan, his wits working fast, looked blank.

"What machine ?"

"The duplicating machine !"

"I have no duplicating machine," the young man said truthfully.

But his questioners weren't so easily put off. Leaving him in charge of the man

in uniform, they proceeded to go through the house, room by room. For three hours they searched every nook and cranny, leaving nothing to chance, but they found not a thing.

Scowling sullenly, they returned to their car, taking Paulhan with them. They reached the dreaded Gestapo headquarters, and there the Frenchman's ordeal began. First he was interviewed by a young Nazi who bombarded him with questions.

Again and again he returned to the topic of the duplicator, cunningly framing his questions in a manner by which he hoped to make the young editor give himself away. But always Paulhan denied possessing any such machine. Though the inquisition went on, he made not a slip.

Then he was handed over to a very bad-tempered captain, who shouted at him, groaned, ground his teeth, flapped his arms, and generally behaved like a lunatic. Paulhan realised that this performance was largely an intimidating act but he stuck to his guns, ignoring all the other's threats and curses.

"There is a paper which you publish, called 'Resistance,'" snapped the vitriolic German captain. "That paper was duplicated in your house. The machine was in your house, in the little room on the second floor which gives on to the rue des Arenes. We have a plan of it!"

Yes, they had a plan all right. Once more Paulhan thanked his lucky stars for having got rid of that incriminating duplicating machine.

On and on went the inquisition, but still Paulhan did not falter. All the time, a radio set in the room was turned on at full strength, blaring forth operatic arias! It was all part of the Nazi plan—intended to confuse the thoughts of Paulhan, to befuddle him in his answers, to lead him into making that one fatal slip.

He was handed back to his first questioner; then over once more to the captain, who was now fairly boiling with rage. Still the editor refused to give anything away. At the end of the day, when a soft evening breeze whispered through the streets and squares of the city, he was hauled off to prison, and there spent a week in solitary confinement.

What his feelings were like during that long week can well be imagined. At best he might hope for a quick death by shooting; at worst, torture. Such were the penalties of printing against the Nazi wishes in those days.

At the end of the week there came yet another interrogation by the Germans. The same old ground was covered. Paulhan still maintained his unflinching pose of ignorance. And then, to the victim's utter amazement, he was allowed

to go! A miracle had happened. Someone who knew him, someone with influence in high quarters, had intervened and secured his release.

The young editor kept his freedom but a number of his colleagues who had been concerned in producing "Resistance," were arrested and after enduring frightful tortures were then executed by the firing squad.

That was one underground pressman's encounter with the Gestapo. He was lucky—he lived to tell the tale. After his experience he might well have been forgiven had he steered clear of the resistance movement and the clandestine press ever afterwards. But Paulhan was imbued with the true spirit of his race. Instead of giving up the ghost he went to work in helping to produce yet another underground paper.

All over Europe men and women helped to keep the spirit of freedom alive by fighting with their secret presses—and what a fight they put up! Read what "La Voix des Belges," published in Belgium, had to say. It told its readers that though the cost of producing the journal was staggering (mainly because the paper had to be bought in the black market), every charge had been met from the paper's own Fighting Fund, maintained by the readers themselves.

"Sacrifices have to be made," it said. "Many more sacrifices than the public imagine. That those sacrifices are vain and useless, however, we deny, and the Germans also deny it by their efforts to track us down, together with our gallant confreres. The clandestine Press is first and foremost an expression of the spirit of resistance.

"With thousands of enemy boots tramping our streets, our walls disfigured by countless enemy ordinances, a subversive Press trying to falsify our ideas, not a few business men pursuing their own little (or big) affairs, and the ranks of the Field Gendarmerie and Gestapo swollen by squads of traitors—with all this it might have been assumed that the soul of Belgium had surrendered at the same time as her soldiers had laid down their arms. Well, that is not so. To the machine-guns and the rifles we oppose a pen. That pen mocks at everything; it is the expression of an ardent and inviolate soul which imparts to the people its feelings of hope and its firm confidence in the triumph of Right."

For "Belgium" you may read France, Poland, Russia, or any other of the oppressed countries where the underground press fought on. In those words lay enshrined the whole spirit of all the Paulhans of the free world.

(More about the Press's Fight Against Oppression in "Printcraft" No. 6.)

“PRINTCRAFT’S” POSTBAG



S.A.M. (Stockport). The details of how to make your own Proof Press appeared in No. 3 of *Printcraft*. Yes; several readers are now using these presses successfully.

J. A. Johnson (Harrogate). Thanks very much for your suggestions, but I am afraid they are not all possible. You will appreciate that *Printcraft* caters for many tastes, and whereas you desire purely technical matter, others require articles of general interest. The one fear I have is to make *Printcraft* too stodgy and uninteresting, and from the comments I have received I know that our policy of keeping the journal light is the correct one. The only diversion made from the initial issue is the omission of a short story. This was incorporated at the beginning to sound readers' interest.

As regards the early struggles of young printers, if you have any matter I shall be glad to consider it for publication.

Curious (Gravesend). We believe that Photosetting will be a future development of printing and, as you say, it is a fascinating subject. It is unlikely, however, that it will be in general commercial use for many years and even then will not affect the small printer. An article on the subject will certainly be published later on in *Printcraft*—I cannot promise when. We have too much practical ground to cover before we start looking into the future.

A.T.K. (Bedford). Sorry there is no definite news for you yet. Christmas and other considerations have interfered sadly with our stereo-mould experiments. We did discover one excellent formula but decided that this would work out much too expensively for the small printer. What we are seeking is a process which is cheap, clean and easy to follow. If you have any ideas on the subject pass them on by all means.

J. Granger (Hatfield). You (and any other readers) are as welcome to contribute to *Printcraft* as any of our commissioned authors. Send us the right ideas and we will print—and pay—for them with pleasure.

D.F. (Penzance). The magazine you've been asked to do certainly sounds an attractive proposition and we agree with you that your activities are rather limited since you only possess a 28 lb. fount of text type. But don't despair. You can print your magazine—all its 24 pages—without adding to your resources. I am writing to tell you how to do it within the next few days. My letter will arrive at your home about the same time as you return from Jersey.

D. Ponder (Dunfermline). Glad to know you found the set of type-scales I sent you so useful. No; there is no charge. Accept them, please, with *Printcraft's* good wishes!

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“PRINTING MADE EASY”

A valuable Typographical Guide which takes you helpfully through every stage from A to Z. Printing terms are explained, difficulties revealed and solved, hints and advice given on every page. For the Amateur who would become an expert quickly

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“Printcraft” News

No. 6 IS OUT IN MAY

THE MAN WHO MADE A DOUBLE CALIFORNIA STYLE TYPE-CASE FOR 1/-

He Now Passes on the Secret to You!

WILLIAM HOLT is the man's name. He is a printer-author with an economy craze. He has half-a-dozen home-made Double California Styles and another half-a-dozen of the Conventional Upper and Lower Cases. But not one of them has cost him more than one

shilling—some, in fact, considerably less.

How does he do it? He just makes them himself. Out of what?

William Holt is by no means reluctant to reveal his secrets to *Printcraft* readers and he has promised to tell us all about it. So you, too, will know how to make type-cases for a shilling when you read the next issue of *Printcraft*, published next May.

NEW USES FOR OLD SILK STOCKINGS

No; it's not rug-making. It is a new experiment of *Printcraft's* Twickenham Researchers—who have gaily been adding to their production of Novelty Printings. Any amateur can follow their example. Read how—in No. 6.

FULL HOUSE

The May issue of *Printcraft* is crammed with all sorts of articles of interest to the small printer. There will be the usual number of Help-and-Hint features, a great deal to interest Printshop's Handyman (apart from the articles mentioned above). Mrs. Printer will again be to the fore; there will be a new puzzle-corner set of problems, a new “general interest” feature; another lesson for *Printcraft's* Apprentice and a host of other features we have not the space to announce. So—be wise. Make sure of your copy by ordering it NOW.

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BOOK-BINDING AND PADMaking AT HOME!

Can this work really be done at home? And at small cost?

How many young typographers, anxious to cut costs and be as self-supporting as possible, have asked this question!

The answer is an emphatic “Yes.”

You will know all about it when you read No. 6 of *Printcraft*, which will be on sale in May.

THE BIRTH OF THE BOOK

Who first thought of the idea of printing books? What was the name of the first book printed—by whom—and why? What materials were used and what sort of a press was involved?

Vincent Armitage, our archeological typographer, has gone deeply into this subject and in our next issue will, in his own fascinating way, make you as historically print-wise as he is himself.