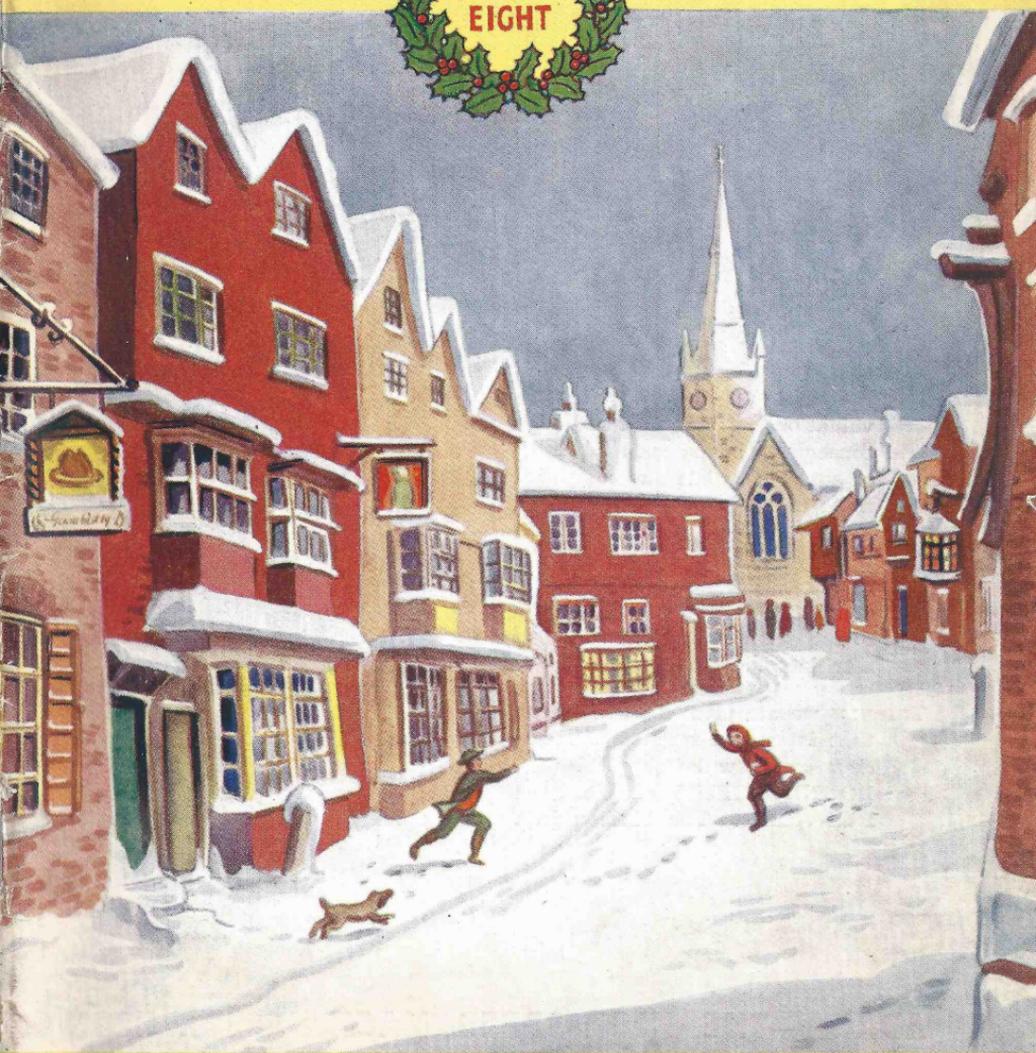


PRINTCRAFT



Published by the
ADANA ORGANISATION

PRICE
1'6



Adana's Christmas Bulletin

First, we cordially wish our customers, all over the world, a Very Merry Christmas and a Happy and Prosperous New Year.

SECONDLY, allow us to apologise for the delay in the issue of our **NEW CATALOGUE**. The devaluation of the £ and the consequent increases in the costs of some materials has compelled us to revise certain of our prices. We are pleased to state, however, that we shall still be able to make appreciable reduction in the prices of many **TYPE FACES**—thanks to the extra efficiency of our new machinery.

THIRDLY we are pleased to announce that interested readers of *Printcraft* can now be supplied with **BOUND COPIES** of the First Half-Volume. The binding is a

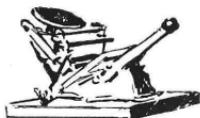
spring-clip case and the cost of the volume is 14/-.

FOURTHLY we would like to draw your attention to our new line in first-class **COMPOSING STICKS**. We are making these in two sizes—8 inch, 12/6; and 12-inch, 14/6.

FIFTHLY we feel that you ought to know about our extremely low-priced **LEAD AND RULE CUTTER**—an indispensable component for the small printshop. This is now on sale at 27/6.

SIXTHLY. If you require **CALENDAR BLOCKS** we can supply you with an attractive new range. Prices for each set are: 12-pt., 6/-; 18-pt., 8/9; 24-pt., 13/9.

LASTLY we advise you to look out for the new No. 3 **ADANA HIGH-SPEED MACHINE** (measurements inside chase $8\frac{1}{2} \times 5\frac{1}{2}$). Full details will appear at an early date.



ADANA—THE HIGH-SPEED MACHINE FOR HIGH STANDARD WORK

PRINTCRAFT

No. 8

November, 1949

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

Christmas Chat By the Editor

I AM glad, in a way, that the Christmas number of *Printcraft* anticipates the great event itself by some weeks.

This affords me the opportunity of getting in early with my Christmas wishes and gives me a happy feeling that I am among the first to set the festive ball a-rolling. So please accept, with my very best wishes, the little card below which artist Tom Laider has specially drawn and which he has entitled: "The Spirit of Print Welcomes the Christmas Recruit." In addition let me repeat the old, but very heartfelt greeting

A Happy Christmas to You All

And I heartily hope (since I shall not be speaking to you again through *Printcraft* until next February) that it will be followed by a Healthy, Prosperous, Trouble-free New Year.

TYPE-SCALES FOR READERS

Now I must mention the Christmas gift at which I hinted in our last issue. The gift is a set of type-scales which is being sent with this number to every subscriber on *Printcraft's* Register. Type-scales are indispensable tools to the printer, small or large. Like sandpaper blocks and bodkins, you can never have enough of them around the place.

In Number 9 of *Printcraft*, which will be on sale February next, I hope to announce another pleasant surprise for registered readers. Meantime I would like to repeat, for the benefit of those of you who are not regular subscribers, that you have only to order your copies direct from Twickenham to find your-

selfes automatically registered. Full particulars are given on page III of cover.

Also on page III of cover we publish the results of the Cover Design Competition which was announced in our last issue. This, like the Book-Cover Competition, was highly successful, a really splendid set of entries being received. Again the judging was a most difficult matter. Our congratulations to the prize-winners and our compliments to the competitors as a whole. It was a real pleasure, I assure you, to go through the very gratifying pile of entries which were submitted. I hope, in our next issue, to reproduce some of the winning designs.

As these competitions are so popular we shall certainly carry on with them. So watch out in Number 9 of *Printcraft* for new announcement.





Meantime, if you have any ideas for competitions, let us have them.

AN APOLOGY

Let me hasten now to express my regrets for an error which occurred in the last issue. "*Printcraft's* Specimen Book" in which specimen No. 5 was acknowledged to C. J. Atkinson, of Sheppey, instead of to C. McA. Proudfoot, of the Strand School Press, Brixton. Sorry, readers Atkinson and Proudfoot. We'll do our best, in the future, to see that this sort of thing doesn't occur again. And thank you both for the very nice letters you sent pointing out the mistake.

INSPIRING

Talking about letters, I should like to quote from one I have just received. It expresses, I feel, what so many of you have told me since *Printcraft* made its bow nearly two years ago. It comes from Fred Marshall of Birmingham.

"Until *Printcraft* came out (Fred writes) I was getting fed up. *Printcraft*, however, set my enthusiasm alight and gave me such a rush of ideas that I verily believe I am now print-crazy. These days I find myself looking at everything with an eye to adapting it to

some part of my hobby. That piece of wood—can I make it type-high and mount zincos on it? Will that sort of metal melt? Can I turn that piece of work into anything? Can I invent a new type series? Can—but you know how it is once your mind gets running on a certain line. A lot of my ideas have, of course, been failures but, thanks to the advice given in *Printcraft* that has only spurred me on to further experimenting until I have found success. I never knew before what fun and fascination there was to be got out of pieces of type and a printing machine."

We receive the bouquet with a blush of pride and pleasure and can assure *Printcraft's* Marshall and the many others who share his enthusiasm that we shall go on trying to deserve the tribute he has so generously paid.

WORTHY WINNER

Our Award of Merit goes to a name distinguished in the world of art. The recipient is Miss Joan Hassall, daughter of the famous John Hassall, R.I., and the specimen which has earned her the honour is an exquisite book-plate, hand-engraved in four colours on wood and printed on an Adana H.S. I am hoping to reproduce all four blocks in our next issue when Miss Hassall has promised to tell us exactly how she achieved this quite remarkable and very beautiful result.

AWARD OF MERIT

to Miss Joan Hassall,
88, Kensington Park Road,
London, W.11

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

August —



— October 1949

The "Printcraft" Apprentice



In this Lesson of our much-appreciated Printing Course our Instructor makes an approach to the Composition of Tabular Matter with a simple example which any Beginner might be called upon to tackle.

By
**RON
EMERY**

AMONG the biggest headaches likely to afflict the untutored typographer are the composition of "tables"—i.e., matter set in the form of vertical columns. A few misplaced leads, wrongly aligned leaders or incorrect spacing can turn the headache into a nightmare.

Tabular work is a subject which should be exhaustively studied (and practised and mastered by every beginner) and the essence of its secret is correct alignment. To help the student all I can I propose to devote part of the next three or four lessons to this important branch of typography and here commence with the first simple example. As you know, it is my policy (indeed, it is the obvious one for any instructor) to work from the elementary stages and build up knowledge once the fundamentals have been dealt with.

I cannot stress the importance of knowing tabular work too thoroughly. You are all small printers and therefore you are jobbing printers and this sort of work is likely to come your way very frequently. You will require tables in practically all forms of sports printing—cricket and football, racing, pools, permutations, records, handicaps and goodness knows what else. You will require them increasingly in ordinary commercial jobbing—forms, sheets, ledgers, receipt books, subscription cards, percentage tables, rent books, milk books, and so on. Tabular work is required when you come to print your local flower show, dog show,

and concert programmes. You will, in fact, find it cropping up in every aspect of your work.

LONGEST LINE FIRST

Right then; let's get down to brass tacks. The example I have selected is, as I say, of the most simple kind. It is, in fact, a single card programme of a local sports meeting.

The front of the card gives the usual particulars of the club and time and place of meeting, etc. But this doesn't concern us in this lesson. It is the back of the card—the List of Events—that is our particular target. The copy (which you see as the finished job overleaf, but which is reproduced there only half the size because of space requirements) has been handed to us by the customer with instructions to print it on the card specified.

The card is 4 inches by 6 inches (24 ems × 36 ems). We are instructed to leave a half-inch margin top, bottom and sides. This gives us a setting measure of 18 ems wide and a depth of 30 ems.

First we must choose our type. For this purpose we single out the line we consider the longest from the list shown in the copy. We decide Event No. 11 to be the line.

11. Three-legged Race (Children).. 5.00
A suitable type face would be Gill Sans, since it is neat, easily read and pleases almost everybody. For the same reasons 12 pt. would be a reasonable size.

This being our key line we set it full-out (i.e., without indenting) on the 18 ems measure. This also applies to Events 10 and 11, because these items use double figures. From Event 1 and 9, however, we must indent one en to give us the correct vertical range (one en, or half an em, is the space occupied by each figure).

LEADERS MUST ALIGN

Our second task is to make sure the leaders align. (A leader, as you know, is the group of dots on a one-em body



Had this "table" been part of a four-page leaflet when two pages are imposed together and two workings have to be made, there would be little fear of being out of register if using the same chase and furniture for the second working.

Good compositors never use leaders of another body when on tabular work. This advice is sound for bad alignment is difficult to remedy when "foreign" leaders are introduced—and usually results in the job having to be reset.

whose purpose is to carry the eye across the page. There are two main types of leaders in common use today—the dots, which we are using in this lesson and which are invariably used for directing the eye, and the hyphen-leaders which are short horizontal lines and which are increasingly gaining favour for the composition of lines on which names, addresses, etc, are intended to be written, such as in coupons, etc.)

But it is the dot leader with which we are concerned in setting our first line of this exercise and in doing this we place one em between each leader—more or less spacing required in the line must be placed between the parentheses (brackets) and the first leader.

So much for the width and correct ranging of the table. We now turn our attention to the depth. With all matter set, we have only used half the required setting depth of 30 ems (5 inches). We absorb this space with a 12-pt. white between each event and an extra 6-pt. either side of the "Interval" line, giving us a total depth of 30 ems.

Before lifting our type to transfer it to the galley we place twelve 3-em quotations along the near-side of the galley and six 3-em quotations at the head, drop our type inside, then complete the surround with six 3-em quotations at the foot and twelve 3-em quotations along the outside—this gives the correct width and depth of the page which, when proofed, will be ready for imposition.

By tackling this first simple job the learner has discovered where the spacing should be adjusted so as not to disturb the alignment of the table.

The three display lines at the top, middle and bottom can be set in slightly bolder type, if required—but not too heavy.

The reason for placing the 3-em quotations round the table is for the purpose of keeping strictly to the size of the page.

"Briefs" on Paper

So much for simple tabular work with leaders. In our next issue we will return to the subject with a slightly more complicated example.

Now I come to another very important branch of printing which concerns the young typographer. This is paper. In due course *Printcraft* will tell you all you want to know about this subject, but here is some everyday knowledge (very briefly given) with which you should acquaint yourself immediately.

A FIRST EXERCISE IN TABULAR WORK—
The student should remember that this example is reproduced only half the size mentioned in the lesson.

LIST OF EVENTS

1.—100 yards (junior)	3.00
2.—100 yards (senior)	3.10
3.—220 yards (flat)	3.20
4.—220 yards (hurdles)	3.30
5.—One mile (handicap)	3.40
6.—High Jump (junior)	3.50
7.—High Jump (senior)	4.00

INTERVAL OF 20 MINUTES 4.10

8.—440 yards Relay (seniors)	4.30
9.—100 yards (children)	4.40
10.—Egg-and-Spoon Race (ladies)	4.50
11.—Three-legged Race (children)	5.00
12.—Obstacle Race (men)	5.10

AWARD OF PRIZES 5.30

First, the *sorts* of paper you will have to deal with and so should know something about. In the following list I give only those in most general use.

ART. A paper coated with china-clay or some similar preparation. This gives it a glossy enamelled finish which makes it highly suitable for fine screen half-tone printing.

ANTIQUÉ. A rough-surfaced bulky paper used for good-class work in folders, brochures, books, etc. There are several varieties of Antique Paper, of which Featherweight Antique is a common kind.

IMITATION ART. As the name implies, this is an inferior (and therefore cheaper) form of Art Paper. The difference is accounted for by the fact that, in Art, the china-clay preparation is applied *after* the paper has been made. In Imitation Art the china-clay is mixed with the pulp.

MATT ART. Art paper with a dull finish, commonly known as "egg-shell" finish.

BANK PAPERS. A general term given to any thin, tough writing paper. It is made of rags and chemical wool.

BOND. Almost identical with Bank, except that Bond is slightly thicker than Bank.

BLOTTING. An absorbent paper made of specially prepared rag, and left unsized. Cheap kinds of blotting paper are made from wood pulp.

DUPLEX paper. Paper whose two surfaces are of different colour. Also paper which consists of two sheets pasted together.

MANILA. A strong wrapping paper which was originally made from hempen rope. Now, however, it is largely made from unbleached sulphide pulp. Envelopes and small carrier-bags are also made from Manila.

MACHINE-GLAZED (M.G.). A paper rough on one side and glazed on the other. Used a great deal for good-class posters, the rough side being the side which is pasted up.

MACHINE FINISH (M.F.). Usually a medium-smooth paper. This name is given to it because the surface is put upon the paper during the process of its manufacture on the machine.

NEWSPRINT. The cheapest and most common form of paper whose chief ingredient is wood pulp. It is used largely for newspaper printing and cheap periodicals and may be either glazed or rough.

SUPER-CALENDERED (S.C.). A paper with a smooth, highly glossed surface. The "calenders" are the cylinders or metal rollers through which the paper passes in order to achieve the gloss.

Boards

Since boards are also likely to be a major consideration in the studies of the beginner-printer I feel it is fitting to conclude this paper by giving some essential information on the subject. First, let me list the recognised sizes which are as follows:—

Royal	20 × 25
Royal Index Card	22½ × 25½
Postal	22½ × 28½
Imperial	22 × 30
Large Imperial	22 × 32
Index	25½ × 30½

Boards fall into varying classes the most important of which are :

PASTEBOARD. This is a board made up of a central layer or layers of pulp and surfaced on both sides with paper suitable for printing.

PULPBOARD. Thick paper made entirely of one substance.

IVORY. These are produced by pasting one or more sheets together. They are smooth, translucent, and highly finished. As they are the best quality of board they are also fairly expensive.





**C O A T E D
BOARDS.** These
are surfaced on
one or both sides
with a prepara-
tion of China
clay.

**S T R A W -
BOARD.** Boards
made from straw
pulp. Usually

used for mounting and binding.

MILLBOARD. Dark coloured boards
made from mill waste such as wood-pulp,
fibre, etc.

In the lower half of this page are given
the recognised sizes of printing papers
with which you should also make your-
selves familiar. Somewhere else you will
also discover the Answers to the Lesson
Paper which was published in *Printcraft*
No. 7. I hope you did well!

Perhaps I should explain, before

leaving you, that the word "size" in the
table below indicates the names by which
unfolded sheets are known. These are
called Standard Sizes.

When the sheet named is folded into
two leaves (or four pages) it is known as
Folio; when folded into four it is known
as Quarto; when into six, Sixto; when
into eight, Octavo. Long Octavo means
that the paper is folded along the length
of the sheet—i.e. when all the folds run
from head to foot.

"Mo," which you see in the lower half
of the table, is a Latin suffix added to the
numeral in order to indicate the number
of leaves made by folding a sheet of paper.

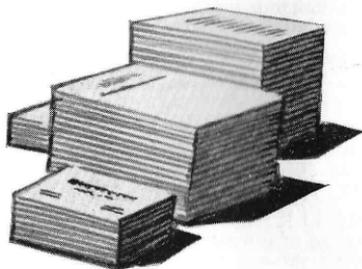
And now, until we meet again in
February next year allow me to wish you
a **VERY, VERY HAPPY CHRISTMAS**
and **GOOD PRINTING IN THE NEW
YEAR!**

(Another Lesson in "Printcraft" No. 9)



Printing Papers

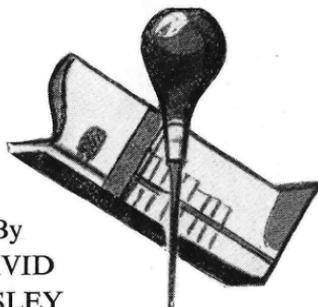
Here is a list of the sizes gener-
ally recognised throughout the
trade. The student is advised to
copy them into his notebook.



Size	Folio	Quarto	Sixto	Octavo	Long 8vo
Double Royal ..	25 × 20	20 × 12½	12½ × 13¼	12½ × 10	20 × 6½
Double Demy ..	22½ × 17½	17½ × 11¼	11¼ × 11⅝	11¼ × 8¾	17½ × 5⅝
Double Crown ..	20 × 15	15 × 10	10 × 10	10 × 7½	15 × 5
Double Foolscap..	17 × 13½	13½ × 8½	8½ × 9	8½ × 6¾	13½ × 4½
Royal ..	20 × 12½	12½ × 10	10 × 8¼	10 × 6¼	12½ × 5
Demy ..	17½ × 11¼	11¼ × 8¾	8¾ × 7½	8¾ × 5⅝	11¼ × 4⅝
Crown ..	15 × 10	10 × 7½	7½ × 6⅝	7½ × 5	10 × 3¾
Size	9mo.	12mo.	16mo.	24mo.	32mo.
Double Royal ..	8¼ × 13¼	10 × 8¼	10 × 6¼	6⅝ × 6¼	6¼ × 5
Double Demy ..	11⅝ × 7½	8¾ × 7½	8¾ × 5⅝	5¾ × 5⅝	5⅝ × 4⅝
Double Crown ..	10 × 6⅝	7½ × 6⅝	7½ × 5	5 × 5	5 × 3¾
Double Foolscap..	9 × 5⅝	5⅝ × 6¾	6¾ × 4½	4½ × 4¼	4½ × 3⅝
Royal ..	8¼ × 6⅝	6⅝ × 6¼	6¼ × 5	4½ × 5	5 × 3½
Demy ..	7½ × 5¾	5¾ × 5⅝	5⅝ × 4⅝	3¾ × 4⅝	4⅝ × 2¾
Crown ..	6⅝ × 5	5 × 5	5 × 3¾	3¾ × 3¾	3¾ × 2½

“Briefs” for the “Case-Hand”

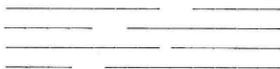
Hand-setting Hints for the Novice's Notebook



By
**DAVID
WESLEY**

CHANGING SPACES—When, in the process of “justifying” (i.e. correctly spacing a line so that it is firm in the stick) it is necessary to change spaces, do not attempt to lift up the unwanted space with the thumb as so many novices do. With the new space required push the unwanted space forward on to the floor of the stick and then insert your new space. This practice is much simpler, swifter and safer—also it is the correct professional method.

PIECING LEADS—If, when “leading out” (i.e. placing leads between the lines of solid matter) you find yourself compelled to use two short leads instead of one of full measure see that the break in the leads does not occur at the same place in each line. The correct way of piecing leads is shown thus :



Not thus :



TYING-UP—Never attempt to tie up matter in the stick. This is almost certain to result in “pie.” Type should always be tied up in the galley. The correct method in moving a tied-up job from the galley to the stone is to slide the matter to the edge of the galley, hold it steady by keeping one hand on the surface of the type, then draw the galley out from under the job.

PAGE-CORD—Do you know the professional method of dealing with page-cord when a job has been untied? After removing the cord from the job twist into a hank on the fingers, and wind a few times round the waist of the hank. Then slip the loose end through the loop as shown in the illustration.

QUICK PROOF ON THE STONE—If it is necessary to take some quick proofs of a job on the stone here is the method :

Ink the type and place on it the proof paper. Place the planer on to the paper,

hold it firmly and, holding the mallet perpendicularly, strike the planer in the centre. Make the blow sharp but not too hard for fear of damaging delicate letters.

SPEEDY SETTING—The observation of the following rules will materially assist your speed and correctness in handsetting:

1. Work from a “clean” case—i.e. one in which the last “dissed” matter has been properly disposed of, with all letters, marks and spaces in their correct boxes.
2. Adopt a firm comfortable position at case in the first place and do not move unnecessarily during the process of setting type.
3. Sight the nick of the next letter at the same time as you place in the stick the stamp just picked up.
4. Pick up the stamp by its head, using forefinger and thumb.
5. Until you come to the end of a line keep your eyes on the case and off the stick.

“DISSING HINTS”—When distributing a quantity of type from a forme, loosen the type by rolling it on the surface with the flat of the hand. Then, with a brush, sprinkle it with water, allowing the water to get well down between the lines. This will cause it to stick firmly together when it is picked up for dissing.



In dissing small amounts of type it is a good plan to keep moistening the thumb and forefinger of the “dissing” hand from a moist sponge (as bank clerks do). But *never* moisten the fingers from the tongue or lips.

QUADS AND SPACES—In setting lines which contain a number of quads place the odd spaces next to the type. Do not place them between the quads or at the end of a line.

In no circumstances put type or any other setting material into your mouth.

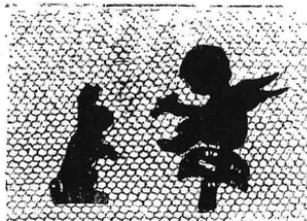


Fig 2.

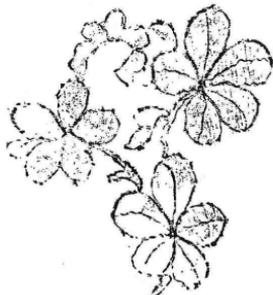


Fig 1.

In Fig. 1 you see a spray cut from lace insertion, the lace being glued on to lino, allowed to set and then its surface brushed with glue again to make it hard.

Fig. 2 is an angel seated on a toadstool playing a flute to an attentive rabbit. The figures were cut from smooth leather, the toadstool being punched afterwards. The "grass" effect in the same picture (fig. 7) is obtained from a piece of rush-matting.

Fig. 3, the Floating Swan, was cut from a piece of smooth leather. The "water" on which the swan is sailing is a piece of



Fig 3.



Fig 4

Novelty Prints in Leather, and a Few Embellishments

AMIDST the secluded serenity of Devonshire's St. Scholastica's Abbey dwells one of *Printcraft's* most enthusiastic and inventive readers. Her name is Mary Xavier and she is a sister of the Order of St. Benedict. Now Sister Mary, with no previous knowledge whatever and her only instruction book an out-of-date treatise on typography published about 70 years ago, began to print on an Adana H.S. "At first," says Sister Mary, "I was very bewildered.

elastic, stretched carefully and glued down to the surface of the block.

Fig. 4, Pussy in the Basket, is a combination of smooth and grained leather. (The basket is cut from grained leather and pussy is in smooth leather).

Fig. 5, the wistful Scottie dog, is a smooth-leather design superimposed upon a piece of ordinary net curtain material.

Fig. 6, the Tea-cosy design, is made from a piece of lace.

Fig. 8 is again cut from a piece of lace. (There is no end to these varieties.)



Fig 9



Fig 10



Fig 11



Fig 5.

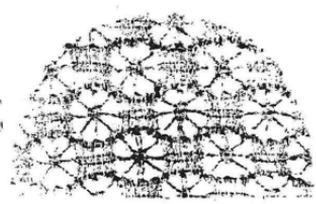


Fig 6.



Fig 7.

Lace and Rush-Matting from Buttons and Rubber

Then, to my great relief, *Printcraft* came along and printing has been a joy ever since."

One of Sister Mary's greatest *Printcraft* excitements was the Novelty Printing Series of articles written by our Editorial Director in Nos. 4, 5 and 6. Following the instructions given there, she has formulated some original ideas of her own, the results of which we are pleased to reproduce here.

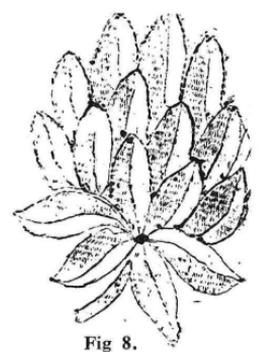


Fig 8.

Fig. 9, the handsome initial T, is cut from hard-grained leather.

Fig. 10, which lends itself to all sorts of possibilities, is a shield cut from embossed leather with the initial superimposed in leather with a smooth surface.

Fig. 11, the jolly little Golly, is cut from an old rubber hot-water bottle. Golly's frock is made from the patterned outside of the bottle and the rest of him from the smooth-surfaced rubber of the bottle inside.

But perhaps Sister Mary's happiest achievement is the collection of ornaments

which are pictured below. These are buttons!—flat buttons, of course. These again, are mounted in lino.

As you observe all these prints look very effective in plain black. In two or three colours the result would be extremely pleasing. For Christmas cards, birthday cards and similar jobs where long runs are not required Novelty Printing is a costless and inexpensive media and can be very fascinating as well.

Meantime you will find more of Sister Mary's helpful suggestions on the next two pages. The sketches, as well as the matter are entirely her own.

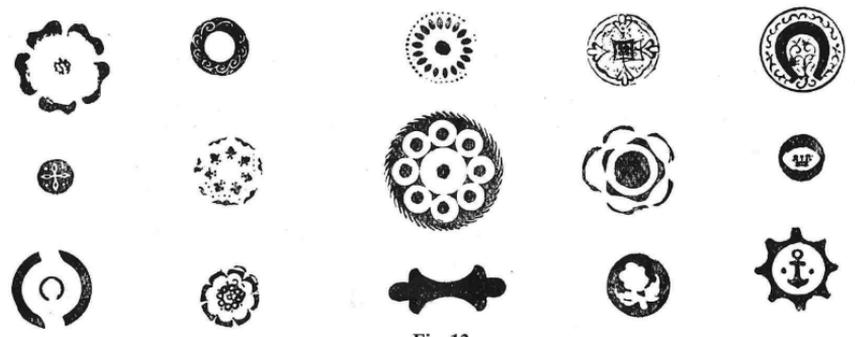


Fig 12.



Presents for the Print

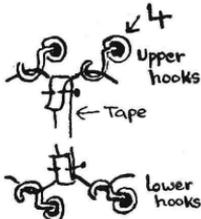
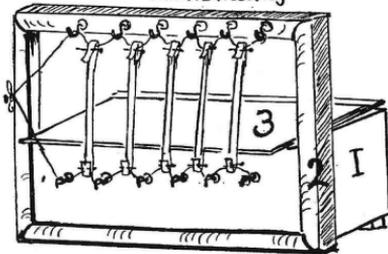
A Stockingful of Bright Suggestions

SEWING FRAME FOR BOOK-BINDING, from materials at hand. For this quickly-made frame you need only :—

- (1) A wood box (sweet box is ideal) with or without lid.
- (2) A picture frame same size or a little smaller than box.
- (3) A piece of thin wood or stout card a little smaller than the picture frame, and
- (4) One dozen small dresser hooks either curved or bent.

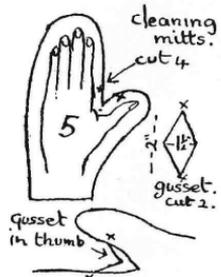
Glue the frame on to the back of box (hinge end) and if the box is without a lid it must be turned upside down. If the frame has a groove and the box can be slipped inside the groove, all the better as it holds firmer ; but in that case it will be found necessary to glue a small slat of wood under the box at the opposite side, so as to level it. Next, decide the distance between the tapes to be sewn on book—say $1\frac{1}{2}$ " for a large book, and screw in six dresser hooks $1\frac{1}{2}$ " apart on top of frame, and six on the back of the box immediately underneath, leaving the hooks turned upward above, and downward below.

Sewing frame for bookbinding



A quickly made bookbinding frame.

Make these mitts for use in the Printshop



You can now thread your frame ; knot a piece of string on the end hook (right-hand side) both above and below, run string through the other hooks and tie the two strings together at left-hand side. (It might be better to have another hook or nail half-way down the side of frame to which to attach the two strings.)

Now, prepare your tapes (lengths only four or five inches can be used) and fold these over string above and below, in between the hooks, and fasten in position with a pin. This will give you your five tapes. Have the string rather loose when pinning on the tapes, and when all are in place tighten the string and fasten both ends securely.

Now place a section of the book under construction on the top of box, with fold towards the tapes. It will be found that, owing to the projecting hooks, the tapes are about an inch or so away from the fold. So take the thin piece of wood or card (3) and glue it to top of box with end projecting over the back until it touches the tapes.

Your frame is now complete, but if brown paper is pasted all over the box and even frame, it gives it a neat and tidy appearance. The advantage of having a box with a lid is that the needles, thread, tape and sections of the book you are sewing can all be kept in it. Other sets of holes may be pierced in frame for smaller books, but not on the same level as the wood may split.

A HANDY REST FOR COMPOSING STICK

Materials, two large cotton reels and a piece of wood or strong card wider than the reels and a few inches long, and two screws or two strips of leather.

shop Made at Home

for the Enterprising Handyman



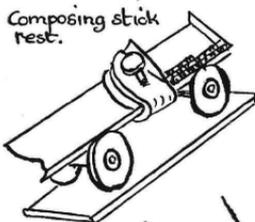
Turn the reels on their sides, and glue the two edges of reels to each end of the piece of wood. Well glue the leather, passing it round the necks of the reels and fastening the ends each side down firmly on to the wood. (Or the reels can be held in position by screws pierced through the necks of the reels, but care must be taken as the wood of the reels splits easily.) It will be found that the narrower the neck of the reels, the more acute the angle of the composing stick when placed on the rest. This rest will be found invaluable when it is necessary to put down the stick in a hurry, with perhaps a line of loose type in it.

A WOOD COMPOSING STICK

You will need for this (1) a piece of wood about 8" long and 2" wide, (2) a strip 6" long and $\frac{3}{4}$ " wide, (3) a strip $2" \times \frac{3}{4}"$, (4) a small block of wood $2" \times 1\frac{1}{2}"$

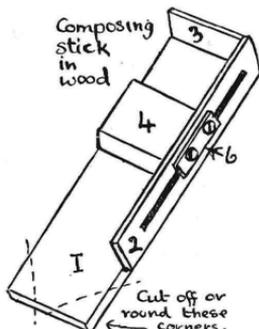


A hint.



Wider neck to reel gives less acute slant to C. stick

A handy "stick" rest.



Easily made.

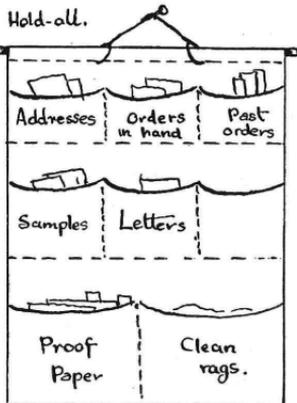
and $\frac{3}{4}$ " thick, (5) two screws, and (6) a small piece of strong metal about $1\frac{1}{2}" \times \frac{1}{2}"$ with two holes for screws. (If you can find an old repair plate or door hinge and file off a section containing screw holes, it will do admirably.)

TO MAKE : First make a groove in the 6" strip of wood, about $\frac{1}{4}"$ wide (or enough to take the screws easily) and 4" long, exactly in the middle of the strip and about 1" from either end. This is the most difficult part of the job, though of course easy enough if you have a fret saw. Otherwise, the groove can be chiselled out, but take care to make the two end cuts first or you will split the wood.

When this is done, glue the grooved piece (2) on to the base (1) at the back,

and then the small strip (3) to the top end of the base, joining the grooved strip. If glueing is not sufficient small screws or nails can be used. All that remains to be done now is to place the block of wood (4) on to the bed of the stick, the end ($1\frac{1}{2}"$ wide) resting against the grooved back. Put the two screws into the holes of metal plate (5), pass the screws through the groove from back into the wood block inside and screw tightly into position.

The composing stick is now ready for use, it being necessary only to loosen the screws a little in order to slide block into required position, and then tightening them again. If the opposite end of the base of stick is rounded or the corner cut off, it is easier to handle.



A hold-all with a variety of uses.

Get Mrs. Printer to make one for you!



A USEFUL HOLD-ALL

Important papers have a trick of getting mislaid in a printing room. Here is a useful hold-all that can be hung behind a door or on a piece of vacant wall-space.

You will need a small strip of wood about 18 inches long, and about a couple of yards of material—an old black-out curtain would do. Make a foundation 18 inches wide by about a yard long, with a hem at the top wide enough to take the stick. With the rest of the material cut strips 18 inches wide and various depths—say about 6", 8" and 12", and machine these across foundation, with a small hem at the top, and stitching up at sides to form pockets. (This is, of course, a job for Mrs. Printer!) A string loop is run through the hem at top under the stick, to hang up the hold-all by. The pockets can be labelled if necessary.

A quickly made temporary hold-all can

be made as above in brown paper, and merely stuck together, but in this case it is necessary to put a pleat at sides of pockets, or they will lie too flat to the back foundation. Also a clothes-hanger can be used at top instead of the stick, shaping the material to the rounded shoulders of hanger.

CLEANING GLOVES OR MITTS

From a piece of rubberised cloth—an old mac, for instance—you can quickly and easily make a pair of gloves or mitts that will be a boon to you when cleaning the ink plate, rollers, or any other such job where the hands get badly stained. To cut out, place your hand with thumb outstretched, flat on to the material, and mark round with chalk or pencil about $\frac{3}{4}$ " from the hand (see Diagram 5). A diamond gusset in the thumb helps to a good fit.

RAPID FEEDING

A good tip for quick hand feeding the machine, is to slant the top edge of paper or card pile towards you, or to give the corner nearest you of the pile a slight bend upwards. (Diagram 6.)

Penny Blacks and Perforation

WHO first thought of perforation? Who invented the first perforating machine—and why was it considered necessary?

In 1840, when the first sheets of stamps (Penny Blacks) were circulated throughout the country, postmasters and postmistresses were issued with a pair of scissors to cut the stamps from a sheet of 240 (representing a pound's worth). This method of cutting out stamps proved a source of trouble and waste of time until a business man named Henry Archer came forward with a scheme for the perforating of sheets of stamps. The postal authorities became interested, and by the 1st October, 1846, Archer submitted his plan to the Postmaster-General.

The first machine made punctured the paper with short cuts; but later improvement produced a machine with small spur-wheels—the width of a stamp apart. These stamps are now known as "trial perforations" and to-day command high prices in the stamp collectors' market.

Archer carried on experimenting with the object of producing a mechanical device to puncture small holes in alignment. His first invention made it possible to perforate two sheets of 240 stamps side

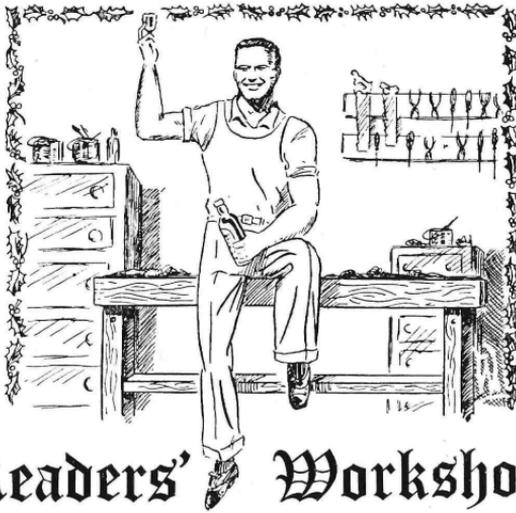
by side. He then constructed a machine—a double punching machine—to operate ten sheets at a time.

The machine resembled a comb of 26 pins equally spaced, allowing space for margins between each stamp. 16 pins were allowed to each 2 em.

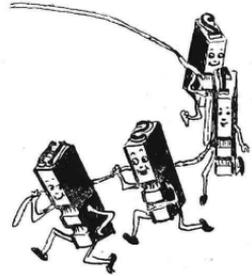
The first trials on the third machine were made at the works of Perkins, Bacon and Petch in December, 1848. It appeared that some sort of difference arose between Archer and the firm concerned. He expressed dissatisfaction at the way his machine had been handled, resulting in clogging of gum.

At this juncture Mr. Hill consulted with Mr. De la Rue, who gave it as his opinion that perforation should not have been done with wet gum, and on 9th January, 1850, the machine was transferred to Somerset House.

The Government having now acquired the rights, took the necessary steps to provide suitable machines, giving David Napier & Sons the contract to install the machines in Somerset House. That, briefly, is how perforation came about, and to-day, nearly one hundred years later, we find ourselves handling perforated documents every day.



If YOU have a tip or gadget send it along. Paragraphs published below are paid for at journalistic rates.



Readers' Workshop

FIFTY wedding photos for less than one-and-fourpence each! That amazed my customer—especially as I was going to mount each one in a deckle-edged card with a greeting printed on the front and the name of the Church and the date of the wedding on the inside. An added touch, too, was the tissue fly-leaf.

I can't claim that the idea is very new. Actually, I read something similar in *Printercraft* some time ago. What is the idea? Simply to have a block made of the couple's wedding photo. I chose 120 screen because that was the best my QFB could manage. Between us the newly-weds and I picked out the best picture supplied by the local wedding photographer.

I got a "minimum" half-tone block made, some good art "off-cuts" from a stationer's and then set to work printing off good, brilliant "pulls."

I was able to make these "pulls" into all-over bleed photos by trimming all four sides of the print.

As the job was wanted rather urgently—wedding orders usually are!—I used Adana quick-drying ink and that enhanced the effect by giving a glossy effect to the print.

When the pictures had been given time to dry off completely I stuck them in the cards by applying four minute spots of a rubber gum sold under the name of "Cow" at each corner. This is a really effective adhesive which, if it is put in the wrong place by accident, can be easily rubbed away without a trace.

From another stationer's I obtained some sheets of tissue for a few pence and trimmed them to the required size, sticking them down one edge with the "Cow." This gave a "professional" touch to the job.

A lot of bother for just a few cards? Yes, maybe it was, but you should have seen the satisfied looks on my customers' faces.

Why did they want *fifty* photos? Just wait until you get married and see how many *you'll* want for all your friends and relations!

From Robert J. Godfrey, E. Molesey.

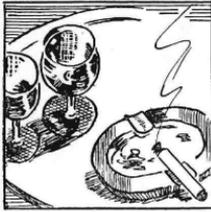
EMERGENCY PERFORATING

A satisfactory method for small jobs is the domestic sewing machine, with, of course, the thread removed. By this method one can perforate several sheets at a time though care must be taken not to pack too much paper between the needle and the machine surface. Perforating by this means may be varied by altering the stitch length.

From A. E. Coghlan, South Shields.

CLEANING CASES

Dusting out a typecase is an awkward job with a feather duster. My method is to take typecases out in the open air, plug in vacuum cleaner (with long flex), insert suction pipe in wrong end so that it blows instead of sucks. The jet of air thus produced removes all dust quickly and easily, without settling.



SAFETY FIRST

When using a type rack without extension runners the tendency is to pull out the case just a little too far, so as to get at those letters at back. Result—a sudden crash and a nasty pile of “pie.” A very

easy way to prevent this is to make a habit of pulling out half way the case immediately underneath the one you are using. This provides a rest for your case and will arrest its fall even if it is pulled right out of the rack.

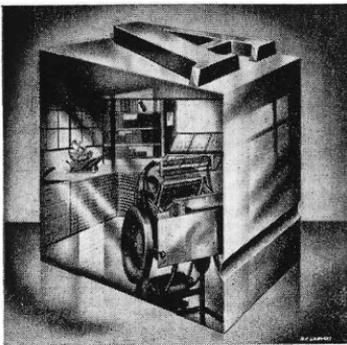
SWOLLEN ROLLERS

If you should have the misfortune to get “swollen rollers” through leaving them in a damp atmosphere, don’t immediately write them off. In the severe winter of 46/47 the writer was laid up for two weeks and during that time a set of new Arab rollers was left in a damp printshop. On return to the shop it was found that the rollers had swollen badly and wouldn’t go on the press. Fortunately, having a spare set, the swollen ones were stored away in a dry place. Within three weeks they had regained their former size.

BITS BENEATH THE TYPE

We all know the time when the job on the galley is found to have a letter or other obstruction underneath. But do you know the quickest way of removing this? Simply tie up job; insert another galley over it, and then, holding both galleys firmly, reverse them so that the top galley is at bottom and the feet of the type are upwards. Remove the offending obstruction and again reverse the galleys so as to put the type on its feet again.

From R. Hollins (Sutton Coldfield).



A SIMPLE SCORING DEVICE

Often the amateur needs a folded card, especially at Christmas time, and does not possess a scoring machine. Here is a simple method of using the platen to get effective scoring results.

(1) Prepare a good “make-ready” with a dozen or more sheets of old newspaper and a clean top sheet.

(2) Procure some brass or steel “creasing rule,” round-edged, and cut four pieces rather larger than the card to be created.

(3) Set up one piece in the centre of the chase, round-edge upwards, lock firmly, and impress on the “make-ready.”



A simple page-gauge.

(4) Place the second piece of rule, flat, round edge to the impressed groove on the “make-ready” and slightly below it, and secure with gummed paper, rubbed down closely top and bottom. Try the impression to make sure the flat rule is clear of the upright piece.

(5) Use the third piece as a spacer and secure the fourth piece, flat, round edge to the impressed groove on the “make-ready,” slightly above it, using the third piece to rub down the gummed paper into the groove between the flat rules. Try the impression slowly to make sure the upright rule is clear of both flat edges, adjust the pressure and you can score as many cards as you need.

From W. H. Thomson, Manchester.

TRANSFERRING DESIGNS FOR BLOCKMAKING

When making letters or designs on lino, wood or making blocks in any of the methods shown in the previous issues of *Printcraft*, the following method of transferring the design is more accurate than tracing and it will appear in reverse ready for cutting.

Having chosen the design you wish to copy, draw a rectangle round it to the size of the finished block, cut this out and place face downwards on the block-making material. If you are using lino, remember to first paint the surface with chinese white, in order to make the design stand out clearly. Draw a line round the rectangle and cut out.

Next, take an ordinary wax candle, and, using the end opposite the wick, round off the corners with a knife and rub it over the design, making sure that all the print is covered with a very thin film of wax.

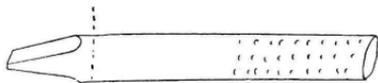
Now place the prepared design on the block, press down firmly and rub over with a smooth piece of bone or wood. An ordinary lead pencil will do and with this you can be sure of going over all the design, but care must be taken not to tear the paper.

Lift the paper from the block and you will find a perfect copy of the design in reverse left on the block.

From W. D. Baxter, Coventry.

H.S. SCREWDRIVERS

A screwdriver made for the job is better than a general-purpose one bought in a shop. Moreover, it will cost very little.



Ease below dotted line.

The best of all screwdrivers for locking up the chases and beds of H.S. machines are made from six-inch wire nails. That they are soft iron is no disadvantage, for that means that they are less liable to damage the screw holes in the chases. They are amply strong enough for the job.

The six-inch nail is a shade bigger than necessary, so that its diameter must be reduced a little to enable it to enter a screw hole (as is necessary in following up a screw). It is a disadvantage to have the screwdriver too slack a fit in the hole; if it is made an easy fit, the screwdriver will almost automatically find the slot in the screw head without fumbling. In filing the business end of the tool keep the sides parallel for the same reason. Avoid a sharp driving edge; make it as thick as will enter the slot.

Ease off all edges and corners that come in contact with the thread inside the screw-hole. Emery paper does this very well.

For the chase a two-inch length is sufficient and no handle is necessary if the iron is roughened to give a finger-grip. An easy way to do this is to maltreat the handle end in a vice. For the machine bed a three-inch length is better, and a very small and dumpy handle suits.

From Cmdr. S. Moxley, Lynton.

WOOD BLOCKS

It is sometimes difficult to put one's hand on a piece of wood of the right size when making lino, rubber or leather blocks. Here we can make use of the ever-handy little matchbox! Pack a matchbox as tightly as possible with sawdust, dropping a little glue on the top layer to harden

it, before closing the box, and brushing a touch of glue on the outside ends to prevent sawdust from sifting out. Place under a moderate weight until the glue has set.

For larger blocks, matchboxes can be glued end to end and side to side. If the lino or other material is thin and is not up to type height when placed on the box, a piece of extra wood from a matchbox can be stuck between lino and box.



AN ECONOMY HINT

Keep your paraffin rags for cleaning type and rollers, in a tin with a well-fitting lid. The rags will keep moist almost indefinitely and can be used over and over again. A second tin with some clean rags or cotton waste well damped with paraffin, is very useful for keeping for the hands, when working.

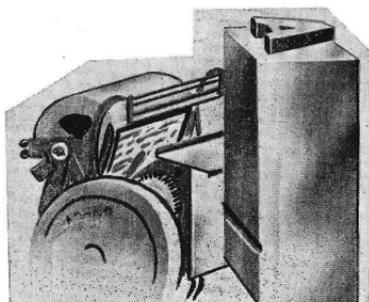
A MAKE-UP ACCESSORY

If you are engaged on bookwork or any other job in which a number of pages of exactly the same length are required, a page-gauge will save you a great deal of "measuring-up" anxiety and, consequently, a great amount of time. It is extremely simple to make and use.

Measure the exact length of the page on a piece of 6-pt. reglet and cut a nick at the page-end as shown in the diagram. Before making up one of the pages of the job place this gauge at the bottom side of the galley and assemble your matter against it. When you have reached the nick you have, of course, come to the end of the page.

These gauges can be made from other materials than reglet—brass, copper, plastic, or what have you? After use they should be kept by for repeat jobs.

From A. Pettifer, Truro



Centre

FINE LINE WORK. “I am fascinated by Process work and have been enormously interested in everything you have published on this subject in *Printcraft*. Can you tell me what is meant by Fine Line Work?”—S. Bannister (Willenhall.)

I think the term explains itself. Fine Line Work is work which entails the drawing, in the first place, of very delicate lines by the artist and the processing of same for reproduction. Under this head would come such items as maps, fine lettering (like Script), reproductions of steel and copper engravings—and generally all fine pen-and-ink work. You may be sure you will be hearing much more about processing as time goes on.

A PAPER TEST. “How can one tell the difference between Art paper and Imitation Art?” (L. Lovelace, Stockton.)

Here is a very simple test. Using a silver coin, make a mark on the paper with the edge of the coin. If a black mark results such as might have been made by a pencil, the paper is Art. If it is Imitation Art the edge of the coin will leave only a scratch.

PAPERS FOR HALF-TONE PRINTINGS. “I am a little dismayed by your advice to compare notes with a blockmaker about the screen to use in half-tones on certain papers. I cannot get in touch with a blockmaker unless I make a journey of several miles and this, as you can guess, is not always feasible. Isn't it possible for you to give us a more detailed guide? I, for one, should appreciate this very much.” (J.A., Norfolk.)

It is possible and you shall have it, reader J.A. Here is a list of papers suitable for half-tone printing together with the screens that may be used on them. Make a note of them in your book.

Cartridge paper	55 screen
Newsprint	65 screen
M.F. printing	85 screen
Super-calendered	100 screen
Imitation Art	120 screen
Matt Art	120 screen
Art	133 or 150 screen

WHAT IS LYE? “You talk occasionally about a type-cleaning material known as lye. I never came across this word until I read *Printcraft*. What is lye?” (Sidney Down, Liverpool.)

Lye is a liquid. It is a solution made from dissolved potash and can be obtained in varying strengths. It is extensively used in some printing offices, but, as you have learned in “Printcraft”, turps or paraffin is just as effective.

BLEMISHES ON A BLOCK wrong in the printing of the which I enclose. You will see small, white marks and scratches (D. N. M., Clerkenwell,

If you examine your block that you have several small, it thoroughly with petrol, using



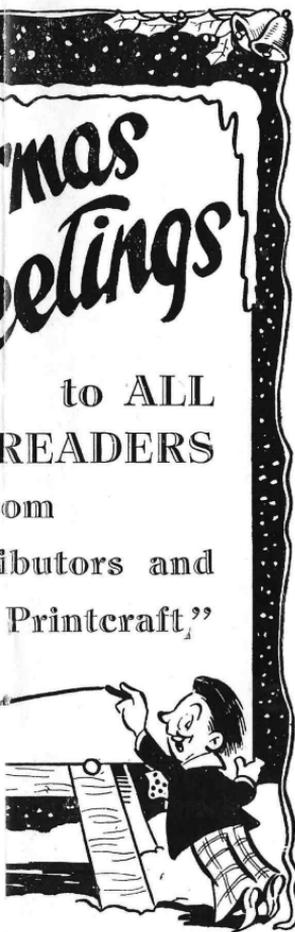
The Contri
Staff of “

Printcraft's "Service

Conducted by A. HOLMES

CK. "Something has gone wrong with the half-tone block, a proof of which I have ringed round several copies. What is the cause?" (London.)

... closely I think you will find particles of grit on it. Clean with a soft rag, and proof again.



SET-OFF AND OFFSET. "I hope you won't think me too ignorant, but I am new to printing and, naturally, I am anxious to learn as much as I can. So can you tell me, please, what is the difference between Set-off and Offset? And what is Dragon's Blood? What is meant by "bleed-off"?" (Eager Learner, Blackpool.)

We are only too happy to oblige, dear reader. Set-off is a term used to describe the transfer from one printed sheet to another. Thus, if you print a sheet and lay another on top of it without making sure that the ink on the first sheet is dry, you obtain a "set-off" (very bad).

Offset is a form of printing from a litho-stone or metal plate. On this stone or metal the design is drawn. The imprint from this is then transferred to a rubber blanket from which the impression is transferred to the paper. There has always been a great deal of confusion about these terms.

"Dragon's Blood" is a resinous substance used in photo-engraving. It receives its odd name from the fact that it is usually red in colour.

"Bleeding" is a term used to denote a block being printed over the edge of the paper as you see on pages 33 and 64 of this issue of "Printcraft." The blocks at the bottom of these pages are said to be "bled-off." An alternative name for this operation is "running-off."

MIXING INKS. To H. F., Swansea, N. Mitley, Huddersfield, W. P., Salford and others.

Inks, their applications and how to mix them, will form the subject of some very special articles in the subsequent numbers of "Printcraft." I could not attempt to do justice to the subject in the form of a brief reply. If you MUST mix your own inks experiment first with small quantities on a piece of clean plate glass.

THE USE OF "&." "Can you, please, enlighten me as to the use of the ampersand (&). I am told that it is not permitted to use it in text matter although I am certain that I have seen it thus used in some newspaper. Anyway, what IS the ampersand and where did it come from?" (F. S., Stourport.)

We know the newspaper to which you refer and we know the author. But the use of the ampersand in that case was just a journalistic idiosyncrasy—not to be copied by any printer who wishes to retain the good will of his customer. The ampersand itself is known as the "short and" and it is derived from the Latin word et, which means "and." Its general use in print is in the names of business firms such as Smith & Sons, Dean & Co., and so on. Sometimes it may be used in display work—but naturally you would consult your customer before so using it.

Mrs. Printer Looks Round



By
WYNNE
CHESTER



EYE-APPEAL

How people do love to give a fancy gift-box of good-quality stationery as a Christmas present. And I must say that in my opinion manufacturers of these could teach others quite a bit on the art of making simple gifts look attractive and desirable.

There's such a lot in this matter of "eye appeal." You must have noticed yourself how glowingly your eye will alight on a Cellophane-and-ribbon wrapped blanket in a smart shop window.

Our little stationery shop goes in for wrappings in a big way at this time of the year, and I always make sure to lay in a good stock of office paste in this section. People often comment on the difficulty of obtaining the right sized boxes. Generally there are old ones knocking around at home, but who wants to put a new gift into a shabby old box? It's then I suggest the covering of such an ugly duckling with festive paper—close-covering, that is, with paste to do the fixing. Even the dreariest old shoe box can have Christmas glamour in this way.

Despite some of the gloomy prophets our Christmas trade is starting well (this is written in mid-October). The build-up picture sets I told you about in the last issue of *Printcraft* are already selling like Christmas cards (I have called them "Put-Together-Pictures"). I can't say the same for the plaques—which we have made in quantity, but so far half a dozen of them have gone.

Jim is pleased with my window-dressing, the centre-piece of which is a set of enormous cardboard Christmas candles, glittering with coloured "frost." With concealed electric lighting in their rear they certainly look effective. The gifts and stationery are laid around them and the background is a curtain, garlanded with holly, mistletoe and fir branches, in which are embedded brightly coloured baubles.

We look like being extremely busy between now and Christmas Day and I, for one, am looking forward to the extra holiday. I expect most Mrs. Printers are, too.

YEAR after year I promise myself that Christmas shall not descend on me with a rush. There shall be no last-minute presents nearly forgotten; hair appointment unbooked, cake un-iced, tree half-dressed, husband's best suit at the cleaner's and children's party dresses still un-let-down from last year. All this I vow—and have done ever since I can remember.

Even so, Christmas always beats me to it and arrives before I am ready . . . It always will, I suspect.

But I'm no exception—of that I'm sure. The hustle, the flurry and the mounting near-panic are all part of the excitement which is always associated with the celebrations we love so dearly.

PARTY PLAN

A Christmas Party for my schoolgirl daughters and their school chums is to be our programme this year. Parties are always a staggering amount of work for the adults, but to hear the girls say: "You know, mummy, we like your parties best of all!" is worth every tired sigh and every problem of preparation.

We are going to have printed Place Names for seating our young guests, so that there shall be no question as to who is to sit by the jelly and who by the bread and butter.

These are going to be on strictly grown-up lines—full names, prefixed by "Miss", or "Mr." with the young person's full address in one corner. Many schoolgirls and boys keep scrap-books, I know, and one of these cards might be a little memento they would like to add.



“Printercraft’s” Christmas Postbag

A. Evans (Rhyll) Thanks for your letter and your suggestions. I am pleased to hear that you think *Printercraft* can't be improved—but it can, you know ; and it's going to be. You sound as if you are going to be busy between now and Christmas. Hope you get all your orders finished. Happy printing—and a happy Christmas to follow.

A. Graves (Grimsby) Sensible fellow to order your copies in advance. It's the only way of making sure of your *Printercraft*. Yes ; there are still a few copies of early issues available—but only a few. A nice bit of work, that catalogue you printed. As you requested, we have returned it, but could we have another copy, please—for our Typographical Album ? All the best for Christmas.

G. P. (Tufnell Park) Signwriting is rather different from typography but certainly they have points in common and you may be sure we shall be dealing with these in some future issue. Glad to know you made such a success of your bookbinding. You will be hearing more on that subject ere long. Good wishes for the coming festive season.

“Knowledge Thirsty” (Leamington) Every one of your ten questions is dealt with in “The Small Printer’s Handbook,” which you will find advertised on the back cover of this issue. I cannot give you better advice than to get hold of a copy. Best wishes.

L. K. (Kendall) You are at liberty to reproduce all the illustrations you require from *Printercraft* No. 7. But will you please write first asking official permission ?

“Eager” (Sutton) One flick through *Printercraft* should convince you that it is no “closed shop” for authors or artists. We have, of course, our regular contributors—every magazine of this nature *has* to have them—but we gladly welcome outside contributions. Our standard rate of payment is Two Guineas per 1,000 words.

“Happy Learner” (Ipswich) Pleased to hear that you find *Printercraft’s* instructions so clear and easy to follow. We shall tell you all about machine composition in due course and also about Silk Screen Printing.

I agree that Silk Screen is a grand medium for Christmas cards, calendars, etc. I have been extremely impressed by some of the work I have seen, and have, in fact, made arrangements for an article on the subject to appear some time next year. Hope you enjoy your Christmas.

L. Farr (Birmingham) For a printer of two years’ standing you seem to have collected a staggering amount of work. I am gratified to know that Adana Ltd. have been of such great assistance to you and that you are so satisfied with their products. As you say, “the best is always the cheapest in the long run.” A Happy Christmas to you and all good wishes for a continuance of your prosperity in the New Year.





PERHAPS the most fascinating phase in the story of typography is that of *incunabula*. An odd name, this, which comes from the Latin and means "swaddling clothes, the cradle, or childhood." Applied to print it stands for books printed from movable type during the fifteenth century, or if you would

prefer its more general application, pieces of printing which were produced when the art of typography was in its infancy.

The two great heroes of this incunabula period are, to my mind, Johann Gutenberg, the German, and William Caxton the Englishman—Gutenberg because he was (and this I firmly believe, despite all the disputation which has involved the question) the inventor of print in Europe, the trail-blazer of knowledge and education; Caxton because he introduced this great art into Britain and so set alight the torch of learning here.

But greater than Caxton was Johann Gutenberg. I share, as a zealous patriot, your objection to placing a foreigner above one of my own countrymen but the truth has to be faced. Gutenberg was the greater man because it was he who invented the process of making the type which Caxton brought to England in 1467. Without Gutenberg Caxton would have had no printing to introduce.

Apart from his invention of moveable type there is, I think, no question but that Gutenberg's outstanding achievement was the 42-line Bible on which he commenced work about 1448—a magnificent and dazzling achievement which is one of the wonders of typography even today. To print a Bible for all to read; to spread the glorious gospel and disseminate the knowledge this greatest of all books provided was Gutenberg's burning ambition from his early days. It was a goal for which he strived day and night, for which he overcame the most monumental difficulties. In his fervent desire to make his wish come true he never spared himself. He even came near to ruining himself.

THE GREATNESS OF GUTENBERG

Before proceeding with the story of his historic achievement let us take a look at this man Gutenberg.

It is a great pity that we are not armed with more exhaustive records than the all-too pitifully few which we possess. We are left to imagine, for instance, Gutenberg the child, in whom we may have seen the first dawning of the ambition which inspired his life. We know, however, that he was born at Mainz about the year 1399. We know that he came of a highly respected patrician family and his name was not Gutenberg but Gensfleisch. He called himself Gutenberg after the house in which he was born.

We begin to glean knowledge of Johann Gutenberg as a young man when we find him living in Strasbourg with his mother. We are not surprised to learn that he was a youth interested in, and taking part in, many ventures.

The PRIN

The Great Typographical
Blazed the Trail for the

Chief among these was an association whose business was the polishing of stones and the making of mirrors.

It may have been in the study of these stones and the handling of carved seals and signets that the idea of making movable types first came to him—that here, at last, he saw the possibility of shaping the means that would lead to the realisation of the dream he cherished.

The fact is not recorded, but it is almost certain that in the intervals of tinkering with his stones and his mirrors Gutenberg was secretly and excitedly inventing the tools with which he would presently punch and cast his first types.

—AND ONE OF HIS WEAKNESSES

At this stage the picture of Gutenberg grows momentarily stronger. We see him now as a young man of fixed and fiery purpose. Strong and stalwart, of infinite courage and determination, and

with the looks and the bearing of one who clearly sees the road of his destiny before him, it was, perhaps, no wonder that he was something of an idol to the opposite sex.

And Gutenberg, intensely human despite his genius, also had an eye for a captivating girl.

Romance was his first great stumbling block. In the midst of his experiments Johann Gutenberg fell in love. The girl's name was Ennelin, beautiful and adorable. For a time she was all in all to Johann Gutenberg, and fierce was the battle which took place within him between love and ambition. But ambition won, as it was bound to do with a man of Johann Gutenberg's temperament. The whole affair unhappily ended in a breach of promise case which Gutenberg lost and, with it, most of his property.

So now we see Gutenberg left only with his ambitions and with very little

activities and though immense progress had been made in the invention of printing the great dream of Gutenberg's life still remained—a dream.

THE GREAT ACHIEVEMENT

It is, perhaps, not surprising that soon after the lawsuit we re-discover Gutenberg back in Mainz. Here he continued with undiminished zeal at his self appointed task of casting letters and perfecting his discovery of printing from movable type. Again we have no certain knowledge of his processes, but we may be certain that his acquaintance with stone polishing had not been wasted. We can be certain, too, that Gutenberg had some knowledge of the engraving of the block-books which were, then, the only form of printed matter known on the continent.

Having interested himself in so many diverse pursuits in his youth it is also feasible that he had a knowledge of

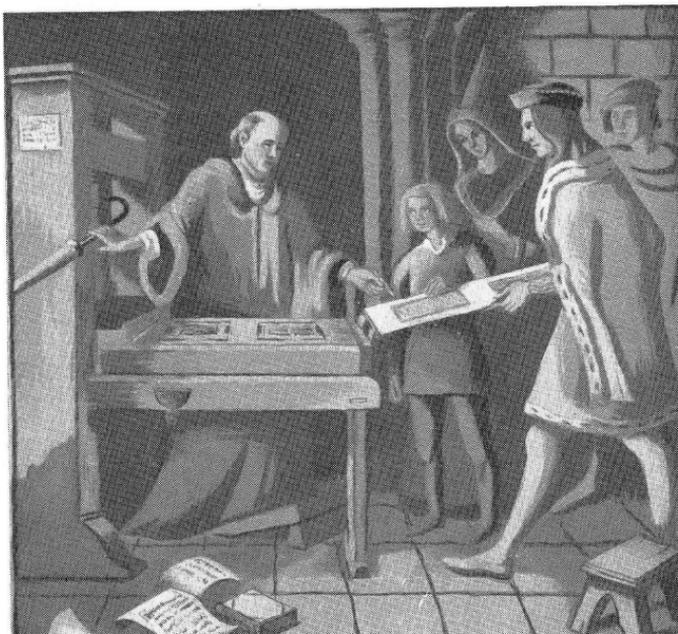
TING of the BIBLE

Task which Fell to Johann Gutenberg and which
Dissemination of Knowledge and Learning in Europe

money. From here he was forced to an expedient which must have humiliated that lofty pride of his. To carry on his life work he must now seek the assistance of others. Whereat Johann found himself forced to take partners.

And so, eventually, Gutenberg's first press was set up in Strasbourg. Tools, materials were bought; assistants (under the greatest pledges of secrecy) brought in, trained and paid. But again a lawsuit put an end to these

On a crude press of this kind the 42-line Bible was printed.



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FINE LINE WORK. “I am fascinated by Process work and have been enormously interested in everything you have published on this subject in *Printcraft*. Can you tell me what is meant by Fine Line Work?”—S. Bannister (Willenhall.)

I think the term explains itself. Fine Line Work is work which entails the drawing, in the first place, of very delicate lines by the artist and the processing of same for reproduction. Under this head would come such items as maps, fine lettering (like Script), reproductions of steel and copper engravings—and generally all fine pen-and-ink work. You may be sure you will be hearing much more about processing as time goes on.

A PAPER TEST. “How can one tell the difference between Art paper and Imitation Art?” (L. Lovelace, Stockton.)

Here is a very simple test. Using a silver coin, make a mark on the paper with the edge of the coin. If a black mark results such as might have been made by a pencil, the paper is Art. If it is Imitation Art the edge of the coin will leave only a scratch.

PAPERS FOR HALF-TONE PRINTINGS. “I am a little dismayed by your advice to compare notes with a blockmaker about the screen to use in half-tones on certain papers. I cannot get in touch with a blockmaker unless I make a journey of several miles and this, as you can guess, is not always feasible. Isn’t it possible for you to give us a more detailed guide? I, for one, should appreciate this very much.” (J.A., Norfolk.)

It is possible and you shall have it, reader J.A. Here is a list of papers suitable for half-tone printing together with the screens that may be used on them. Make a note of them in your book.

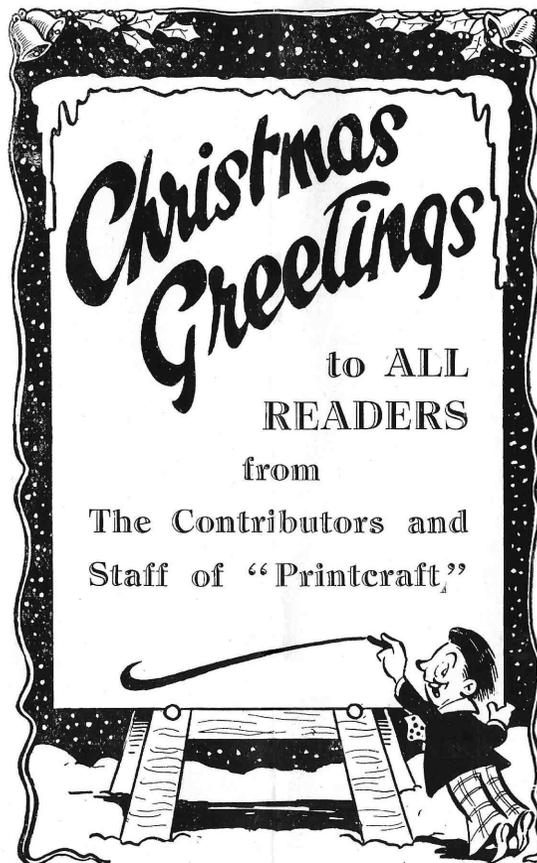
Cartridge paper	55 screen
Newsprint	65 screen
M.F. printing	85 screen
Super-calendered	100 screen
Imitation Art	120 screen
Matt Art	120 screen
Art	133 or 150 screen

WHAT IS LYE? “You talk occasionally about a type-cleaning material known as lye. I never came across this word until I read *Printcraft*. What is lye?” (Sidney Down, Liverpool.)

Lye is a liquid. It is a solution made from dissolved potash and can be obtained in varying strengths. It is extensively used in some printing offices, but, as you have learned in “Printcraft”, turps or paraffin is just as effective.

BLEMISHES ON A BLOCK. “Something has gone wrong in the printing of the half-tone block, a proof of which I enclose. You will see I have ringed round several small, white marks and scratches. What is the cause?” (D. N. M., Clerkenwell, London.)

If you examine your block closely I think you will find that you have several small particles of grit on it. Clean it thoroughly with petrol, using a soft rag, and proof again.



SET-OFF AND OFFSET. “I hope you won’t think me too ignorant, but I am new to printing and, naturally, I am anxious to learn as much as I can. So can you tell me, please, what is the difference between Set-off and Offset? And what is Dragon’s Blood? What is meant by “bleed-off?” (Eager Learner, Blackpool.)

We are only too happy to oblige, dear reader. Set-off is a term used to describe the transfer from one printed sheet to another. Thus, if you print a sheet and lay another on top of it without making sure that the ink on the first sheet is dry, you obtain a “set-off” (very bad).

Offset is a form of printing from a litho-stone or metal plate. On this stone or metal the design is drawn. The imprint from this is then transferred to a rubber blanket from which the impression is transferred to the paper. There has always been a great deal of confusion about these terms.

“Dragon’s Blood” is a resinous substance used in photo-engraving. It receives its odd name from the fact that it is usually red in colour.

“Bleeding” is a term used to denote a block being printed over the edge of the paper as you see on pages 33 and 64 of this issue of “Printcraft.” The blocks at the bottom of these pages are said to be “bled-off.” An alternative name for this operation is “running-off.”

MIXING INKS. To H. F., Swansea, N. Mitley, Huddersfield, W. P., Salford and others.

Inks, their applications and how to mix them, will form the subject of some very special articles in the subsequent numbers of “Printcraft.” I could not attempt to do justice to the subject in the form of a brief reply. If you MUST mix your own inks experiment first with small quantities on a piece of clean plate glass.

THE USE OF “&.” “Can you, please, enlighten me as to the use of the ampersand (&). I am told that it is not permitted to use it in text matter although I am certain that I have seen it thus used in some newspaper. Anyway, what IS the ampersand and where did it come from?” (F. S., Stourport.)

We know the newspaper to which you refer and we know the author. But the use of the ampersand in that case was just a journalistic idiosyncrasy—not to be copied by any printer who wishes to retain the good will of his customer. The ampersand itself is known as the “short and” and it is derived from the Latin word et, which means “and.” Its general use in print is in the names of business firms such as Smith & Sons, Dean & Co., and so on. Sometimes it may be used in display work—but naturally you would consult your customer before so using it.

Centre Service



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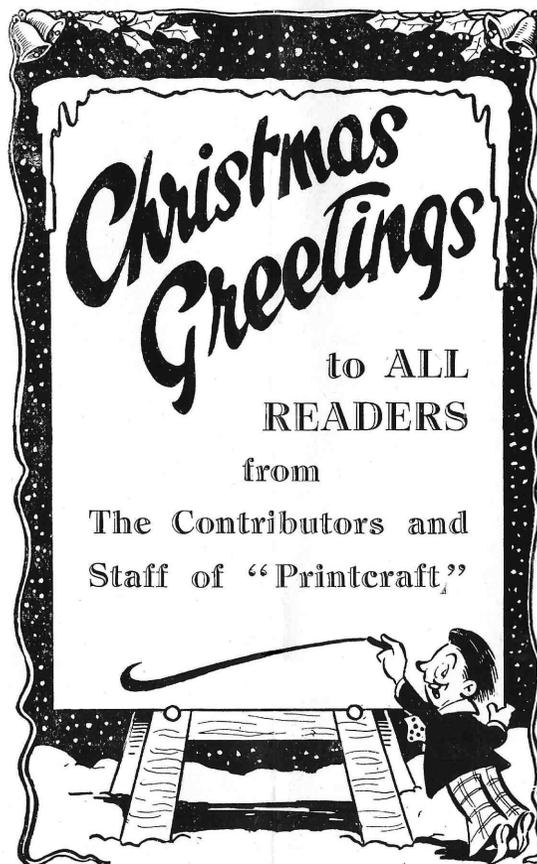
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