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# Printercraft

Number Seven Price 1/6

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m

little doubt. The making of papyrus flourished as never before. But there was a limit to the amount of papyrus that could be made and exported. Presently, with demand far exceeding supply, we find our ancestors casting about for some other book-making material. Thus it was that papyrus lost its popularity, and a new writing substance, made from the skins of animals, came into being. This was parchment or vellum, about which I hope to be able to write at greater length when we come to relate the story of paper.

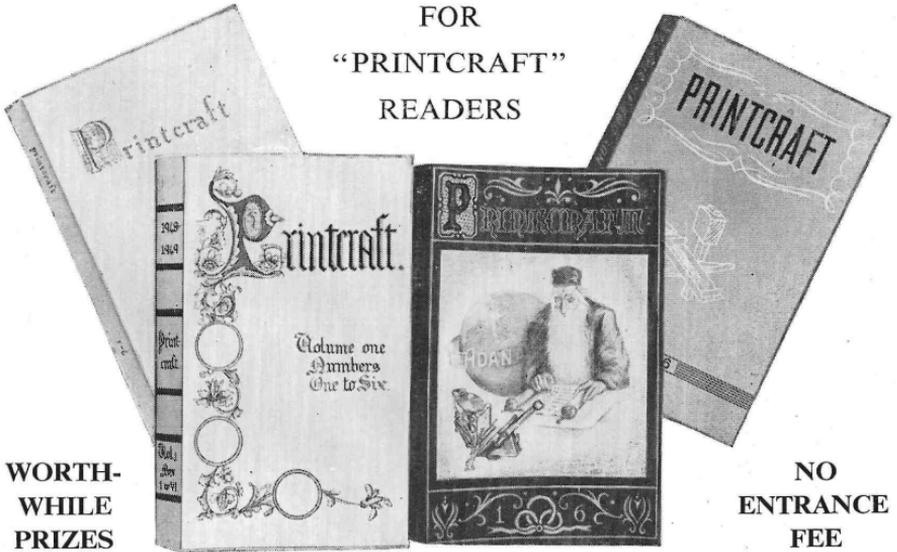
From a date two or three centuries A.D. the vellum was extensively used for book-making purposes. It was to be the chief material for the introduction of paper into the Asiatic invention of the first century.

With the firm establishment of the Codex (or book) into universal use, it is to be noted that the Codex (the Roll book) was about an equal weight to one dis-appearing in working in vellum. Vellum had a tendency to warp.

Published by the Hoana Organisation

# COMPETITION NEWS

FOR  
"PRINTCRAFT"  
READERS



WORTH-  
WHILE  
PRIZES

NO  
ENTRANCE  
FEE

ABOVE is a very small selection from the prize-winning entries submitted in our recent Book-Cover Competition. The originals of the covers shown were sent in by (read from left to right) R. I. Bone, London, N.4; Sister Mary Xavier, O.S.B., Teignmouth; W. E. Stearn, Buxton; and D. F. Milner, Hull. So great was the interest in this competition, and so eagerly have readers clamoured for another that we are now pleased to announce

## A NEW COVER DESIGN COMPETITION

SO now we invite you to design a *Printcraft* cover. If you don't fancy yourself as an artist send just a rough idea—it will stand the same chance of winning a prize as the more elaborate entries. If, however, you are capable of making a finished job of the design, please do so. Should it win a prize it may later be published as a cover in *Printcraft*. In that case a substantial fee will be added to the prize—the fee to be awarded when the design is used.

You may use one, two or as many colours as you please. Provided it has some relation to print you may choose any subject that suits your fancy. The title "PRINTCRAFT" and the wording "Published by the Adana Organisation, Price 1/6," must appear. You must also make provision for the words "Number Nine." It is not guaranteed that any winning design will appear in this particular issue, however.

The following prizes, irrespective of any possible publishing fee, will be awarded as soon as the results of the competition appear in our next issue.

**FIRST PRIZE: A Grade 1 Adana Junior Type Cabinet.**  
(Value £5 15s.)

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

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

### RULES

Every reader of "*Printcraft*" is entitled to enter this competition. There is no limit to the number of designs that may be sent in but they must all be the competitor's own work.

Please write your full name and address on the back of each design submitted.

If you wish for any design to be returned please enclose a stamped and addressed envelope. It must be clearly understood that *Printcraft* can accept no responsibility for designs lost in transit.

Winning designs become the copyright property of *Printcraft*.

No correspondence with regard to the competition can be entered into until the result has been announced in our next issue.

Failure to observe these rules may result in disqualification.

# PRINTCRAFT

No. 7

August, 1949

Published by the  
ADANA ORGANISATION  
Twickenham, Middlesex

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

## A PROBLEM OF THE PAST By The Editor

**T**HE problem is the *exact* location of the first paper mill ever to be established in Britain—a matter of some importance in British printing history. Until now (unless I have been singularly unfortunate in my reading) it is a problem which has been approached by the experts with some dubiousness.



I discovered this when I first read the article on the Story of Paper which Vin Armitage has contributed to this issue. In the unvetted script friend Vin talked about John Tate, a Hertfordshire man, turning his mill at Stevenage into Britain's first paper factory. Since I like to check up on facts I at once looked this up in the typographical reference books I always keep at hand—each of them a work of super-excellence written by a universally recognised authority. They were all agreed that John Tate's mill *was* in Hertfordshire, but they all differed as to its exact location. One said it was at Stevenage, another that it was near Stevenage, two others, vaguely, that it was in the County of Hertfordshire.

I happen to have spent ten years of my life in Hertfordshire. When I lived there it was in a village near the town of Hertford itself. During the war I was in the county's Special Constabulary. One of my friends in this force was Sergeant Geoffrey Garrett, the owner, with his brother Jack, of Sele Mills, which lies in the north of the town and which is famous for the white flour which is distributed far beyond the county's boundaries. Now this name—Sele—was the name of the mill belonging to John Tate which was mentioned in Vin Armitage's article.

The name set me thinking. Until then I had never heard of Sele Mills in connection with the manufacture of paper. Now I began to have an excited suspicion. Strengthening the suspicion came the memory of a stream near Sele Mill which I knew as the Paper Mill Ditch. Whence came that name—if the Sele Mill of my acquaintance had never been associated with paper? To set my mind at rest I got in touch with my old friend, Geoffrey Garrett.

As a result I received a sheaf of records relating to the Ancient Manor of Sele. These undoubtedly prove that it was on the site of the modern buildings that John Tate *did* establish his paper mill. The original mill, apparently, was burnt down, but the records show that it was a place of much curiosity in its time and was, in fact, visited by King Henry VII in 1498. The mill, as it is today—you see it in the photograph which the owners have kindly allowed me to reproduce—was rebuilt in the year 1700.

Our thanks are due to Messrs. Geoffrey and Jack Garrett for their very helpful co-operation during this inquiry. And *Printcraft*, in its small way, is proud to have been able to help to establish a print-history fact about which there has obviously been some doubtful speculation in the past.

Sele Mill as it is to-day.



## WELCOME NEWS

Good news for small printers is published on page 3 of cover with the announcement of Adana's new catalogue. It is encouraging to find prices dropping and I very heartily recommend all small printers to write for this new catalogue right away. Its issue is timely in view of the approach of Christmas, and as our contributor, Charles Herbert, points out, it is time now that you were making plans for the trade that will inevitably flow your way as the season draws nearer.

Christmas cards are, of course, the articles likely to be in greatest demand. For those of you who are not printing your own, or who wish to augment your supplies, Adana is offering a particularly fine range at five shillings per sample box. The supply is not limitless; so I advise you, if you are interested, to write for your samples as soon as you can.

## ADVICE ABOUT ESTIMATING

Now may I give voice to just a tiny grumble, please?

It is to those readers (fortunately very few) who are now beginning to ask for the almost impossible. As you know, *Printcraft's* policy is one of advice and assistance to the small printer. We ask you to let us help you; we want you to consult us whenever you are in doubt or difficulty. But we also try to teach, through these pages, the lessons of self reliance and resource.

Now one of the things a small printer must be able to do is to estimate for his own jobs. It is impossible, as some ask, for us to do the estimating for them. That is a task essentially for the man on the spot. Only he can know the limitations of his

plant, his own speed of working, his ability to buy his components at the right prices.

We can help—and will gladly do so—but we cannot do the whole job for you. This question of estimating, I know, is a vexing one—but it is one that must be faced up to!

The best advice we can give the uncertain is to read the excellent article on the subject which appears in the "Small Printers Handbook."

## BOUQUETS

Now for a word of congratulation and thanks. Congratulations to the enthusiastic readers who have sent us their hints and gadgets for our new Readers' Workshop feature; and thanks for the general excellence of these contributions. I am afraid I have been unable to include all of them in this issue but as I propose to give more space to the feature in future issues, I hope you will not slack off. So carry on sending me your stickfuls—or your galleyfuls, if you like.

The more Readers' Workshop items you submit the better pleased I shall be.

Congratulations and thanks also to those of you who are still sending specimens of your work. It is extremely gratifying to find such a pleasing typographical standard being maintained. I am printing another set of specimens in this issue (reproduced very small, I am afraid; I have not been able to give them full justice and would have liked to have reproduced them twice or three times the size had it not been for the vexed question of space.) I hope to publish another set in our next issue—but will readers who are submitting specimens for inclusion please try and let me have them between now and the end of September?

# AWARD OF MERIT

to Colin McDermott,  
1, Primrose Avenue,  
Blackpool, Lancs.

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

May, 1949—

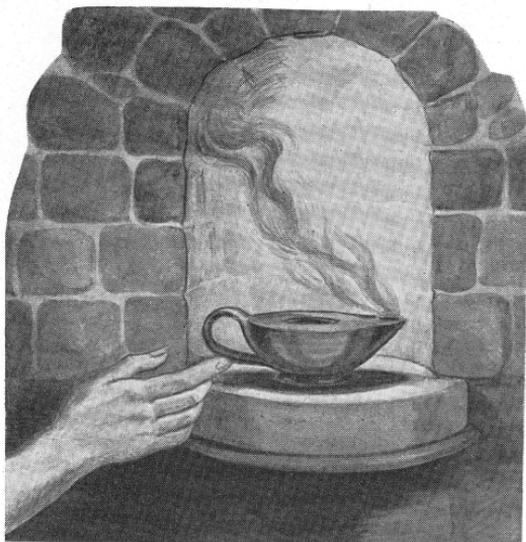


— July, 1949

**Grasp the Lamp of  
Typographical Knowledge.**

Here **RON EMERY**  
"Printcraft's" Instructor  
sheds a Technical Light  
on the seldom discussed  
subjects of

**SETTING IN  
BLOCKS and  
SETTING UP  
CARDS**



**W**E have dealt with the subject of setting round blocks. Now let us tackle the problem of setting *inside* blocks. This is a task likely to cause the young printer some perplexity

when he is brought up against it for the first time and it astonishes me why typographical text-books do not find it worthwhile to give the subject more attention.

Overpage I give you an example—we'll say it is the title-page of a brochure to be issued by the local breeder of dogs. He has provided us with a block of the drawing we see and on it he has scribbled out his copy.

This is typical of the customer who knows nothing about print but looks to his printer to present the job attractively.

We notice that the block has been pierced for type in no fewer than five places—"piercing" is the term used when the blockmaker cuts out the mount in the spaces unoccupied by the design. The piercings, in places, have left some particularly thin "walls"—as in the outsides of the panels in the lower half of the block. Also we have a variety of type sizes to deal with.

**SETTING THE TITLE**

First of all we select our types. This is a matter for your own typographical taste and, of course, the resources of your plant.

My own choice would be, Gill Shadow Line caps for the title and Gill Sans Upper and Lower for the rest of the job.

Now we commence setting with the title line in the top cut-out. First measure the length of line inside the block, set your stick to this measure and then compose the title. You will require a fair amount of "white" at the sides and the top and bottom of the type.

When setting the line you will, of course, centre the type. In doing so place *quads* at each end of the line—not spaces. The quads will hold more firmly.

You will also require a fair amount of spacing material for filling in. This should be cut and tested for length in the stick in which you have set your title line. We are assuming that the mount of the block is of wood, so cut wood-spacing material such as 6 pt. or 12 pt. reglet to fit against the walls of the block. Against the type itself, however, place metal (lead or brass) spacing material. (The usual rule is wood against wood and metal against metal.)

Now, having dropped in the line, fill up with spacing material until the whole is quite firm. Test for this firmness by lifting the block and pressing with your fingers (not too hard) on the type and the surrounding spacing material. If there is any easy "give" you must at once rectify by adding more spacing material. Brass spacing, being more rigid than lead, is

best for this operation. But do not "force" it, otherwise you may split the wood of the mount.

The second panel is the "Proprietor," one which falls between the two dog blocks. Having successfully filled the first panel this second one should give you no undue anxiety. Set the address centrally, leaving a nice white margin all round.

### TASTEFUL ARRANGEMENT

We next come to the panels on either side of the centre dog block. The copy is a list of 24 dogs with an introductory note which will make two type lines giving us 26 lines in all. You should arrange this matter so that 13 lines fall in each panel. Be careful in your choice of type-sizes. If the face of the type is of too large a body it will look ugly. If it is too heavy it will be out of harmony with the graceful lines of the drawings and if too small will fail to attract attention. At the same time we must avoid an irregular appearance by placing a short-named dog at the beginning or end of each panel. To make the job

outer sides of your panels are very thin. Our first step then is to strengthen them.

We do this by cutting a piece of 12-pt. reglet to the exact length of the panel. Now the blockmaker may have pierced this panel close against the slanting rule at the bottom—or he may have cut it in a series of steps. If he has cut parallel with the line of the rule it will be necessary to mitre the corner of the piece of reglet to make it fit the bottom corner. That clear?

Right then. Now place your reglet against the outer wall. To make a real craftsman's job of the panel you should place a length of similar material against the opposite wall. Take extreme care when filling in, however. Remember always the fragility of the outer side of the block and do not pack too forcibly.

### TYPOGRAPHICAL PERFECTION

We now reach the lower panel of the page. We have two slanting rules here. If the blockmaker has pierced the panel in a series of steps you have only to justify correctly when filling in with your spacing material. If he has cut parallel to the

### CARD SIZES AND USES

Name	Dimensions	Uses
1. Thirds ... ..	$1\frac{1}{2} \times 3$	Gent's Visiting Cards
2. Extra Third Large ... ..	$1\frac{3}{4} \times 3$	Do. with qualifications
3. Town Size ... ..	$2 \times 3$	Do. also Telephone No.
4. Half Small ... ..	$1\frac{1}{2} \times 2\frac{3}{4}$	Name of Firm and 'Phone
5. Half Large ... ..	$2\frac{1}{2} \times 3$	Do. with double address
6. Reduced Small ... ..	$2\frac{1}{2} \times 3.9/16$	Do. and line of business
7. Small ... ..	$2\frac{3}{4} \times 3\frac{3}{4}$	Ladies' Visiting Card
8. Large ... ..	$3 \times 4\frac{1}{2}$	Memorial Card (single)
9. Double Small ... ..	$3\frac{3}{4} \times 4\frac{3}{4}$	For Business Panels
10. Double Large ... ..	$4\frac{1}{2} \times 6\frac{1}{2}$	Concert and Dances
11. Quadruple Small ... ..	$4\frac{3}{4} \times 7\frac{1}{4}$	Weddings and Birthdays
12. Quadruple Large ... ..	$6\frac{1}{2} \times 9$	Dinners and Receptions

pleasing to the eye we must set the short names between the longer ones like this :

Greyhound  
Pug  
Dalmatian

We must, therefore, study the dog names and arrange them as near as possible to balance out. Contrast the two following examples of setting the same words, differently arranged, and I think you will agree.

Pug	Dachshund
Chow	Pug
Dachshund	or Bloodhound
Bloodhound	Chow
Sealyham	Sealyham

Our eye is pleased by the sequences of No. 2—No. 1 is an undesirable alignment.

So much for the setting. Now for the rest of the operation. In fitting this type into the block you adopt a slightly different method of spacing. You observe that the

diagonal rules, however, you will have to mitre the ends of your thicker spacing material.

And so with the quads at the end of the lines of type. You may be able to "bodge" these into place but since this course instructs you to do all your work in the neatest and the most professional way, we recommend that you mitre the ends of the quads which you will place at the end of the lines. These, of course, will be useless for ordinary work afterwards but there is no reason why you should not keep them aside—to use again when you have to deal with a task similar to this.

Apart from the second panel containing the names of the dogs—which you will set precisely as you set its opposite number—this completes this particular task. It is only necessary to add that in setting inside brass circles, ovals, etc., the same rules apply. In these jobs always set the longest line first and then fill in accordingly.

## SETTING UP CARDS

Now let us switch to a task of a simpler nature—the setting and printing of the courtesy cards which are commonly known as visiting and business cards. In these days these two factors are frequently combined in one card so that we have three separate jobs to consider.

1. The Visiting Card.
2. The Business Card.
3. The Business-Visiting Card.

Without going into history you will all know that the visiting card had its origin as a handwritten document. This is why, in the traditional way, the handwriting style in setting is still followed. To be classically correct both name and address on a visiting card should be set in script.

This rule, however, is not rigidly followed in these days though it is still the right thing to do to set the name in script, even if the address is printed in some other type. Type for addresses, if not in script, should be of a neat, unornamental face like Sans or Light Spartan. The lay-out for the address should follow the handwriting style—that is, the second line well indented beneath the first and third line well indented beneath the second.

The name should be central on the card, the first line of the address (unless it is an inordinately long one) starting about half way across the card. The address of course is printed at the bottom and may be placed either on the right or left-hand side.

The face of the card itself should be slightly glazed and the edges must not be gilt. The name should state definitely whether its owner is Mr., Mrs. or Miss. It is against the rules of etiquette merely to state "William Smith." It should be "Mr. William Smith"

Example : Title page of advertising brochure as received from customer.

or Mrs. or Miss as the case may be.

The purely social visiting card is of two sizes—one for gentlemen (1½ by 3) and the other for ladies (2⅓ by 3⅓). This, however, is no longer a hard and fast rule and may be modified according to requirements. (See accompanying list.)

Business cards are executed in a wide range of styles and sizes. So varied is the range that it is unsafe to lay down any definite rules. In any case you will be guided by your customer's preferences.

What we style here the Business-Visiting Card—that is, a combination of private and business particulars—sometimes contains both the owner's professional and private address, at the same time describing the business in which he is engaged. The lay-out of this card is usually determined by the copy given by the customer. It should be your concern, however, to give it an appearance of dignity. Big or heavy types are ugly in a small card of this nature and should be avoided.

**THE PENLINES KENNELS**

Proprietor:  
E. M. Rongy,  
Broadacre Meadows  
Old Parish

Specialists in  
the following  
breeds:

Pug  
Chow  
Dachshund  
Bloodhound  
Sealyham  
Alsatian  
Saluki  
Bull Terrier  
Beeshaund  
Labrador

Bedlington  
Collie  
Welsh Corgi  
O.E. Sheepdog  
Fox Terrier  
St. Bernard  
Mastiff  
Great Dane  
Elkhound  
Airedale  
Spanish  
Borzoi  
Pomeranian  
Dalmatian

**WHAT WE DO FOR DOGS**

With acknowledgments to Nina Scott Langley.

The best advice I can give the young apprentice is to collect a quantity of tastefully produced visiting and business cards and use them as examples.

There are an endless number of styles and varieties and if you take the trouble to make a sample sheet or compile a specimen book you can always put yourself on the safe side by making the customer select his style at the time he gives you his order.

Another lesson in "Printcraft" No. 8. Meantime turn to page 32 and tackle the lesson paper printed there.

## PRINTCRAFT'S NOTEBOOK

**W**ITH this issue we inset a four-page Index which covers the first half-volume of *Printcraft*—i.e. : Numbers One to Six. We hope you will make use of it when binding your copies.

No. 8 of *Printcraft* will be a Special Christmas issue, with a seasonable departure in lay-out to mark the occasion. To direct subscribers who are already on *Printcraft's* Readers' Register and to those who become subscribers between now and the publication of our next issue we are presenting a small Christmas Gift which will be sent along with the Christmas issue. If you are not a direct subscriber and wish to become one you will find all the particulars on page 22.

Our congratulations to the enthusiastic scholars of the Royal Cavan School, who have sent us a copy of their excellent little magazine, "Vox Scholæ." This is a 36-page job in octavo and is printed throughout on an Adana No. 2 High Speed. Especially meritorious are the fine reproductions of photographs which occupy the centre pages.

You will see that we have launched a new competition in this issue. I hope that most of you will "have a go".

By the way, you will also notice that with this issue we are numbering *Printcraft* pages serially—that is to say that the cover pages in future will not count as pages 1, 2, 3, 4, but will be ignored in the general pagination and that when Number 8 appears its text pages will be numbered from page 33.

This improvement is carried out at the request of many readers.

We regret that we have been compelled to hold over the article "Small Printer—Small Publisher," which should have appeared in this issue. It will be included in No. 8.

*The Editor.*

## Be Prepared!



# GET

## What All

**C**HRISTMAS? Yes! It is by no means too early to start talking and thinking about the Festive Season. Despite the good advice I gave

in these columns at this time last year, Christmas still came as a sort of "surprise" to those Printcraftsmen who had not heeded what I had said. They stretched themselves luxuriously in the August sunshine and murmured, "There's plenty of time . . ." About the middle of November they "woke up". In consequence there were many urgent requests for festive printing materials which, with the best will in the world, could not be delivered in time.

### UP-TO-DATE IS TOO LATE

With seasonal printing, and especially Christmas, it is a case of "up-to-date" being too late. You must be well in front of the date! Of course, it isn't necessary to start printing Xmas goods yet—but it is high time you started planning what you are going to do and began to lay in your stocks of the materials needed. It is a safe bet that the most attractive materials will be gathered in early by those who "know" and the latecomers will have to put up with the left-overs. Ask the wife if I'm not right!

### LET'S HAVE A PLAN OF CAMPAIGN

Let us plan "OPERATION CHRISTMAS" and get the whole affair properly organised! If you make arrangements to start printing in November you have three clear months in which to prepare.

Now decide: what are you going to offer the customers? I suggest you spend the rest of this month just having a "good think" about it. If you have been clever, of course, you will have saved all the Xmas items that interested you last year. You might have even bought up a few others which you haven't yet used: so now you will be able to get them out and have a "browse" over them. You'll be surprised how that helps to get the "grey matter" going. You'll find that the idea of one thing will suddenly tie up with another to produce something quite new.

# READY FOR CHRISTMAS

Wise Printers Will Do Now

## S T A R T S O M E E X P E R I M E N T S

Having thoroughly saturated your mind with Xmas notions the next step in the campaign is to start some experiments. Have a look through your back numbers of *Printcraft* and you will find quite a lot of interesting material on which to work.

In *Printcraft No. 2*, for instance, there's an article on making your own fancy rules, borders and ornaments. With a little ingenuity you will find many ways in which you can adapt these suggestions to your present purpose. An unusual border on a card or calendar, especially if it is in a contrasting colour, will lift it out of the ordinary. Combine the reading of this article with the one about "Typictures" in *Printcraft No. 4* and I'm sure you'll hit on a whole heap of ideas which you will be eager to carry out.

Don't be afraid to experiment with colour printing. A simple bold design in flat colour can be much more effective than more elaborate printings, especially on Xmas cards. In *Printcraft No. 3* there are some good hints on preparing simple colour blocks. Read it up. (Incidentally, in the same number you will also find some Xmas ideas in my article on pages 8 to 10. They're just as good for this year !)

## M A K E Y O U R S E L F S O M E B L O C K S

Spend part of the time making some experimental Xmas blocks. On the cover of *Printcraft No. 4* there's a very good design for a Star of Bethlehem. It's quite easy to cut this out in wood or lino. Printed in blue, with an irregular edge to the background, vignettted off with cross hatching, it will be most effective.

Down on the left of this same cover picture there is a silhouette of the three wise men on camels. That's a simple thing to do. And just to make it easy for you, inside this issue is an article on lino cutting, while in *Printcraft No. 5* there is one about making wood blocks ! If you don't want



to make blocks get hold of "Adana's" new Christmas lines. They've got some particularly good ones in the new catalogue just issued.

Don't forget your novelty printing experiments either. In *Printcraft No. 4* there is information about "sandpaper" printing"; in *No. 5*, the use of various common materials and in *Printcraft No. 6* "silk stocking printing". Many of these methods are eminently suitable for festive greetings cards and calendars.

Just go through these articles with Xmas in mind and you will find no lack of ideas. And don't be afraid to "have a go at them". You know many people say they "can't do this" and "can't do that" simply because they've never tried. *Just get the tools and sit down and start.*

## H O W T I M E F L I E S

If you devote a couple of months, in the odd moments you have to spare, to these experiments, you'll find it is already the end of October. Now you have to think of the actual printing. By this time you should have a very good idea of what you are going to do and you will know what materials and tools you are likely to require. Instead of a "hit and miss" method of ordering you will be able to plan your orders properly.

Make out your list and send it off without delay. Incidentally, furnish yourself with a "sample book" made up of the results of your experiments. In regard to these seasonal printings people rarely know exactly what they want but if you can show them a few suggestions you will find them much more enthusiastic about giving their orders.



## NOW CONTACT YOUR CUSTOMERS

Now you should be almost ready to go into action with "OPERATION CHRISTMAS". While you are waiting for your materials to come in start contacting your customers. It is a good idea to go round with your sample book early because then you can test the popularity of your various ideas. If you take careful note of your customers' reactions to each of your suggestions you will find you are able to develop some of the ideas still further.

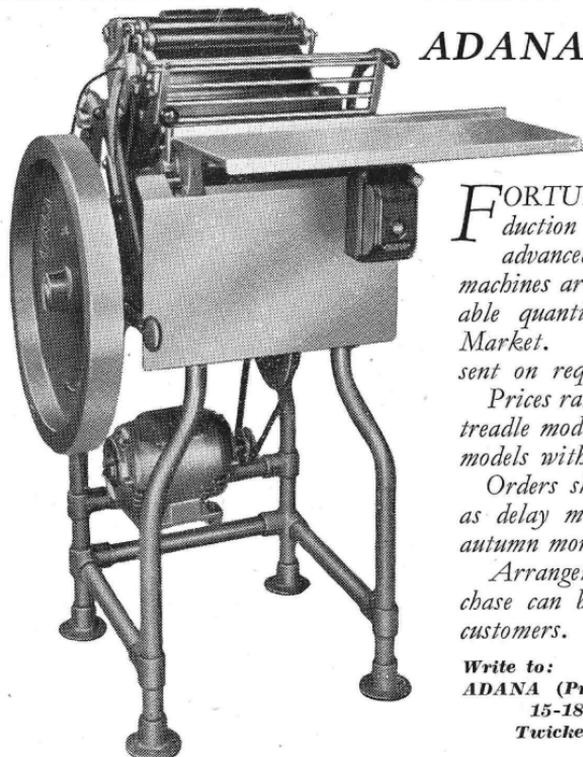
Just one final word. Presentation in printing is one of the corner-stones of success and I suggest that a bow of coloured Plastic Thonging (6d. a hank in Woolworth's or similar stores) or a bow of single or two-coloured glossy cord (very reasonable at most drapers) would add a most attractive touch to your Xmas cards.

Your Editor has already drawn your attention (see page 2) to the sample box of Xmas cards offered by Adana. I have seen these and, believe me, they are good. Reproduced here is another you may like to make use of (you know, of course, that all that is necessary is for you to write to *Printcraft's* office and ask for permission).



## BEST WISHES

Some further examples will appear in the Xmas issue of *Printcraft* which will be on sale in November.



## ADANA QUARTO MACHINE T.P.48

**F**ORTUNATELY, the production of this model has advanced to the stage where machines are available in reasonable quantities for the Home Market. Particulars will be sent on request.

Prices range from £75 for the treadle model to £129 for power models with hand guards.

Orders should be placed early as delay may occur in the late autumn months.

Arrangements for hire purchase can be made to approved customers.

Write to:  
**ADANA (Printing Machines) Ltd.**  
15-18, Church Street,  
Twickenham, Middlesex.

# “HERE’S-HOW” for the HANDYMAN

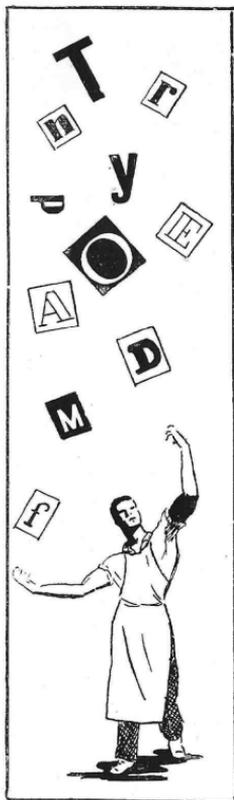
When I speak of home-made type I do not, of course, mean the smaller sizes. I refer to the bigger stuff—say 48-pt. and upwards. Very often the small printer finds himself “stumped” for a few large letters and considerations of cash and time may make purchasing them out of the question.

You can’t conjure type out of the air like the gentleman in the picture, but if you are a handyman you can make your own substitutes. The first essential thing, of course, is to collect the patterns of the letters you wish to reproduce.

There should be no difficulty on this score. If you haven’t a type catalogue which gives you what you want there is no shortage of newspapers and magazines. For very large letters I do not anticipate that you will experience any great difficulty in acquiring a poster or two. Most of your local tradesmen—particularly newsagents—have some spare posters or old advertising display bills they do not require.

You can make your letters from wood, sheet plastic, metal (preferably zinc), lino or leather.

In using wood you can either cut your letters from type-high material just as you would if you were going to make a woodcut, or you can fret them from thin oak, birch, mahogany or any other wood that is not likely to show the grain when it is moistened with ink. (Incidentally cigar-box wood, if handled carefully and the pattern cut *with* the grain, is an economical medium.) But don’t,



**HOMEMADE  
TYPE-  
SUBSTITUTES,  
BOOK-PLATES  
and a  
COLLAPSIBLE  
TABLE-FRAME  
for MR. & MRS.  
PRINTER**

please, use plywood. I’ve tried it. Apart from its tendency to give a frayed-edge effect, it has a habit of splintering on the face when subjected to pressure in the printing machine.

Now you must trace your pattern on to the wood. Remember, however, that when it is finished it will take the place of a bit of type and must, therefore, appear in reverse. So trace it on to the wood face downwards . . . you can easily render paper on which the pattern is printed transparent by rubbing a drop of oil all over it.

The tracing, of course, you will carry out with the aid of a piece of carbon paper. Once that is complete, carefully cut the letter out and mount it on to another piece of wood with glue. All you have to do then is to make certain it is type high. If it is not, justify by packing on the bottom of the mount.

The same rules apply when working in metal and plastic material—except of course, that you will use the appropriate saws for cutting out and will use solder and plastic cements as your mounting adhesives.

In making letters from lino you will find it necessary, in order to trace your design without trouble, to prepare the surface with Chinese white or poster white paint. Lino letters can be fixed to wood mounts with liquid glue but before use the poster white should be sponged off.

In making leather letters proceed in exactly the same way as for lino.

## TYPE ADAPTATIONS

Here is another "type-making" suggestion which may suit your purpose and which will save you the trouble of cutting your own type - patterns. Most stores and colourmen sell letters which are intended to be used in the making up of name plates for doors, garden gates, etc. Suitably mounted these make excellent type substitutes.

And there are quite a number of letters which may be had by purchasing children's alphabet blocks, some of which I have recently seen on sale in the toy departments of big stores. Another suggestion—if you have the skill—is to twist letters out of stout wire. This can then be soldered on to lead mounts.

## Print from Your Own Plates

Here is a method of making a stereo-plate, though the plate described is not one which is cast from type. It would be useful for, say, simple bookplates or any straightforward design in which a great deal of fine work is not required.

Obtain two pieces of stout brass about  $\frac{1}{8}$  in. thick. Mix a quantity of fine powdered chalk with water into a fairly stiff cream-like paste. Place one piece of the brass on a perfectly flat surface with one end projecting slightly over the edge of the surface. Now pour on to the metal the chalk mixture until the surface is covered.

Tap the edge of the brass gently on its projecting edge so as to level the mixture; then leave until it has become thoroughly hard. When this is done go over the surface very gently with fine sandpaper so as to remove any slight irregularities.

Now draw or trace your design on to the chalk surface with the point of a sharp pocket knife, an engraving tool or similar implement. Hold the knife as upright as possible during the operation and, of course, take care that you cut right down on to the metal.

When at last your design is complete place small pieces of linotype or stereo metal into the lines of the design, then

place the plate on the gas-jet or the hot-plate of the electric stove (or even on a tripod above an oil or methylated spirit lamp).

The metal will thus melt into the lines of the design. Add other small pieces of metal where it is necessary to maintain uniformity of depth until, eventually, all the lines of the design are full.

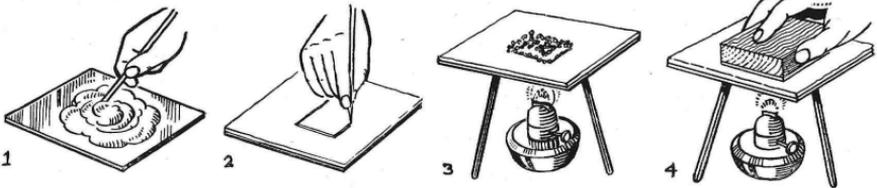
Now "tin" one side of your second brass plate—i.e. prepare it as for soldering. Place this side down upon the molten metal in the design and press firmly and evenly. Then turn off all heat and allow the whole to cool. Lift the top plate from the matrix, and there is the design, adhering to it. Examine it for any irregularities and correct with your knife or engraving tool. Mount on a block to type-high size and the design is ready for printing.

## BOOKPLATES

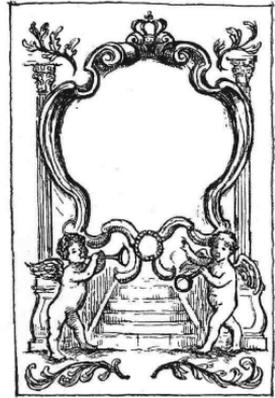
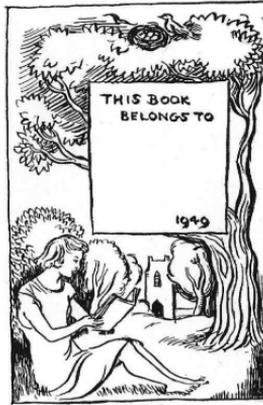
We have been asked repeatedly for information about bookplates. Bookplates are used by enthusiastic book-collectors who fix them to the inside of the covers of their books as a sign of personal ownership. They are designed in a variety of styles and sizes, and are usually sold with the backs already gummed.

The most usual size is about postcard size. Three of the most popular styles are those illustrated opposite. Miss Theresa Fleming, herself an expert in this branch of art-work, has drawn these designs specially for *Printcraft* so that you may, if you wish, copy or modify them to suit your own purposes. If you are going to make your own blocks as described above you will, of course, have to enlarge these drawings first.

In a future number of *Printcraft* I hope to tell you how to make a pantograph by means of which you can enlarge any drawing up to whatever size you wish. In the meantime, if you want to use these designs but feel yourself incapable of copying them correctly, I advise you to ask your local photographer to supply you with a postcard print of each. Better still, if you have the right sized camera—or can borrow one—do the job yourself.



**MAKE YOUR OWN PLATES.** 1. Pouring the chalk mixture on to the metal. 2. Designing in the chalk. 3. Melting the metal into the design. 4. Lifting the plate from the matrix.



Three new Bookplates, specially designed for "Printcraft" by Theresa Fleming. No. 1 is the style known as Early Heraldic ; No. 2, Modern Style. No. 3, 18th Century.

## A COLLAPSIBLE TABLE FRAME

By A. HOLMES

**I**N meeting *Printcraft* readers I have learned a lot ; particularly about the difficulties of keeping their hobby within bounds. I wonder what percentage of those who have a special interest find that his or her hobby or craft may be a nuisance to others—or that the impedimenta overflows the bounds within which it was first housed.

This was emphatically brought home to me at the Ideal Home Exhibition, when a young man, burning with enthusiasm, chatted with me. His wife was patiently waiting by his side whilst he discussed the merits of printing in gold ink as against dusting with bronze powders.

I inquired from the wife whether she was interested in print, and was surprised to learn that it was she who roughed out the designs or layouts for her husband's various jobs and that she herself spent some of her time discomposing, or "dissing" for him. Her main objection was to the time

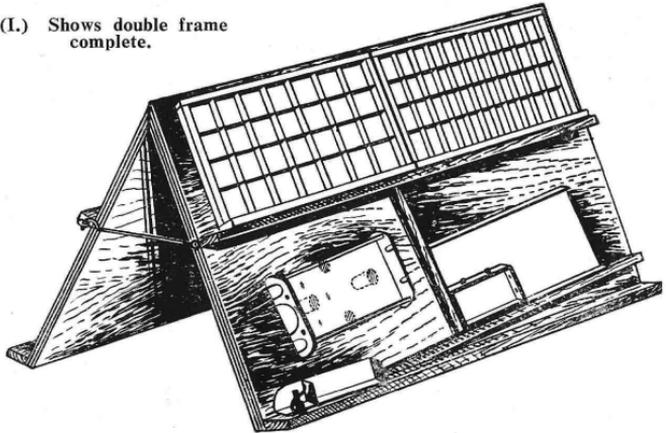
occupied in clearing up afterwards.

"I do quite a lot for my husband when he is busy, especially when he brings out his monthly Scout mag., but we get in each other's way, she told me. "Often we work quite late because it is inconvenient to leave an unfinished forme ; and, because of the fear that it might get "pied". I saw her point.

The inspiration then came to me of a collapsible composing frame. "Collapsible," perhaps, is an unhappy word, suggesting dire calamity, but you know what I mean—something that can be stowed away quickly and just as quickly got into operation. Rapidly I sketched my idea out in front of the two. I think they went away feeling happy that one of their major problems had been overcome.

Figure 1 shows the gadget. Maybe I should call it more than that. I have had

(1.) Shows double frame complete.



one of these frames made and it has passed the test with honours. The idea is that you can compose straight into the machine bed (which is locked to the frame), justify or correct without fear of accident, and, should circumstance demand, lock up an incomplete forme and stow away until required again.

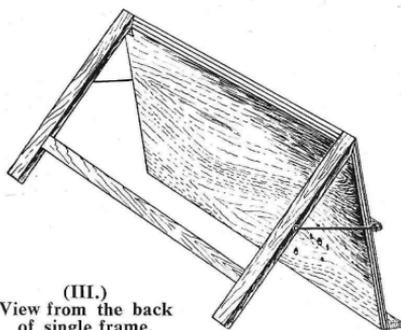
The frame can be made either as a single unit or a double one, at which two people can work opposite each other.

Figure II shows the front elevation (which is similar both sides) and the inset circles show end elevation and hinge fixing. If one is fortunate enough to possess an old perambulator hood, then retrieve the locking side arms of this and use them. They are ideal.

Figure III shows the construction of a single panel frame.

The frame itself consists of a piece of 5/16-in. ply, 24 by 18 ins., on which are screwed and glued pieces of wood 1/2 in. thick or thereabouts. The centre rail is 8 ins. from and parallel to top. The bottom rail should be at least 1 1/2 in. wide, on which to rest small tools.

You will notice that the bottom oblique rail has a rake of 1 3/8 to 0 in. and the centre vertical rail is fixed at a right angle to this. This is most important, as the tray formed by these two members is for the galley and chase to rest in. The angle keeps unlocked type in the galley safely in position.

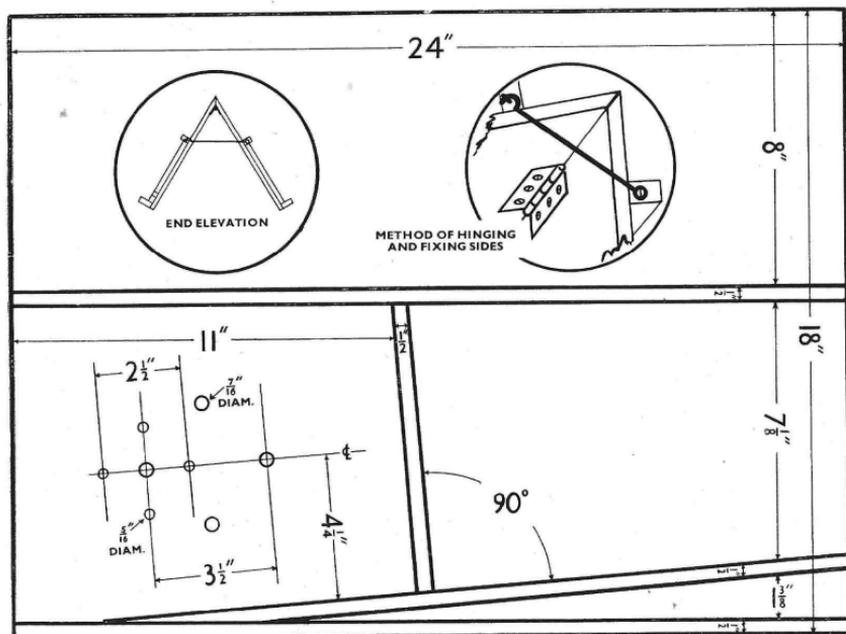


(III.)  
View from the back  
of single frame.

In the left-hand section formed by the centre vertical rail, holes are drilled in which the bed (either No. 1 bed or No. 2) rests; the holes accommodate the bed screws and these can be locked on the inner side.

The holes, parallel to the centre rail are for securing the bed in an upright position, and those set at right angles are for use when setting Broadway. It is very important that these holes are positioned rightly and are of the correct sizes:—1/4 in. for the No. 1 bed, and 1/8 in. for the No. 2 bed.

I feel certain that readers will find this frame a great boon, and anticipate from them bright suggestions on its improvement.



(II.) Details of construction.



## THE STORY OF PAPER

**W**HENCE came paper ? A heavy veil of mystery hangs over its origin. It is a veil which it is improbable we shall ever lift. Intensely arguable (and often, on investigation, untenable) are some of the stories we are asked to believe. We are told that paper was evolved from Egyptian papyrus ; that it was invented by the Indians centuries before papyrus was ever thought of ; that it was an original product on the lost continent of Atlantis.

### THE LOST ORIGIN

All this can be dismissed. All that we can be reasonably certain about is that paper was invented in the East. What evidence we have indicates China as being the probable country of its origin. We can be positive, however, that paper was invented very, very many years ago—far back in the hazy past, long before the days of Christ. But how ? By whom ?

We do not know. There are many theories.

I have one of my own. It appears to me such an obvious one, that I will claim no originality for it, lest I offend some fellow scribe who may have already conceived this same idea and put in on record. I can only say, with all the honesty of the Britisher I am, that if such is the case, I have yet to hear of him or to read his work.

We know, for certain, that the Chinaman invented silk. It follows unquestionably that to have achieved this he must have diligently studied the habits of the industrious little animal which built up the cocoons that provided the first silk spinners with their raw material. Is it then, such a stretch of imagination to visualise a similar preliminary leading to the invention of paper ? Might not some equally curious-minded Asiatic have studied, in the same way, the activities of a nest-building insect such as the *wasp* ?

### THE SILKWORM AND THE WASP

Wasps, as you probably know, are Nature's paper-makers. They were, indeed, manufacturing the stuff long before the first papyrus reed was cut by man. Wasps make paper in order to build their homes—as you can go and observe for yourself if you know of the existence of a wasp community in your neighbourhood. But, unlike the Chinaman, whose first paper was made of cotton pulp, the wasp uses many ingredients in the ingenious mixing of his material.

Fibre, leaves, bark scrapings, thistle-down, rotting vegetation, rush-pith—all these and various other substances—are sought out by the wasp, rolled into little balls and carried off in the creature's strong mandibles to the nest. And there, cemented together by the wasp's own saliva, the pellets are built up into the tough, strong paper of which the nest is constructed.



On my desk, as I write, lies such a nest. It is not a British one, however. It belongs to some waspy insect which buzzes in the trees of Brazil. It looks rather like a paper bag. Indeed, when I first came upon it—I bought it with a collection of other relics—I thought it was a paper bag. Its sides are smooth and soft and the note attached to it by its collector says that these bags hang in multitudes in the trees of wasp-infested areas, suspended from the branches like unlit lamps.

### WAS THIS THE INSPIRATION ?

This particular nest is composed of the usual fibre and odds and ends and it is as tough as thin leather. To test its paper-like qualities I have written on it in ink and the result is gratifying in the extreme. Was this the sort of nest which gave our ancient Chinaman his first clue to the paper which has since become one of the most vital substances in the world ? It is a theory with which I have toyed for a long time. Now, having written it down, I feel a greater affection for it than ever.

But that is by the way. It is no purpose of this article to wander into the realms of Natural History, fascinating though that subject undoubtedly is. Let us stick to practical *Printcraft* policy and remain rigidly on the lines.

Here, perhaps, I should mention parchment, which was the material chiefly used for writing purposes in the countries where papyrus was not available.

Parchment, as you know, was a writing stuff made from the skins of animals and again, as far as we can trace, was one of the many benefiting inventions of the early Egyptians. Its story is an interesting one but I feel it would be criminal to try and cram it into the small space I have at my disposal, so let us leave it for another telling when it can be narrated with some justice.

### AN ASSET TO ARABIA

Well, then, we accept that paper was invented in China. We know, from what has been written in previous articles, that the Chinese were a secretive race. When they had discovered a good thing they kept it closely to themselves. We have observed this in their reaction to their discovery of silk. Perhaps it is because of the same trait that we are still in doubt as to who really did manufacture the first movable blocks for textile printing purposes.

As with their silk, so with their paper. Although the craft of paper-making became established and developed in ancient China, no inkling of its manufacturing processes was allowed to leak beyond the country's borders. Until,

perhaps, a thousand years from the date of its original discovery, when an accident gave it to the outside world.

That was in A.D. 751.

Here we cannot tell the full story otherwise the rest of this article could be given up to History. Let us relate the details briefly. In A.D. 751 the Chinese were at war with the Arabs. At a place called Samarkand, the Arabs were attacked by the Chinese. The attack was driven off, and in the hot pursuit which followed the Arabs captured a number of enemy prisoners.

Now, among these prisoners were a group of Chinese paper-makers. In bondage they were forced to reveal the secrets of their art to their new masters and thus began the Arab exploitation of what had long since been ancient Chinese industry. Damascus became the chief centre of the new paper-making craft.

Different people ; different ideas. Once the Chinese methods and processes had been completely absorbed Arabs began to introduce innovations of their own. Paper, they soon discovered, was a popular and profitable export and since enough new cotton could not be obtained to meet an ever-increasing demand, they came, in the way of the wasp, to introduce other vegetable ingredients into its manufacture.

Thus paper became a product of universal commerce.

In the twelfth century the manufacture of paper in Europe became established by the Moors in Spain. For a time Spain was the heart and centre of the new European industry. With the decline of the Moors, it passed into the hands of Italy and for many years Italy enjoyed the reputation of making the best paper in the world—probably owing to the fact that Arabs, who were at that time in occupation of Sicily, acted as their masters in the art. From Italy paper-manufacture spread to France ; from there to the Netherlands and Germany. Finally, it reached England.

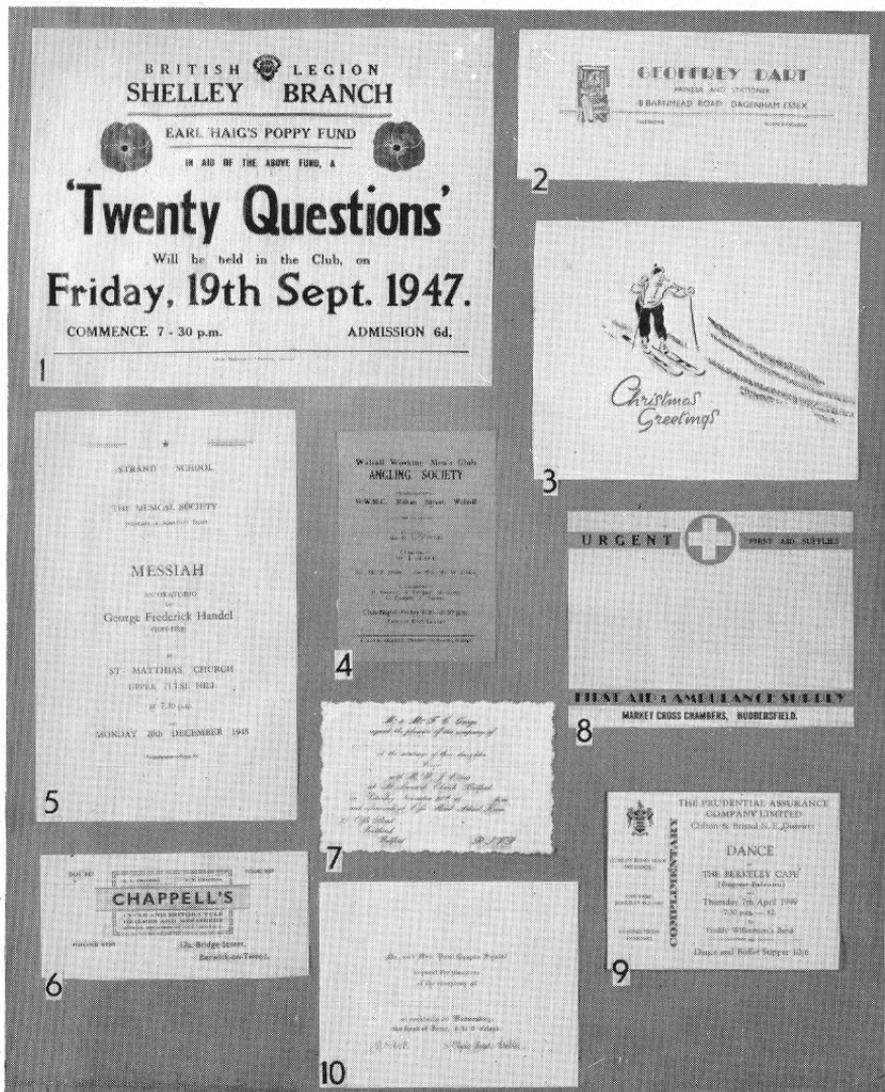
### HERTFORDSHIRE LEADS THE WAY

What has happened since is Industrial History. If you go the St. Brides Institute in London or some similar establishment you may read it all. Here, in this country, paper was first made by one John Tate, a Hertfordshire man who turned his mill at Hertford into Britain's first paper factory. Or did he *build* a mill for this especial purpose ? History on the point is not quite clear.

The name of the Mill was Sele Mill. It is a name which has since become famous in the county. Let us pause and salute the memory of John Tate whose enterprise led the way and who gave Britain an industry at which it has still to meet its masters.

(Continued on page 26)

# “PRINTCRAFT’S” SPECIMEN BOOK



THESE LATEST ADDITIONS TO “PRINTCRAFT’S” GALLERY OF READERS’ TYPOGRAPHY ARE FROM :

1. C. McDermott, Shelley.
2. Geoffrey Dart, Dagenham.
3. Robert J. Godfrey, East Molesey.
4. K. and A. Clarke, Walsall.
5. C. J. Atkinson, Sheppey.
6. C. G. Chappell, Berwick-on-Tweed.
7. H. J. Lawson, Haynes, Bedford.
8. C. McDermott, (as No 1.).
9. S. Maurice Sweet, Bristol.
10. Paul C. Squire, Dublin.

## CENTRE



**“PRINTCRAFT’S”  
Popular Help-and-Hint**

**Feature**

**Conducted by A. Holmes**



“I would be obliged if you could inform me whether or not a Christmas Card has to bear my imprint. If so, whether a name is sufficient.” (N. Lynch, S.W.18.)

*The necessity for placing your imprint on the card is one that is honoured more by its breach than observance, and I do not think that you should worry about this. The reason for an imprint is that if any matter is published which is criminal, the printer or publisher can be traced.*

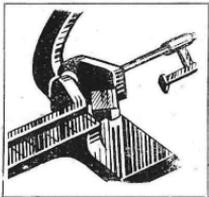
*I would suggest, however, that you put on the back “Printed in Great Britain.”*

“You have given a great deal of valuable information in *Printcraft* about blocks but I do not seem to remember you mentioning a “composite block.” Can you tell me what is meant by this term.” (A. S. Stourbridge.)

*The question of composite blocks is one which we shall tackle in earnest later on. Briefly it means a block made from two or more originals. It is also employed when a combination of line and half tone work is required. Supposing, for instance, you have a design in line containing a number of frames in which you wish photographs to be inserted. This would be a “composite block.”*

“Some little time ago I printed a leaflet job for a customer. Of course, I sent him a proof. When he returned this proof he had considerably altered his punctuation and also one or two of the words. Later, when the job was finished and I explained to him

that his corrections had given me a lot of extra work and I should, therefore, have to charge him a little more, he flatly refused to pay me a penny more than the original estimate. What can



one do in a case like this ?” (F. Hardy, Southampton.)

*All wide-awake printers should send out with their first proof, a slip telling the customer that any corrections other than “printer’s errors” which were not in the original copy will be charged for.*

“Can you tell me the difference between “Art paper,” “Imitation Art,” and “Matt Art.” I am always encountering these descriptions but am quite hazy about what they mean.” (H. Waverley, London, N.1.)

*Art paper is a paper finished with a glaze of china clay or some similar preparation. This preparation is applied after the paper has been made.*

*Imitation Art is glossy surfaced paper similar—but inferior to—Art but the china clay mixture is added to it while the paper is in the process of being pulped.*

*Matt Art is a smooth, unglassy paper with a soft, egg-shell finish.*

“1. I should like a little more information regarding preparing ‘make-ready’ for my Adana No. 2 machine. What kind of paper is best and what should be the approximate total thickness? I think I have a tendency to make mine too thin.

2. I find my coloured inks are more ‘tacky’ than the black, especially is this so with a yellow ink. It is quite a job to roll out evenly. Is this usual, or should I use something to thin it out?” (L. G. Bartlett, Coventry.)

*Make-ready should be in accordance with the amount of material in your chase. If the chase is a very full one, the make-ready should be heavy. If, alternatively, the amount of matter in the chase is light, only a very little make-ready is necessary—just one or two sheets. This is a matter of experiment, but if you obey the above fundamental rule you cannot be far wrong.*

*Coloured inks must of necessity be more tacky than black, inasmuch as they have not the capacity of black, and it is necessary to obtain a good body of ink on the job to prevent a transparent effect.*

*Time spent on rolling out ink is of great*

# SERVICE



value. Do not attempt to thin coloured inks unless they are absolutely unworkable—even then only the slightest of thinners should be used.

“I have several wash drawings which I wish to make into blocks to produce as illustrations in a small book I am printing. For a number of reasons—chiefly the paper I am using and the expense—I would like these turned into line blocks. Is this possible?” (J. Soames, Ipswich.)

*It is possible—yes. As an example glance at the heading above. The drawings for these blocks were originally done in colour—green and black. On the left you see them reproduced as line blocks; on the right as 150 screen half-tones. I could not advise you on your particular job unless I saw your illustrations first. In the meantime I recommend you to show them to your blockmaker and talk it over with him.*

“It is the patchiness and the blurred parts on the enclosed specimen that worry me. Can you put me on the right track?” (G. Skelton, Nr. Manchester.)

*It looks as if you had too much ink and not enough pressure; and there is the question of planing the forme. The side rule is not helping you and it is possible that this is not perfect. The paper, too, is poor, having a lot of straw and foreign matter in it.*

*I think you will glean a lot if you will study offset on the back of this specimen. Remove the chase and plane carefully on a piece of clean plate glass, then inspect the reverse of the forme to ensure that no particles of dirt are on the feet of the type.*

“I enclose a proof and should be glad to know what is the fault in the printing? The rollers of my machine are functioning properly and actually carry a perfect impression of the type on their return to the plate but the type refuses to ink up.” (R. R. Haydock, York.)

*There is a possibility that the type is affected by the rules being slightly high although, from the print, this does not appear to be the case. You might try underlaying with two or three more sheets of paper.*

## Problems Solved and Advice Given from the Moment you Start to Print



*To L. K. Slama, Editor of the “Printshop,” Chicago, U.S.A. Thank you for your interest in “Printercraft” and allow us to return our congratulations on your achievement in producing “Printshop.” I am sure the small printers of the U.S.A. will welcome it and I should like to see each new copy as it is published.*

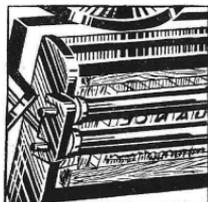
“I would like a little information on the subject of bronzing with gold and silver powder. I understand the powder is dusted on to the print while the work is still wet, but which colour of ink is used?” (E. Sutcliffe, Todmorden, Lancs.)

*The process of using gold and silver powders is that you print first in the ordinary manner, or with a little bronzing medium mixed with the ink; and dust the powder on whilst the ink is still wet, knocking off the surplus by tapping the edge of the sheet.*

*With silver dust it may be preferable to use grey ink; and with gold, orange or yellow, according to the tone required.*

To A. Downs (Bury St. Edmunds). *It must be emphasised that only the best quality of work can be turned out with any printing machine when first quality type is used. I know there is advertised type at a cheap rate but I myself would hesitate to use it.*

*Coming to the question of inks, there have lately been put on the market inks in tubes of a very low grade and with a high percentage of paraffin. This has been done to enable the tubes to be filled. I should beware of any ink in tubes advertised at a low price.*



# MRS. PRINTER, IN SUMMER MOOD,

— And Presents You With Some Attractive Items

**F**ROM on high the sun shines down with warm glory. The day is delightful, and the view, from these heights on Dunstable Downs, extremely beautiful. It is an afternoon in one of the loveliest Julys I remember and my thoughts should be all summery yet they turn to Christmas. It was because we planned ahead for Christmas early that we did such good business in our little stationery shop last year. Jim (my husband) was so pleased with the way I handled that side of the business then that this year he has left all the stationery arrangements in my hands.

And thinking of the lessons I learned last Christmas I've got a special notion for this one. As it is a notion that is going to take some time to bring to life I'm making all my plans well in advance.

What I intend to do this Christmas is to run a special section for gifts—gifts for the most part, which can be inexpensively made out of oddments already in stock or from material which can be cheaply purchased. Would you like me to tell you about them ?

## BETTER THAN JIG-SAW

The first you see illustrated below. It is a build-up picture for the kiddies to assemble. The full design you see on the right. The odd scraps (they do not form a complete set, for these are only to give the idea of what I mean) are the different parts which make up the design. These parts are cut, as you see them here, in various coloured, gummed papers which are then stuck down so

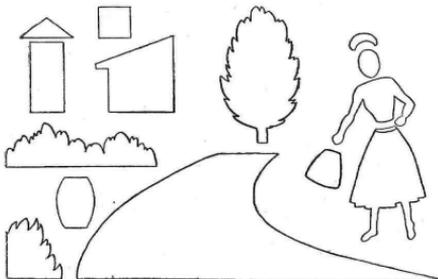
that when all the parts are assembled, they form the finished picture. I think it will be a change from the usual jigsaw puzzles and something fresh for the kiddies to do. I've been trying out the ideas on my little nieces and nephews and I find they are fascinated by it.

The sets will have to be packed in boxes, of course. I shall make these from some thin poster card which Jim has left over from a job he did some weeks ago. These boxes are very simple and easy to put together. It is, in fact, just a matter of making four cuts for the corners, folding up and then securing the corners with a single stitch from the stapling machine. Jim, of course, will print some attractive labels for me—in two colours—and this little novelty will then be complete.

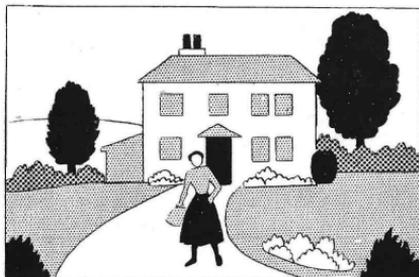
If you'd like to copy this, please do. And of course you may use the design given below. For other designs you will have to do as I am doing—either make them up, or use illustrations from the back numbers of *Printcraft* or other magazines.

## CALENDARS AND PLAQUES

Another idea I have (although I claim no originality for this) is for a cut-out calendar. A couple of enthusiastic young fretworkers presented me with the idea last year when—too late as it happened—they gave me four or five of these calendars to resell in the shop. The cut-outs are pictures of animals, birds, buildings, etc., pasted on to a piece of fretwood and then cut out with the fretsaw, a small calendar being fixed with coloured ribbons beneath



"Bits and Pieces" Puzzles for the kiddies.



# VISUALISES WINTER ACTIVITIES

for Christmas

the picture and a tag glued to the top of the cut-out so that the calendar can be hung from the wall.

To make the animal cut-outs gayer I shall tie coloured ribbon round the necks of the cats, brown ribbons (to represent collars) round the necks of the dogs, and so on. The buildings, I think, will be improved with the addition of miniature flags.

I have no doubt that we shall be able to sell three or four dozen of these, so I am going to get my young fretworkers busy as soon as ever I get back.

A third idea I have in mind is for alabaster plaques. (Let me emphasise this is just an idea. I've yet got to try it out, but Jim, to whom I have explained it, says he thinks it'll work—and as Jim is an intensely practical hobbyist, he ought to know.)

First, of course, one has to make one's plaques. For this is required a mould. I have in mind an old picture frame which can be made into a mould without difficulty and into this I shall pour Alabastine (this is Jim's recommendation).

The result, when the Alabastine has set, will be a mould of the frame in reverse. Then from picture postcards of celebrities we have in the shop—the King, Queen, the Princesses, Churchill, Montgomery and Mr. Attlee; also from some famous film and stage stars like John Mills, Stewart Granger, Vivien Leigh and Patricia Roc; also from some celebrated horses—I shall cut out the heads, paint them over in black Indian ink and black enamel the moulded frame to match. Fixed with one of the brass hanging rings which you get with a *passé partout* set I feel these will make intriguing and inexpensive little gifts. An expansion of this idea is to sell the plaques in pairs.

Jim thinks this will work out splendidly. Do you? Anyway, I'll tell you



about the result when I meet you again in November. I'm going to try it out at the first possible opportunity—probably tomorrow, after I've seen my young fretworking friends who live down the road.

## BRICKS FOR THE KIDDIES

I shall have to buy some stronger boxes for this next idea, but Jim again will print the covers. Also Jim will contribute largely to its success with his printing machine. Again, this is for the kiddies—the very young ones who are just beginning to get interested in their A.B.C.

I'm going to get some 1 in. by 1 in. wood from our local timber merchant and I'm going to get Jim (or somebody) to saw it up into one inch cubes. Then Jim will print—in colour of course—the various letters of the alphabet and also the figures 0—9. These will then be gummed on to my wooden cubes, each surface showing a different figure or letter.

Jim also thinks this idea is whizzo, and wants me to trot out more. Well, I've just space for another before I say *au revoir* but this isn't a selling line.

It's a little Christmas present for the customer with a cheque book. Cheques, as you know, have to be made out in ink, and usually there is never a handy piece of blotting paper around to blot the cheque after it has been written. To get over this difficulty Jim is going to cut up blotting paper to cheque-book size, print it unostentatiously with the name and address of our printshop, and, having gummed the backs of the slips,

(Continued on page 26)

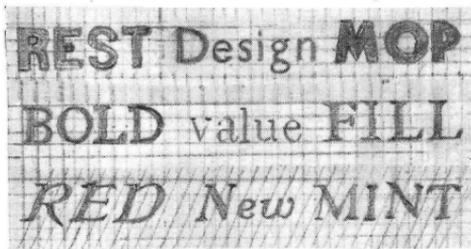
# HINTS ON LETTERING FOR

With Some Observations

**I**T is unnecessary, I think, to stress the value of the old saying "Know your Type!" To be able to recognise and name type at a glance is a very desirable gift. Yet there is such a wide variety of types—literally thousands of different faces—that this task, at first glance, seems impossible.

## A FEW "MUSTS"

If you feel it your duty to learn all of them do so. Anyway, there's no real need for such an achievement. You'd never be able to use them all even if you *did* know them. But you *must* make yourself familiar with type faces in popular use. You must know what they look like, how they can be used, the best effects you can get with them. This, generally, applies to all printers. To the lay-out man it must become a part of his everyday knowledge.



Tracing type in pencil on squared transparent paper. The design illustrates the three main types of letter—sans serif, serifs and italics.

It must, in fact, become more. For, apart from being able to recognise type at a glance the lay-out man must carry the details of the type design in his mind.

More even than that. He must, at will, be able to make fairly faithful copies of his types on paper.

Now all this sounds difficult. But it isn't, really. You are not asked to learn typefaces right off like a multiplication table. Observation, practice and time will give you all the knowledge you require without resort to intensive swotting. No doubt you are already on familiar terms with a number of types—you must have a

certain range in your printshop. But there are others, which you have noticed in daily use in newspapers and magazines, and still others which, for one reason or another, appeal to you. How do you get to know these?

## PRACTICE FOR PROFICIENCY

First and most invaluable guide is a type catalogue. Get hold of one (or more if you can). Study the types in which you are interested and then look them up in your catalogue. Better still, make a tracing of some of the letters and you'll find them sunk into your mind without any conscious concentration on your own part.

Don't make hard work of it. Do these sort of things when you have an odd half hour to spare. And while I'm touching on this aspect let me hammer home the value of tracing type.

Tracing is the quickest and safest way of getting the "feel" of any design. If you desire to become *absolutely* proficient, try doing rough sketches of types after you have done your tracings. It's astounding how vividly the tiny details of design will imprint themselves on your mind.

## TYPE AND ITS CHARACTERISTICS

We recognise types in the same way as we recognise people—by their faces. I'm sorry if this sounds trite and obvious, but let's be trite and obvious if that's the quickest way of getting to the point. In common with people's faces, type also has its own characteristics. Some types are thin; some heavy; some angular; some curving or circular, some have long ascenders or descenders; some a combination of two or more of these features.

Type, for general purposes, is divided into two main classes—sans serifs and the serifs. I'm not going to explain what serifs are because this ground was comprehensively covered by my colleague Ron Emery in the last "Printcraft Apprentice" article. There are few outstanding characteristics in the non-serifs which rely for their distinction mainly upon the general evenness in the thickness of their stems. But there are whole heaps of fascinating characteristics in the serifs.

# THE LAY-OUT ARTIST

## on Type Recognition

Mind you, I am not decrying the sans serifs. On the contrary, I am a stout champion of their usefulness. Personally I consider the sans "safe" types for beginners in display work; you can use them in their varying families, for most display jobs. Similarly, I consider them an invaluable starting point for the lay-out man who has to letter his display type.

In fact I advise him here to commence his type sketching lessons with sans. The evenness and the proportions of the sans give him a model basis from which to start letter-copying and will make the reproduction of the serif types much easier when he comes to tackle them. The sans, after all, is the foundation of any letter. Serif types are only sans letters with the serifs added.

Now for the actual experimenting work. Ready?

### MAKING A GRAPH

Get out your pencils, some tracing or other moderately transparent paper, a rule and drawing board. If you have a T square this will make your task easier, but it isn't vitally necessary. Sharpen your pencils to fine points and keep them this way all the time you are working. Let's take a largish letter for our experiment—a 36-pt., say.

36-pt. is equal in height to  $\frac{1}{2}$  inch or 3 pica ems. Now draw two horizontal lines across the paper exactly  $\frac{1}{2}$  inch apart. Between these lines draw three others, thus equally dividing the space into four equal channels, each  $\frac{1}{4}$  inch in thickness.

Now turn your paper long side on. Across the lines already drawn pencil in a series of short lines exactly  $\frac{1}{4}$  inch apart. Your designing area is now composed of tiny squares like a graph.

This is your lettering guide. Now place the squared paper over the letters you wish to copy. Sketch the letters in lightly, noticing exactly the number of squares or portion of squares they occupy and leaving a half square between letters and two squares between words for spacing. With this done remove the tracing paper



and finish off the letters completely. Repeat this exercise in other sizes.

In planning your paper for italics rule up your paper in the same way, allowing the cross lines to slope at the angle of the type you wish to copy—generally about 25°.

With serif types note particularly the shape of the serifs. Pay attention to their thicknesses and the exact space they occupy in the square. Some serifs, as in Old Style, Spartan, etc., are slight; some, as in Times Bold, Cheltenham, Bodoni, etc.,

**FGHIK**

POPULAR

A LETTER

ABCDE

**SPLENDID**

Easy - to - remember letters of artistic and unusual design. Reading from the top they are: Lucina, Gill Shadow Line, Colonna, Modernistic and Phospor.

bcdefghijkl

The distinctive ascenders of the Locarno series.

sharp and well-defined ; and some, as in Rockwell, Luxor, etc., boldly square. Notice particularly the curves, curls or sharpness of the serifs for these are the characteristic features which will stamp the type face on your memory. Note, too, the ascenders and the descenders. Very often you will find distinguishing features in these ; as, for instance, in the graceful l's, d's, b's, f's, etc. of the Locarno series. Lower case letters like g's, s's, t's and r's are also useful memory clues.

And there are some types which are almost pictures. I refer to the Cameo, Modernistic, Phosphor, Lucina series, etc. You should have no difficulty whatever in recognising these on sight, but you should copy them copiously, for their appropriateness for certain jobs is outstanding. You will have no difficulty, either, in memorising the Old English Blacks and Texts and Ecclesiastical faces, so irresistible for Christmas occasions and the like. These also you should spend some time in sketching until you feel you have mastered the characteristics of several faces.

As with the above so with the scripts. In all cases, having made your tracings and then finished the work copying from the pattern, put tracing and catalogue aside and practise your type-lettering without any aid so as to find out how much you remember.

You will be pleasantly surprised, after a few weeks, to discover how many type faces you *do* know and how many of their small characteristics are so vivid in your mind. And you will also be vastly pleased with the facility with which you can reproduce definite type styles when you have no pattern at all to guide you.

grst grst  
grst grst  
grst grst

Get your types in your mind's eye. A study of these distinctive characters in each fount will enable you to remember the name of the series with ease.

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NEWSPAPER NOVELTIES—(Continued from opposite page).

Apart from the United States the most freakish papers have appeared in France. Paris once had one called "Le Mouchoir" (The Handkerchief), printed on material that made it into a useful hankie after it had been read. Another, the weekly "Muse Historique", was written entirely in verse. It ran for 15 years and its editor Jacques Loret, reported Paris events in 325,000 rhymed verses !

### ODDITIES

Another oddity appeared on thin rubber sheets so that it could be read in the bath. This had a forerunner in "La Naiade" (The Water Nymph), published at a seaside resort on waterproof paper so that people could read it while bathing in the sea.

An even more practical paper was once

issued in Madrid under the title "Luminaria." It was printed with ink mixed with phosphorous and could be read in the dark !

But, except for the special influenza edition Britain has had few novel newspapers. Our most original effort failed through an almost impossible coincidence. The editor of a Midlands evening paper decided to celebrate the Oxford and Cambridge Boat Race with a special edition printed on light or dark blue paper, according to which crew won. The idea was brilliant but, unfortunately, it was conceived in 1877—the only year in which a deadheat has been recorded.

One Scottish oddity is perhaps worth mentioning. It was the "Greenock Newsclout" which, as its name implies, was printed on cloth to defeat the Act of 1711 which compelled all newspapers to pay a stamp duty on every copy printed.

# NEWSPAPER NOVELTIES

Midgets and Mammoths  
that Have Startled the  
World.

By

GEORGE MELL



**S**MALL though they are our newspapers are still quite big compared with some in other parts of the world. The "Torres Straits Daily Pilot", for example, circulating among the islands off the Queensland coast, consists of only one page measuring 16" by 9" and its three columns are equally divided between advertisements and news. Tinier still is the "Bimini Bugle" published in the Bahamas. Its 3" by 4" pages can easily be folded and carried in the waist-coat pocket!

## NEWS IN A NUTSHELL

But, strangely enough, it is in the United States, home of huge newspapers, that the greatest shortage of newsprint occurred. About a hundred years ago newsprint was so scarce that the editor of the "Dog Kennel Gazette", a weekly published in Indiana, would only print on one side of the paper so that subscribers who wanted the next issue had to produce the previous one and get the latest news printed on the back of it.

A publisher in Mobile brought out several issues of his paper on the backs of wallpaper and then, when cardboard became unobtainable, bound some of his books in it. Meanwhile prices had risen so high that one Georgia newspaper fixed its subscription rate at the amazing figure of 120 dollars a year.

Even today some American periodicals are very small and, not long ago, readers of the "Star", a weekly published in Payette Lakes, Idaho, complained that it was too microscopic to wrap a bottle of whisky in. Thereupon the proprietors decided to increase its page size.

## SOMETHING TO SNIFF AT

England's only perfumed magazine appeared nearly fifty years ago during an influenza epidemic when the editor of a now defunct weekly conceived the idea of soaking an issue in eucalyptus oil to help keep his readers clear of infection. Needless to say this novel issue was a great success.

Not long ago, however, the American "Indianapolis Star" quite by accident came out smelling like a lady's boudoir. Somehow the printer's ink had become mixed with some Aphrodisia.

The office and printing shop smelled like a perfumery and more than one employee had difficulty in explaining away the scent when they reached home. Newsvendors were ragged unmercifully but the aromatic issue sold out in record time.

The proprietors were quick to realise the revenue possibilities of scented newspapers and soon prepared further issues which would smell of familiar brands of coffee, soap or chewing gum.

Even before the war American newspapers were much bigger than our biggest Sunday editions but a new world record for size was set up on 14th August, 1938, by the Texas "Amarillo Globe-Star", which contained 280 pages of reading matter to make the paper's golden anniversary! The editor, who had been planning the issue for fourteen years, had taken special courses in history just for this occasion.

The largest format of any paper was that adopted by the "Illustrated Quadruple Constellation", which appeared in New York in 1859. Its pages measured 8½ feet by 6 feet and each of its eight pages contained 13 columns and the publishers intended bringing out the next issue a century later!

(Concluded at foot of opposite page)



THE law of copyright appears highly involved, but in broad outline it is fairly simple. The law says, in effect, that a man has a commercial value in his brains as well as his hands, and should be given protection against others who would filch his work.

The following article does not go into the question of copyright as a whole. It is only in answer to the many queries which *Printcraft* has received on this imperfectly understood question and to give to readers generally facts which, at some time or other, they may need.

Copyright means the sole right, in the case of unpublished works, to produce or reproduce a work (or any substantial part of a work), in any material form whatsoever. In the case of a published work—and this means any printed matter—the sole right to publish the work or any substantial part of it. Copyright also includes the sole right to produce, reproduce, or publish any translation of a particular work.

All printers would do well to note the above paragraph as it covers the entire field of what is copyright and what is not.

The whole of the law of copyright is to be found in the Copyright Act, 1911, and the rules and orders in council made in pursuance of the Act. The Act is highly technical, but for the man in the street, and especially printers, it all boils down to a few plain facts. It means, in everyday language, that if you use literary matter, or a printed design, and pass it off as your own work, then you do so at your peril.

But there are exceptions. All literary matter is not copyright; some of it has lost the protection of copyright. For instance, a printer could, if he wished, reproduce some Sonnets by Shakespeare. He could sell those Sonnets with perfect safety.

But to do likewise with the work of a living poet would be an infringement of the Copyright Act. (This does not

apply, of course, if the printer has gained permission from the poet beforehand or has paid his agents for the right to reproduce the work.)

Publication in relation to any works means the issue of copies of the work to the public whether these works are given away free or the copies charged for. But the exhibition in a public place of an artistic work does not constitute publication.

This is a point of interest to the

## THE “CANS”

### Some Answers to A Problem

printer. He could, for instance, copy a printed design of some other person's work, and exhibit it in public as an example of his proficiency in design and display of type, and no question of copyright infringement would arise.

But supposing he copied a Christmas card for the purpose of attracting customers for the sale of the cards? In that case the original designer would have cause to complain, and most likely would seek legal redress.

Printers would be wise to note that any printed matter, however trivial or ornate, which bears an imprint “Designed and printed by . . .” should not be copied and passed off as his own work. The imprint implies copyright. It is not only intended to draw attention to the commercial worth of the work, but is an indication that the original designer gives notice that he attaches importance and value to the work. The one way to safeguard that value is to give notice by attaching the imprint and the inclusion of the words “Designed by.”

The use of the word “Designed” in the imprint is sufficient to indicate that it is an original work and, as such, is copyright.

The importance of publication since the passing of the Act of 1911 lies partly

By  
VICTOR  
HARRADINE

in the classification and extension of the different ways in which copyright arises, and partly in the computation of the term for which it lasts.

Formerly copyright in a work ceased to exist seven years after its author's death, or for 42 years all told, whichever period was longer.

The term is now the life of the author and 50 years after his death.

In regard to all literary and other work included in the Act, copyright begins in the

## AND "CAN'TS" OF →

Which Affects Every Printer

unpublished work from the date of the "making" or creation of the work, and after "publication" the right continues for the life of the author and for a period of 50 years after his death.

Fair dealing with any work for the purposes of private study, research or criticism does not constitute infringement of copyright.

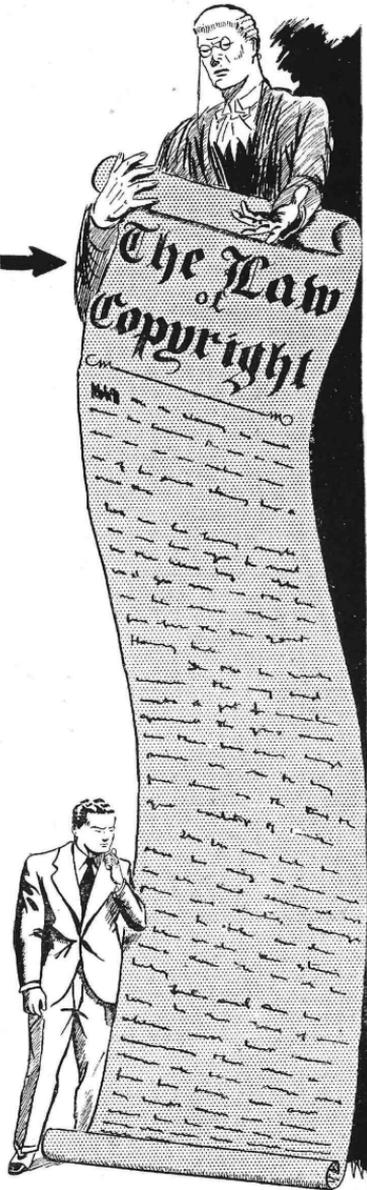
A considerable amount of new matter has been added, in the 1911 Act, to the list of works entitled to copyright protection.

Copyright formerly governed only literary compositions and artistic works, the latter including engravings, paintings, photographs, and designs. Progress in the art of mechanical representation or reproduction has led to the extension of copyright protection.

Under the old law it was necessary to register copyright, and the old law depended on both registration and publication. The infringement of an unpublished work merely gave a common law right to sue for damages.

The Act of 1911 abolished registration, with the result that an author is now automatically protected in respect of his unpublished works, provided he is a British subject or resident at the time of making the work in any part of the Dominions or Empire.

As respects a published work, copyright exists immediately on the first publication within the British Dominions to which the Act extends. It may be mentioned in conclusion that the Act extends throughout the King's Realm.





## PRINTCRAFT'S POSTBAG



*E. Sanderson* (Blackhill, Co. Durham). It was nice to hear from you. Thanks for the amusing "Slip in the Setting" you found in your Sunday newspaper. I think others may like to read it so I print it here.

"Slip" is in a caption to a photograph and it reads: "Dorothy had a brilliant

mile for the photographer—and he threw up her legs in joy as she read the story of her success."

*H. J. F. Thompson*. Thanks also for the "Slip" you sent us. May I quote it here?

The "Slip" is from an advert. in a photographic journal and, referring to a Changing Bag it reads: ". . . washable, dustless, endurable," and proof against mother and vermin."

*Paul C. Squire* (Dublin). I was extremely pleased to receive your letter and I congratulate you very sincerely on the samples of the typographical work you sent me. One I have reproduced in this issue.

No. 8 of "Printcraft" published next November will be our Christmas issue and there will be a special Christmas gift for all new and old subscribers who order their copies direct from Twickenham.

*W. Armstrong* (Birmingham) Glad to hear you and your wife enjoy Mrs. Printer's articles so much. We have passed on to her your request.

*A. W. Sharman* (Southwold) Your suggestion for Indexing is very good indeed. I congratulate you upon it. Thank you for your very complimentary remarks. Our best wishes to you.

*Nicholas Quennell* (London, N.W.3) For a boy of 13 your work is extremely good. Our very warm congratulations.

*K. Clarke* (Walsall) Many thanks for specimens, one of which we reproduce in this issue.

*E. Salomon* (Queensferry) Thank you for your article and sketches. I have not been able to use them in this issue as they arrived after I had made all provisions for the Readers' Workshop feature. Look for them in the next issue—and thanks very much for letting us have them.

### THE STORY OF PAPER (Continued from page 14)

Previous to this, we had, of course, imported all our paper.

Much could be said about the various important and historic documents for which paper was used at this time. But all that, again, is to be found in the History Book so let us by-pass it with the observation that the paper of John Tate and his successors was the best ever turned out in this country.

Not until 1720 did machinery come into the paper-making picture. The first was a Hollander or Beating Machine for which some Dutch inventor was responsible. Inevitably, this led to the invention of the first full paper-making machine—in 1798—by Nicolas Louis Robert. This model was extensively improved upon in 1803 by Didot, Fordriniers and Bryan Donkin.

But the mechanisation of the paper industry is another story. No doubt we shall hear all about it in due course.

### MRS. PRINTER, IN SUMMER MOOD, VISUALISES WINTER ACTIVITIES (Continued from page 19)

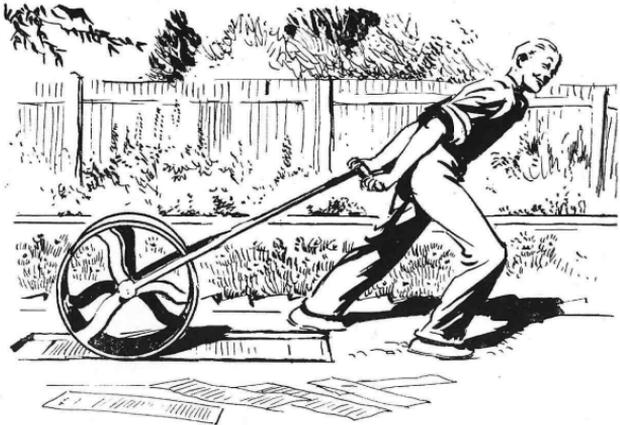
give them to the customer to fix on page two of the cover of their cheque books, thereby issuing a handy blotting pad whenever they use the book.

Jim thinks this is my best brainwave—but I'm not sure that it really is mine. I seem to remember somebody else suggesting something of the same kind—a long time ago perhaps—so I'm not claiming the credit.

The cheque blotters will be given away in a nicely printed envelope containing seasonal greetings and each envelope will contain half a dozen blotters. It will cost very little apart from the time and labour involved, but, I am certain, will add immeasurably to that goodwill which Jim and I are always endeavouring to build up.

# BIG JOBS for SMALL PRINTERS

How Resourceful  
Craftsmen can  
Achieve the  
Almost Impossible



**T**HE wide-awake, determined - to - get - on small printer is the man who rarely, if ever, says "no" to an order, however dismaying or difficult the problems which the order involves. If he cannot tackle the job himself he will farm it out—and for the sake of his goodwill it pays him to do this, even though he may not make a penny profit on the deal.

But supposing he cannot farm it out ?

Then he must fall back upon his own resources. He must bring ingenuity to bear. There are more ways than one of doing any job and printing is no exception to the rule. If orthodox methods cannot be envisaged then he must resort to the unorthodox.

Here are some examples which illustrate the point—all of them actually tried out.

## PRINTING WITHOUT A MACHINE

A customer in a flourishing way of business required just half a dozen streamers in large type proclaiming "THIS WAY TO THE RESTAURANT." It should have been a poster press job for the size of the streamers required were 9" by 48". The customer, although he had no conception of printing difficulties, was a good one to the printer concerned and so his order, small as it was, could not be turned away. On the other hand there was no other printer who would look at the job.

Our printer had no poster press. He had no wood letter suitable for the task. Yet he completed the order and the customer was extremely satisfied with the result.

How did he do it ? Hold your hats on !  
*He printed the job with the garden roller!*

Fact ! First he hired the wood letter.

Then, placing two slip galleys end to end he scooped out a shallow bed in the gravel path of his garden and floored it with a level layer of tiles. Having "planted" the galleys in the bed, he then fixed them with a system of pegs around the sides. Then he set his type, inked up with the hand roller and took a first print. Though he had to make ready about half a dozen times before he got his primitive "apparatus" to give the perfect result, he finally got a really excellent half-dozen streamers.

## A COLOUR COMPLICATION

This was only the first of several similar jobs this small printer was called upon to tackle before, at length, he was able to buy a second-hand poster-press and so was able to carry out his orders in the more conventional way. But before this he was presented with another printing poser. That was when an order arrived for a poster job in two colours.

How did he get out of that ?

The job was of double foolscap size, giving particulars of a forthcoming hockey match. The letterpress was all in blue but there was an illustration in green slapped bang in the middle of it. The biggest machine our printer friend possessed was a foolscap folio platen—just half the size for the job.

It was not so difficult to print the blue letterpress. This was done in two workings—top first, bottom second. But the super-problem—that of introducing the green picture into the middle of the letter press still remained. After several experiments of different sorts on the machines—all of them fruitless—our desperate typographer had a new idea. He imposed the green block in a separate chase and printed it off by hand pressure in an ordinary book

press. It took profit-making time, of course, but the result pleased the customer and what our printer lost in time he more than made up in the goodwill he gained.

### THE PASTE POT TO THE RESCUE !

Another resourceful typographer of my acquaintance was given an order for some church notices from the local vicar. Five hundred copies were required and the order was accompanied by a block which contained a photograph of the church. The block was of a very fine screen and to our printer friend's dismay, he discovered that his own machine was not capable of developing the pressure needed to give the most perfect impression of the block.

So he sent the block to a firm of jobbing printers with an order for 500-odd pulls on art paper. When these arrived he pasted them on to the notices in the place intended for the block. Everybody was immensely delighted—particularly the vicar. He enthusiastically declared that the inseting of the photograph added to the notice a dignified distinction which took it clean away from the ordinary, and actually insisted on paying the printer 10% more than the fee which appeared on his invoice.

These are just a few of the many ingenious ways in which small printers have overcome apparently insuperable difficulties. There are others—but these will form the basis of a future article. Meantime, let me relinquish my pen and place it into the hand of one of *Printcraft's* readers, "D.F. of Penzance", who will tell you all about another big job for small printers which he calls :

### "A MAGAZINE MIRACLE"

I am not a small printer in the commercial sense. That is to say Printing is only my hobby. But it's a hobby about which I am just crazy.

My "plant" is in a shed in the garden. It consists of a 28 lb. fount of 9-pt. Times Roman, a few 1a founts of Gill Sans for display purposes. My machine is an Adana Quarto Flatbed.

By trade I am an accounts clerk in a factory. A short time ago somebody there had the idea of starting a quarterly magazine. The magazine was schemed on an ambitious scale—no less than 24 crown octavo pages with dozens of articles and sketches. A fund was raised to launch it and the local printers were asked to print it.

But they wouldn't. The circulation was too small for one thing. The money available for the production would only meet about half of the printers' estimated costs.

And then they tackled me. Knowing that I had a printing plant I was asked : why couldn't I do it ? I tried to explain, tried to argue. Naturally I was aching to have a crack at it, but what was the use when the weight of type required was about six times in excess of what I possessed.

I didn't promise—who would ? But seeing no way out of the difficulty myself, I wrote to *Printcraft* who gave me the advice I sought.

The advice was this. Do the job page by page—or two pages at a time if the type will allow. Set one page, blanking up for any sketches which might be required. Then get the artist to draw the sketch to the dimensions of the blank, paste the sketch (or sketches) in so as to make the whole page complete. When this is done—and the page, of course, duly corrected, take a good pull on art paper and send it away to the block makers to be processed.

I'll candidly confess I had my doubts at first. But I did it. I set up page 3 as that was the first text page. I blanked up for the heading which was afterwards lettered in by one of the firm's artists ; I blanked up for the sketch which was to appear in the text, and set the caption which was to fit it in Gill Sans. I gave the artists instructions to draw their sketches on paper and to the exact measurements so that they could be pasted easily into the blanks and when all this was done according to *Printcraft's* instructions, I then sent the proof of the page to the blockmaker to be made into one block.

I was delighted by the result. It was perfect. Happy and excited I "dissed" page 3 and made up the next two pages, proofed them and packed the proofs off to the blockmakers. No sooner had these proofs left my garden print shop than I dissed the type and got on with the next two pages. And so I worked on until at last the whole magazine was completed.

As a spare-time worker I found the job showed a good profit. As the blocks were incorporated with the type and the whole photographed and processed at the "min" rate, I had no extra charges for illustrations. I had no headings to set up because all these were lettered by an artist and were, of course, photographed down with the text. All cutting and correcting was of course, done before the page was sent to the blockmakers and everything went smoothly from first to last.

Had this magazine been set up and printed in the ordinary way I find that I should have required well over a hundred-weight of text type alone. Yet I accomplished it all—comfortably—without adding a single letter to my original fount. Can you wonder then, that I call our house organ my miracle magazine ?



Here is a new Help-Each-Other feature to which every reader of "Printcraft" is invited to contribute. If you have a hint or a gadget which you think may interest your fellow printers let us have it. A cash payment is made for each item used.

## READERS' WORKSHOP



### RUBBER BOTTLE BLOCK

The *Printcraft* title I attach was made from a scrap of rubber hot-water bottle. These bottles often have raised designs and letters can quickly be cut out of them and mounted up. This block took about 20 minutes to make.

# PRINTCRAFT

### BODKINS FOR NOTHING

Ask your women-folk to save their broken knitting needles as these make handy bodkins. The fine pointed bone ones are especially good as the bone points do not scratch or injure type. A couple of graduated corks make a good handle, piercing the top one only half way so as to cover entirely the broken end. Add just a touch of gum or glue on the needle before slipping it into the cork.



*From Sister Mary Xavier, O.S.B., Teignmouth.*

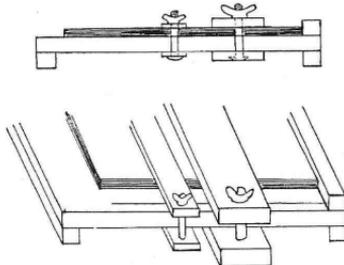
### CUTTING PAPER

A cutter for card has been described in *Printcraft* No. 3. This home-made apparatus is versatile, and can be used for cutting paper in bulk as well as cards.

No addition or alteration is essential, the two gauge bars being used to clamp the pile of paper in position and to guide the knife at the same time.

However, the adjustment is tiresome to make, it being difficult to get both an orderly pile of paper and the gauge bar in position for the cut. The operation is very much simplified by making a second pair of gauge bars, one pair being used to hold the paper, the other to guide the knife.

For a knife nothing is better than a leatherworker's "shoe knife", costing about eighteenpence. An ordinary pocket knife makes a good second best. In drawing the knife along to make the cut, use the tip but keep the blade as nearly horizontal as possible. Do not use much pressure on the knife or it may tend to drag; you will have to make several cuts



Gauge-bars for your cutter—details of construction.

in succession (about twenty cuts to the half-inch of paper is good going). For a start do not try more than half-an-inch thickness of paper in the machine; or, better, practice cutting down some useless old book.

Another worth-while addition is to rule lines on the base board parallel to the sides about half-an-inch apart. When cutting small cards from large sheets a time comes when it is necessary to divide up a strip into individual cards. Ordinarily the strip is pushed with its end up against the stop and the cards sliced off in succession. This is quite all right if the gauge bars have been set with extreme accuracy, but it is easy to make an error of 1 in 100 in their parallelism to the "stop"; this makes no apparent difference in the first card cut off, but the error accumulates and by the time it is 1 in 20 (at the fifth card) it is quite visible. The ruled lines on the baseboard give warning of this inaccuracy before it becomes noticeable in the cards; in fact, the strip is kept parallel to the ruled lines instead of being butted against the stop. It is easier than reversing the strip for each cut.

*From Commander S. Moxly, Lynton.*

### HANDY PERFORATOR

In town I saw, in the window of a leather merchant, an outfit for making purses, etc. Knowing that perforators were hard to get I went into the shop and bought, for the modest sum of 1/8d., one of the tools of the set, which was a tracing wheel. I then took it to a scissor-grinder and had it ground and sharpened.

It is a most efficient instrument. It will perforate six or seven sheets at a time.

*From H. Hickman, Newcastle, Staffs.*

### MORE ODD BLOCKS

Having been lucky enough to purchase a quantity of old wood block mounts in Salisbury market and inspired by the novelty printing ideas we have recently had in *Printercraft* I have been trying my hand at mounting up all sorts of oddments which I have never even connected with print before. One or two, of course, have

been utter failures but I have had excellent results from the following:

1. The sawn-off top of a beer bottle with a raised star as a design.
2. A graduated white circle ornament from a knitting needle gauge.
3. A ship ornament cut from the design embossed on the cover of an old book.
4. Various designs (all large) cut from sheets of perforated zinc.
5. The detachable circles from electric lamp holders. These were very successful.
6. Curtain runner rails used as thick rule.

*From D. Smith, Salisbury.*

### A MOULD FOR TYPE-MAKING

You can duplicate your type by making a mould of Pyruma. Place the Pyruma in a tin or a small box, smooth the surface and then press into this the letter you wish to duplicate. Allow the Pyruma to set thoroughly, then pour into the mould melted type-metal, lead, or fill with liquid solder. When these have hardened remove them and mount on metal. This medium, by the way, is only suitable for the larger sized letters.

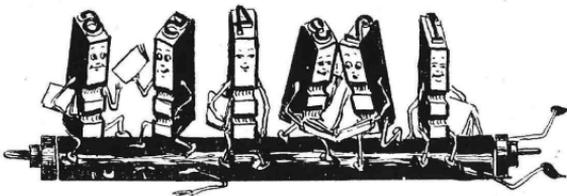
*From J. Cornwell, Liverpool.*

### GALLEYS FROM PICTURE FRAMES

Take a second look at any old plain-wood picture frames you may be thinking of throwing away. I have made several excellent galleys or trays from some that were destined for the scrap heap. Not being able to afford expensive materials I used stout tin for the base when I had removed the glass and strengthened the corners with small brass angle brackets which I bought for 1d. each. The only difference between these galleys or trays and the real thing is that the whole four sides of the frame must be used in order to keep the tray completely square.

The tin base, of course, must fit *exactly*.

*From C. Fletcher, Southgate, N.11.*



**I**N the last issue of *Printcraft* I told you how to make a manuscript book by binding up six quires of stationery. I would like to stress here that I chose that example because it was the simplest (and therefore the easiest) for the beginner to tackle. Also because it gave him the broad groundwork of bookbinding as a whole.

Naturally, there are other forms of bookbinding, some much more elaborate, but these call for a different technique. And naturally, you printers who have already done some bookbinding, have your own ideas on the subject. One such is W. H. Thomson, of Manchester, who, at your Editor's invitation, has written the article which is tagged on to this. (His "templet" idea certainly appeals to me and I consider it an improvement upon the method I outlined in *Printcraft's* last issue.)

I would like to add, on your Editor's behalf, that other readers who have tried out bookbinding ideas of their own and find them practical, are cordially invited to pass their knowledge on.



## MORE ABOUT BOOKBINDING

### How to Print with Gold Leaf on the Case

#### PRINTING ON THE COVER

Having got that off my mind I can now carry out the promise I gave you in No. 6 : the imprinting of the type into the cover after the book has been made. This, usually, is done in gold leaf and may be printed on the spine or the front of the case (or both, if it "suits your book.")

There are various methods and here again readers who have done this work may have useful ideas. I am going to deal here with the method I have myself tried out, however.

It is fairly simple once you've got the hang of it but I advise some practise first. Before you operate on the real thing experiment on odds and ends of material—preferably on covers of existing books for which you have no further use or which you do not mind defacing.

All that is required is (a) type ; (2) some gold leaf (which you buy in small books of 25 sheets from artists' colour merchants, stationers, sign-writing suppliers or similar establishments ; (3) the white of an egg.

Real bookbinder's type is usually made of brass or steel but there's no need for you to worry on this score unless you

intend to go in for bookbinding in a big way. Ordinary founder's type is quite satisfactory.

Method is as follows : Smear the space which is to receive the lettering with the white of an egg. Allow this to dry and then place the gold leaf on it. Now *heat* your type by holding it in a flame, then press it on the gold leaf and hold it there for a second or so. The hot type, you'll find, will stick the gold leaf to the cover.

When you remove the type you may find the result looking a bit cracked and ragged but don't worry about this. Just take a rag or a soft brush and lightly rub over the leaf. This will remove all the gold with which the type has not been in direct contact and leave the letters imprinted on the surface of the cover in clear relief.

It is hardly necessary for me to add that this kind of work must be done with the volume kept perfectly rigid. You should either keep it secured in the press or clamp it firmly to the table or some other level surface before commencing operations.

But again I emphasise—practise first. Not until you feel confident in your ability

to make a real good job of your gold blocking should you attempt it on the real thing.

## SIMPLER STITCHING

by W. H. Thomson

All the methods used in this article have been learned by practical experience as I have never had a book-binding lesson and the only article I have read was the one in *Printcraft* No. 6. I have bound a 500-page book in this manner and shall certainly use it to bind *Printcraft* 1 to 6.

Marking the sections on the outside makes it very difficult to find the exact spot to pierce from the inside and it results in pricking several holes, before the right place is found, or in leaving the tapes loose.

My method is as follows:—

(1) Fold the sections and knock down at the base.

(2) Cut a piece of cartridge, or other stiff paper,  $1\frac{1}{2}$ " wide and  $\frac{1}{4}$ " shorter than the section from top to bottom. Fold the strip down the middle form top to bottom and mark the position of 5 holes—one in the middle and two pairs the width of the tape. (I use  $\frac{3}{8}$ "). This forms a templet.

(3) Draw a blacklead line through the holes to guide the eye.

(4) Place the templet *inside* each section in turn and pierce the holes. Making the templet  $\frac{1}{8}$ " shorter top and bottom leaves the crease of the section visible at both ends and allows one to get the holes in exact position on the crease.

(5) I lay my sections flat on a clean piece of board, arrange the templet, and

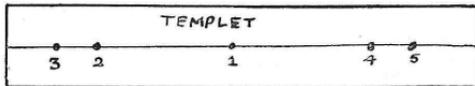
pierce a dozen or more sections, one after the other, to save time.

For *perforating* I use an old bradawl handle into which a 3" panel pin has been driven and the head filed down to a long sharp point.

To stitch (A) a 20-page pamphlet.

(1) Through hole 1, from the inside, back through 2 and out 3, leaving the needle half-way in hole.

(2) Hold tape  $1\frac{1}{2}$ " long, previously folded and crimped, in position, bring out needle and back through 2 and draw tight;



this will hold the tape securely.

(3) Out through 4; over tape, back 5 and out 4, back through 1 to inside.

(4) See that the ends of the thread are *one on each side* of the long centre stitch and tie. This will pull the whole set tight.

To stitch (B) any number of sections on a stitching frame.

(1) Pierce with templet as before and fix tapes in line with holes.

(2) Stitch through (1) *from the outside* and then in order as before.

(3) *Tie on the outside* because it is easier to get at and the glue holds the knot from slipping.

(4) Put in press and glue backs of sections

## “Printcraft” Apprentice

# LESSON PAPER No. 2

The questions given in our first Lesson Paper, which appeared in *Printcraft* No. 4, ranged over instructions given in the first three issues of the series. Below is the second set of questions which deal with instructional matter which appeared in Nos. 4, 5 and 6 of *Printcraft*. If you are keen on testing your typographical knowledge try to answer them. Then keep them by you until our next issue appears. In that issue we shall publish the correct answers together with the number of marks awarded for each question.

1. What is meant by these terms? (a) Make-ready. (b) Packing. (c) Spotting-up.

2. Charges for blocks are based on a minimum area generally known as the “min.” (a) What is this area? (b) On what area would you be charged if you required a block to be made 3 ins. by 4 ins.? (c) On what area would you be charged for a block 4 ins. by 8 ins.?

3. What spacing do you use? (a) In indenting a paragraph. (b) After a full point? (c) After an exclamation or a question mark?

4. What is the difference between a serif letter and a sans letter?

5. What is (a) A diphthong? (b) A ligature? (c) A logotype?

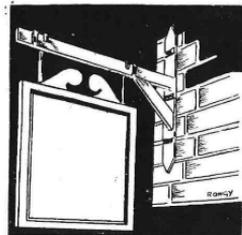
6. (a) What race of people invented the first alphabet to come into universal use? (b) How many letters did it contain? (c) What kind of letters were they?

7. If, setting up type in very short measure, you were obliged to carry part of the name “Dr. R. G. Smith” on to the next line, how would you “break” the name?

8. About what date was the art of printing first known in Europe?

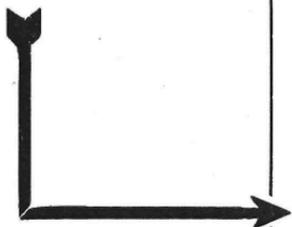
9. (a) What is a line-and-tint block? (b) Explain difference between a line-and-tint and a half-tone block.

10. What is (a) A diæresis? (b) A double dagger? (c) A paragraph mark?





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**THE NEW  
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*Do not forget to refer to page 8 of this issue where you will find an important announcement regarding this machine.*

# PRINTCRAFT

No. 8

(A Special Xmas Number) will be on sale on  
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