

PRINTCRAFT

NUMBER NINE



Published by the
ADANA ORGANISATION

PRICE
1/6



SPRING BULLETIN

WE are extremely pleased with the enthusiastic reception accorded to our new catalogue which is at last available. Particularly gratifying has been the letters we have received congratulating us upon our extended range of goods and the reductions we have been able to make in many of our prices. If you have not yet received this new catalogue we invite you to apply for it at once.

Now we must introduce a "regret" note into this Bulletin. We regret the disappointment of the many customers who sent in their Christmas Card orders too late last year. We must remind such customers that it is not sufficient merely to supply themselves with sample cards and then wait until they have booked every possible order before sending up for stocks. Though we did our frantic best to help them, no further supplies could be made available in the short time required.

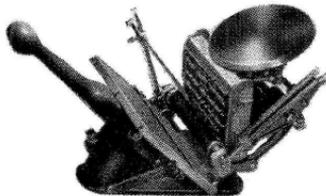
The wise printer always looks well ahead and lays in his stocks—

especially for "Boom" periods such as Christmas—as early as possible. It is not too late to start thinking of your next Christmas trade now. And if you really mean to risk no disappointment, March is a good time to start.

A greatly increased range of Christmas Cards will be available very shortly.

Once again Adana will be represented at the Ideal Home Exhibition at London's Olympia next month. You will find us on Stand 454 on the Second Floor, Empire Hall. We shall be delighted to welcome "Printcraft" readers there and our Sales Staff will gladly answer questions and give any advice that may be required.

In conclusion we would draw your attention to the announcements we make on pages 84 and 96, respecting our latest model quarto machine, the T.P.48, and our new product, "Reliefite," a specimen of which all "Printcraft" subscribers will receive in May.



ADANA (Printing Machines Ltd.)
15-18, Church Street, Twickenham, Middlesex

PRINTCRAFT

No. 9

February, 1950

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

THE "AMATEUR" MAGAZINE

MY thanks to those thoughtful readers who have remembered that, with this issue, we celebrate *Printcraft's* second birthday. It has been delightful to receive their letters and extremely nice to be told that our little magazine is regarded, in a very real sense, as the *Small Printer's Friend*. That, as I told you when I spoke to you for the first time in February 1948, was the goal at which we aimed. The recognition of its achievement gives me a cosy feeling for the future. I hope *Printcraft* will remain worthy of your affection and will continue to justify all your enthusiastic expectations.

Nearly all my correspondents have mentioned how much they have learned from *Printcraft*. I would like to return that compliment here and state how much we on *Printcraft's* Editorial Board, have learned from *you*. Most important, perhaps, is the fact that the interest of *Printcraft's* average reader does not stop at the printed word itself.

Most of you are ambitious ; most of you have ideas outside the mere selling of print. It is because of that that we have introduced such features as Novelty Printing, Publishing, Book-binding and so on. We have discovered that you liked all these departures. Consequently, we are going to give you more and more. The one thing, apparently, of which we haven't given you enough (though this, as you know, has been touched upon from time to time) is Amateur Magazine Producing.

"PRINTCRAFT" IN THE CAUSE

"Amateur" here is a word used in a very loose sense indeed. Personally, I'm not very keen on it because a lot of the so-called "Amateur" magazines I have seen have given points and a beating to their professional prototypes. Apart from this I have had acquaintance with several "Amateur" magazines whose editors receive some financial reward for their services and whose contributors have been paid by the thousand words. If this has not made them professional what has? Anyway, since "Amateur" is the word most generally used and therefore the most universally understood, I suppose we must stick to it, though I promise not to use it more than necessary. Right-ho then. Maybe you've guessed what's coming now.



Printcraft is going to satisfy the wants of the Amateur Magazine Publisher . . .

And it's going to do it in a pretty thorough way.

In our next issue we shall run our first 8-page Amateur Magazine Supplement. It is designed to appeal to all printers who are ambitious to publish ; it will also appeal to non-printers with similar ambitions. We are probing penetratingly into the pros and cons of magazine production from absolute scratch—and shall start with the most cheaply produced magazine, which requires no type or printing press ; not even a typewriter.

The process, of course, is the graph-copier and the capital required is very modest indeed. In the same supplement we shall also deal generally with other types of "amateur" magazines—school, house, club, church, hobby mags and all the rest. We shall tell you something about editing such productions, how to write "copy," how to make-up, etc., etc. Like the idea ?

If you do will you please spread the good news among those of your friends whom you know it will interest ? And, if you happen to be running an amateur magazine yourself, will you let us have a copy for comment in the "Magazine Publishers' Review," which will be another feature of the new supplement ?

THE "PRINTCRAFTSMAN'S INQUIRE WITHIN"

And so—on from one good thing to another. In the very near future

Printcraft will be embarking upon yet another new venture—"The Printcraftsman's Inquire Within." Preparations for this are already going forward and I hope to make a definite announcement in our next issue.

The "Inquire Within" will eventually become one of those books of which every printer, small or large, feels the need at some time or other. It will, in brief, be an illustrated pocket encyclopedia explaining in brisk paragraphs everything the typographer, the stationer and the bookbinder want to know. If you are an amateur printer, ignorant of the terms and names in general typographical use, the "Inquire Within" will put you professionally wise in a twinkling. If you are already a professional, you will find it equally indispensable, for *Printcraft's* "Inquire Within" is going to be just that sort of volume which will refresh your memory at a glance and which will provide you with a host of handy facts, figures and tables, which you could not possibly carry in your mind.

With each issue of *Printcraft* we shall give away 16 pages of the "Inquire Within"—these pages, of course in addition to *Printcraft's* usual 36. Again I regret that we can only make the gift applicable to subscribers in the first place, so if you are not a subscriber and wish to make certain of collecting the various parts of the "Inquire Within" as they appear, now is the time to put yourself on *Printcraft's* Register.

THE EDITOR

AWARD OF MERIT

to Messrs. Publicite Dessonnaz,

Rue Cardinal Mermillod 33,

Fribourg, Switzerland

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

November 1949—



—January 1950

THE making of colour prints is one of the joys of the artist-printer, and it is no exaggeration to say that, provided the craftsmanship is sound, the final result is always better than you expected.

If you are able to engrave your own blocks on wood, lino, or stereo-metal the pleasure is doubled, though much may be done by the intelligent use of line blocks and colour tracings. The remarks which follow on colour printing are purely personal, and have been evolved for use on a small press such as the Adana. I have found the result perfect so long as the work is done carefully at every stage.

FOUR BLOCKS TO MAKE

First we will deal with the cutting of the colour blocks and for my example I shall take the Horsman bookplate appearing on the cover of this number of *Printcraft*, which was engraved on boxwood.

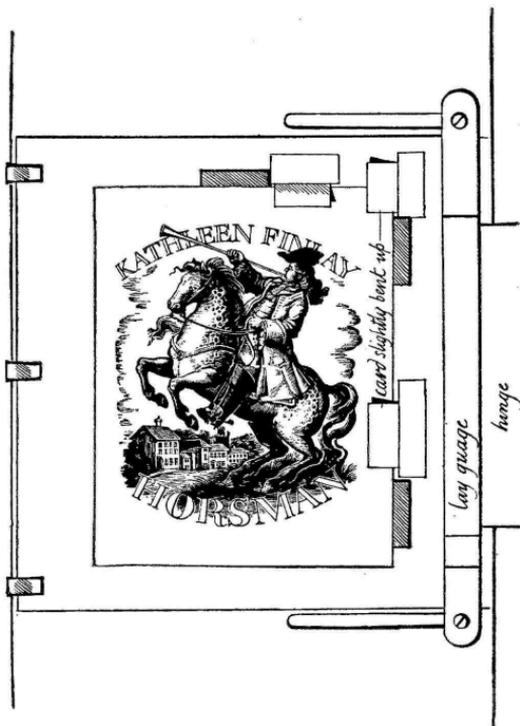
Having made my design I first engraved the black or key block. Three colour blocks besides this were needed, and so three well-inked proofs of the key block were taken on a smooth greaseproof paper.

Each of these proofs, while still wet, was placed face downwards on another block and kept in position with gummed paper. After this the still wet proof was offset on to the new surface by rubbing the back firmly with a spoon. All I had to do now was to paint in the patches of colour needed.

As my design was, so to speak, drawn for me on each block by the off-set print, it followed that my colour patches could not help being exactly accurate—and I made sure to let the colours extend well into the lines and overlap into any black areas for ease of registration later on.

All other parts of the wood were then cut away leaving only the coloured parts standing. As, in some places, I wanted to vary the depth of colour I reduced the strength by hatching those particular parts in fine lines.

To test the accuracy of the register without going to the trouble of setting



A FOUR-COLOUR BOOKPLATE FROM HAND ENGRAVED WOOD BLOCKS

How It Was Done—How You Can Do It

By JOAN HASSALL

them up in the press, one can take hand-rubbed proofs of the blocks in their respective colours on four separate pieces of cellophane (jam pot covers are useful) and stick them one upon the other on the window pane so that the result can be scrutinised against the light and errors rectified.

If you are not an engraver and wish to use ordinary process blocks, draw your design as usual in black; then, having worked out your colour plan, make tracings in black for each colour block. The reason for doing your colour patches separately in black is because the block-maker can only make a negative from a black-and-white scheme and to make four line blocks is enormously cheaper than



processing a design from a coloured original. The resulting blocks will, of course, be used with the various coloured inks and will give you the effect desired.

CHOICE AND USE OF INKS

Having made your blocks, you must now consider the inks. Personally, I rarely use these straight out of the tin, as they are too hard and bright for the results required, and texture must be decided as well as tint. The whole character of a design can be governed by whether a thin clear ink is used or a more pastel-like opaque one. The first is a loose ink and should be used sparingly. Only experience and your own taste will help you here, but it is useful to remember that the introduction of a trace of black will give a surprising change, and that the introduction of white will make the colour cooler and dimmer as well as lighter.

The greeny-yellow of my bookplate was obtained by a trace of black in a lemon yellow. You will also discover that your colours need to be brighter than seems correct as the final key block will kill them to a surprising degree. Always use the thinnest film of ink practicable.

MAKING READY

Now for the printing. Fix the key block in the press and make at least a dozen prints in correct position on the paper. Push the lay gauge down as far as it will go to keep the backing paper secure and tighten the screws; then make your lay by sticking quads on to the backing sheet (12 pt. thick is a good size) and beside these fix strips of card to prevent the paper from slipping off (see diagram). As these quads have no overhanging flange one can now see, as well as feel, whether the paper is well and truly down to the marks (a point which cannot be too strongly emphasized). Also, if you have to alter your register a hair's breadth, it is safer to be able to move one quad only; it is impossible to move one end of a long lay gauge without slightly shifting the other.

As I am fortunate in possessing two Adana presses I am able to leave the key block in position as a constant check, but this is by no means essential. If you have one press you remove the key block and all its quads, make-ready and start fresh with the first colour block.

The order in which these are run varies, and is governed by the type of inks used. In my bookplate, as the blue-grey was opaque and the others more transparent, it would have tended to cover the others

too much if the usual order of yellow-red-blue was followed, and so the blue-grey was printed first.

PRINTING THE BLOCKS

Having mixed the colour and made all ready for a good impression, take a piece of cellophane or transparent paper and stick it along the top with gummed paper to the backing sheet, leaving sides and bottom free. Take an impression on this, and under it slide one of the proofs taken from the key block and move it gently until it fits exactly under the colours on the transparent paper.

When you have satisfied yourself that it fits well and that the cellophane has not shifted, hold the key block proof steady with one hand and fix it in position with gummed paper with the other. All that is left to do now is to remove the transparency, stick the quads truly up against the edges of the paper, and then fix the guards of card.

If you have been completely careful your register should be perfect and you are ready to go ahead, but if it is very slightly out, a shifting of the quads may cure it. If not it is better to start afresh with a new transparency.

A WORD OF CAUTION

Take the first four or five proofs on the key block prints. The succeeding colours are registered in the same way, until you are back to the key block again. From this you may take two or three proofs for the pleasure of it but do not be tempted to go ahead at this point with the last run.

You may notice that the key block looks dim and unsatisfactory, which is because the inks below are not dry. You *must* leave the colour printings to dry for at least 24 hours—preferably longer—or you will be very disappointed that the last printing will not lie on the others, and may even lift off and gradually cake on the face of the block, creating a fuzzy effect.

I hope these remarks will show that there is nothing very difficult about colour printing with an Adana, which chiefly requires scrupulous accuracy and a sensitive use of colour. The machine will never let you down; it is your own vigilance that you must rely on, and the results will give you enormous pride and pleasure.

¶ An instructive article on the art of cutting blocks from wood appeared in No. 5 of "Printcraft." The novice would be well advised to re-read this in conjunction with Miss Hassall's article before actually tackling the task of engraving colour blocks.

SIDELINES FOR SMALL PRINTERS

Hobbies for Pleasure, Profit and the Creation of Goodwill

By WILLIAM HOLT

HAPPY is the man with a hobby. Happier still is the man whose hobby is one which he can employ profitably as well as pleasantly. Many small printer-stationers of my acquaintance are in this cosy position and mostly, I find, their hobbies are linked up with their businesses. But they do not call them hobbies. They call them **SIDELINES**.

Have you ever thought about taking on sidelines in order to improve your business and please your customers? There are quite a number of them and endless is their entertainment. I shall be dealing with each, in fuller detail as this series proceeds but first let us take a general survey of the subject.

Printcraft has already dealt with such sidelines as Novelty printing, Lino-blockmaking, Wood-engraving, Bookbinding, etc., so I do not propose to include these subjects here. What follows are sidelines which, as far as *Printcraft* is concerned, the reader has yet to learn about. And one of the most important, to my way of thinking, is the art of

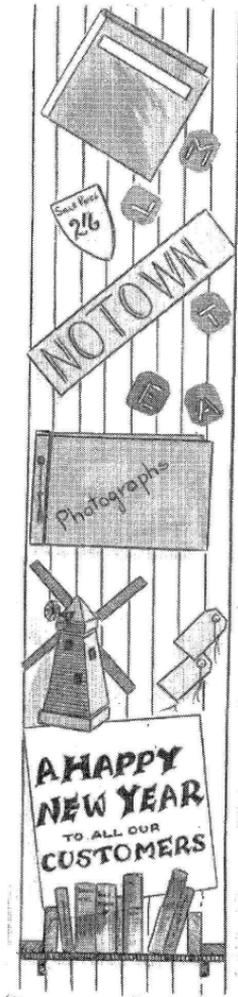
STENCILLING

Every practical printer should know something about cutting stencils and being able to use them. The average customer, as you know, is as ignorant of the resources of a printer's plant as the printer is of the customer's Income Tax return. To the customer *anything* in print is *your* business. He gives no thought to the sign-writer or the poster-maker. So when, in his innocence, he says: "I want a long strip saying 'Our New Lingerie Department is Now on the First Floor,' " or something like that, and gives an order for *one* (or maybe *two*) copies, you smother your dismay because you do not want to hurt him. But what are you going to do about such a job?

Obviously to print such a notice (even if you had the plant) would hardly be worth while because the price you would have to ask would probably shake your customer to the core. The job is an unprofitable one in any case but if you treat it as a sideline or a hobby you can console yourself with the thought that what you might lose in cash and time you gain in goodwill (which, after all, has a definite cash value).

The answer to the problem is the stencil set. Stencil the job first and then, with that "touching up" ability which most printers possess, get to work on the proof with a camel-hair brush and printing ink. You merely fill in the stencil gaps to make the line appear that it has been set in type.

That is just one way in which stencilling can help the small printer. There are others—many—but these we will discuss later. And do not forget that stencils can be



cut practically to any size, in many styles and from a wide range of materials. Personally I have always found thin zinc or aluminium ideal for producing the more permanent stencils. Sheet plastic or perspex is also good; and for temporary jobs Bristol board or some similar substance is unbeatable.

Incidentally, if you can become expert in the cutting of stencils what is to prevent you from occupying your leisure hours in cutting special sets for sale in your stationery department?

TICKET-WRITING, SIGN-WRITING AND POSTERCRAFT

Here are three more profitable Small-printer sidelines which, with practice and proficiency you might very well turn into a separate department of your printshop. In these spheres again we are likely to meet with orders which only require small quantities and to work them out by hand is likely to be far more profitable than to print them (that largely depends, of course, upon the ramifications of your plant).

In all these three branches of small-printing industry you will again find a knowledge of stencilling invaluable. Many, beautiful, and unusual are the effects that can be produced and numerous are the methods that may be used. Tickets and showcards can be done in an unlimited variety of colours by hand, and ink and paint are by no means the only mediums which may be employed.

I have seen strikingly artistic effects achieved with coloured sealing wax

and startling original designs arrived at through squeezing colour through an ordinary icing-gun.

But more of this when we come to the special articles which will give the full details.

PHOTOGRAPHY AND PAPER-CRAFT

The value of Photography as a small-printing sideline has already received some recognition in *Printcraft* but by no means has the last word on that subject been said and a host of new suggestions will shortly be presented for your consideration. Here I have only the space to remind you that photography can be turned into a profitable sideline in your business.

I have just the space, too, I see, to mention Papercraft—the making of toys, Xmas decorations, album and scrap-book covers, novelties, etc., from oddments of suitable paper which you might otherwise regard as waste. Perhaps the most fascinating branch of this very real art is that of “paper-sculpture”—the fashioning of paper figures and other objects for window display and general eye-attracting decoration. In cutting paper for such purposes it is almost impossible not to be original and the results achieved very often astound the designer himself.

And so—*au revoir*. I hope I have set you thinking—and anticipating. The first full scale “Sideline” article will appear in *Printcraft's* next issue and will be followed by others until the list is exhausted.



HOME-MADE ZINCO

WE have pleasure in reproducing here a print of a block made by reader J. C. Wrake of Lowestoft, who followed the directions given in *Printcraft* No. 8. For this Mr. Wrake used ordinary zinc, bought at his local ironmonger's. “What do you think of it for a very first effort?” he asks in his letter. We think, in spite of some of the obvious faults that will disappear with practice, that it is very good. Reader Wrake appears destined to do some useful work in this direction.



READERS' WORKSHOP

A SIMPLE side-lay gauge, which is particularly useful where exact registration is necessary—as in two-colour work—can be made very easily and simply in either wood or metal. It consists of a strip of wood or metal in which a slot has been cut to take a bolt and wing nut. Where it is used clear of the type bed it can be $\frac{1}{8}$ inch thick, but, where it encroaches on the type-bed, $\frac{1}{16}$ inch will prove more satisfactory.

In use the side-lay gauge is fixed by the nut and bolt in the slot provided for the bottom lay gauge, and adjusted for position. It has the advantage over pins in that if the machine has to be left for any length of time, there is no danger of the exact registration being lost.

From the Rev. James Hutton, Gillingham, Dorset.

HIGH-SPEED HIGH SPEEDS

I have found that over short intervals—about five minutes at a time—when running on cards of small size I can attain a speed of 2,500 per hour on my Adana No. 2. This is the method :

Stack the cards on the right side of the machine, feed with the right hand up to the guide-pin, press the handle with the left hand. Whilst making the impression with the left hand, lift the next card with the right hand, take out the printed card

and at the same time almost, feed in the next card. With practise the top speed of 2,500 can be reached especially if, instead of lifting out the printed card between finger and thumb as is usual, the card is swept off the machine by a sliding action of the left hand.

The speed naturally is too high to be maintained more than five minutes at a time.

From John Hindle, Maryport, Cumb.

FOR SMALL FOUNTS

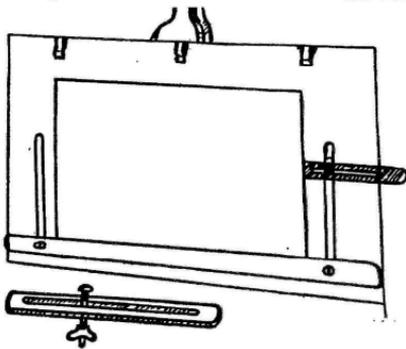
For accommodating very small founts which would be lost in ordinary type-cases I wonder if you have ever thought of using the *outer* covers of matchboxes, cut into three or four sections and covered with gummed paper? You can pack a lot of such trays into quite a small cardboard box.

These trays are easily cut with an old razor-blade and should be provided with a cardboard floor in order to keep the walls rectangular.

From E. Housden, Lakenheath, Suffolk.

HOME-MADE STAPLING DEVICE

At one time the customer who wanted his invoices, etc., bound in duplicate book form proved rather an awkward client for



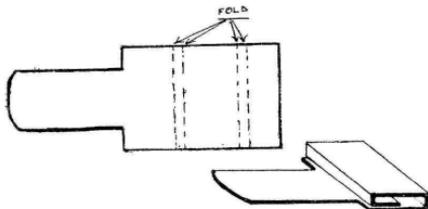
A Simple Side-Lay Gauge

me. I had no stapler that would take more than $\frac{3}{8}$ in. thickness. However, now I find no difficulty at all with such jobs and I do not use a stapler at all. Here is my method :—

Knock up job as if for usual stapling in pads, complete without side cover. Then clamp firmly between two boards with woodworkers' cramps, leaving 1 in. showing at side where staples are to go. Drill two holes $\frac{1}{2}$ in. apart at each end with fine bradawl or $\frac{1}{16}$ th drill, in same position that you would normally staple.

Take some medium gauge steel wire, and bend staples $\frac{1}{2}$ in. wide and long enough to go through pad with ample overlap. Hammer staples through the holes you have drilled, turn book over, placing a piece of hard wood or metal across staple heads, then fold over staple ends and hammer tight.

You will find finished job, neatly completed with a band of cloth to cover staples, strong, neat and reliable. If a lot of this work is done, a small jig for boring holes should be made. Also a box of 1 in. or longer staples could be purchased to speed up operations.



GRIPPER FINGER EXTENSIONS

(See diagram above.)

When you have to tackle a job in which the grippers have not room to hold the paper, a useful way of overcoming the difficulty is :—Take a piece of thin brass rule, cut out a piece as per sketch, bend over so that it will slide tightly on your gripper fingers. Make the tongue of sufficient length to fit securely. Several of these could be made in assorted sizes, to be used time and time again.

From R. Hollins, Sutton Coldfield.

PRINTING FROM SCRAPER BOARD

I expect many of you will have read *Printcraft's* articles on printing without process blocks. Have you tried making scraper-board pictures?

Scraper board is a card surfaced with a thin layer of white paste. The board can be either bought plain or painted over with Indian ink. In the latter case, one scratches the black and a white line is left.

For those who would like to try scraper board block-making the following instructions should be sufficient.

Buy your scraper board ready blackened. It is obtainable in sheet form at most good art shops at 6/- a sheet of about 2 ft. by $2\frac{1}{2}$ ft. Follow the instructions given with the board but use a gramophone needle as a tool, pressing firmly as you work. When printing keep the ink thin; if the ink is too thick it will fill in the lines. Always buy scraper board with a plain surface—the mottle or "screened" boards are useless for printing purposes.

Clean up after every 500 copies.

From N. Quannel, N.W.3

A much reduced impression printed from a scraper-board block described by Nicholas Quannel. The author submitted several excellent proofs which we regret we haven't the space to reproduce.



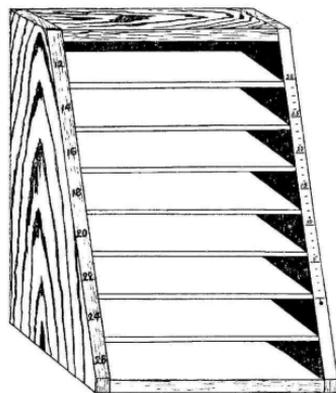
MODEL SPACING RACK

The model spacing rack shown in the diagram is designed to contain small spacing material. Its overall size is 12 ins. high by 9 ins. wide. The materials required are a few pieces of wood and a few 1 in. panel pins.

Any handy man can make a similar case to suit his own requirements. On the left side are marked the lengths of spacing material accommodated on that particular shelf; on the right a type scale for quick and handy reference.

I find that the possession of such a case saves a great deal of time when searching for spacing material of correct length.

From Chas. Gerard, Regent's Park, N.W.1.

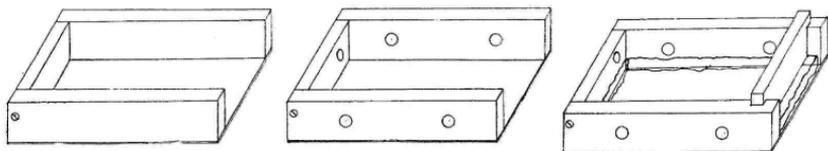


A
Home-
made
Spacing
Rack

A GALLEY PLUS

A plain home-made galley was described in the first number of *Printcraft*, so simple and cheap that any printer can make himself galleys galore. This galley was made with wooden sides and a zinc bottom screwed or nailed on. The wood should be about $\frac{3}{4}$ by $\frac{1}{2}$ inch section and the zinc quite thin. If a screw is put in the wood at each corner all will be firm, for the zinc keeps all rigid.

The first modification is for H.S. users, whose chases lock up with screws. Holes are bored in the wooden side of the galley at the proper places to give easy access to a screwdriver. One side (with the end open) is enough. Make the holes large enough



The Galley—Plus Screwdriver Holes—Plus “Clink ; plus Stone”

for easy working without unduly weakening the sides (about $\frac{1}{4}$ or $\frac{5}{16}$ ths inch should do) ; the holes may be countersunk both inside and outside to increase the amount of permissible waggle of the screwdriver.

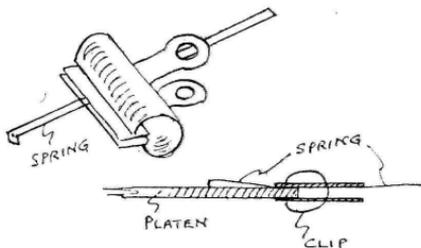
Next comes the “clink” (which is short for “lock up”). The clink is not for those who are handy with page cord and have learnt to tie matter up. To make the clink a gate is fixed across the open end of the galley, dropping into slots cut in the sides (or any other convenient way). The matter can then be wedged up in the chase “for keeps.”

The last bit of “plus” is the semi-auto stone. This is a piece of plate glass fitting loosely in the bottom of the galley (bedded on a few sheets of paper). Fragments of plate glass or old mirror are often scroungeable, and cutting them to size is good sport even when not good work—that is, for the amateur. With a wheel cutter, however, the job can be done in some sort of style, using a pair of ordinary nose pliers to nibble off projecting parts ; rough edges are no detriment and the mark of perseverance triumphing over inexperience.

There will be probably no difficulty in keeping separate galleys for clinks and glass bottoms. In such case it is well to allow for the quarter inch depth of the glass by fitting higher sides and raising the screw holes correspondingly.

The diagrams show different stages in the growth of the galley plus. They are not to scale, salient features being emphasised. The fully developed galley in the last diagram is shown with normal depths ideas.

From *Cmdr. S. Moxley, Lympington.*



The Platen-Clip described in the next column.

A PLATEN CLIP

I enclose a sketch of a clip which I have made to be used in place of the platen pins for side adjustment. It consists of a $1\frac{1}{2}$ in. paper clip, with a $3\frac{1}{2}$ in. strip of $\frac{1}{4}$ in. clock-spring, turned at right-angles at one end. It is clear that the clock-spring strip can be moved to any position in the paper-clip, and so adjusted to any position on the platen. There is no puncturing of the platen-card, and I pass this idea on to you ; you may find a use for it.

From *D.P.C., Southport.*

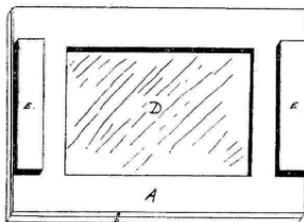


Fig. 1.

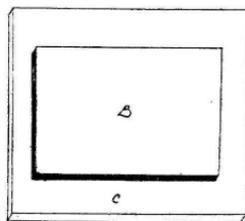


Fig. 2.

MAKE YOUR OWN PANEL CARDS

(See diagram above.)

There are numerous times when the job in hand could be improved by a sunken panel, but the necessary cards are not to hand. This situation need not deter the go-ahead printer, as with simple materials and very little effort, he can make all the panel cards he requires.

Materials required.—Several sheets cardboard, various thicknesses ; Glue ; Razor blades ; Book press, or “G” cramps or kitchen mangle.

(Continued on page 90.)



“PRINTCRAFT” APPRENTICE

Controversial Subject—THE STYLE OF THE HOUSE

leaves 274. This 274-pts. is the “white” in between the ruled lines. *We have 14 spaces to fill.* We are allowed $19\frac{3}{4}$ points for each space.

These $19\frac{3}{4}$ points are accounted for as follows:—

12 points.
6 points.
1 point lead.

—
19
—

The odd two-thirds of the space is equally divided between the first area (below the double rule) and the space at the bottom of the bill (below the 14th line). This means, of course, that we give equal spacing of 19 points between thirteen spaces.

For the *first working* we add to our table of lines the 2 in. heading (including the double rule), and assure ourselves we have got the correct depth of six inches.

SECOND WORKING

For the *second working* we add the equivalent depth of 2 ins. in quads at the top of our 4 ins. of downward lines. Again we have to divide 288 points into the five sections mentioned.

For the first column we allow $\frac{1}{2}$ in. (3 ems—36 points). Eight 36 point quads equal 4 ins. (24 ems), which is the depth required. Place these quads down the side of the galley and against them place one of the 1 point rules you have already cut.

Our next space measures $2\frac{1}{2}$ ins. (15 ems—180 points). We fill this space with 36 point quads—5 across and 8 down—a total of forty 36 point quads. We then place the double rule of 2 points flush up to these quads. The total points now occupied in the width is 219 out of the original 288, leaving us with 69 points to divide between the £ s. d. columns.

We must always leave a little extra space in the pence columns to allow for the fraction $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{3}{4}$. To divide our remaining 69 points into the three columns left we give the £ column 22 points with 1 point rule flush up; the same with the shilling column and a 1 point rule, thus leaving 23 points for the pence column, which completes the second working.

If the same furniture is used for both workings the registering should give no trouble. Delivery bills are usually in book form and numbered in duplicate or triplicate with perforation to allow for easy removal. This section of the work will be dealt with at a later stage.

RULES ABOUT RULES



Rules of varying sizes should be kept separately and in special racks or boxes, if this is possible. The thinner faced rules, especially, are liable to get confused if left about carelessly.

Varying lengths of rule with correctly mitred corners should always be kept available for rush work. This saves time which would otherwise be taken up in mitring.

Rules with mitred corners are most desirable when setting panels or “boxes,” but when thin or medium faced rules are used panels may be formed with unmitred rules. In building up the panel set the shorter sides inside the larger sides. If the panel is square allow the top and bottom rules to be the longer.

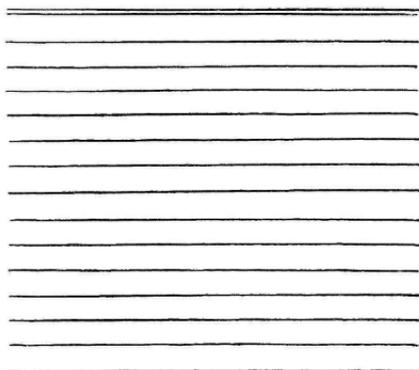
When using rule instead of leaders—i.e., in conjunction with type—see that the face of the rule is aligned with the letters. See also that the rule is the same “weight” as the type—fine rule used with fine faced type; medium rule with bold or semi-bold type.

When cutting rules always cut dead straight so as to obviate difficulties in joining afterwards. There is nothing more unsightly in a line or border than gaps made through careless cutting of rule. If you haven’t a proper cutter and must cut with shears or snips use a small set-square to mark the line before cutting.

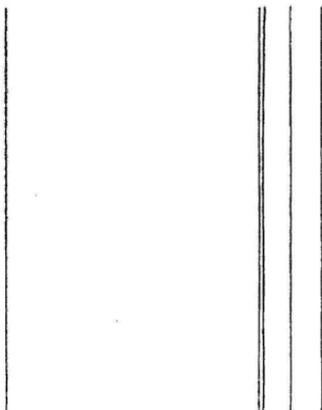
In using rules with unsightly corners remember that such corners can always be trimmed off and substituted with plain corner ornaments.

In preparing panels and boxes which are to contain type make a skeleton of the frame first. Never set type, if it can be avoided, flush up to the rule.

Composition of a Simple Tradesman's Bill



First Working



Second Working

STYLE OF THE HOUSE

We now approach a typographical subject which, as far as professional print is concerned, is a very vital one indeed. As an apprentice it is your duty to know all about it and even if you are not following these lessons as an apprentice but as an established small printer it is just as vital to you.

The subject is the Style of the House, otherwise the rules laid down by the printing firm concerned as to style of punctuation, the setting of quotations, the use of capital letters, the use of italics, punctuation, the use of the hyphen, the spelling of certain words, etc.

There are so many confused ideas on this subject that it is essential, for the sake of consistency to arrive at some set rule. The Style of the House which follows is the one most favoured by the larger printing establishments and which you, whether apprentice or small-printer proprietor, can make your own with every confidence.

PLACING OF COMMAS

When "then" is used as a conjunction to connect two related expressions, it should be preceded by a comma—as, "If you know that your object is good, then boldly seek it."

The following and similar words take a comma after them when they commence a sentence: Again, finally, besides, indeed, accordingly.

As a general rule, with few exceptions, a comma precedes such words as "too" and "then" at the end of a sentence.

A comma should be placed between a series of words: "Great, grand, and glorious is our country."

The smooth reading of a passage is to be principally borne in mind in the usage of commas.

THE USE OF THE DASH

A dash, or one-em rule, should be used when an abrupt remark follows a sentence. "Is it so?"—roughly. Generally, one-em rules may be used in the place of parentheses in interpolated remarks: id est (thus—i.e.).

NUMERALS

All numbers up to one hundred should be spelled out. In a paragraph or an article of a statistical nature, however, where a quantity of figures appears, numbers should be uniformly numerals.

In Roman numerals add the full point at end; per cent (%) takes no full point.

Make dates always read with the month first, and add "st," "nd," etc., to numerals—as January 1st—not 1st January or January 1.

DIFFICULT SETTINGS—

- It is a temper-fraying job to set in circles and ovals and on the diagonal—when you know nothing about the methods. But don't worry! Ron Emery is to give the tyro the complete low-down on the subject of awkward composing jobs when Apprentices meet again on May 15th.

THE job which set me off on this quest for letters which I had not got arrived in my very small printing office late one afternoon. It was required for delivery the following morning and that gave me no time at all. The job was a simple straightforward letterhead and the copy ran:—

Vivian Venables,
The Vinery,
Ventnor.

The type specified was 12-pt. Gill Sans Italic. At the time I had only a tiny fount of this. This fount contained only two cap V's—and here was a job which required *four* of them! Getting supplementary sorts from the suppliers was out of the question owing to the time factor.

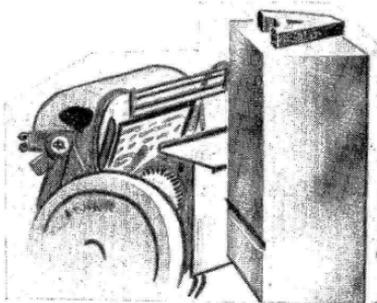
Yet the job was delivered—on time—and printed according to instructions. How?

In a sense I had to manufacture those two extra cap V's; and this I did by filing away the downward stems from the face of my two unrequired cap M's in the same fount. Naturally, these stamps were ruined for all time as cap M's, but they got me out of this particular jam and as I was able to replace them the very next day I felt extremely pleased with myself.

That experience set me exploring in other directions. I am now able to "manufacture" short sorts (from existing letters, of course) from several faces of type. I haven't, by any means, discovered a whole alphabet of them but here they are, such as they are. If you can supplement the list I'd be extremely interested to have your additions [*and to print them, if of sufficient general interest—Editor*].

FROM THE UPPER CASE

Starting with caps I find that in some founts (not all) the removal of the centre bar from the cap A will turn that



SHORT SORTS AT SHORT NOTICE

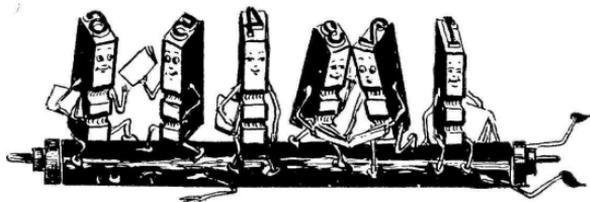
Some Simple Type Transformations

letter into an admirable cap V. This, naturally, will entail an adjustment when lining up the improvised V with the other letters in the line.

If you find yourself hard up for cap P's file away the bottom bulb on the cap B. If short of an F remove the bottom line of a cap E. A roman H, with the centre bar removed, will do at a pinch for the roman numeral II. (This, presuming you are short of cap I's which are likely to run embarrassingly short if you have a lot of roman numerals to set).

Some cap J's I have converted into T's by filing away the curl at the bottom of the letter. In this case the J would, of course, have to belong to a larger-sized fount and again would require special alignment with the rest of the type after it had been set.

Some cap M's, turned upside down, can be used as substitutes for cap W's; just as some cap W's can be made to serve as cap M's. In emergency you may find that a cap N, turned on its side, will make a passable cap Z. Similarly a cap Z might be put into commission as a cap N. Cap Q's, by removing





Initial blocks like these, can be easily contrived out of odd bits of border, rules, ornaments, etc.

the swirl at the bottom of the letter can always be changed into cap O's. Cap R's, with the bottom curl removed can (like the B's) be transformed into cap P's.

FROM THE LOWER CASE

Now we come to our lower case letters. There are, I am afraid not so many variations here. A small d, with the bulbous part cut away, may be used as an l, but this only at the beginning of a word, allowing the filed-off part of the letter to form part of the spacing.

Certain Sans j's can be changed into i's by removing the lower part of the face which runs on to the beard; m's may be formed into passable n's by cutting away the forepart of the letter, while a surplus n may be conveniently turned upside down to make an urgently required u. Likewise a u may be similarly treated to become an n.

Some lower case p's, turned upside down (and aligned, of course) can be transformed into serviceable small d's while q's, treated in the same manner, can be made to do duty as small b's.

DIPHTHONGS ARE EASY

Diphthongs and other special characters are overlooked by many small printers when placing their initial orders for type. But sooner or later they are almost certain to be required and if the job is a "rush" which gives the printer no time in which to equip himself, there is bound to be apprehension and gloom in the printing office. But diphthongs (you know what they are, of course—Æ, Œ, æ, œ) can easily be contrived at short notice by slightly filing the sides of normal A's, O's, a's, o's, and setting them tightly together.

ACCENTS AND DIAGONALS

Accents may be another problem. Here is a quick way of "manufacturing"

three of them, at least. The diæresis (¨) can be made by filing a colon to the required size and lying it on its side above the letter to be accented. By treating small parentheses (or round brackets) in a similar way breve and circumflex accents may be made.

Shilling strokes (or diagonals) may be fashioned from upper case X's. Simply cut away the N.W.-S.E. stroke and you have a diagonal which only seasoned typographers will cavil at.

FABRICATING FRACTIONS AND POINTS

Fractions are often another big problem. If you find yourself minus some vital ones they can always be made by taking half-sized figures, and dividing with a small piece of thin rule. Some fractions, as you were told in an earlier issue of *Printcraft*, can be formed by inverting a Sans cap T over the bottom numeral, such as 2, 3, etc.

If you should run short of full points but have plenty of exclamation marks or colons, simply remove the upper portion of these characters.

Commas can be added to your supply by filing away the dots in semi-colons; and hypens which will pass muster, can be fashioned by removing the top and bottom of a capital I. Filed down cap O's will reduce into passable round brackets and seriffed cap I's, by filing away the hair-lines on one side of the letter may be made to do duty as square brackets.

YOUR OWN INITIAL LETTERS

Most small printers do not carry large stocks of initials. The time is bound to come, however, when a special initial is wanted. Here again the resourceful typographer can overcome the difficulty without taking the trouble of laying in new stock. He can make his own initials.

A suitable display cap, boxed in with rule or border or embellished with an ornament or small block can be transformed into a really impressive initial.

I give you a few examples on this page and I have no doubt, when you have studied them that you will be able to invent half a dozen others for yourselves.

THOUGH Ernest Vincent Wright, the American author, certainly surprised his printer a few years ago with his 50,000 word novel, in which the letter "E" was not used once, he broke no records. Centuries before Wright removed the "E" from his typewriter, the Spanish writer Lopes de Vega produced not one, but five, similar freakish books.

The first did not contain a single "A," the second had no "E" and the other three omitted "I," "O" and "U" respectively!

But, soon after Mr. Wright's book appeared the Rev. J. F. Gargile, of Macon, Georgia, determined to achieve something really unique, announced that he had written a 13,000 word novelette, every word beginning with the letter "S." A typical sentence read: "Seagulls swiftly sped, sometimes

came home from China, the late Rear-Admiral Boddam-Whetham, when asked to a dinner given in his honour presented every guest with a small book entitled, "What I Know About China." It contained just a few pages and every one was blank.

Most book-collectors, however, agree that the most peculiar book ever printed was that written by Timothy Dexter, the American, who was so lucky in such wildcat enterprises as exporting coals to Newcastle, etc.

He called his book "A Pickle for the Knowing Ones, or Plain Truth In Homespun Dress," and it dealt with bridges, his private museum, his views on man and religion, portions of his life story and plans for a congress of nations. It is easily the most illiterate publication of all-time for Dexter could neither spell nor punctuate.

THE WORLD'S FREAK BOOKS

Some Typographical Curiosities

By

GEORGE MELL



swooping suddenly, scraping seething sea surfaces, stopping several seconds, seeing something stomach-satisfying."

Yet even that had been anticipated hundreds of years before, for the "Ecloga de Calvis," by Hugalbald the Monk, contains only words beginning with "C" and he also wrote another work in which every word begins with the letter "P."

Nor are those the queerest of the world's freak books. In 1939 the Paris newspaper *Le Matin* offered a prize of 10,000 francs, then worth about £57, for the best book on the subject of "Who Rules The World?" The award was won by a Yugoslav journalist named Radivoje Momirski with an effort comprising a cover, four inside pages and the one word "Money." When it was published people were so amused at the audacity of the author that the book ran into four editions!

Yet even that is not the shortest book on record for, a few years before he

It begins: "Ime the first Lord in the younited States of Amercary Now of Newburyport it is the voice of the pepel and I Cant Help it and so Let It goue Now as I must be the Lord there will foller many more Lords pretty soune for it dont hurt A Cat Nor the mouse Nor the Son Nor the water Nor the Eare then gone on . . ."

As no publisher would include it in his list Timothy Dexter was obliged to have it printed at his own expense.

It sold widely on its freak value, and, when numerous readers wrote to him pointing out that there was not a single punctuation mark in it from beginning to end, the proud author ordered a second edition and added a supplement of thirteen lines of assorted commas, full-stops, semi-colons and exclamation marks with the remark that readers could "peper and solt it as they pleser."

This sold better than the original version. Dexter's "Pickle," is still something of a prize to book collectors.

Temporarily... JAN/FEB

1103 De Witt Drive, Orlando, Florida.

← After date indicated

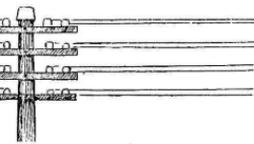


Villa Blanche, Ar. de la Lanterne, 207
Nice, France.

Mr. and Mrs. Paul Chapin Squire

a "Change of Address" notice.
indicated by the sender, in ink, on
the envelope comes from Mr. Paul Squire.

You state that type-high
is used in an Adana hand-press.
How do you stop the inking rollers
from carrying parts of the type set in with
them? If the rollers encounters the
type skins, Whaddon, Herts).
If the rollers it is necessary to
adjust them at the top of the forme—in



the chase nearest the inking disc.
For certain lifting I suggest that
the rollers be parallel with the number.

I have been asked to print a 24-page
book for the Church. What are the require-
ments for publishing?" (Pastor A. G.
Squire, S.S.).

As to your preparing a 24-page
book for the publication is a periodical
I would send a copy to the Stationers'
Hall Court, E.C.4, for record

VERY. "I should like to know
how to make the sparkle
to use same . . ." (B. Gilbey,

achieved by mixing a printing medium
with talc. powdering with talc. This
method is popular today as it was some years
ago when it has superseded it.

L. To J. L. Keen, Newcastle.
Town and Country Planning Act
The point would be whether you
are to the premises to such an extent
as to value them if they were occupied

by an automobile mechanic. We are assuming that the
premises are at present registered as being used for trade
purposes.

It is not possible for us to advise you as to what value the
local town-planning authorities would put on the premises.
This is a matter for your local council. The position of
the premises in the locality would have a great bearing on
the matter.

HALF-TONES FROM PHOTOGRAPHS. "I enclose
a photograph of a local view. Will you give me the "gen"
on ordering and obtaining a half-tone block for printing on
ordinary postcards? If I had several done at one time
would the cost per block decrease?" (M. Peach,
Huntingdon.)

First I must remind you that the photograph is no doubt
somebody's copyright and should not be used without per-
mission of the owners. On ordinary postcards you would not
get a reproduction result comparable with this photograph.
With regard to the cost of the blocks we could only advise
you on receipt of the originals.

USE OF ANGLE QUADS.

"Would you please tell me
the correct way to use angle
quads? I enclose two dia-
grams showing how I have
used them—not too success-
fully. In each case, when I
have tightened the job up
the letters have tended to
ride up, causing them to cut the paper when printing."
(G. C. Stanners, High Wycombe.)

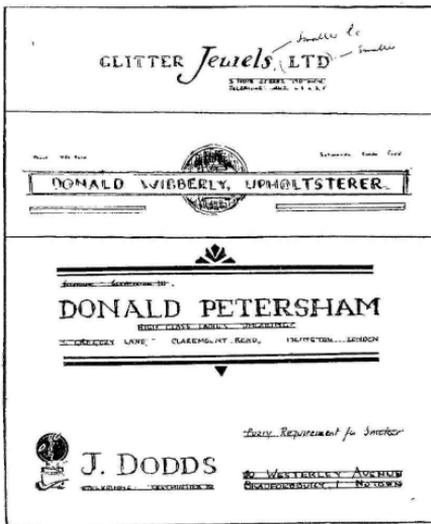
Angle quads are used when setting type diagonally but,
they are not foolproof. Your first sketch using two, is
correct, but fill up the ends with spacing or small quads and
not—please!—matchsticks as you explain in your diagram.
The whole subject of awkward setting—diagonally, in circles
and ovals, etc., will very shortly be dealt with in our "Print-
craft Apprentice" feature.

COLOUR QUESTION. "A friend of mine argues that
black and white are not true colours. Are they?"
(L. Kirby, Banbury.)

Strictly speaking—no. White is the blending of all the
colours. Black is the absence of colour. For the sake of
clarity and convenience, however, they are usually
referred to as colours.

SERVICE

Readers using "Centre Service" are reminded that if they require replies by post they are asked to enclose a stamped addressed envelope. If of sufficient general interest queries may be repeated here.



THE CUSTOMER'S AMBASSADOR

Now let's get to grips with our planning of business stationery. First let's ask ourselves a question. What is the most important item of it all?

Undoubtedly to my mind, the answer is "the letterhead." The letterhead is the representative of the man or the company to whom it belongs. It is from the letterhead of the firm that the prospective new customer (however unknowingly) receives his first impressions; it is, in a very wide sense, the firm's ambassador.

A slovenly letterhead must inevitably suggest a slovenly business; a letterhead overbold and black creates an impression of cheapness or flamboyant bad taste and so on. A letterhead, in the same way as a displayed advertisement, either attracts or repels and on its appearance may depend the rejection

ONE of the greatest demands made upon the small printer is for business or professional stationery—letterheads, cards, invoice forms, envelope flaps and corners, labels, and so on. These are, of course, all vitally important to the business man; at the same time they are very often a source of considerable anxiety to the printer because the customer will insist that *his* business stationery must be different from anyone else's.

Well, that's a right point of view. We all understand it and we all thoroughly sympathise with it. This is where the printer who has taken the trouble to ground himself in the art of typographical lay-out and design comes out a street or two ahead of his rival who may know the technicalities of typography from Alpha to Omega, but who has left lay-out to take care of itself. (It still astonishes me, in my many contacts with professional printers, to find how many of them regard lay-out as something completely out of their sphere.)

YOU need not be an artist to become a lay-out man. No training is necessary if you know your typography. But ALL printers should KNOW the fundamentals of lay-out and it is for them that this series is written.

LAY-OUTS FOR

and Other Business

tion or the acceptance by the customer who has ideas of doing business with the sender. So it is, perhaps, no wonder that the wide-awake businessman is quite sensitive about the style and design of this all-important item of his stationery.

ONE STYLE FOR ALL

Once the designer has found the most pleasing lay-out for the letterhead, he has solved most of his other stationery problems. For, naturally, the letterhead sets the style for the whole range. The same basic arrangement and type-faces should be used in every stationery item. The whole job for the same firm should follow the letterhead style as closely as possible, thus making all the various items tastefully consistent.

It is obviously impossible to give suggestions for a series of designs that would fit any and every case. The specific job must be thought out and planned by the typographer on the spot. I have suggested here a few examples which I think will help and which

can be re-arranged and combined to make a variety of designs but it is just out of the question to cater for every sort of business and every kind of customer. However, here are a few useful, general rules which you might bear in mind when getting down to your lay-out with pencil and pad.

ITEMS TO HELP

Remember what I have already said in this series about making the type-face fit the job. Choose a type that suits the name of the firm or its business (unless, of course, your customer has some particular preference). Strictly avoid "fancy" faces.

Make the design simple but interesting. Here you have a job in which dignity and orderliness cannot be overstressed. Do not "crowd" and do not attempt to be too original. (Remember,

LETTERHEADS—

Stationery

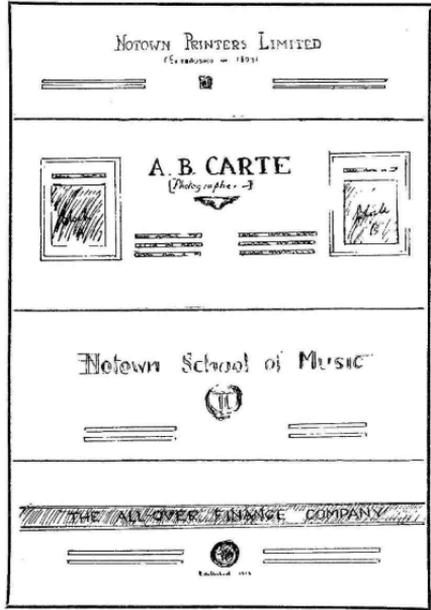
please, all the lessons you have learned here about typographical good taste.)

Set, as far as possible, in the same series of type, but even then keep the number of the sizes you use down to a minimum.

Blocks help considerably in achieving distinction but if there is no block consider the inclusion of a suitable ornament. But again remember—the ornament chosen *must fit the job*.

Treatment of design may be affected in dozens of ways. Italics are bound to enter into your schemes when you come to plan address lines, etc., but also experiment with the introduction of italic into the main name itself. Contrast, as you know, is always desirable but in mixing type-styles for this purpose please be careful. An example of what I have in mind (and of which a variation is given in the "Glitter Jewels" illustration on page 82) is typified by the following :

SELWAY *Printing* COMPANY



(Note that the central word, in italics, should be set in caps and lower-case and that the word is three times larger than the others.)

Consider also the attraction of mixing italics with roman initials—the initials set larger than the italic—thus :

Selway Printing Co.

These are suggestions which you may care to copy but which will probably prompt you to invent others of your own. Finally—before we leave the subject of letterheads—let me point a way out of another possible difficulty—this time connected with the block or the ornament. If there is no block and you have no ornament of a suitable size or nature consider the use of an artistic initial. Here is an example :

errilain

ENVELOPES

From letterheads we take a naturally easy step to envelopes. Now that we have broken the back of the job by finding the basic layout this is not likely to give us any sort of a headache. You will probably find, however, that you have two kinds of envelope to deal with—that which is sent out by the customer and the addressed envelope for the recipient's reply.

Dealing with the first, there are two ways in which the customer may require these to be printed—one as a flap, which is a triangular arrangement on the back of the envelope; the other as a "corner" on the front. In the first case the only method you can employ is to follow the type-style of the letterhead, adding a diminutive trade mark or a tiny miniature of the block used in the letterhead if you think this will add a note of distinction.

In planning the "corner" (often seen in American correspondence but not widely used here) make this as un-ornamental and as strictly business-like as possible. If you decide to box it in, use a plain rule framework and not

an ornamental border. You will remember, of course, that "corners" on envelopes are invariably set opposite the stamp—that is, in the top left-hand corner.

All this about corners also applies to the business reply envelope. This should be set in the letterhead type, neatly and plainly, with no embellishment whatever.

THE REST OF THE RANGE

And so for the rest of the range—the invoice heads, labels and the like. To detail each one would largely be repeating what I have said above. Follow the basic style. Never lose sight of the fact that the firm will be identified by the style and the type in which its various documents are printed, and make the relation between each item of the range unmistakable.

Have I said enough? Good. In the next article we'll go to the other end of the line and discuss—not business stationery—but lay-out items for entertainment such as tickets, programmes, dance cards and party invitations.

"RELIEFITE"

is on the way!

IN all Subscribers' copies of the May issue of "Printcraft" we shall enclose specimens of raised printing in Gold, Silver and colour done with ADANA's wonderful new "Reliefite" which is just coming into production. Beautiful embossed effects can be given to your printing with its aid. It has a brilliant sheen and, unlike other embossing compounds, it is uncrackable.



An article on the use of "Reliefite" will also appear in "Printcraft" No 10, so be certain that your subscription does not expire before this number appears

"PRINTCRAFT'S" NOTEBOOK



News, Views
and Some Very
Brief Replies

FIRST WITH THE NEWS
**STEEPLE SPOTLIGHT
AND ADVERTISER**

No. 4. Wednesday, September 28th 1949 1d

WRITTEN
PRINTED
PUBLISHED
BY
WILKINSON
STEEPLE

CRICKET

MAJOR HERBERT'S APPEAL

From PERCY ROLLINGS

OLD MOON
SOUTHMINSTER
ESSEX

Dear Friends,
May I make an appeal to you for pecuniary help for the Southminster Cricket Club, of which I am President.

The expense of restoring cricket after the war has been heavy, and the Club is on foot on the verge of extinction. I hope that it may be possible by the kindness of our Vice-Presidents, Members, and friends, to pay off the debt and to provide something more to ward future expenses. In particular, it is hoped to finance regular matches (not a season for members of the Club who are not in the First Eleven).

Good Cricket has been played in Southminster for more than a century and on this special occasion, I venture to ask for your help, which will, I am sure, will be most gratefully acknowledged.

Yours Sincerely,
J. HERBERT.

HAVE YOU SENT YOUR BT?!

DO IT NOW!!

WE said, in our Christmas Notebook, that we hoped, in this issue, to review the various magazines which have been sent to us by "Printcraft" readers. In view of the prominence we shall be giving to this matter in No. 10 I know you will not mind if the review is deferred. Nevertheless I cannot allow the occasion to pass without acknowledging one of the most enterprising little "Weeklies" I have yet read. I reproduce here one of its front pages.

Our warm congratulations to Mr. Bill Wilkinson for this cheery, chippy production with its racy comments on Steeple's local activities, its amusing viewpoints and its sound local information. Bill is not only the editor, author and publisher of the "Steeple Spotlight and Advertiser," but the compositor and printer as well. We wish his characterful little journal wide success and hope it will long continue to prosper.

OUR COMPETITION

The competition announcement on page 3 of cover in this issue is one on which, as both your Editor and your lay-out adviser, I am particularly keen. Successful as our other competitions have been, I am looking forward to a really super entry for this and I sincerely hope that every one of you will have a shot. Prize winners will be announced in our next issue when I hope to have news of still another attractive competition.

AWARD OF MERIT

Our current Award of Merit, as you notice, goes out to the Continent. I would like to reproduce the job which Messrs. Publicite Dessonnaz, sent to *Printcraft*, but I regret I cannot because the one copy we received is required for another purpose. The job was a typographical triumph—a really super piece of four-colour work—all produced on a No. 2 H.S. Adana. Perhaps, between now and May the Producers will send me another copy (or two, please, Messrs. P.D.). In that event, I shall be extremely happy to print it although I feel it will lose a lot of its bright value through having to be reproduced in monochrome.

TO CONTRIBUTORS

Now let me wind up with a brief request. Will all contributors to Readers' Workshop and senders of specimens to our Readers' Typographical Gallery or Magazine Section please write their names and addresses legibly on their copy? Particularly does this request apply to senders of specimens. If it's not too much of a fag, label every specimen, please. By doing so you will greatly facilitate our work this end and prevent the danger of specimens getting mixed.

And—oh yes, let me also mention this. Will readers who send diagrams and sketches to illustrate their Readers' Workshop features kindly draw them in black ink (indian for preference). Thank you!

BRIEF REPLIES

H. S. (Tonbridge). One cannot efficiently engrave on any sort of lino. The best plan is to buy lino specially manufactured for the purpose. Failing this use plain lino, unglazed and not inlaid.

R. Ritchie (Musselburgh). Thanks for your good wishes. Your competition effort came near—but not quite near enough. Better luck next time.

INK is the most ancient commodity in the art of writing. And since typography could never have evolved if there had been no art of writing, ink is a subject whose history is very worthy of our consideration.

Who invented ink? What inspired the invention? Where was ink first used?

To each of these questions we have again to answer, regretfully, "we do not know." We may add with truth that we never shall. We can only say with certainty that the first "ink" was used in those damp, icy, hunger-haunted days of the ancient cave-man at whom we have taken a sympathetic peep in our "Evolution of Typography."

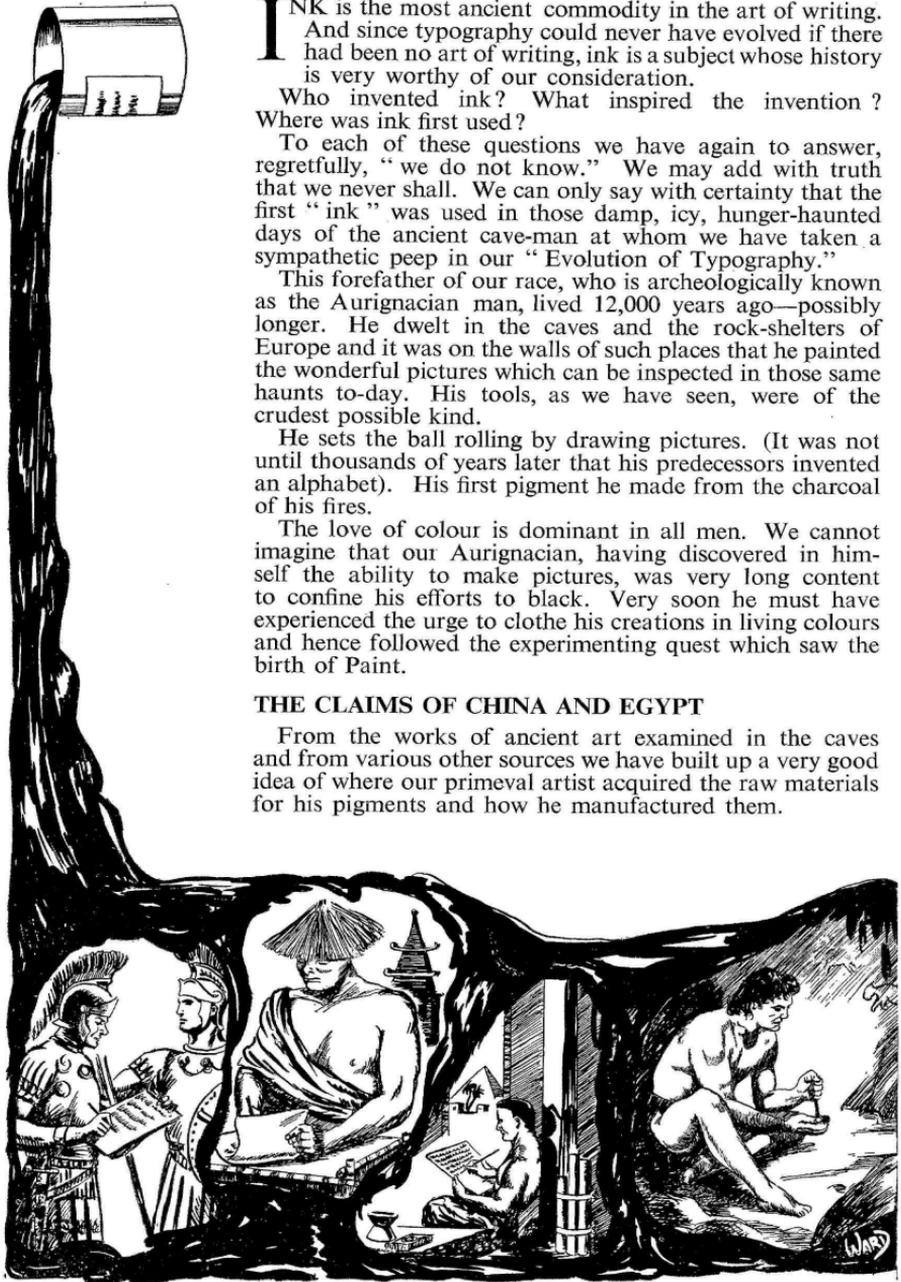
This forefather of our race, who is archeologically known as the Aurignacian man, lived 12,000 years ago—possibly longer. He dwelt in the caves and the rock-shelters of Europe and it was on the walls of such places that he painted the wonderful pictures which can be inspected in those same haunts to-day. His tools, as we have seen, were of the crudest possible kind.

He sets the ball rolling by drawing pictures. (It was not until thousands of years later that his predecessors invented an alphabet). His first pigment he made from the charcoal of his fires.

The love of colour is dominant in all men. We cannot imagine that our Aurignacian, having discovered in himself the ability to make pictures, was very long content to confine his efforts to black. Very soon he must have experienced the urge to clothe his creations in living colours and hence followed the experimenting quest which saw the birth of Paint.

THE CLAIMS OF CHINA AND EGYPT

From the works of ancient art examined in the caves and from various other sources we have built up a very good idea of where our primeval artist acquired the raw materials for his pigments and how he manufactured them.



THE STORY OF INK

●

**How the Crude
Pigments Man
Discovered in the
Old Stone Age
Have Evolved
into the Mar-
vellous Printing
and Writing
Materials We
Know To-day**

●

**By
VINCENT
ARMITAGE**

●

With the possible exception of red blood we find that all these raw materials came out of the earth and, since our cave-man had not yet learned to mix or blend his colours, they were all primary. Reds and yellows were made from ochres—also a deeper red from a mineral called Haemetite, which is an iron ore. These and blacks seem to have been the ancient artist's chief colours for in his very earliest works we find no traces of blue. One black he made from charcoal. A lamp black he collected from the soot formed by his oil-fired lamps (hollowed stones filled with animal fat). Yet another black he derived from oxide of manganese.

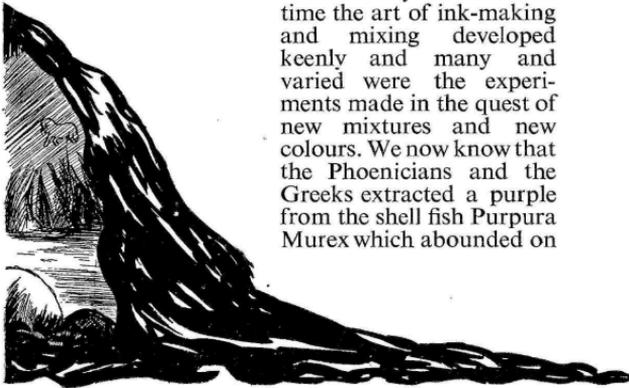
We do not find a great deal of white in his early works but here and there, there are traces of it—made from burnt chalk marl. All these were pounded by hand between two stones into the finest possible powder, stored away in tubes of bone and when required mixed for use.

Thus was ink, in its first form of paint, introduced into the world. Once the pulse of civilisation began to quicken it began a process of rapid development. Who invented the first "true" ink is still a matter of controversy and here again we find the claims of the ancient Chinese and the Egyptians in conflict.

According to some authorities the honour belongs to Tien-Tcheu, who lived in China between 2697 B.C. and 2597 B.C. Others—the pro-Egyptian faction—base their belief on the written characters on a papyrus which dates back to 2500 B.C. They argue, reasonably enough, that though this is the oldest papyrus known to us, it is extremely unlikely that it was the very first Egyptian document to be inscribed in this way and that future discoveries may reveal that the Egyptians invented ink some considerable time before this.

PROGRESS IN THE MARCH OF CIVILISATION

These Chinese and Egyptian inks were made from a mixture of charcoal and soot mixed with some sort of varnish or gum and were a sort of compromise between the writing and the printing substances we know to-day. From that time the art of ink-making and mixing developed keenly and many and varied were the experiments made in the quest of new mixtures and new colours. We now know that the Phoenicians and the Greeks extracted a purple from the shell fish *Purpura Murex* which abounded on



the Mediterranean coast; that the Romans discovered sepia, a deep brown pigment which was obtained from the ink sacs of the cuttlefish. We learn from Pliny (1st century A.D.) that ink was manufactured by immersing green vitriol in an infusion of nut galls.

Iron-gall inks, mentioned by Theophilus, the monk who was a notable scribe in the 11th century A.D., became very widely used. These were preparations of gall-extracts, barks, etc., mixed with green vitriol.

All these inks were, of course, liquid inks, suitable only for writing and illuminating. So what happened when printing arrived? Who invented the ink for that?

History is silent so here again we must form our own hypothesis. I have told you about Johann Gutenberg and his invention of printing types. I think I hinted that Gutenberg must have received the idea from the block books which were in existence in his time.

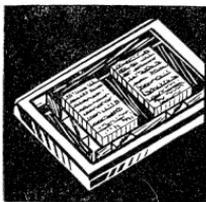
To work with his types Gutenberg had to compound an ink which would give a correct impression (and an excellent

ink it was). It is obvious therefore that Gutenberg (no doubt taking a leaf out of the block-book makers) substituted a varnish for the water which was one of the chief ingredients of the writing fluids.

But it was many, many years after this ere printing ink became a marketable commodity. In the meantime the printer had to make his own ink—each manufacturing ink according to his own formula and from the pigments and varnishes available to him. Considerable skill and ingenuity was required for this task and many and secret were the inks compounded as a result. Not until the latter part of the eighteenth century did the manufacture of printing ink become a specialised industry.

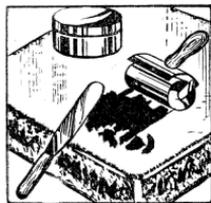
But the first marketed products of the makers were by no means all that could be desired.

Perfection in printing ink was only attained after the whole matter had been subjected to a searching scientific study. The outcome of that is in the many fine inks available to the printing industry to-day.



ON THE USE OF INK

Some "Briefs" for the
Beginner Working in
One Colour



For general letterpress printing purposes there are only three black inks which the beginner need worry himself about. These are : 1. Jobbing ink ; 2. Half-tone ink ; 3. Quick-drying ink. In the Adana catalogue these are called respectively, Black No. 1, Black No. 2 and Black No. 3.

Jobbing ink is used for work on soft papers such as newsprint. It is not suitable for printing on glazed or half-tone paper or on smooth card or board.

Half-tone ink is a high-grade substance and is principally employed in the printing of cards and half-tone blocks on smooth glazed paper surfaces.

Quick-drying ink, as its name implies, is ink that dries on the paper at once. The chief thing the printer should remember after using this ink is thoroughly to clean his rollers immediately the job is run off.

Take care of your ink. Always replace the lid on the tin after use, otherwise a thick layer or "crust" will form over the ink's surface. If it is necessary to open a tin which you know you will not require again for some time, seal the tin tightly by introducing a piece of oiled paper between the lid and the rim.

Alternate methods of preventing the formation of "crust" on ink are as follows : 1. After use cover the remaining ink in the tin with a thin layer of oil ; 2. Fill the tin with water—this, of course, to be drained off when the ink is next used.

In taking ink from a fresh tin do not dig too deeply with the knife. Take all the ink you require without stirring into the contents beneath.

Never leave the ink-knife in the tin when not in actual use.

"PRINTCRAFT'S" SPECIMEN BOOK



Examples of Readers' Work from :

1. Dr. D. Poole-Connor, Southport ; 2. The Parkfield Press, Northolt ; 3. H. Goddard & Son, Leyton, E.10 ; 4. Wm. R. Lynn, Caledon, Co. Tyrone ; 5. A. W. Sharman, Walberswick, Southwold ; 6. E. Cowelle Worth, Taunton ; 7. R. Sinden, Hastings ; 8. R. Dewhirst, King's Heath, Birmingham ; 9. Dagenham Guild of Old Scouts, Essex ; 10. R. A. Stone, Winchester ; 11. The Lilliput Press, London, N.W.3 ; 12. E. Cowelle Worth, Taunton.



READERS' WORKSHOP

(Cont. from page 73.)

To make the mould, Fig. 1, we shall require a piece of $\frac{3}{16}$ in. cardboard the same length as the card to be panelled plus 4 ins. and plus 4 ins. wide. In the centre of this we draw the exact size of panel required and carefully cut out with razor blade. This gives us two pieces of card, "A" and "B." The cut out piece "B" is retained for use in the mould, Fig. 2. We next cut a piece of $\frac{1}{4}$ in. cardboard the same size as "A." This is called card "D." We also cut two pieces of $\frac{1}{4}$ in. cardboard 2 ins. wide and as long as the width of the cut-out panel in "A."

We are now ready to assemble the mould, 1. Glue the back of card "A" and stick on to card "D," glue to two "E" pieces at each end of card "A" as shown in Fig. 1, making sure that the distance between them is equal to the length of the card to be worked. This completes the mould which should now appear as shown in Fig. 1.

Mould. Fig. 2.—For this we shall require a piece of $\frac{1}{4}$ in. cardboard the length equal to that of the card to be worked (i.e. equal to the distance between the "E" pieces) and the same width as card "A." This completes card "C" which, together with card "B" which was cut out of card "A," are the total parts required.

To assemble.—Glue one side of card "B" and place in the cut-out part of "A," glued side uppermost; place card "C" between "E" pieces and press down firmly. This method ensures perfect registration, and completes the two parts of our mould.

To use.—Place card to be panelled between the "E" pieces on Card "A," place mould, Fig. 1, on top and press firmly together by one of the following methods.

1. Place between two wooden boards and clamp together the whole with two or more "G" cramps.

2. Place in small book press and screw down.

Or

3. Roll the mould through the kitchen mangle. (This is very effective.)

These simple cardboard moulds will do several dozen cards, but if one wants permanent moulds for pet sizes of panel, the instructions given here should be carried out with plywood or metal sheets in place of cardboard.

From S. E. Lacey, Wolverhampton.

READERS' SPECIMENS

Will readers who intend to submit specimens of their work for "Printcraft's Specimen Book" or our "Award of Merit" kindly send more than one copy? Our pride in our readers' work is not restricted to *Printcraft*; these specimens are also required for showing at various important exhibitions, for our Record Albums and general display purposes.

It will be greatly appreciated if readers will let us have half a dozen copies of each specimen in future—one for possible inclusion in *Printcraft*, one for the Editor's Record Book, one for the Publisher's Record Book and the rest for possible display at exhibitions.

BOOK REVIEW

John Charles Tarr is undoubtedly one of our foremost typographical exponents. Any book by him is an education. His style, clear and forthright, never leaves the reader in the slightest doubt. As one of his many admirers I welcome the new issue of Tarr's popular "How to Plan Print" which the publishers, Messrs. Crosby Lockwood, have sent to me and I have no hesitation in recommending it to *Printcraft* readers who are interested in this absorbing subject. The work is well illustrated and tastefully produced, and should find a place on the bookshelves of every print-planning enthusiast.

"How to Plan Print," by John Charles Tarr. Published by Crosby Lockwood & Son, Ltd., 39, Thurloe Street, London, S.W.1 Price 12/6.

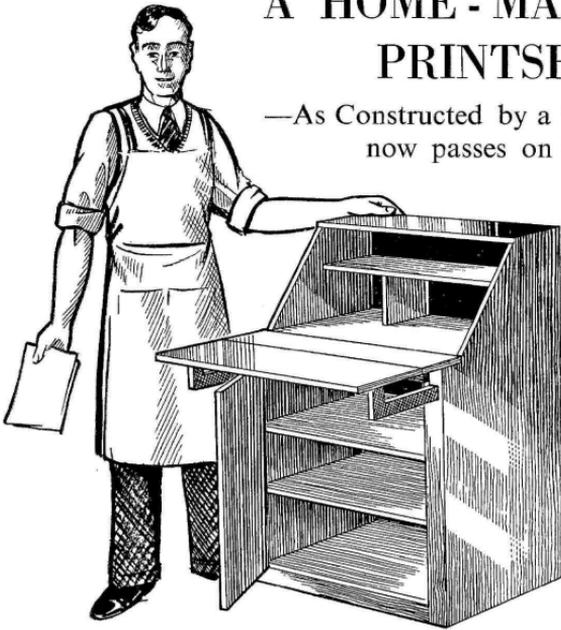
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A HOME - MADE PRINTSHOP CABINET

—As Constructed by a “Printcraft” Reader who
now passes on the idea to you.



Here is the Printshop Cabinet which reader Wilson constructed and whose design you are invited to copy. The cabinet was made from scrap timber on a framework of 1½ in. by 1½ in. The underside of the lid (not visible in the illustration) is fitted with a strip of beading so as to allow for composition work when the cabinet is closed. The pull-out supports for the lid fit flush under the framework of the “table” of the cabinet. To the handyman who can use carpentry tools here is a neat job which should present few difficulties.

By T. P. WILSON

IN No. 4 of *Printcraft* it was explained how an unwanted bureau could be fitted up as a home printshop.

Here is a drawing of a cabinet I have made myself especially for this use. It is small, compact and quite a reasonable looking piece of furniture, but yet has everything handy when required. My types are kept in the cupboard at the bottom and my cards and paper for printing inside the top portion. The machine is fixed centrally on the shelf and has a fixed screw on the left-hand side and a bolt with a wing-nut on the right so that the machine can be quickly taken off and pushed into the rear of the shelf without disturbing anything inside, accommodation being left underneath the shelf.

The lid it will be noticed is made in two parts. The larger part drops flat against the front thus leaving the top shelf available for working with the machine on a good firm foundation.

Several ideas will present themselves to the handyman with this design. Shelves at the sides can be fitted, an inking plate could be set inside the top. An electric light can be easily fixed so

that light is always available for working. The shelf inside the top of the cupboard can be made to take a Junior type cabinet and a much larger desk can be made with increased sizes.

A suggested covering is composition board which is easily obtainable and easy to work. The lid is two sheets of 3-ply wood fixed to a frame. The bottom sheet can be slightly smaller than the top, with the framework the size of the smaller piece.

As I do quite a lot of travelling in my army career, I feel that the smaller my type cases the easier they are to pack and so I have made several small-fount type cases with flat 50 cigarette tins, I appreciate that these are difficult to come by in U.K., but it will be found that there are usually one or two about the house from pre-war days. They can be fitted with 40 sections by using strip metal. The slots are cut with a hacksaw and a spot of solder applied at each joint will make them firm. My spaces and quads are kept in separate tins painted different colours to facilitate quick finding. A piece of cotton wool across the top prevents the type from getting mixed whilst being moved.

It is, obviously, too late to do anything about producing Valentine Cards this year—but there is no reason why Mr. Small Printer should not give the idea some serious thought for his 1951 programme. With that recommendation we publish the following article.

FOR a month or two after Christmas stationers' windows are apt to look rather dull. They have been full of bright things during Yuletide, but until Easter comes there seems to be little in the way of seasonable novelties.

It was not always so. Once the stationers' very best lines in Greeting Cards fell in the month of February. These were the Valentine Cards, which made their first appearance long before Christmas Cards and reached a peak of popularity in Victorian times.

Before we discuss the making of Valentines to-day, let us take a brief glance back into the past and see what we can learn of their history.

February 14th was the date of a festival in Ancient Rome when youths and maidens chose their festival-partners by casting lots. In later times a Christian martyr died upon that day, and since then St. Valentine's Day has had a Christian name and character.

THE OLD VALENTINE—

Nevertheless, it has continued to be the time for the exchange of love tokens. At first these were of a very personal character: a posy of flowers, perhaps, or a sonnet or letter in the writer's own hand. But as early as 1667 we find the mention of a Valentine Card. In his diary Samuel Pepys records a Valentine received by his wife, on which her name was "writ upon blue paper with gold letters, very pretty!"

In the days of Queen Anne, Valentines were made of vellum and decorated with



MISS THERESA FLEMING writes and illustrates this article and generously invites you to make use of the sketches which appear on these pages.



VALENTINE

How It May
By THERESA

cut paper work or painted with brightly-coloured flowers, hearts and birds.

The Valentine became commercialised in 1761, when the cards were displayed for the first time in stationers' windows. From then on they gained increasingly in popularity.

The Victorians were very lavish with their Valentines. These were bordered with embossed "lace" paper, and sentimental pictures were decorated with satin, velvet, tinsel, feathers—even scent sachets were affixed! Many novelty cards were produced. Some were in the form of imitation bank-notes, cheques and postal orders—but these were soon suppressed!

Elaborate designs were issued by the larger firms, but small printers also did a good trade in Valentines. Mostly they printed black and white designs from copper plates which they hired from a firm in York. These cards were sold at a reasonable price to people of slender means.

In our own century the interest in Valentines has waned. The best of the larger firms still produce good designs, but the majority of the mass-produced Valentines are of poor standard.

This is where the small printer comes in! The essential beauty of the Valentine lies in its personal appeal. Over-commercialisation has spoilt this, but the small printer can revive it.



Examples and motifs which may help the Valentine maker when working out his own designs.



REVIVAL

Profit the Small Printer

J FLEMING

Let us come to practicalities. How can we produce a good modern Valentine ?

-AND THE NEW

Modern design in all classes of work tends to be very simple, even severe. This is a reaction from the overcrowded, frilly designing of the last century, and is an excellent thing in most cases. But a Valentine Card must necessarily be a pretty, sentimental, old-fashioned token, and austerity does not enhance its true character. So let us take our inspiration from the Victorian Valentines and modify them to suit our purpose.

The first of my illustrations is based very much on the old-day Valentines. If you wish to have a block made from this design, it will need to be enlarged considerably. This, of course, applies to the other illustrations too. I suggest that it would look best printed on pale pink or pale blue card, and a grey ink would give it added delicacy.

More probably you will prefer to make a block of your own in one of the many ways so helpfully described in *Printercraft*. The second illustration is quite a simple design which you could copy, or trace after enlargement to a suitable size. It is purely an outline drawing with a stippled background.

You should find it quite easy to ex-

periment with this as an etching. (See *Printercraft* No. 8) or as a stereoplate (*Printercraft* No. 7). The stippled effect could be obtained by using a sandpaper tint.

Cards cut in the shape of hearts, and bordered with paper lace trimmed from paper d'oyleys, make charming novelties. The paper lace idea can be carried out on straight-edged cards too. Ask the ladies to help you with these novelty jobs : they are certain to be full of ideas.

A very simple design would be a tiny heart with a printed greeting and a ribbon threaded through the top. This would make an ideal Valentine label to send attached to a bunch of flowers.

VALENTINE VERSES

The third illustration consists of a set of appropriate motifs. These you could copy or have reproduced as a line block, which could be cut up, and the motifs used separately. You would find them useful for many other printing jobs besides Valentines.

Don't forget that colour greatly enhances the effect, and if you don't print on tinted cards why not print the motifs in coloured ink on white cards ?

My fourth sketch displays samples of the cards which I have been discussing.

These suggestions are merely to start you thinking in the right direction, for I am certain that once you get going there will be no end to your inventiveness.

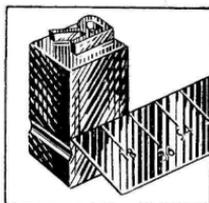
A word about verses. Some of the cards may not need them, but the folding cards certainly will. Rather than use bad or amateurish verses I suggest you take quotations from some of the lovely sonnets of our great poets of the past.

Finally, to help the sale of your Valentines some tactful propaganda may be useful. A week or so before the day, issue some little leaflets—single sheets, tastefully headed by a Valentine motif. Give some information about the origin of the Valentine, and suggest that the custom might be revived in a big way. Stimulate

real interest, and then discreetly print your own name and address and mention that you have a good selection of cards.

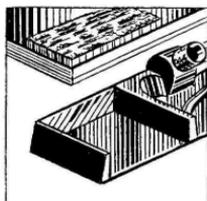
If you have a shop you will easily dispose of the leaflets over the counter or slipped in to the wrappings of a purchase. Otherwise you could distribute them personally among your friends. This will serve to remind many of a charming old custom, and help to revive something of past gallantry and gaiety, to the benefit of all and to yourself in particular.

The best of luck to you, and may St. Valentine smile upon your venture !



PROFESSIONAL PHRASES

Language Spoken in the Printers' World



When moving from place to place the young printer may be somewhat dismayed at the slang and the technical terms he will encounter in the various offices. Here then, are a few interpretations which will help him to understand.

Bumping Out—This is a term used when insufficient matter has been set to fill the required space. For instance : If a short article fails to make a page of two columns when set and it leaves a space of half-an-inch we make a larger title and sub-heading to absorb that small amount of space. Should the space be of two to three inches we "bump-out" by using leads between the lines.

Set Close—This is a case when matter has to occupy a given space, and the "clicker" knows, from years of experience that when set in the required type it will come out a few lines "strong," i.e., long. He instructs three or four lines to be set to find out how much copy those lines will take; then he "casts" the remainder of the copy, and if his suspicion proves correct he will tell us to "set close," meaning to save as many lines as possible by thin spacing between words.

Close Up—is somewhat different. It is more or less the opposite to "Bumping Out"; but mainly refers to "display" work or the "white" shown where chapter headings occur. Perhaps the division between chapters may show a 3-em rule, chapter line and chapter heading with a white line of its own body between each

line. If the space is required the "clicker" will instruct fewer white lines, or none at all if it will save "cutting."

Spiked Take—is a term referring to a job already started; but which has been set aside by someone who has been given a "Pref Take" meaning work to be given preference. When told to "lift that spiked take" we continue the work left by the man doing the more important or more urgent work.

Minimum Take—Does not enter into the daily routine of the "stab" compositor or operator. It is a term used by piece-workers who work to a scale of charges to the amount set. If below the minimum charge he charges a minimum. A "Pref take" to these workers carries extra money.

The Clicker—is the senior compositor in charge of a section of compositors who work under his direction, whether it be on newspapers, jobbing or periodicals.

The Swinger—is the last forme to leave the "stone" when a job is about to "go to Press." Meaning, if 15 out of 16 formes have gone to foundry and the overseer inquires the progress of the job the "Clicker" says : "This is the Swinger!"

The Bulk—When men working as a "ship" (a small group on the same job), run out of work they "lift" from the "bulk." They go to the overseer's desk and say : "I'm out." Therefore, they work at "the bulk" until the "clicker" calls them back for their own particular work.

THE PAPER FOR THE JOB



This is a 150 screen half-tone. For the best results use art paper.

Jottings
for the
Novice's
Notebook

By
DAVID
WESLEY



This is a line block which will print on practically any sort of paper.

THE printer with no great experience is often uncertain as to what paper he shall use for some particular job. While it is not possible, in a short article of this nature, to cover *all* the jobs he may be presented with, here are a few general pointers which will be added to, and enlarged upon, later.

JOBS FOR NEWSPRINT

The cheapest paper of all is, of course, newsprint. It can be obtained in three varieties—rough, mill finished and smooth. As far as the small printer is concerned this material is extensively used in the printing of handbills, leaflets, cheap circulars, parish magazines, etc. The smooth variety may be also used in the production of the cheaper magazines.

Newsprint is effective for nearly all cheap letterpress work, indeed. But the printer should remember that it will not satisfactorily print half-tone blocks whose screen exceeds 65.

BOOK PAPERS

A large amount of book paper is used by the small printer in his general jobbing work. Most common is the M.F. (Machined Finished) which is so extensively employed in the manufacture of books and magazines. It is a soft white, dull finish paper suitable for handbills, brochures and the like.

There are several kinds of book papers—S.C. (Super-Calendered) is a harder and glossier paper than M.F. Antique Finish has a soft rough surface and is used largely for programmes and folders. Then there are various sorts of Art and Imitation Art which is very smooth

and can be obtained in both glossy and dull finish. Art is particularly suitable to the printing of fine-screened half-tone blocks such as you see above.

WRITING PAPERS

By "writing papers" is meant papers that are specially made to be written upon in ink, such as letterheads, notepaper, etc. They are known as Bonds, Banks and Ledger papers. Bond is a strong hard substance, much favoured for good-quality letterheads; Bank is a thinner variety of Bond. From a printing point of view, they have only one drawback; they are not very suitable to the production of half-tone blocks or very fine line work. If you are called upon to print letterheads in which a half-tone block *must* be used, substitute your Bank or Bond for a Wove paper.

Ledgers are hard, long-lasting papers with a smooth surface and are largely used for record forms and loose-leaf work.

GENERAL

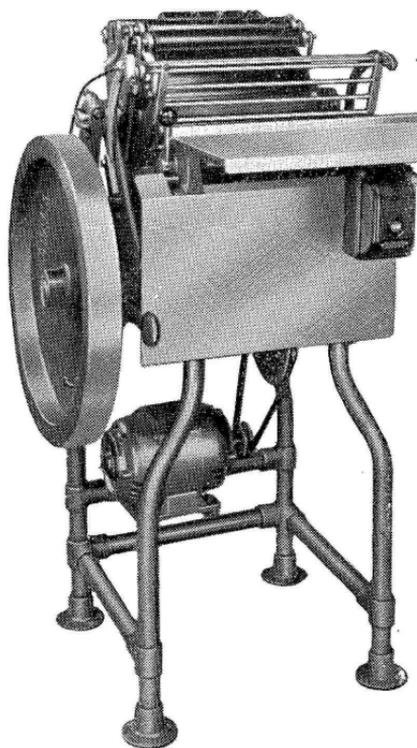
Other papers, like Manila, Cartridge, etc., we will return to at some other time. Meanwhile here are a few general points which you may like to commit to memory.

ART—For fine half-tone and colour work.

MATT ART (Art paper with a dull finish)—suitable for half-tone printings up to 135 screen.

IMITATION ART—Suitable for half-tone printings, 100-120 screen. Also for line-and-tint colour work.

ANTIQUE and CARTRIDGE—For letterpress and very open line blocks.



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T.P.48

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From the Publishers:

ADANA Ltd., 15-18, Church St., Twickenham, Middlesex

A NEW COMPETITION FOR PRINTCRAFTSMEN

HERE you see small-scale reproductions in monochrome of three of the entries which won prizes in our recent Cover Design Competition. Though this contest was extremely popular we feel that many readers failed to enter because of their inability to draw. There can be no such qualms regarding the latest Competition which we now announce and which we sincerely hope will evoke an entry (or several entries) from every reader of *Printcraft*.

PRIZES FOR LAY-OUTS

WE now invite you to send us a lay out which must, of course, be accompanied by the copy. The lay-out should be schemed to fill a space approximately 5 ins. by 8 ins., to be printed in one colour only. You may present it either as a one-page leaflet or as an advertisement intended for publication in a newspaper or a magazine.

Original copy is preferred but if you do not wish to write original copy you may re-design some existing advertisement or announcement from any newspaper or magazine.

The following prizes will be awarded to the designers of the most meritorious lay-outs :

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*, whether registered or unregistered, may enter this competition. There is no limit to the number of lay-outs that may be sent in but they must all be the competitor's own work.

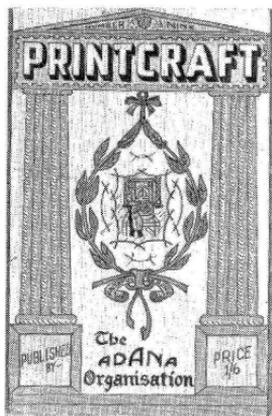
Please write your full name and address on the back of each entry submitted.

If you wish for any entry to be returned please enclose a stamped and addressed envelope.

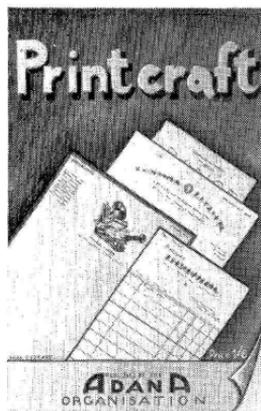
It must be clearly understood that *Printcraft* can accept no responsibility for entries lost in transit.

Send entries to "Lay-out Competition," *Printcraft*, 15-18, Church Street, Twickenham, Middlesex.

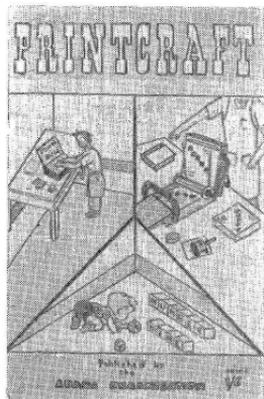
No correspondence with regard to the competition can be entered into until the result has been announced in our next issue.



STYLE



COLOUR



IDEA

CLOSING DATE : April 10th, 1950

No. 10 IS OUT ON
MAY 15th

“PRINTERCRAFT” NEWS

EXCEPTIONALLY
IMPORTANT!

A MAG WITHIN A MAG!

Invaluable New Service for Magazine Editors, Printers and Publishers.

If you have read what the Editor has to say on pages 65 and 66 you have a foretaste of this important news. Beginning with its next issue *Printercraft* is inaugurating a brand new service for all readers who are producing magazines or who are thinking of launching out in this direction.

Magazine publishing is an essential part of print, though it is not always the printer who is the publisher. Whether the reader is printer or publisher, however, he will find this new feature of absorbing interest. In the past *Printercraft* has published articles which have proved of great value to the printer-publisher. Now, for the first time, *Printercraft* divides the two classes and gives the publisher an 8-page section of its journal all to himself.

Take a glance at the main features of the first section which are listed below and then spread the good news. And if you have not already done so, take the precaution of ordering No. 10 in advance.

MORE PROFIT FOR PRINTERS

Papercraft as a Sideline

For those who have no profitable hobby the article on “Sidelines” in this issue has been written. In No. 10 the writer will expand upon the theme and introduce you to the art of Papercraft. This is a fascinating hobby which can easily be followed at home and which will cost you practically nothing. Full details and diagrams in our next issue.

QUESTION OF COLOUR

Miss Joan Hassall's article in this issue has reminded the Editor that the complete question of colour-printing has never yet been dealt with from the beginner's point of view. This omission is now to be rectified, for in *Printercraft* No. 10 the whole subject is examined from A to Z. All readers who are anxious to increase the value of their typographical knowledge are advised not to miss this illuminating article.

A POSTER-PRESS FOR YOU

Every other small printer longs to possess a poster-press, but is discouraged by the fact that prices are against him. Let him sigh no longer! A very practical reader of *Printercraft* has solved this problem by making his own poster-press. In our next issue he will tell you how he did it and how you may do it!

AFTER “TYPICURES” — TYPATTERNS

Another Idea for Mr. Printer

Our article on “Typicures” told you how to make illustrations from the type in your case. So interest-provoking did it prove that we have now asked the

author to write another—on different lines. In No. 10, William Holt once again comes to the fore with his latest idea—Patterns from Type.

SPACE TIGHT—

But Nothing Missed

In spite of the “crammed full” nature of *Printercraft* No. 10, none of your usual popular features have been left out or even reduced by an inch in space. Centre Service, Readers' Workshop, Typographical Gallery, Lay-Out and Design, etc., will be all there—and still as helpful and interesting as ever. Take our tip—since there is bound to be an increased demand for this issue—and order NOW.

THE MAGAZINE PUBLISHER

An 8-page Section devoted to the interests of School, Club, House and other Specialist Magazines.

The Chief Features of No. 1 are:

EDITOR AND READER—Pointers to Policy.

THE CHEAPEST METHOD OF PRODUCTION—A new Magazine for Twenty Shillings.

MAGAZINE REVIEW—Pictures from “Printercraft” Reader-Publishers.

MAGAZINE MAKE-UP—Style and Format.

ABOUT CONTRIBUTORS—ADVERTISING—CIRCULATION

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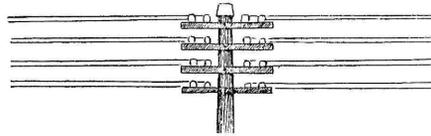
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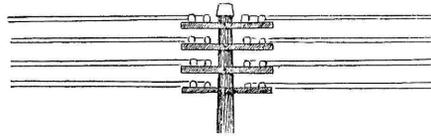
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