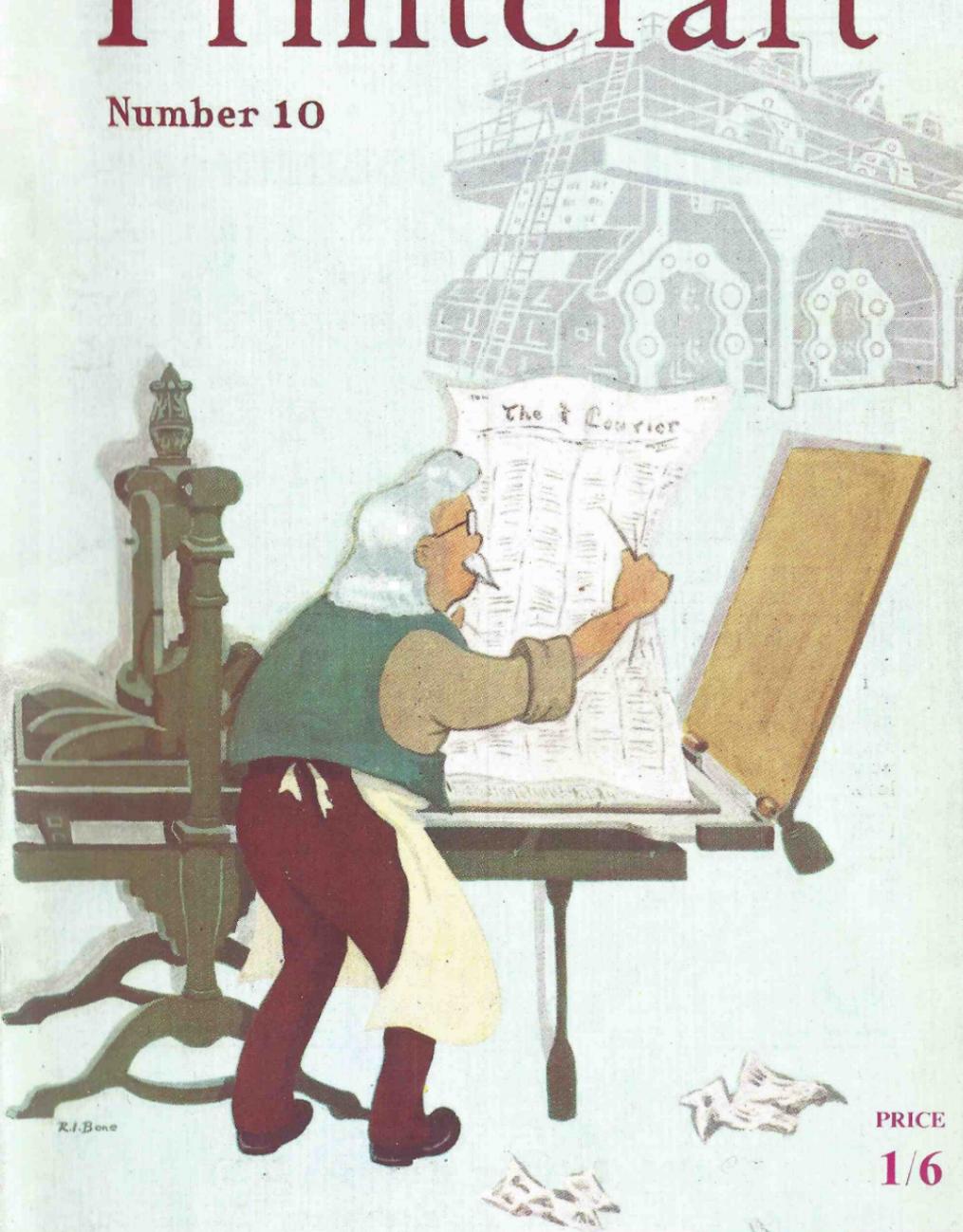


Printcraft

Number 10



R.I. Bone

PRICE
1/6

Published by the ADANA ORGANISATION



SUMMER BULLETIN

WE are extremely pleased to announce that we are acquiring Showroom, Sales and Service premises in Central London, and hope to be opening these as a new Adana centre in June next. The exact date will be announced in the national press and in the meantime we warmly assure all our customers of a cordial welcome when they call there. Adana, as usual, will be at your service—whether to supply equipment or to give advice.

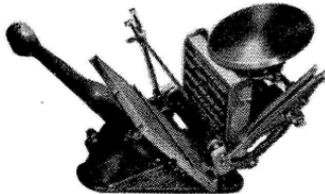
RELIEFITE, which forms the subject of an article on another page of this issue, will be in restricted supply during June. Full production is not anticipated until the autumn.

This truly amazing preparation will prove a boon to printers harassed by embossing problems since all raised type effects can now be produced with an ordinary letterpress machine. Every printer who aims to give expensive-looking distinction to his work should certainly give "Reliefite" a trial. The cost is trifling but the satisfaction is immense.

Our No. 3 machine is now in production though deliveries are not immediately possible. Orders given now will be executed in the early summer. This is the latest and largest addition to our celebrated High Speed series and if you are interested we advise you to place your order now.

We should like to announce that, in the next issue of "Printcraft" we are publishing details of a New Competition for a Christmas Card design. We give you this early hint so that you may start thinking about it. Design, lay-out, originality of verse or novelty of opening will all score separate points and valuable prizes will be offered to successful competitors.

We regret that No. 1 of "Printcraft" is now completely out of print though a few back numbers of other issues are still available. While stocks last these will be sold at the original price of 1/6 per copy—plus postage.



ADANA (Printing Machines Ltd.)

15-18, Church Street, Twickenham, Middlesex

PRINTCRAFT

No. 10

May, 1950

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

GOING AHEAD

By THE EDITOR

IT is regrettable that our meetings in *Printcraft* are so inexorably governed by space and time, because I should so very much like to talk to you more frequently. There is so much on my editorial agenda this month that I must apologise, at the outset, for having to deal with the items so briefly.

FOR PRINTER-PUBLISHERS

First let me draw attention to Section One of the "Magazine Publisher" which appears on pages 109 to 116. The announcement in our last issue which proclaimed this new feature was hailed with enthusiastic approval. Now that it is an accomplished fact, I am, naturally, anxious to have your reactions; so will you, please, write and tell me how you like (or dislike) it and what feature you would prefer to see included in future issues.

The "Magazine Publisher" will continue to appear until we feel we have told all you prospective publishers exactly what you ought to know, and have given you all the ideas and advice it is possible for us to give. So far all is linked up with *Print*, but in the next section we shall make a slight departure, in that we shall commence catering for the creator of the printed word—i.e. the author.

For this purpose we have secured the services of one of the foremost exponents of popular writing—Mr. Rex Kingston, who is not only the Founder and the Director of Studies of the Fleet Street School of Authorship, but the writer of a host of novels and stories which have made him internationally famous. The first of his articles—appearing in No. 11—is on the general theme of Writing for the Small Magazine.

Whether you write, aspire to write, or have merely a printer's interest in

writing, these articles cannot fail to be of value to you. To achieve that sympathetic understanding which should always exist between the printer and the creator of the printed word is an object very desirable. As one who has been a dweller in both worlds of words it has always been my keen regret that those who write the matter which printers print have so few appreciations of the typographer's problems and—*vice versa*—that printers are far from understanding the difficulties which beset the author.

We hope that this Rex Kingston series

THE PRINTCRAFTSMAN'S INQUIRE WITHIN

A NEW DICTIONARY-GUIDE for
the TYPOGRAPHER, the EN-
GRAVER, the STATIONER and
the BOOKBINDER



To be Published by
THE ADANA ORGANISATION

First 16 Pages Free in 
"PRINTCRAFT" No. 11

will help to bridge this gap and create a mutual respect between the printcraftsman and the scribe.

START IN AUGUST

Now for a word about our second project, about which I have already given a hint—"The Printcraftsman's Inquire Within." This work—a Pocket Dictionary-Guide which will deal with every matter of interest to small printers, stationers, bookbinders, lay-out artists, etc.—is to be given (entirely separate from the usual 36 pages of *Printcraft*) in sixteen-page parts and will, eventually form a handy, easy, quick-to-answer reference book, the possession of which will be a joy to all craftsmen. I am happy to announce that preparations for its publication are now complete and that the first part will be given away with our next issue.

I cannot too strongly urge Printcrafts-men—whether established or up-and-coming—to collect these parts. Once the work is complete we shall make an announcement *re* binding covers—which will also be free—so that the parts can be bound into a handsome little volume. Though I dislike hackneyed editorial exhortations I really must, on this occasion, warn you to order your next and subsequent issues of *Printcraft* in advance. Only by doing so can you be certain of obtaining this very valuable typographical work.

COMPETITION NEWS— PARTICULARLY FOR BIRMINGHAM, GLASGOW AND MANCHESTER

The publishers of *Printcraft* (the Adana Organisation) are this year exhibiting at Birmingham (Sept. 27th), Glasgow (Oct. 4th) and Manchester (Oct. 31st). Are you a printcraftsman in any of these localities?

If you are here is an announcement which will interest you.

For each of these exhibitions a special *Printcraft* competition has been arranged. There are no difficult rules, and the competitions are open to every Birmingham, Glasgow and Manchester-district reader who uses an Adana machine. All you are asked to do is to submit samples of your best work for display not later than one month before the opening of the Exhibition—i.e. Birmingham Exhibition entries must be received by Monday, August 28th; Glasgow entries by Sept. 4th; Manchester entries by Sept. 30th. Attractive prizes are offered in each competition and the winners may either come along to the exhibition to receive them at the Adana stand in person or, if they prefer, have the prizes posted on to their private addresses (it is for them to say when sending in their entries). The work may be of any description. The only provision is that it must have been produced on an Adana machine.

In our next issue we shall give details of the very worthwhile prizes—but meantime readers in these localities (and by localities I mean any district for fifty miles around) are urged to look out their best samples or, alternatively, to get cracking on a job with which they may win a prize. Don't forget, please, when sending in your entry, to notify us whether you would prefer to come in person to collect your prize or whether you would like it posted to you.

Start sending as soon as you like. The competition address is as follows:

"Printcraft Exhibition" Competition,
Adana Organisation,
Church Street,
Twickenham, Middlesex.

AWARD OF MERIT

to F. Aylesbury,

18, Havelock Road,

Cottenham, London, N.17

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING
THE PERIOD OF:

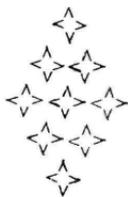
February, 1950 —



— April, 1950

TYPATTERNS

Cash-Saving Suggestions for the Practical Printer



No. 1

THE average small printer cannot stock a lot of type. One really good fount for body work, one or two small display founts for general jobbing, odds and ends of border and a few lengths of rule, usually form his entire composing range. Nevertheless, the urge to do bigger, better and more original things is always with him. His desire to make his work distinctive, in spite of his small resources, is ever persistent.

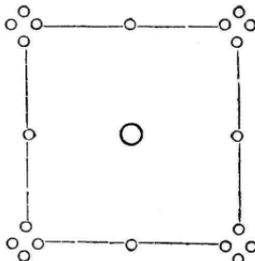
Well, in various ways, we've been over this ground. The aim of *Printcraft*, as you know, is to inspire as well as to instruct. Your editorial board are well acquainted with most of your problems, your ambitions and your handicaps, and their aim is to help you to override them and make the most of a limited plant. In this particular connection it has already been suggested to you that you make your own borders, fancy rules, ornaments, and even pictures, from your typecases. We now take another step in the fascinating field of improvisation and invention and introduce you to Typatterns.

THEIR USES

Typatterns, of course, are pictures composed of type. Here, in the illustrations, you see suggestions for a few of them. I am going to confess at the outset, that as typographical specimens they leave a lot to be desired. They are not, however, intended for samples in *Printcraft's* Specimen Book, having been produced



No. 2



No. 3

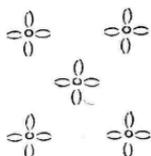
under considerable difficulties which I need not go into here. I illustrate them, not as examples for you to copy (though you may if you wish) but merely to suggest to you ideas on similar (and probably much better) lines.

Typatterns are useful for a variety of purposes, but perhaps chiefly as backgrounds in two-colour work for letter-heads, covers and the rest. They can be made into attractive and original patterns for dolls' house wallpapers and floorcovers, and can be used singly as ornaments. They can be employed on folders, programmes, etc., if you find yourself without other suitable decorations. They can be used to give an eye-catching aspect to headings and as tailpieces. You can make them up into exclusive and original borders and get something new from them in the way of initials. You can also use them (where you have plenty of space) in place of dividing rules.

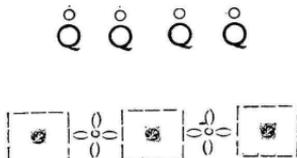
Exactly HOW you use them, however, depends upon the requirements of the moment and your own good sense. If you can handle a stick at all there is nothing very difficult about inventing and composing Typatterns. It is, in fact, a rather absorbing pastime and you will probably be pleasantly astonished at the number of really original and excellent designs you will achieve with materials taken only from your present stock.

THEIR COMPOSITION

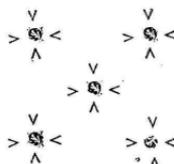
No. 1, composed of Gill Sans cap V's, might be used, if repeated, as a harlequin



No. 4



No. 6 (above) and below pattern No. 2 alternated with units of No. 4



No. 5

design, as a background for a monogram or initials, or an all-over background for the cover of a two-colour brochure on which the type is superimposed. A single unit of the design might serve as a small ornament or, with three or four metal rules placed either side of it, as an ornamental dividing rule.

No. 2 is a design composed simply of square brackets and a single piece of a very popular border. It may be used as shown or might effectively be alternated with another design such as that shown on page 99. It has the merit of being very quickly and easily set.

No. 3 is a pattern made up of Gill Sans cap O's and metal rules. It is an idea which lends itself to a variety of adaptations, for while it might be used as a unit in a mass design, it can also be set in an enlarged size—and without the centre O—as an ornamental frame. It is definitely a change from the familiar borders used so frequently for such jobs.

No. 4 again would make a tasteful brochure background while it might be employed with equal usefulness as dolls' house wallpaper and floor coverings. Here again the design is quick and easy to assemble. It is made up simply of round brackets with a small O (or any other ornament you may prefer) as a centre piece.

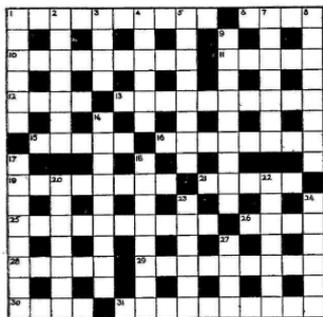
The useful V is very conspicuous in illustration No. 5 which is composed of four cap V's with a single unit of border as its centre piece. It can be used singly as an ornament or in mass to form part of a background design.

No. 6 is hardly a pattern. It just occurs to me that you might like to have a shot at improving on it for the kiddies' stationery. This is supposed to resemble a cat and is made up of a Gill Sans cap Q (24-pt.) a Gill Sans cap O (12-pt.) and a 12-pt. colon set on its side above the smaller cap O. A whole range of small, interesting type animals can, with a little ingenuity, be fashioned in this way.

Sorry there are not more designs. But these, elementary as they are, will, I hope, serve to set you experimenting on your own account to create typatterns which you can employ in your jobs. I shall be extremely pleased to see the results you achieve and I have no doubt that your editor will be equally pleased to print those which he thinks worth passing on to other readers.

I certainly shall and I shall also be pleased to award small prizes for original designs in both Typatterns and Typictures—Editor.

“PRINTCRAFT” CROSSWORD By GEOFFREY DART



CLUES ACROSS

1. Did they drive men to Fleet Street ?
6. Just another racket ?
10. Derivative of et per se.
11. A semi-precious type.
12. Backward artist in an en.
13. Stationary stationery is not used in this sport.
15. A trial impression.
16. Neat maid can be so lively.
19. Enlarged.

21. Arranged in alphabetical order.
25. A taxable arrangement ?
26. Now on points.
28. Must be good in lay-out men.
29. Printer alias Gensfleisch.
30. Welcome to the recipient.
31. Makes a printer set differently.

CLUES DOWN

1. A mountain returns before a decade.
2. A ruler.
3. I miss this in serif.
4. Beheaded fruit.
5. Fishy bearings of 1 down.
7. Impenetrable hardness.
8. Applies largely to hypocrites.
9. A trench map may be printed on this.
14. Do they measure their lines to $1/72$ of an inch
17. Most important in colour-work.
18. A geometric figure.
20. They tap—but not on lino's.
22. He is made of pure ice.
23. Container.
24. They don't float about the composing room.
27. Pins back.

Solution on page 119.

THIS QUESTION

By VINCENT

WHAT is colour ? Colour is Light. Without light we have blackness. In blackness, therefore, colour is absent.

What, then, is Light ?

We answer this question only from the point of view of the printer and the artist. Light is a mixture of different coloured waves. White light contains all the colours, as can be seen when a ray of white light is passed through a glass prism. The ray is then split up into a rainbow-like band of various hues, most conspicuous of which are red, yellow and blue. These are the three primary colours whose overlaps produce the secondary colours of orange, violet and green, etc.

THE PRINTER MUST KNOW

The typographer's chief interest in the subject is in the colour of his inks and the shades of his paper. He wants to know, mainly, what colours blend well ; what combination of shades are most effective and what colours will look best on various papers.

It would be a bold man indeed who would give him detailed answers to *all* these problems and a good-sized volume would be required in which to do justice to them.

But the typographer **MUST** be *au fait* with the question of colour. Practice, experiment and experience can only make him first class. It is the intention, in this article, to give a few briefly-written observations to help to stimulate his colour-sense.

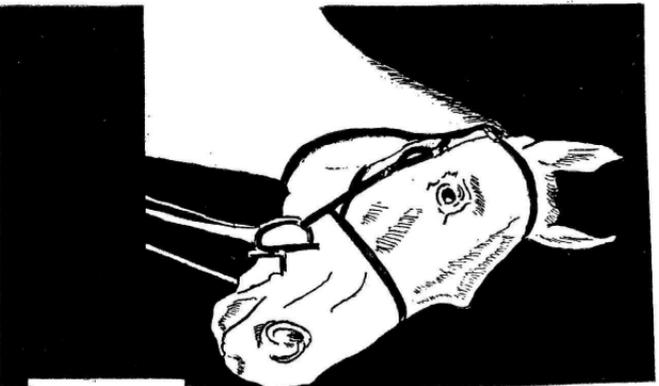
In colour-printing as in every other creative branch of typography, Harmony is the virtue to be aimed at. There are certain colours like black and red and blue and orange which combine well ; there are others, like green and yellow, violet and brown from which one turns away with a shudder or a feeling of sadness. Actually, however, no colour is repellent in itself. It is the different shades with which it is combined which is so often upsetting.

HARMONY IN COLOUR

So when using more than one colour in a job we have to look for harmonious contrast. This, of course, is in the typographer's own eye. But as a guide let us introduce him to some of the two-colour contrasts which have been professionally tried and are now regarded as stand-bys. The combinations are listed in the order of their importance as regards legibility.

- (1) Black on yellow ; (2) Green on white ; (3) Red on white ; (4) Blue on white ; (5) White on blue ; (6) Black on white ; (7) Yellow on black ; (8) Yellow on purple ; (9) White on red ; (10) White on green ; (11) White on black ; (12) Red on yellow.

These, of course, are not "mixed" or intermingled colours. They are for straightforward jobs and in each case the second colour named may be either a background tint or the colour of the paper itself.



OF COLOUR

ARMITAGE

Generally speaking colours harmonise better when they possess an equal content of "warm" or "cool" colours. "Warm" colours are red, yellow and orange. "Cool" colours are green, blue and purple. But always take care: when planning the colours for a job remember the shade of the paper on which it is to be printed and count that in, too.

A hint here in passing: when printing half-tones of photographs in colour always print in black or some other very dark ink. Never use blue or red or any lightish colour as this will give the photographs a faded effect.

USE OF COLOUR

Colour is a sensation. Different colours give rise to different emotions in the mind of the beholder. Warm colours are eye-attracting and often exciting; cool colours are restful and comforting. If we study the clairvoyants' handbooks we shall find that every colour symbolises some human sensation, such as red for passion, orange for knowledge, green for fruitfulness, violet for royalty, and so on.

It is a great mistake to be lavish in the use of warm colours. Over-used, their effect can be irritating in the extreme. On the other hand, masses of cool colours can be employed in most jobs with safety. If you are new to colour-work the best way of developing a colour-combination sense is to work on a simple two-colour job first, using black and some other hue. After that (with all regard, of course, for the character of the job and the wish of the customer) try black with two other colours. If the job is an all-type one it is as well, in the first place, to confine the use of colour to the borders, rules, initials, etc.

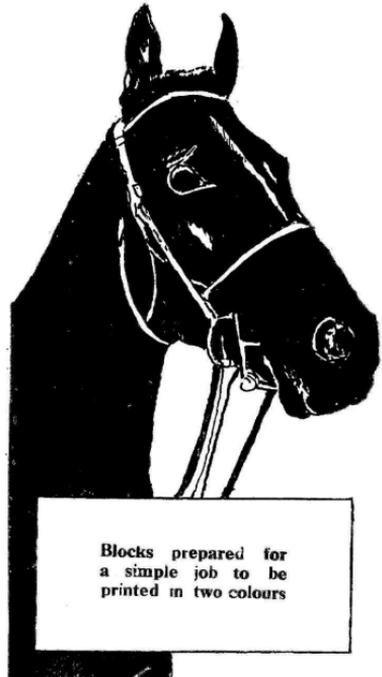
It is also useful to remember that when setting a job to be printed in colour, bolder or larger type should be used than if the job were to be set in black.

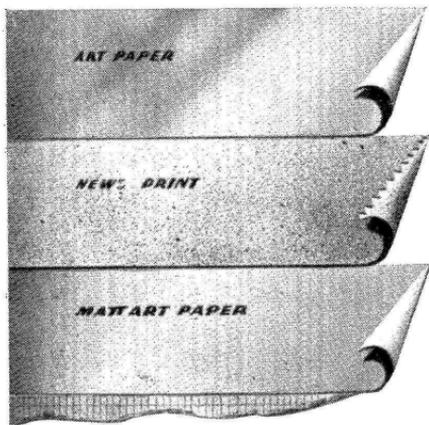
MIXING COLOURS

In the "Small Printers' Handbook" is given some excellent advice on mixing printing inks for tints and also some very valuable hints on other questions discussed here. I strongly advise all of you interested in this subject of colour to read them.

But let me add to what is written there by saying that, when mixing to make a colour paler, the best ink to use is transparent white. A good rule to remember in mixing any colours to make tints is to start with the lightest and add the more intense colours in very small portions until the desired hue has been achieved.

As a final hint let me repeat advice that has been offered in *Printcraft* before. . . . Make yourself a sample book of colour prints. Cut out and keep for reference all those printed colour combinations which strike you as being effective and refer to them when you are in doubt.





TESTS FOR PAPER

How to Judge for Faults and Quality

IN the last issue of *Printcraft* I made a few general remarks on the paper suitable for certain jobs. This, gratifyingly, has produced a crop of eager letters in which more "paper" information is requested. The question predominantly asked is: "How can one judge the quality of a paper?" As each paper has, of course, its own particular quality, it is not possible to answer this question in absolute detail, but here are a few general tests well known in the trade.

ACIDITY.—If Acid is present in paper it can be revealed by applying a drop of Congo Red solution. This solution will turn acid-affected paper blue.

COATING.—The reader has already been told how to test for Art and Imitation Art. Here is a method of testing the quality of the coating. Wet the ball of the thumb and press heavily on the coated surface. If the coating is good it will remain unremoved; if it is weak some of the surface will transfer itself to the hand.

FINISH.—To test for even finish hold the paper horizontally, on a level with the eyes and glance over the surface.

FURNISH.—This is a term which indicates the class of material used in the manufacture of paper. If a mechanical content is suspected the paper can be tested by applying a drop of Phloroglucin Acid. A pink discoloration will result if mechanical content is present.

GREASEPROOF.—To distinguish a real greaseproof paper from an imitation test with a drop of turpentine or olive oil. If the paper is real greaseproof the oil will remain upon the surface. If not it will soon stain through to the other side.

Another test. Hold a lighted match under a fragment of the paper. This will produce small whitish bubbles only in real greaseproof.

KRAFT PAPER.—To distinguish real Krafts from imitations use the burning test. From a pure kraft you will obtain a thin grey ash; imitations will leave a stiff dark ash.

LOOK-THROUGH.—This is a professional term which means testing for purity. Holding the paper or card up to the light gives it a degree of transparency when its clearness is easily judged and specks and other impurities immediately detected.

SIZING.—One test is the "rattle" of the paper, which is made by rapidly jerking the sheet with both hands or waving it in the air. If the paper is well sized it will give out a sharp tin-like crackle.

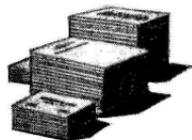
Soft-sized paper, when wetted with a sponge or the tongue, becomes limp. Lines drawn upon it in red ink with a thickish pen have a tendency to run, and sink through the surface to the underside of the paper.

STRENGTH.—To test the strength of a paper force one finger through a sheet from the underside. The amount of resistance encountered is a guide to its strength. Another test is to rub a sheet hard between the fingers and thumbs or to crush tightly in the hand and then straighten out and examine for tears.

VEGETABLE PARCHMENT.— If placed in the mouth and chewed an imitation soon turns to pulp. Genuine Vegetable Parchment retains its structure when subjected to the same test.

DIRECTION OF GRAIN.—The wove wire marks in the paper are formed of tiny elongated diamond shapes. The long way of the diamonds denotes the machine direction.

Confirm this if you wish by cutting out a small circle of paper. Then damp it on one side so that it will curl up and form a tube. The machine direction of the paper is the way through the tube.



PURCHASE TAX.—

"I pay Purchase Tax on the paper and cards I buy, but to my customers I have never added any extra tax for printing. I recently saw a quotation which had been submitted by a professional printer which quoted a job at, say, £3, and then £1 was added for tax. From this it would seem that a customer has to pay Purchase Tax on the printing cost as well as on the paper or cards used."—W. H. Baker, Exeter.

The question of Purchase Tax has been dealt with very frequently in 'Printcraft.' Briefly, should your turnover be over £500 per year, you would be responsible for a collection of this tax.

Purchase Tax may have been originally paid on the manufactured cards, but none is charged on bulk paper. What you would be responsible for is that of the customer's job.

PRINTING ON LEATHER.—"I wish to print on leather and have tried Bronzing Medium and Gold Powder. This is not satisfactory as, in a short time, the gold rubs off."—E. F. Tweed, Yarmouth.

I am afraid you will have to go to gold blocking, employing the use of brass types, to produce a good result. These brass types emboss into the leather. The process is expensive to start with, as each letter costs anything up to 3/-.

Alternatively you may study the article, "More About Bookbinding," which appeared in 'Printcraft' No. 7, with some advantage. If your leather is not too thick or tough the instructions given in the article might apply.

SETTING QUERIES.—"1. What is used for spacing between words when setting wood poster type? 2. What is the method employed when setting type to fill a page between long rules that will run down the page? Is the type set first?"—G. M. Stoke-on-Trent.

1. Spacing between words of wood letter should be hollow quotations or



**“PRINTCRAFT”
SERVICE** Conducted by
A. HOLMES

12-pt. quads. 2. Yes. Set your type matter to column-width into the stick and empty on to galley until column depth is complete. Place strip of brass rule cut to just under column depth. Then proceed with next column.

USE OF TYPE-SCALES.—"Pleading ignorance, might I ask for what purpose type scales are used?"—P.S.K., Dublin.

Type scales are used to find the number of ems (which is the standard printer's measure) when you have copy which should approach a certain inch measurement. If you convert inches to ems you will be able to justify your lines correctly to a certain number of inches.

If you do not do that you may have odd spaces left which cannot be filled exactly; and you would then have loose or uneven lines.

OLD ENGLISH CAPS.—"I never knew that setting Old English in caps was against the rules of correct typography before and—if you will excuse my ignorance—I cannot quite see it now. Can you explain more fully why this should be so?"—F.T., Leamington.

The reason has been stated as fully as possible. It is a simple matter of legibility. We do not set text type in capitals because

**IT IS NOT VERY
EASY TO READ**

TOOLS FOR THE APPRENTICE.—“My son is shortly entering the printing trade as a compositor. He will become an apprentice to . . . (a big South London firm). I am told that he will have to take certain tools with him and would be obliged if you can suggest what these tools are and what they will cost.”—A Cullen, London, S.E.3.

I don't think you need worry. Your son will find all that out for himself. In the first place he will require no tools because he will have to serve a period of probation in the reading box and will rapidly get to know the ropes there. When finally he does become an apprentice he will have to equip himself with a medium composing stick, tweezers, a set of setting rules, shears or snips and, of course, aprons. The rest will be found for him.

The cost of these tools naturally depends upon their quality as prices vary considerably.

BUSINESS NAMES QUERY.—“I understand—having read every word of every *Printcraft* so far published—that if I trade under any name other than my own I have to register under the Business Names Act. Up to the present I have not done this because I have been trading in my own name. Now, however, I plan to take a friend into the business as a partner and wish to call the business Ellis and Robins, Printers—Robins being the name of my proposed partner. Does this mean that I shall have to register?”—J. Ellis, Wimbledon.

Yes. You will register on Form R.B.N. 1a and should do so within fourteen days of the change being affected.

EMBOSSED effects are always being sought after in printing because they add class, taste and tone to the printed job and give to it a three dimensional aspect in which is manifest a new liveliness and strength. You will find this reflected in a variety of type faces in which the designer has aimed at achieving a “sculptured” effect; you will also find it in the products of some card and paper manufacturers who use dies to form raised borders and other designs on the surfaces of certain stock, such as panel cards, linen, and anvil finished notepaper.

Many business firms use embossed trade marks and, of course, there is the well-known die-stamping of names and addresses on both business and private notehedings. Christmas cards, calendars, greetings and invitations are all more distinctive when printed in relief.

Previously the process was expensive, for it involved the manufacture of steel dies; and special ink and plant had to be used for the purpose. Because of the demand for relief printing in a cheaper field many preparations to create an embossed effect without the use of dies, have been exploited. The majority of these are just powdered resin which is not tenacious nor elastic enough to hold to the paper and cracks badly—so badly that more often than not the preparation falls away as soon as the stock is handled.



With every subscriber's issue of this number of *Printcraft* is included specimens of “RELIEFITE,” Adana's new compound. You will find it no easy job to break this away from the paper!

Some years of experiment and testing have brought “RELIEFITE” to the stage when it is at last good enough. Eight expensive ingredients, carefully blended and processed, are compounded in the preparation, and specially designed machinery has been installed to enable its manufacture to be carried out on a commercial scale.

When this compound is dusted on the damp print even the finest lines are covered with a film, and after being subjected to moderate heat, such as a gas or electric fire, for a second or two, the

compound fuses with the ink base and produces a lustrous relief, which is everlasting.

GOLD AND SILVER

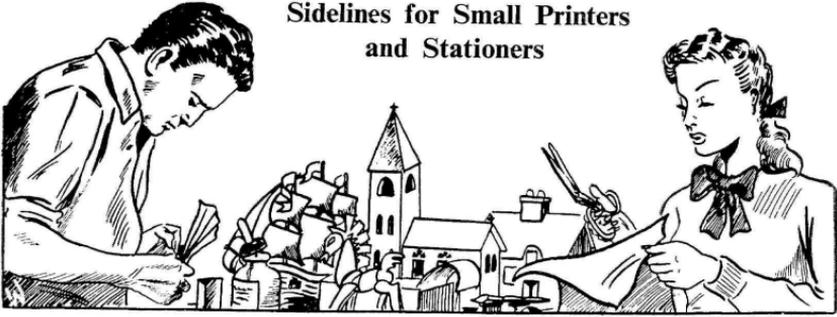
There is also a special “RELIEFITE” compound for gold and silver, a touch of which adds brilliance to work which requires a gayer or more emphatic tone. This, of course, is ideal for greetings and such like.

“RELIEFITE” is now available in moderate amounts to *Printcraft* readers. Within a few months will follow the “Thermograph,” a machine that will enable you to “RELIEFITE” your jobs practically at the same speed as you print them.

“ RELIEFITE ”

A new preparation which gives embossed effects without the use of steel dies or special ink

Sidelines for Small Printers and Stationers



PAPERCRAFT

Adding to the Stock of the
Stationers' Gift Section

THERE is no limit to the inexpensive and useful articles which the Small Printer-Stationer can make for sale in his shop. Here are a few suggestions for articles that would make attractive presents at any time of the year.

Have you ever thought of making your own desk-diaries, memo-pads, notebooks, and even picture frames? These can be made at little cost and with only the aid of some thin strawboard, coloured paper, glue—and a little patience.

The basic design for all these is, of course the stand. For this you would need a piece of strawboard scored in the manner illustrated. Then cover with your paper, afterwards bending the covered card *inwards* at each of the points scored. You will now have a rough triangle with two little overflaps (marked 'A'). Gum these two 'A' pieces to form a brake on the face of the triangle and your stand is ready.

On the front of this stand you can then glue your diaries, calendars, loose-leaf notebooks. A little more preparation is needed, however, if you wish to turn the stand into a picture frame. (A good size for this is postcard size—just right for taking a favourite film star's photograph!) In the case of a photo frame, you will, in addition to your stand, need a little frame the width of your stand and about half an inch thick. Glue sides and bottom to

the face of the stand—and you will then find a photograph will slip in at the top easily. It is a good idea to provide also a piece of thick Cellophane instead of glass. This will protect the picture from

damage. If you wish to gum photographs to your stand, a coating of thin varnish will preserve them indefinitely.

Another useful selling line is the instructional toy for the kiddies—the toy that helps teach him to read and spell or count. For the Small Printer-Stationer, this is quite easy. Spelling cards are small squares of card with a boldly printed letter on each. Run off on your machine in your largest type several sheets of alphabetical letters; then cut out each letter and paste on a square of card. You may do these in one colour or in several. For each set you may need half a dozen of each letter. It then remains for you to pack these into a box—and sell them.

For counting cards the job may be just a little more difficult. You will require an oblong of card—about 6-in × 3-in., or larger. Print at the top of your sheet of paper the figure required—say 5, and underneath, to fill the space, perhaps five little stars, or dots or some other ornament thus : : : Then cut the sheet into separate cards and make up in sets from 0 to 10. Pack in a suitably decorated box and the job is complete.

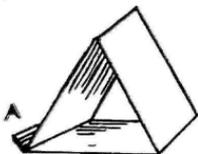
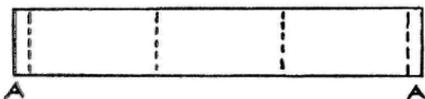
If you wish to be more elaborate about your stars or dots you might try ornaments of coloured paper, gummed to a white background. (Your local nursery schools might be particularly interested in this line and number-cards on a larger scale, with coloured string through the top, could be made for hanging on the nursery walls).

On a more ambitious scale, there is the jig-saw puzzle. No, not the large, complicated, adult puzzle,



but the puzzle for small children, which must always be simple. (You may note that most of these novelties are for the kiddies, but parents will buy for their children if never for themselves!) For the puzzle you will require a suitable "kiddie" picture, mounted on thick strawboard and cut into a dozen sections with a fretsaw (to save time you can cut three or four at the same time provided, of course, that your cards are all the same size!) Pack these in a box with a copy of the puzzle picture on the front.

For older kiddies there are scrapbooks—pages of thick, brown paper contained within an attractive, coloured cover of



Details for the simple strawboard stand described on previous page.

paper and strawboard, and for teenagers autograph books are well in demand. It is a good idea to make these on the loose-leaf principle, so that the pages can be taken out, sent through the post if necessary, and returned to the book again. Pages should be of different colours, if possible, and set within a strawboard and coloured-paper cover, punched with two holes, through which coloured string or ribbon could be threaded.

While, for the grown-ups again: Well, everyone has heard of a photograph album—but what about a loose-leaf one, with spare pages that can be bought and added at will? In this way a book could go on for years. For this, all that is needed are two stiff, covered pieces of thick strawboard, with holes at one side, and some sheets of stiff black or brown paper, folded in the centre. Before you begin, mark your sheets of brown paper at the places designed to accommodate the photos and cut slits in them at these points. Then gum two sheets back to back, being careful to leave enough space on either side of the slits to take the pictures. Stamp these pages with holes and fasten them between the covers with coloured string.

The outer boards can be covered with an attractively designed piece of wall-paper. In making the larger sizes remember to score each page about an inch from the edge. This makes for easier turning of the leaves. The cover, of course, should be scored in the same way.

"Last minute" gifts for not-so-near relations are also often in demand. Usually the giver has to content himself with buying a card, but that is where you come in—and provide a card and a gift at the same time. Valentine cards used to contain gifts—well, why not now? And why not extend the idea to other greetings cards as well? The front of your card would be left intact but, instead of the usual verse or motto inside, a small "pocket" of folded, gummed-down paper could be added to contain the gift, which might be a small engagement diary, address book, a packet of fortune-telling cards, etc. Or the cards could be sold as they are, leaving it to the relative to choose and insert the gift afterwards. Cards could also be made like a box, decorated with large flowers, etc., which become flaps that can be lifted to reveal the gift inside.

On a larger scale the writing compact could be made and used as a gift-case by gumming the "greetings-and-picture" on the front.

For this you will need strawboard—fairly thick for the covers and thinner for the pocket inside—coloured paper and gum. Your size, say, is 9-in. \times 6-in. wide. You will require, then, a sheet of strawboard 12 $\frac{2}{3}$ -in. wide, and 9-in. deep. Score this at intervals, thus: 6-in. \times $\frac{2}{3}$ -in. \times 6-in., cover with paper and fold, in the form of a book, the $\frac{2}{3}$ -in. being the spine.

Now for your pocket. This will be 7-in. wide by 11-in. deep. Score the strawboard first in three sections of $\frac{1}{3}$ -in. round top and bottom of card and the right hand side. Then cut an inch square from each corner of the card. Cover. Now, at the third scoring (1-in. from the edge), fold the card back; at the second forward, and at the back again. Gum this last $\frac{1}{3}$ -in. and stick it to your cover, and your compact is complete—and can be folded flat. If you want the pocket to be stiff, however, score it only at two intervals 1-in. and $\frac{1}{2}$ -in. from the edges on three sides, and gum the outer $\frac{1}{2}$ -in. to the cover. In this case your cover dimensions will be 6-in. \times $\frac{1}{2}$ -in. \times 6-in.

These are, as I said, only a few suggestions. But the possibilities that spring from them are many and varied, and I've no doubt, that, as keen Printcraftsmen, you will be able to add to them in great number. In the next issue I hope to deal with a more sophisticated, but an infinitely fascinating branch of Papercraft which is now becoming quite a rage in window display and exhibitions.

This is Paper-Sculpture, the results of which are often quite breathtaking but which, when you become acquainted with it, is really quite simple. It is just a matter of knowing what paper to use, how to score it, cut it and slot it.

THE MAGAZINE PUBLISHER



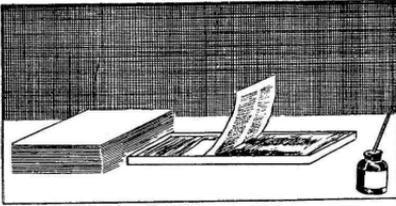
“PRINTCRAFT’S” NEW DEPARTMENT

HERE is the first section of a new Supplement in which the Prospective Publisher and the Small Printer come very closely together. It is a Supplement designed to help both in the most practical way. Every aspect of publishing, as it affects the Printer, the Publisher, the Editor, the Author—yes, *and* the artist—is dealt with instructively in this and subsequent issues.

A MAGAZINE FOR

Easily Produced and Printed
in Your Spare Time at Home

By VINCENT ARMITAGE



If you have the means to print, the urge to produce a magazine—however small in size and circulation—is almost irresistible. But even a small magazine requires a large amount of type—far, far more in fact, than is likely to be found in the stock of the average amateur printer.

All the same, the magazine can be produced—and produced very cheaply and attractively at that. But the production will not be an entirely printed journal; it will, in fact, be a combination of print and duplicated handwriting or typing. It will cost you nothing in blocks and you may use a variety of colours. I warn you at the outset, however, that a first “printing” by this method will yield only 50 or 60 good copies. If you require more you will have to prepare repeat originals.

The method is the graph copier. What I am suggesting here is that you combine the use of the graph with typography, setting your titles headings, etc., in the type you have available and using the graph copier for the text, which can be handwritten or typed. To do this you will, of course, have to print your titles and headings first and superimpose the graph matter afterwards.



The graph is a gelatinous composition which is melted into a metal tray of the required size. You can make it yourself, but I don't advise it because my own experiences have proved to me that it is far cheaper to purchase the ready-made preparation than to experiment personally. The stuff is cheap enough to buy, even at today's prices. A tin suitable for “printing” a magazine of twelve pages costs under six shillings.

Apart from the composition all you require is hectograph ink which is sold in various colours, a metal tray for containing the composition, some smooth (but not highly glossy) surfaced paper on which to write your originals and a quantity of cream-laid or bank paper on which you will first print titles and headings, etc., for taking off copies.

A great many school and club magazines are produced by this method. This was my own introduction to publishing when I was a boy. It was also the method I employed to produce “trench” magazines during the first world war.

First step, then, is to prepare your graph. This depends, of course, upon the size of the publication you are going to produce. My favourite size was that of a page $6\frac{1}{2} \times 8$ —this being a sheet of foolscap writing paper folded in two—and as I printed my magazines two pages at a time, I used a shallow baking tin approximately 7×10 to hold my jelly.

MAKING THE GRAPH

Melt the composition by standing the tin in a saucepan of water which should be gradually brought to the boil until the compo is in a liquid state. Place your tray on an absolutely level surface where it can remain for several hours without being disturbed and slowly pour the liquid into it. You will usually find that bubbles are formed during the operation. Remove the bubbles by drawing a ruler or a stiff piece of card across the surface of the composition and squash against the side of the tin. Care is required not to rock the tin and spill the compo when doing this and make sure that every bubble is removed.

TWENTY SHILLINGS!

Now allow the graph to set until it is firm and ready for use. About twelve hours is essential for this, but you can make it longer if you wish.

PREPARING THE ORIGINAL

Now for your copy. Presuming this is to be handwritten you first scheme out the size of the page on a smooth, cream-laid paper (good exercise book paper is ideal) making necessary space allowances for the printed matter you are using. Write with a clean steel pen dipped in the special ink. When the page is finished, put this aside for a few minutes to dry (on no account use blotting paper.) During the drying process wipe over the surface of the graph with a soft cloth which has been dampened *very slightly* so as to remove any particles of dust which might have collected. Now place your written original face downwards on the graph and with a handkerchief, or a soft dry cloth, rub it gently all over, making sure that every portion of the original is in contact with the surface of the graph.

Leave this for about three minutes, so that the composition can thoroughly absorb the ink. In the meantime cut a few strips of paper and cover up the exposed margins of the graph. Now peel off the original, leaving the margin strips, and you will find your original transferred to the graph surface—in reverse, of course. Leave the margin strips in position as these must now act as your 'lay' or guide during the duplicating.

TAKING OFF COPIES

Now, if you are to take full advantage of the graph, you will have to work quickly. Take the first sheet of the paper upon which you are going to print, lay it on the graph, rub it lightly but swiftly and peel off. Take the second and repeat the process. Then on with the third, fourth, fifth and so on. The quicker you work at this early stage, the more copies the graph will yield.

After the first dozen copies you will probably find that the impressions have become slightly

fainter. This can be remedied by taking off subsequent sheets a little more slowly — allowing each to remain a second or so longer in contact with the graph.

When at last the graph has done its job—i.e., the impressions have become so faint that it is obviously uneconomical to duplicate further, you must remove the ink. To do this procure a bowl of warm water and, holding the graph in an upright position, gently wipe over the inky surface with a soft cloth until the graph is completely free of ink again.

And that, my friends, is all there is to it. I might add that in using colours (the inks are supplied in black, violet, blue, red and green) no special method is necessary. For the benefit of those who prefer to produce their copies in type-writing a range of hectograph typewriter ribbons can be obtained.

FIRST EFFORT

A New Magazine Produced by
the Type and Copier Method



No. 1 May, 1950
Edited by A. NONAME



THE AMATEUR'S MAGAZINE—A miniature journal, tastefully produced. 8 pages devoted to the interests of amateur magazine enthusiasts and printers. Matter is varied, light, and entertaining. Editor and publisher : F. G. Bissenden, London, S.W.11.

HOLLY LEAF—A parish magazine-leaflet of 4 pages, edited and printed by the Rev. E. A. D. Naylor, Vicar

of St. Augustine's Church, Dudley. Black letterpress on yellow paper.

PI-PLATE—Journal of the American Press Association. Contributions by members provide pleasant and instructive reading. 8 pages and cover. Editor : Jim Robertson, Alameda, California.

WITH TONGUE AND PEN—Organ of the Christian Colportage Association, Edware. A dignified production



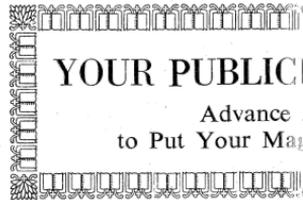
RE you going to launch a new journal ? Then you *must* let your public know about it beforehand. This means, of course, that you have to advertise it—and advertising, to bring results, must be done—and well done—in more ways than one.

What methods you will adopt depends, of course, upon your cash and resources. But you must settle down to your advance advertising with the same seriousness and care that you will devote to the publication itself. This is your publicity campaign.

In your planning your Ideal Reader will always be in the forefront of your mind. As you plan for him in the publication itself, so you must plan for him in your advertising. Your job is to capture his interest, pique his curiosity and get him really keen to buy your new magazine as soon as it is issued.

Make your advertising matter reflect the general style and the policy of the publication ; set it out attractively ; see that it is printed cleanly ; that it is displayed in places where it will catch the desired reader's eye.

There are several ways of campaigning, some of the most general of which are listed below. But please do not select just *one* of these and think that will do. Select *at least three* and space them out so that the reader's interest is continuously kept alive. My advice is to start your campaign at least three weeks before your publishing day. Here are the methods :



YOUR PUBLIC

Advance
to Put Your Ma

1. Advertise in suitable magazines, periodicals, inform make sure you select *appropriate* advertisements in publications which you feel are read by the reader; for instance, your magazine has no use advertising it in a publication to horse-racing, football pools, your appeal direct and keep away from class and other controversial matters.

Advertising in local programs, sports meetings, etc., may also be effective.

2. Advertising by Circulars: "circular" here may be taken to mean printed matter of one or more

LAUNCHING A NEW MAGAZINE

Policy, Preparation and Production

By
DON
RYE



ANY man with the means or the money can produce a magazine. Any man whose inclinations lie that way, can edit it. Hundreds of new magazines are launched every year in these islands and while a few achieve

success only a very small percentage actually survive.

Why ?

In most cases it is not through lack of enthusiasm. It isn't (in the first place, anyway !) through lack of capital. It may not be because of lack of ideas or skill on the Editor's part or because the individual contents are not of a sufficiently high standard.

(I am speaking now to the would-be publisher who aims at producing a new magazine for profit—and that, after all, is the motive which underlies the creation of most publishing enterprises. Club, school, house and other magazines which are privately circulated are not included in these notes but will receive due attention later on.)

Most magazines die from one ailment—weak circulation ; and weak circulation is brought about by three principal causes. These are :

1. Lack of appeal.
2. Lack of definite policy.
3. Bad or uninteresting presentation.

READER-INTEREST

Enthusiasm and means are not sufficient, in themselves, to ensure success. Before a magazine is launched it must be given a great deal of careful thought and planning. It is not sufficient to collect a bundle of stories, articles and illustrations (however individually brilliant they may be) lump them together under

some attractive title and imagine you have started a magazine which is going to make your fortune.

The first question the would-be publisher and editor must ask themselves is : " To what type or class of reader are we appealing ? " The second is to find an attractive title (and maybe sub-title). The third is to formulate a policy which, you believe, is going to be liked ; into that policy you must fit every story, article and illustration you intend to use.

This sounds a pretty tough proposition when you hopefully visualise having several hundreds of readers to please, and though it must be given a lot of careful thought there is no reason why it should keep you awake at nights. Actually there is one very simple solution to it.

Reduce your readership to ONE.

THE MAN YOU UNDERSTAND

This one is your *ideal* reader. He is, in fact, an amalgamation of all those others you wish to please. You have a picture of him in your mind's eye and since you know there are thousands like him, concentrate, alone, on *him*. He's Bill Jones, say, from round the corner. You're always running into him—on buses, in the street, at the club, at the pub. You've heard enough of his talk to know what interests him ; you've had enough of his views to know what he does and doesn't like and you've formed a pretty shrewd opinion about the things that puzzle him. Altogether you feel that you know Bill and that you've got a pretty good idea of the sort of stuff he'd be interested in reading.

Then let Bill—the type or class of man you know—be your reader. Set out to please *him*. Plan every item in your magazine on lines which you feel will interest, amuse and intrigue Bill and you have created the first of those vital elements without which there can be no success—Reader-Appeal.

SELECTION OF TITLE

Now you must find Bill a title for his magazine. It must be a title that he will readily understand or find intriguing. COMMONSENSE might be a good one considering that Bill prides himself upon possessing considerable quantities of this

faculty. WORKING MAN'S WORLD might equally appeal seeing that the working man is in the class with which Bill largely identifies himself. You might even be downright personal and call it BILL'S BUDGET, but for goodness sake don't get clever or highfalutin. Titles like "The Key," "Daylight," "Query," etc., while expressing a classy idea of policy are likely to be passed over by a reader of Bill's type.

For precedents take a glance at the titles of some of the most successful periodicals and magazines today. What could express a policy more simply and clearly than "Woman's Weekly," or "Woman and Home"? How for instance, could you possibly improve upon titles like the "Children's Newspaper," "Tiny Tots," "Woman and Beauty," "Radio Fun," "Schoolgirls' Own," "Library" or the "Sexton Blake Library," all of which proclaim the magazine's policy at once.

This, I am afraid, merely skims the surface of a rather big subject. Space, that inexorable enemy of editors and authors, sternly forbids my further expansion upon this important theme. Here, then, we must leave "Bill," but we will certainly consider other ideal reader-personalities when we come to probe more deeply into this policy question.

BRIGHTNESS THE KEYNOTE

There remains now the last of the three major rules of correctness for the intending publisher—presentation. Presentation in this sense, means the manner in which you "dress" your magazine—in other words the way in which you make it up or lay it out. Here again you work with your ideal reader vividly in the forefront of your mind, but remember, in nearly all cases, *brightness* is necessary. The modern trend in magazine production is to colour and illustration and though it is very probable that, because of its expensiveness, you will eschew colour (except, perhaps, on the cover) you must certainly pay attention to the illustrative work. Usually the more blocks you have in your magazine the better the reader will like it.

Apart from this you should be careful in your choice of types, both for body-matter and headings. Try and introduce various "bits and pieces" which break up the pages and thus convey an impression of freshness and life and value-for-money. There is, too, the question of margins, column measures and so on. Here we find ourselves arm in arm with the printer to whom, of course, we should go for all the advice and guidance we require on the production side.

By
WILLIAM HOLT



MAGAZINE MAKE-UP

The Editor's Guide to the Printer

VERY time you send your magazine copy to the printer you also send with it a "make - up"—otherwise a layout of the page or pages which the copy is designed to fill. It is very necessary, both from your own and the printer's point of view, that you should be able to do this job reasonably well. You needn't be an expert typographer to make a good job of make-up, but it is desirable that you possess some knowledge of print and printing processes and also have a good lay-out sense.

On the latter point you should find little to worry you. Having conceived the idea for your magazine you have, naturally, a mind's-eye picture of what it should look like when complete. It is this picture to which you will mentally be referring all the time you are tackling your make-up. If you have never made-up a magazine before here are a few general rules which you should find helpful.

The experienced editor usually prepares two make-ups—the first a rough dummy or skeleton copy of the magazine which he uses as his guide when preparing his page lay-outs. The second, carefully laid out page by page, is the actual make-up which will accompany the copy, illustrations, etc., when sent to the printer.

Before embarking on the make-up there are several questions to be decided—

the size, shape, and number of the pages, the quality of the paper on which they are to be printed; the margins desired at the tops, bottoms and sides of the pages, the body and display types in which copy is to be set; the number of lines the copy will make when it is set; initials, chapter-heads, blocks, folding, stitching, etc. Also there is the question of working in harmony with the printer. Times for delivery of copy, submission of proofs, passing for press and delivery of the printed copies themselves must—preferably in writing—all be agreed upon beforehand.

It is mentioned in another article in this supplement that in modern magazine make-up, brightness is essential. This is very true. A vast amount of advice could be given upon this aspect of production, but since make-up is a subject which is bound to recur let us confine our advice here to the broadest issues.

THREE "BRIGHTENING" FACTORS

A brightness in make-up is achieved by three principal factors—1. Choice of types; 2. Skillful placing of illustrations; 3. Well laid-out short features and announcements.

Choice of types.—These should be carefully selected from the printer's specimen book, a legible modernised old style or roman being used for the text and a contrasting display type for headings, sub-titles, chapter titles and so on. For Octavo sized pages matter set in two columns looks most pleasing and the body type can be anything from 6-pt. to 10-pt. For quarto or large pages three-column measure is best and the body type can be anything from 8-pt. to 12-pt. Body type "leaded" is generally more readable than solid; type with long ascenders and/or descenders such as Locarno Nicholas Cochin, Bernhard roman, etc., usually needs no leading at all.

Illustrations.—Whether you use line or half-tone depends, of course, upon your resources and the paper on which your magazine is to be printed. Guidance on these points has been given in other issues of *Printcraft*, so there is no need to go into them again here. There are many ways of using blocks to get the most eye-arresting effects, but be careful, in your desire to strike a different note, that you do not become too bizarre. In preparing your dummy always make up a left-hand and right-hand page together so that you can judge the effect as it will strike the reader when he turns over.

Harmony of the pages together should be aimed at. If one page must be "grey"—i.e., solid type—then make it the left-hand page. If one block per page is used see that

they balance—set one block at the top of one page, the other at the bottom of the other, or, if placed in the centre of the pages, opposite each other. "Bleeding off" blocks—that is printing illustrations right off the edge of the page is a popular feature of magazine production at the moment and looks best when carried out with half tones. The novice, however, is best advised to leave this sort of planning alone until he has had experience. The same remarks apply to marginal printing—that is printing blocks outside the type area into the "white" at the sides or the bottom of the pages.

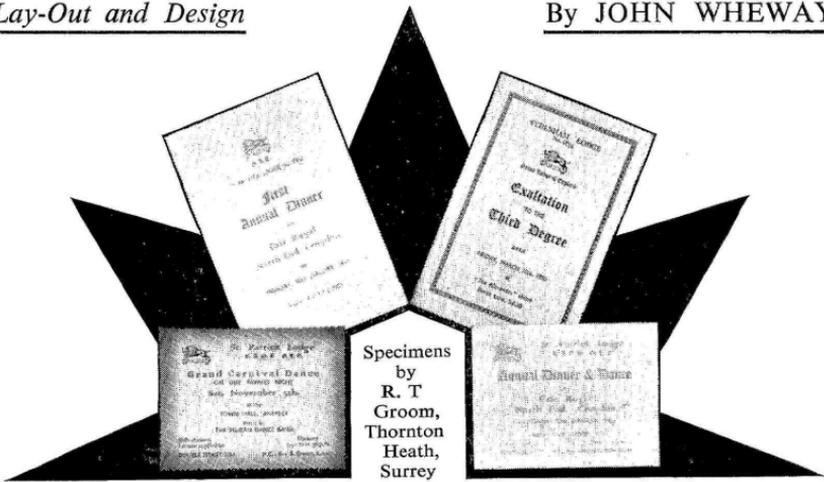
Short Features.—These, with advantage, can be set in a body type of different size from the main features—what size can be decided by the space you wish the feature to occupy. Use plenty of space in separating features when they occur on the same page and if an ornamentation is required use a scroll, a fancy dash or a length of ornamental border as a dividing rule. Initials, three or four lines deep, add liveliness to a page as a general rule. Announcements enclosed in attractive borders and set in different types from the body type can be as effective as illustrations. To give distinction to articles and other short features the use of bold italics for headings has much to recommend it. Sub-headings look best set in small bold capitals (there are a variety of ways of setting them which we shall discuss later.) Captions beneath pictures should be set in the Upper and Lower of the type used for sub-heads and should be set a size or two smaller than the body type.

In using full width titles on opposite pages see that you do not make the mistake of running them both at the head. They look odd, especially if set in the same type. The right-hand title should be placed some way down the page so as to make the two titles distinctly separate at the first glance.

THE IMPRINT

Lastly, do not forget the imprint. This should be placed at the foot of the last page of cover or the last page of the text.

And here, for the time being, we must write "finis", leaving volumes still to be said. In subsequent issues they *will* be said. Meantime, I hope this little talk will help you over your initial problems and will, at least, give you an insight into the very considerable art of making-up a magazine. If you feel that I can help you in any other way please do not hesitate to drop me a line—enclosing a stamped and addressed envelope, please, if you require a reply by post.



Specimens
by
R. T
Groom,
Thornton
Heath,
Surrey

PROGRAMME PLANNING

The Most Attractive Item in the "Social Stationery" Range

HAVING dealt with business stationery—a subject to which we shall return at a later date—let us now glance at a very different page of our Lay-Out Manual. This is the designing of typographical schemes for Programmes, Menus, Concert and Dance Tickets, Weddings, At Homes, etc., and all the various other forms of entertainment and social event.

The small printer who is a regular reader of this magazine has already had some guidance from his own brethren in the Social Stationery field. These have been exemplified in the various examples which we have reproduced in our typographical Specimen Book. Further specimens are given above. These also are the work of a *Printcraft* craftsman and he is to be very sincerely congratulated upon them. In quiet confidence, the very best way to become proficient in the laying-out of Social Stationery items is to study and collect other people's work and allow their styles to give you ideas when you come to do your own particular job.

SMALL PRINTER'S PROGRAMMES

This, to the lay-out man, is probably the most fascinating of all the Social Stationery range. Designing programmes offers all kinds of scope for freshness and originality and there are no hard and fast rules which need worry you. The varieties are endless but the kinds of programme

which the small printer is most often called upon to tackle are :

1. The Single Sheet Programme.
2. The Four-page Programme.
3. The Folder Programme.
4. The Dance Programme.

We must remember first what has been stressed all through this series—the lay-out must fit the job. The programme, when printed, must be in harmony with the occasion for which it is produced ; it must be part of the "atmosphere" so to speak ; must reflect the dignity, or the lightheartedness of the event for which it is designed. You have learned enough by this time to know that this result is achieved by (1) the design itself, (2) the type-faces selected, (3) the use of suitable ornamentation.

All these should be dictated by the subject-matter of the programme. Your cue is in the name or nature of the event being celebrated. If that gives you no guide then try and ring the changes on the title of the company, society or gathering for which the programme is produced. Remember, too, that blocks are always useful, both to brighten the general lay-out scheme and to emphasise the atmosphere you are creating.

THE SINGLE SHEET PROGRAMME

The single sheet programme is, of course, the programme printed all on one side of the paper or card. It is not the most

satisfactory from the lay-out man's point of view because, usually, there is so much to get in that little room is left for typographic artistry. But again it is quite possible, by the exercising of a little ingenuity and thought, to make this a distinctive and original-looking sheet.

Use some ornamentation or an illustration if you can (if you haven't an original or a block of your own you can buy one for the small outlay of 4/9). Aim at plenty of white, even if this means setting your type in a smaller size. Avoid like the plague the usual "tombstone" effect which is so regrettably typical of these one-sided jobs. Leave as much white in the margins as possible so as to throw the typographic design into pleasing prominence. And please stick, as far as possible, to the same series of type.

This, of course, may be varied in laying-out the name of the function and/or the name of the people responsible for the function.

FOUR-PAGE PROGRAMMES

Usually these consist of a quarto card folded down the middle to make the four pages. Two, three or all four pages may require laying out, the usual scheme being : Page 1—Title Page (which gives the name of the event, its sponsors, time, place, etc.) ; Pages 2 and 3, details of the event ; and Page 4 (if not required for autographs), an illustration, ornament or trade mark or left perfectly blank.

When only two pages of the programme are used to contain printed matter the usual procedure is Page 1—Title Page. Page 2—Blank. Page 3—Programme. Page 4—Blank. If, as happens on some occasions, a menu is also to be accommodated in the programme, then the customary thing to do is to use Page 2 for the menu and Page 3 for the programme.

The Title Page, of course, is the super-attraction, so give to it all your designing skill. All I have said about the 1-page programme applies here.

Again the type you use must be in harmony with the subject and throughout, as far as possible, in the same series.

THE FOLDER PROGRAMME

This is an artistic type of programme which lends itself to many variations in the hands of the lay-out man. It is, of course, a single sheet of card folded twice so as to make three sections or six pages.

It is very popular as a combined programme and menu and is a favourite for celebration dinners in which an entertainment programme is also incorporated. Again, Page 1 is, of course, the Title Page, giving the usual details. Page 2 contains the menu, Page 3 the names of the artistes and their turns, Page 4 a list of the Toasts and Pages 5 and 6 either left blank or given up to autographs.

The same general observations as before apply. Remember to keep the whole in company and harmony with the function and its promoters. The three centre pages, seeing that the folder opens out to display all at once, should perfectly match as to designs, margins, ornamentations and type styles. A distinctive but decorative face like Corona or Heavy Script should be used for the title on Page 1 and for the words MENU, ARTISTES and TOASTS in the centre pages while an unostentatious type like Gill Sans and its equivalent italic should be used for the rest of the matter.

ORNAMENTATION

How and where you will use your ornaments depends, of course, upon your design. Some amount of embellishment is, I feel, called for in laying-out programmes, but again I must warn you not to be too lavish and to make certain that borders, illustrations and other ornaments are in character with the occasion. Choose them carefully and choose them appropriately.

For musical programmes the most suitable ornaments are lyres, harps, books, etc. ; for religious programmes black books, crosses, candles, etc., for schools candles, books, torches, etc.; for programmes of a military nature flags, swords, crossed rifles and so on. I will not instance more because I could go on and fill another page—but you get the idea, don't you ?



JOIN THE QUEUE

for Section Two of "The MAGAZINE PUBLISHER" which appears in "Printcraft" No. 11. Contents will include "The Ideal Editor," "Choosing Suitable Covers," "Magazine Review," "Preparing Copy for the Printer" and the first of an important new series of articles by REX KINGSTON (Director of Studies, the Fleet Street School of Authorship), "WRITING FOR THE SMALL MAGAZINE."

And—another tip!—do not forget that you can get word logotypes for most of the display lines in your programmes. For typographers with limited type stocks this is certainly worth remembering.

DANCE PROGRAMMES

These, like Whist Drive and Bridge programmes, are in a category of their own simply because, as a rule, they are so much smaller. Both, however, are light-hearted functions (at least in the typographer's eye) and therefore should be treated in the same spirit.

The word "Dance" itself suggests daintiness, rhythm, grace and movement and I cannot think of more suitable display types for the leading word than one of the several very handsome scripts that are now the vogue. For the secondary matter use something light and graceful like Cheltenham Old Style, Rockwell Light, Times Roman, Perpetua or Locarno. If the programme, however, happens to deal with a specialised Dance like "Old Time Dance," then look to your nearest Text Type for display and something like Caslon Old Face for the remainder of the matter.

ILLUSTRATION HELPS

Gay, light-hearted borders can help matters considerably here, but choose them with care and with taste. A whole range of enlivening stock blocks or illustration types is available and should certainly be considered when you are getting down to the task of preparing your dance programme schemes.

And here, I discover, having reached the end of my space, I must call a halt. In our next issue we will continue this discussion of Social Stationery with a talk on lay-out for admission tickets, etc., while Miss Theresa Fleming will write you an article on the special subject of Theatrical programmes in which she will incorporate some new designs which you may care to copy for your own jobs.

SOLUTION TO CROSSWORD PUZZLE ON PAGE 100

Across : 1. Pressgangs. 6. Ramp. 10. Ampersand. 11. Agate. 12. Earn. 13. Paperchase. 15. Proof. 16. Animated. 19. Extended. 21. Index. 25. Imposition. 26. Pica. 28. Taste. 29. Gutenberg. 30. Rise. 31. Interprets.

Down : 1. Platen. 2. Emperor. 3. Serf. 4. Ananas. 5. Gudgeons. 7. Adamant. 8. Pretends. 9. Parchment. 14. Pointmen. 17. Register. 18. Pentagon. 20. Typists. 22. Epicure. 23. Bottle. 24. Barges. 27. Snip.

METHODIST SUNDAY SCHOOL
SHELLEY

A
CONCERT

GIVEN BY THE HUDDERSFIELD LADIES' CHOR

SATURDAY, 6th DEC.

1947

Commence 7-0 P.M.

Conductor MADAME LOTTIE BEAUMONT
Electronist MISS KATHLEEN HOYLE
Accompanist MISS EVELYN GRAHAM

ADMISSION
Adults 1s 9d : Children 1/-

Proceeds for Sunday School Funds.

COLIN McDERMOTT, DESIGNER, SHELLEY.

COLIN McDERMOTT MAKES A POSTER PRESS

Here Is How He Did It

MR. COLIN McDERMOTT, of Primrose Avenue, Blackpool, is one of those ingenious and inventive readers of whom *Printercraft* is genuinely proud. He is a printer of no mean order, either, as is testified by his winning of our Award of Merit last August.

With details of the poster press he has constructed for himself he has also sent us some samples of the work done on the machine; and extremely good they are. (One of them, very much reduced, is reproduced above. This was printed when the poster press was comparatively new.)

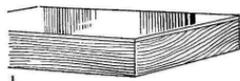
The details given with the sketches overleaf explain quite clearly how the machine was constructed. It should not be very difficult for the printer-handyman to follow them and so manufacture

one of these inexpensive presses for himself. Mind you, no speed records can be claimed for the machine, every impression having to be inked by hand and then peeled off by hand. Personally I do not think that matters a great deal. Rarely are small printers inundated with orders for thousands of posters at a time.

In his letter Colin tells us that, for inking purposes, he uses the plate of his Adana Q.F.B. His inking roller is a spare Q.F.B. one, with the ends removed and a handle fitted.

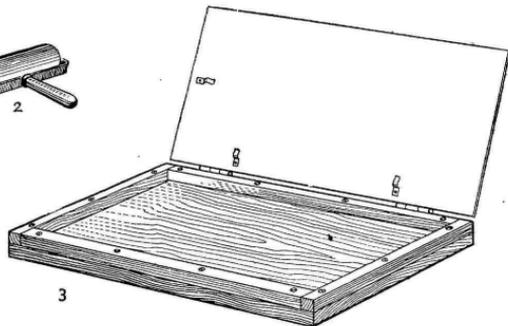
The pressure roller is one of heavy wood which formerly did useful duty in one of the old-type wringing machines which so many of us know as mangles. This was padded with several carefully cut sheets of newspaper, neatly joined with gumstrip, and, of course, renewed as the occasion arose.

The platen, made of stout cardboard, was hinged to the frame of the bed so that it would fall on the type in the same place every time, thus ensuring true register. The paper was fed into



1. Ink plate of flat-bed machine used with poster-press. 2. Q.F.B. ink roller, with end pieces removed, and handle attached.

3. The bed and the platen. Platen is made of cardboard, 21" x 16" and hinged to bed. Base, 21" x 16", is of hardwood, surmounted by a framework of 1" x 1", screwed into the base to form sides of the bed. Inside measurement of type-frame is 14" x 19"



this platen which was then dropped on the inked type and rolled over with the pressure roller.

It all appears delightfully simple and the proof of the machine's efficiency is in the many samples of work which have been taken from it. For those of you who require a poster press and cannot afford the real thing here is the answer.

If we could suggest an improvement we would advise printcraftsmen who now intend to follow Colin's enterprising example to brace the corners of the bed with solid iron angle repair plates so as to add to its strength.

And we should like to point out, for those who have spare Q.F.B. rollers

which they wish to adapt to the use of the machine, that there are several ways of fixing the handle. The great thing to aim for, in making this transformation, is rigidity.

I have adapted one of these rollers myself, using the flat part of an old chair-leg spindle to form a handle. All that is required in this case is a long, thin bolt and its attendant nut. Drill a hole through the centre of the roller's iron bar, then drill another through the length of the handle, fix it to the bar with the bolt, secure with the nut at the top, and there you are!

Actually, of course, any piece of wood sufficiently stout, will serve as a handle. The kiddie's old skipping rope handle, for instance; an old chisel handle, a brush handle, end of the old curtain pole—all can be satisfactorily transformed.

It's simple enough to fix them once you have found them. But if, for any reason you shy away from drilling the hole in the centre of your Q.F.B. roller bar, here's another handle-

making hint. First fix your handle to a stout wood base—about $\frac{3}{4}$ " x $\frac{3}{4}$ "—and secure to the roller bar by bolting through the two holes which are already drilled in the bar.

None of these suggestions should give the handyman the slightest headache nor need any of them (once he has the materials, of course) take up more than half an hour of his time.

No doubt, however, when you have thought it over, you will get your own ideas of making components for the new poster press. Cordially we thank Mr. McDermott for his idea and heartily congratulate him on having carried it into such practical effect.

TALKS

By
DAVID WESLEY

ABOUT

TYPE

1234567890

1234567890

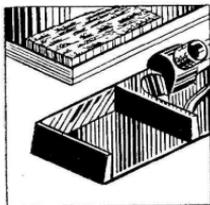
14567890

SINCE the birth of *Printcraft* several hundred new adherents to the cause of print have been enrolled. I have met many of them and I have been privileged to read a number of the letters they have sent to our Editor. The ardour with which they have embraced their new interest is inspiring, their performances extremely promising, and their thirst for information agreeably unquenchable.

Which, of course, is all extremely pleasant and just as it should be. But many still find themselves floundering in the deeper depths of typographical terminology and technology. The various features in *Printcraft* such as Centre Service, Novice's Notebook, The *Printcraft* Apprentice and so forth, combine in a very practical and satisfying way to solve the beginners' problems but they are not enough. Here, since type is a subject on which information is most anxiously sought, we begin a new series of articles designed to clear up some of the uncertainties and confusions which trouble the novice's mind.

OLD FACE AND OLD STYLE

What is the difference between these constantly recurring names in typographical works? *Old Face Type* is the original form of roman type used by the master printers of the 15th century.



Old Styles are the modern imitations of Old Face . . . i.e., following the style of Old Face

ALIGNMENT OF NUMERALS

In the above reproduction you see three sets of figures belonging to the Imprint Shadow, Plantin and Colonna series. These, to some readers, appear irregular and I have often been asked if they are due to faulty alignment.

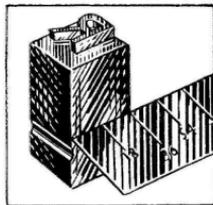
The answer is "No." The above are Old Style figures and since the designs of the series concerned are evolved from Old Style the Old Style design in the figures has been preserved. All founts of Old Style derivation contain these figures though some are also supplied with Modern (or Lining) figures. The latter, because they are cut to align top and bottom like capital letters, are much preferred for tabular work.

WHAT IS "FOUNDER'S TYPE" ?

Founders (or "foundry") is type bought from a type supplier to be set by hand. It is sold by the fount or the pound.

"SWASH" LETTERS

"Swash" letters are decorative characters supplied (if asked for) with certain founts of Italic type such as Caslon, Garamond, Caslon Old Face, Baskerville, etc. They are embellished



with distinctive tails and flourishes in the style of the 17th century and may be used ornamentally in headings, as initials or wherever "breakaway" from the commonplace is desirable.

J K N Q T Y Z

These are 12-pt. Baskerville Italic Swash letters.

TEXT AND "BODY" MATTER

The novice is often confused by the uses made of the word "text" in the various typographical works he may read. Used generally "text" means the original words written by an author, whether these be notes, a message or the manuscript of a book. In its application to letterpress, however, "text" is the main mass of matter on a printed or written page, exclusive of footnotes, marginal notes or blocks.

Text is professionally referred to as "body" matter because it forms the solid "body" of the page. There is a

subtle difference in the employment of the terms, however. When a professional printer refers to "the text" he usually means the words the author has written; when he speaks of "body matter" it is of the type in which the author's words are set.

Text is also the name given to a black letter group used for certain display purposes. This was explained in *Printcraft* No. 8, page 57.

"COLOUR" OR "WEIGHT"

A mass of letterpress type, when proofed, is an area of black or grey. Whether it is a heavy, medium or a light grey is the result of the types used and the amount of leading (or spacing between lines) employed. The effect so achieved is known as the "colour" or the "weight" of the job.

We also speak of the "weight" and "colour" of various type faces.



"PRINTCRAFT'S" LIBRARY

The Editor's Book Review

"PRINTING AND PROMOTION HANDBOOK"

If you would learn a lot and learn it quickly, and if you have 51/- to spare, here is a fascinating volume in which you will never regret having invested.

"Printing and Promotion Handbook" is a veritable encyclopedia of information for all who seek to improve their typographical business knowledge. Whether you are a printer, publisher, editor, writer, layout artist or advertiser you will find things here of value and help. It is a book with a very sound plan—the plan being to instruct beginners in the method of getting the best results in the most straightforward way and at the lowest cost. A wide variety of subjects is dealt with in its 386 well-packed and intelligently illustrated pages and an admirable system of indexing makes each item easy to find and follow up.

Authors are Daniel Melcher, publishing director of "The Library Journal," and Nancy Larrick, editor of "Young American Readers." The book, printed in the U.S.A., is published by the McGraw-Hill Publishing Company, Ltd., Aldwych House, London, W.C.2.

"PARTISAN PICTURE"

From the instructive to the entertaining. "Partisan Picture" by Basil Davidson was a book I picked up quite by accident and which, in my out-of-print hours, I have thoroughly enjoyed. This is the adventurous author's story of his experiences in Underground Yugoslavia

during the war, vivid in parts, but at all times absorbing and very often amusing. What interested me most—naturally—were the passages which concerned the Movement's printing activities. Here are two extracts which, in themselves, paint pictures:—

"Can't you get me a printing press?" he (the commander) would ask, "or perhaps two printing presses. Huge printing presses. They can't be too big." He would slide in his chair, vastly too large for it, and smile to think of the utter improbability of any such thing. And I would say: "What about a nice little one about the size of tuppence, that you could pack on the back of a pony, and carry about with you, and work by hand every now and then?"

"What? A tiny little one?"

"Yes, but very beautiful."

"Oh well," he would say, the chair creaking dangerously, "I think that's a splendid idea. When can you get it by?"

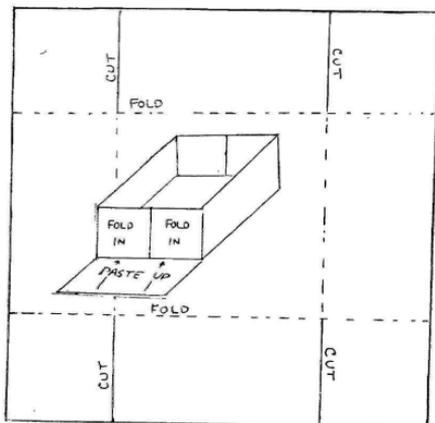
And this; describing a meeting of a section of the Movement:

Agitprop and all its staff and machinery, the source of so much mental and mechanical invention, is established in the smallest but one of the hovels of Serkvishte. There is scarcely room to move, and the only way of coming to terms with the laws of space is for everyone to sit down exactly where he is standing. . . .

"Vesti" is being licked off a box-duplicator in one corner, Militza is typing a text of some kind or another; to one side there is a tall and precarious pile of manifestos produced on the Adana handpress which was dropped last month, Dragutin is sitting on the handpress itself, Seshernats on the boxes of type (sorted by Stanley with insuperable care, and used sometimes by me for Hungarian "Material"); on a table beside the door are the cooking pots and billy-cans belonging to the section. . . .

If you like these sort of books you will revel in this one.

side and 2 in. on the short. Cut down 3 in. and fasten as usual, ignoring the extra inch. You will find the two fastened edges overlap and you can cut them level if you wish. When the box is fastened, bend the extra inch on each side away from the box, and then forward again, thus creating a groove in which a flat, plain lid can slide.



Details for Gift Boxes

Also, if you have time—for this needs a little practice—a box can be made by cutting away the 2 in. squares at the corner and fastening the sides with gummed paper.

All these boxes can be covered in scraps of wallpaper, printers' paper—and even decorated with designs.

A useful box for pipelights, etc., can be made in the following fashion—and either round or square.

Cut your card allowing a small overlap, and then cover the side holder. If it is to be a round box, roll it into shape by wrapping it round a rolling pin or some similar object. When it is in shape glue the overlap, cut a bottom to your holder, and fasten it into place with gummed paper. Cover.

You can make a stand for these if you wish by gluing a piece of covered card to the bottom of your finished holder.

NOTE—If strawboard is used, it should be scored before being folded.—*A. Deam London, E.C.*

HOME-MADE PERFORATOR

I recently had a job that required the use of a perforator and not being in possession of one, I had to make something do. It was so successful that I thought I would pass it on to you.

The materials used are a small square of steel, cut from an old cabinet maker's

scraper that cost about 6d., a $\frac{1}{8}$ " iron rivet and a short length of 72 pt. furniture (for the handle).

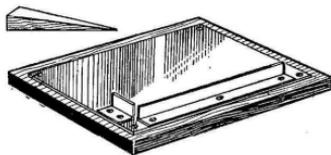
From the piece of steel make a circular disc and sharpen the edge until knifelike. With a saw-file or a knife-edge-file notch the edge fairly deeply at $\frac{1}{16}$ " intervals; drill $\frac{1}{8}$ " hole in the centre of the disc. If no compasses or dividers are available for marking out the circle a penny placed on the steel and marked round will do.

For the handle taper the furniture on all four sides, making one end approximately 6" x 4", round off the corners, and make smooth. Cut a slot at the smaller end, sufficiently deep to take the cutter, drill $\frac{1}{8}$ " hole, insert cutter, and lightly rivet up, making sure that the cutter is revolving freely.

This tool will cut 16 sheets at a time—the number of sheets depends on the depth of the notches in the disc.—*H. J. Goddard, Leyton, E.10.*

TYPE-SETTING BOARD

A type-setting board for use in conjunction with an H.S.2 can be made as follows: Obtain a piece of flat wood about 6" by $9\frac{1}{2}$ " and $\frac{1}{2}$ " thick. Screw on to it a piece of zinc as shown in the sketch. Obtain two pieces of angle brass, one large, one small, and screw to the zinc base as illustrated. Shape a wedge as shown—this to place behind the board when setting so as to lift the board up. When type is set remove the wedge, drop the chase over the board and the type is then on its imposing surface ready to be planed. The board can be turned as necessary to set up locking screws.

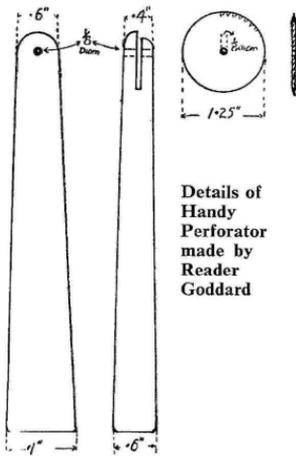


Type-setting board

A HANDY "BARGE"

There may be others who, like myself, have only a small stock of type and use small typecases which become unduly weighted if quads and spaces are stored in them. I use two main sizes—8 pt. and 12 pt. and I store them in the easily made box which is illustrated opposite.

I got this idea when using my nail box for a carpentry job and I find it very useful and convenient. When not in use I cover the box with two pieces of thin plywood so as to keep my spaces dust-free.—*J. C. Wrake, The Silver Poplars, Pakefield, Lowestoft.*

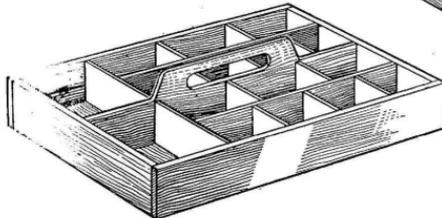


Details of Handy Perforator made by Reader Goddard

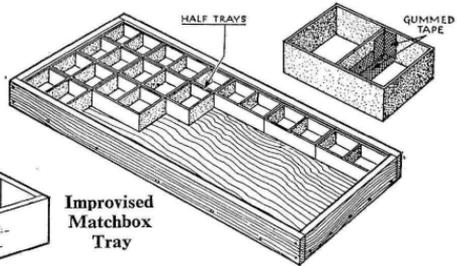
your invitation and shall be pleased to attend your party on such-and-such a date."

2.—I have a stock line of kiddies' Birthday Cards and having cut several figures printed in gold and red I attach one of these with a piece of coloured cord or ribbon to the card. The figure, of course, is the age of the receiver on his next birthday. A hole punched in the corner or the side of the card takes the cord or ribbon. It turns the card into a sort of extra plaything.

3.—In printing club cards, dinner menus, programmes, etc., I fix to each a



The Handy "Barge" described by Reader Wrake



Improvised Matchbox Tray

small bow made of ribbon which is of the same colour as the club. This idea, though not new, has proved very popular.

4.—When selling exercise books, notebooks, notepaper or any sort of book or paper which is likely to be written on with ink I enclose a small single-sheet blotter with my name and address printed on it. This, I find, pleases customers at the same time as it advertises my business.

H. BLAND, Leeds.

PROFITABLE STATIONERY EXTRAS

I was much impressed by Mr. Paul Squires' original "Change of Address" card which you published in your last issue and while I claim no originality for the following I would like other small printers to know about them. I find that my customers appreciate them and they have been the source of quite a bit of extra profit.

1.—When sending out Party Invitation Cards I also offer the customer an "Acceptance Card" to be included with them. This card simply says: "I acknowledge

TO WORKSHOP CONTRIBUTORS

We want you to go on sending in paragraphs for this feature and we shall use all those suitable (the proportion of "suitable" ones is very agreeable indeed). If, however, you do not find your contribution in the next issue, do not be disappointed; it is probably being held back for inclusion in a subsequent number of *Printcraft*.

IMPORTANT TO SUBSCRIBERS.

If you do not find your samples of "RELIEFITE" enclosed in this issue please do not think you have been overlooked. They will be sent on to you later by post.

TACKLING THE TASK OF TYPE

—And Some Further Advice

THERE is, thank goodness, no great vogue these days for what, for the want of a better word, might be termed irregular setting—i.e. the composition of awkward jobs in which type is assembled in areas such as circles, ovals, diamonds and hearts, and displayed between rules in oblique lines. Early in the more leisured days of the century this style of design was very popular indeed. The odd thing about it is that I have not been able to find any fixed rules regarding the method in either the ancient or the modern text books.

The typographer never knows what is round the corner, however, and it is extremely unlikely that he will travel through life without being called upon to tackle something of this nature. So let's find out how to do it, shall we?

Actually, there is nothing supremely difficult about any of the jobs shown here. But they are all likely to be extremely irritating if you haven't equipped yourselves with the proper materials.

The great aim in composing one of these jobs is to make it so solid and compact that it will "lift" without disintegrating when it is complete and that odd sorts and other bits and pieces won't fall out of it when it is imposed in chase.

If you do what I know so many compositors do when tackling these propositions—filling up with bits of card and paper—yes, and even broken matchsticks—then pie in some part or parts of the job is almost inevitable.

What you really need is a supply of angle quads*. These, as you know, are quads cut from corner to corner, are sold in a variety of sizes, and are specially made for setting against diagonal lines.

Let's take the simplest job first, shall we?—the one which announces printing material. This is a "box" or panel of rule with its main display line set between oblique rules. To do this we first cut the rules of the box's framework.

We now cut our marginal spacing

matter which will fit into our "box". This should consist of four thick leads—one for each side and one top and bottom. The side leads should always be cut to the full depth of the inside of the side rules and the top and bottom leads cut so as to fit *between* the side leads.

You now assemble your rules and leads and place them in position on the galley. This is the "skeleton" of the job into which your display lines and other type matter will fit. If you have cut your rules and leads correctly you will find that the skeleton will stand without collapsing but to ensure absolute security it is best to "dress" it roughly in the galley with a few sticks of furniture and lightly fix it in position with the aid of a few thin quoins.

Now cut your diagonal rules, carefully measuring first across the "skeleton" you have built up. File away the edges so that they will fit parallel with the side rules. Before we can get these diagonal rules into position we must make allowance for the spacing material inside the sides of the box because the diagonal rules must fit *over* these. This we accomplish by cutting away a thin slice of the *underside* from each edge of the rule, leaving the surface of the rule, of course, intact.

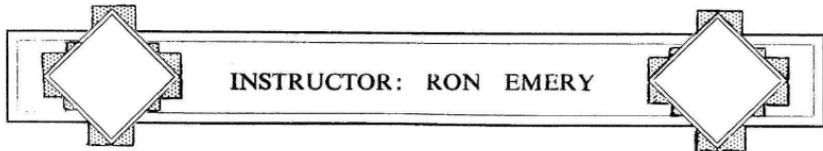
So now you have the "skeleton" absolutely complete. Place a thin or thick lead both on the inside and the outside of your diagonal rules then set your main display line inside it and add the necessary spacing material to justify. Run a line of angle quads on the outside of the upper diagonal as shown and the rest of the job is just a matter of fitting in between angle quads and border.

Now let's consider setting inside a circle. How do we tackle that?

It's fiddling, but it's not hard. I am assuming that you have a brass circle already made—although, if you haven't it is not hard to make one. The main thing to remember here is to "line" your circle first so as to give the type inside it a grip.

My advice is to use thin leads for this as thin lead is more malleable than any other. Line it with two or three thick-

*Angle quads for particular jobs may be made by filing down ordinary quads.



INSTRUCTOR: RON EMERY

SETTING IN 'AWKWARD' AREAS

Concerning the "STYLE OF THE HOUSE"

nesses if you like, but make it fit compactly with no obvious space at the join. Set your type with largest line first—i.e. the middle line—and set each line tightly. Angle quads need not be used for this job but if you have difficulties in fitting at the end of lines you will probably find it advantageous to file down spaces so as to fit more tightly up to the leads which line your circle.

And if you have rules to run across the circle treat them exactly as advised for the more straightforward "box."

From boxes and circles to diamonds, hearts and ovals and all the rest is only a short step. Follow the same principles with every shape you are called upon to fill and you will not go far wrong. And if you feel like experimenting have a shot at the design shown in the heading here. Once you have set that you should be able to tackle anything.

STYLE OF THE HOUSE

We must now switch again to the continuation of our study of "House-styles" which I began in our last issue and which, as I said then, every printer, whether beginner or experienced, should know something about. We now go on to

STYLES OF SPELLING

The spelling of the following words is to be noted: Bullseye, catspaw, nicknacks, bo'sun, encyclopædia, d'oyley; hoofs (not hooves), hoofed (not hooved), etc., not &c. In names of firms use the ampersand—Smith & Co.

The words England, English, and Englishman should be rendered Britain, British, and Briton if it is obvious from their context that they embrace more than one nationality.

North, south, east, west—when points of the compass—are kept down; when they represent a geographical place they should be kept up—as, Far North, Sunny South, North-West Passage, etc.

In words ending in "ize" and "ise," the latter is preferred.

ABBREVIATIONS

Contractions should be used very sparingly. Contractions of comparatively short words have no justification—

e.g., tn. for town; seapt. for seaport; isl. for island.

Such abbreviations do not save much space. On the other hand, contractions of longer words which do save space are legitimate, provided always that the contraction is readily recognisable—*e.g.*, pop. for population.

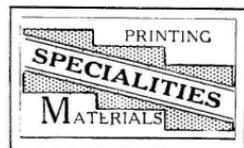
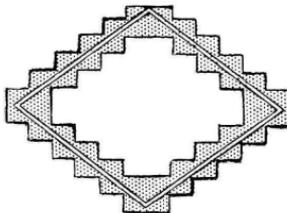
The following list of abbreviations contains all that is necessary, or have been established by popular usage:

agric., agriculture, agricultural; Alt., altitude; A. S., Anglo-Saxon; A. V., Authorised Version.

b., born; C., centigrade; *c.*, circa (about); *cf.*, compare; co., county.

d., died; E., east; eccles., ecclesiastical; *e.g.*, for example; Eng., English; episc., episcopal; *et seq.*, and the following.

F., Fahrenheit; ft., feet; geol., geology, geological; geom., geometry, geometrical; gov., government; gm., gramme; gms., grammes; h.p., horse-power.



Angle quads (shaded) to make all square

i.e., that is ;
 Jan., January, etc.
 lat., latitude ; lb. for pound or pounds,
never lbs. ; long., longitude.
 m., miles ; Mon., Monday, etc. ; Mt.
 Mount, mts., mountains.
 N., North ; N. T., New Testament ;
 O. S., Old Style ; O. T. Old Testament.
 parl., parliamentary ; pop., population ;
 Presb., Presbyterian ; prov., province.
q.v., which see.
 R.V., Revised Version ; R.C., Roman
 Catholic ; rly., railway.
 S., south, Saint ; sp. gr., specific
 gravity ; sq. m., square miles.
 temp., temperature.
 U.S.A., United States of America.
 vil., village ; vol., volume ;
 W., West.
 yds., yards.

SPELLING AND DOUBTFUL FORMS OF EXPRESSION

Put 1 to 9 in words, unless otherwise
 directed, 10 and following numbers in
 figures.

“A” or “AN.”—“A” is to be used, not
 “an” before all words beginning with a
 vowel when pronounced as initial *y* or *w*,
 and generally before an aspirated *h* (with
 certain exceptions). Thus “a” eulogy,
 euphony, European, university, usurper,
 one, history, hope, etc., etc.

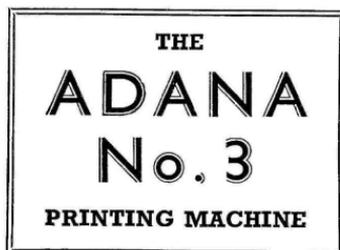
“An” is to be used always before un-
 aspirated *h* ; thus, “an” heir, heirloom,
 honour, honest, hour. In the case of a few
 exceptional words, “an” is also to be
 used even before the aspirated *h* ; thus
 “an” horizon (yet “a” horizontal),
 “an” heroic (yet “a” hero), “an”
 heraldic (yet “a” herald), “an” heredi-
 tary.

American—divide thus : Ameri-can ;
 Aberystwith ; accompanist ; aeroplane
 sheds (not “hangars”) ; Afridi ; Afri-
 kander ; Afrikander Bond ; agriculturist ;
 airman (not “aviator”) ; All Souls
 College (no apostrophe) ; almanac, but
 “Oxford” or “Whitaker’s” Almanack ;
 aluminium ; animalcule, animalcules.

Further “Apprentice” Lessons in No. 11,
 together with another Lesson Paper.

READY, AUGUST 1950

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£25
 WITH
 1 CHASE &
 2 ROLLERS



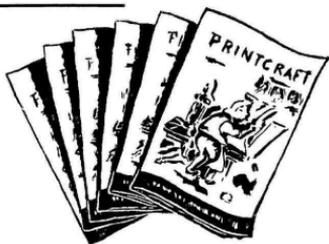
PLACE
 YOUR
 ORDERS
 AS EARLY
 AS YOU
 CAN

- ★ Quick Release Chase
 (8½" x 5½" inside
 measurements)
- ★ Gripper fingers left
 or right handed
- ★ Bed and Platen ac-
 curately machined
- ★ Adjustable bottom
 lay gauge
- ★ Full clearance for
 any size material
- ★ Large diameter bear-
 ings with ground
 steel spindles.
- ★ Variable platen
 retard
- ★ Easily accessible
 pressure adjustment
 screws
- ★ Manufactured in :
 CAST IRON Weight 100 lbs.
 ALUMINIUM SPECIFICATION
 D.T.D. 424 (For Portability)
 Weight 40 lbs.

● Full provision is made for fitting of ink duct if required at a later date

PRIZES FOR LAYOUTS

A GOOD entry was received for this competition and while it showed that the competitors have certainly studied their subject the general standard of the work submitted was not outstanding. With a little more practice and experience we are sure readers will do better. We shall, therefore, organise a new Lay-Out Competition later on.



The Prizewinners were :—

FIRST PRIZE (Adana Junior Type Cabinet, value £5 15s. 0d.)

G. Bassett, East Dean Road, Eastbourne.

SECOND PRIZE (Printing Supplies value 2½ guineas)

C. Brooks, Sarratt, Near Watford.

FIVE CONSOLATION PRIZES (Printing Supplies value one guinea)

R. Dewhirst, Brook Lane, King's Heath, Birmingham

P. Kemp, Hill Crescent, Chelmsford

A. Leeming, Gaisby Lane, Shipley, Yorks.

W. H. Poole, Sainsbury Road, Upper Norwood, S.E.19.

S. Waller, Sydney Street, Scarborough

To Second and Consolation Prize Winners. If you haven't the current Adana catalogue, please write to "Printcraft" Lay-out Competition, Adana (Printing Machines) Ltd., 15-18, Church Street, Twickenham, Middlesex. A copy will then be sent on to you free of charge and from it you may select the goods you require.

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NUMBER 11



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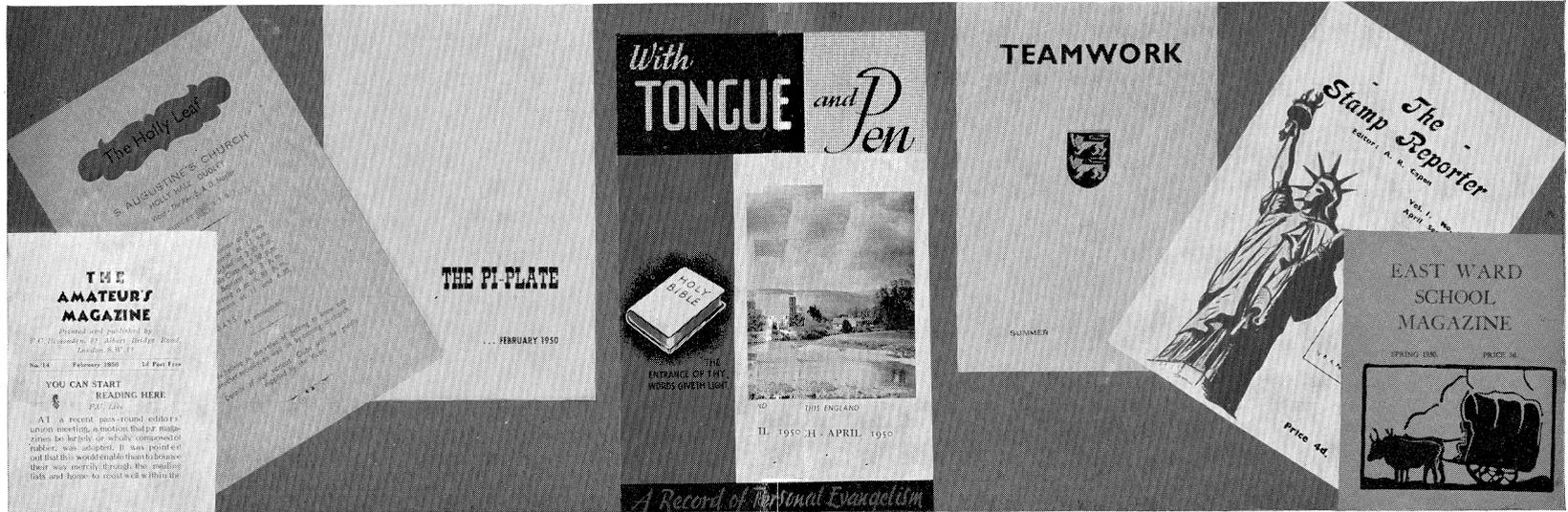
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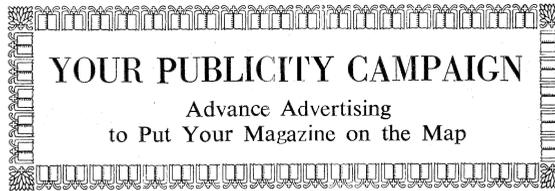
ARE you going to launch a new journal? Then you *must* let your public know about it beforehand. This means, of course, that you have to advertise it—and advertising, to bring results, must be done—and well done—in more ways than one.

What methods you will adopt depends, of course, upon your cash and resources. But you must settle down to your advance advertising with the same seriousness and care that you will devote to the publication itself. This is your publicity campaign.

In your planning your Ideal Reader will always be in the forefront of your mind. As you plan for him in the publication itself, so you must plan for him in your advertising. Your job is to capture his interest, pique his curiosity and get him really keen to buy your new magazine as soon as it is issued.

Make your advertising matter reflect the general style and the policy of the publication; set it out attractively; see that it is printed cleanly; that it is displayed in places where it will catch the desired reader's eye.

There are several ways of campaigning, some of the most general of which are listed below. But please do not select just *one* of these and think that will do. Select at least three and space them out so that the reader's interest is continuously kept alive. My advice is to start your campaign at least three weeks before your publishing day. Here are the methods:



1. Advertise in suitable local publications—newspapers, magazines, periodicals, information books, and so on. But make sure you select *appropriate* media—in other words advertise in publications which fit into your policy and which, you feel are read by the reader at whom you are aiming. If, for instance, your magazine has a religious policy it is obviously no use advertising it in a publication which gives prominence to horse-racing, football pools and similar interests. Make your appeal direct and keep away from all political, religious, class and other controversial matter.

Advertising in local programmes such as theatre, concert, sports meetings, etc., may also be considered in this category.

2. Advertising by Circular (for convenience the word "circular" here may be taken as referring to any piece of printed matter of one or more pages). The circular is one of

the most popular ways of advertising as it is personally delivered and may also be planned to suit your pocket. It may be a printed, duplicated, or a hectographed document or a combination of print and duplicated matter.

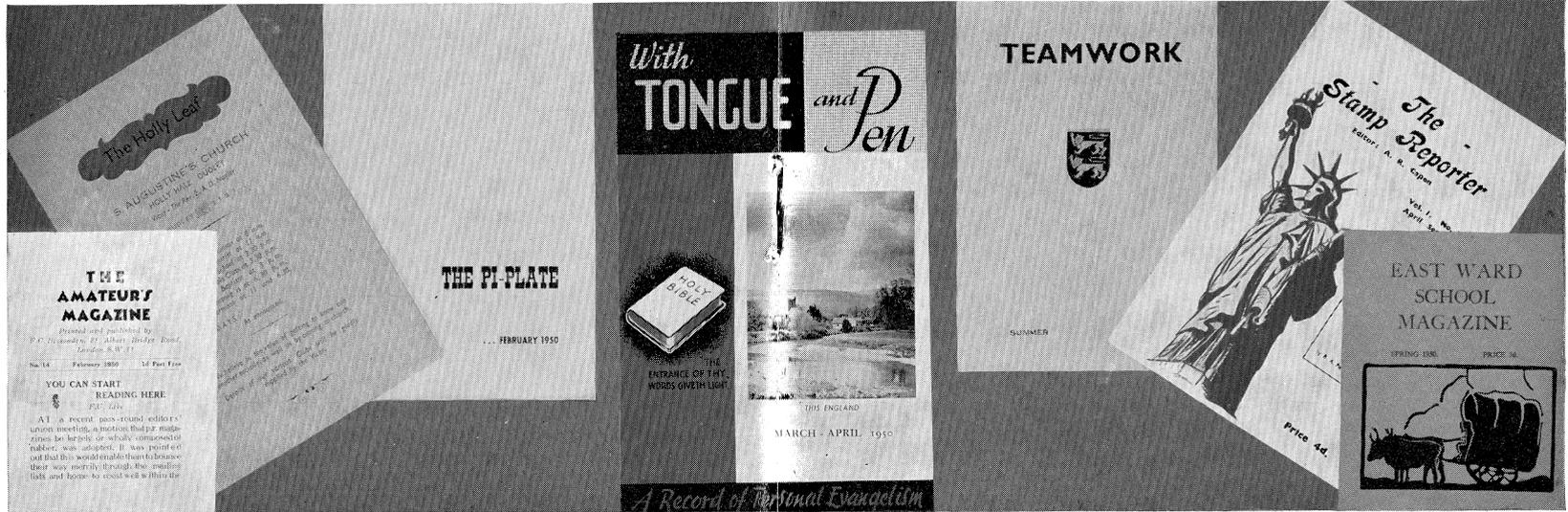
3. Advertising in the cinema (or other public places where films are shown). This is an ambitious project, but if you can afford it, it will prove well worth your while to have an attractive slide prepared and exhibited three weeks in advance of publication.

4. Advertising by poster—such posters to be displayed on hoardings, in windows, public vehicles (if possible), dance halls, shops, clubs, etc.

5. Advertising through friends. Get your vicar, schoolmaster, the local institute lecturer, etc., to say a few words about your new journal from their various platforms. Also persuade your friends to leave your circulars in buses, trains, at the theatre, etc.

6. Advertising by letter or postcard (Direct Mail method). Send several circulars to secretaries of societies, clubs and other institutions whom you feel would be interested.

7. Free advertising by writing letters to the local press (not an assured medium but one you can always "try on"). A more likely source of free advertising is in writing for local club, church, sports magazines, etc., which are often glad to have space filled.



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YOUR PUBLICITY CAMPAIGN

Advance Advertising
to Put Your Magazine on the Map

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