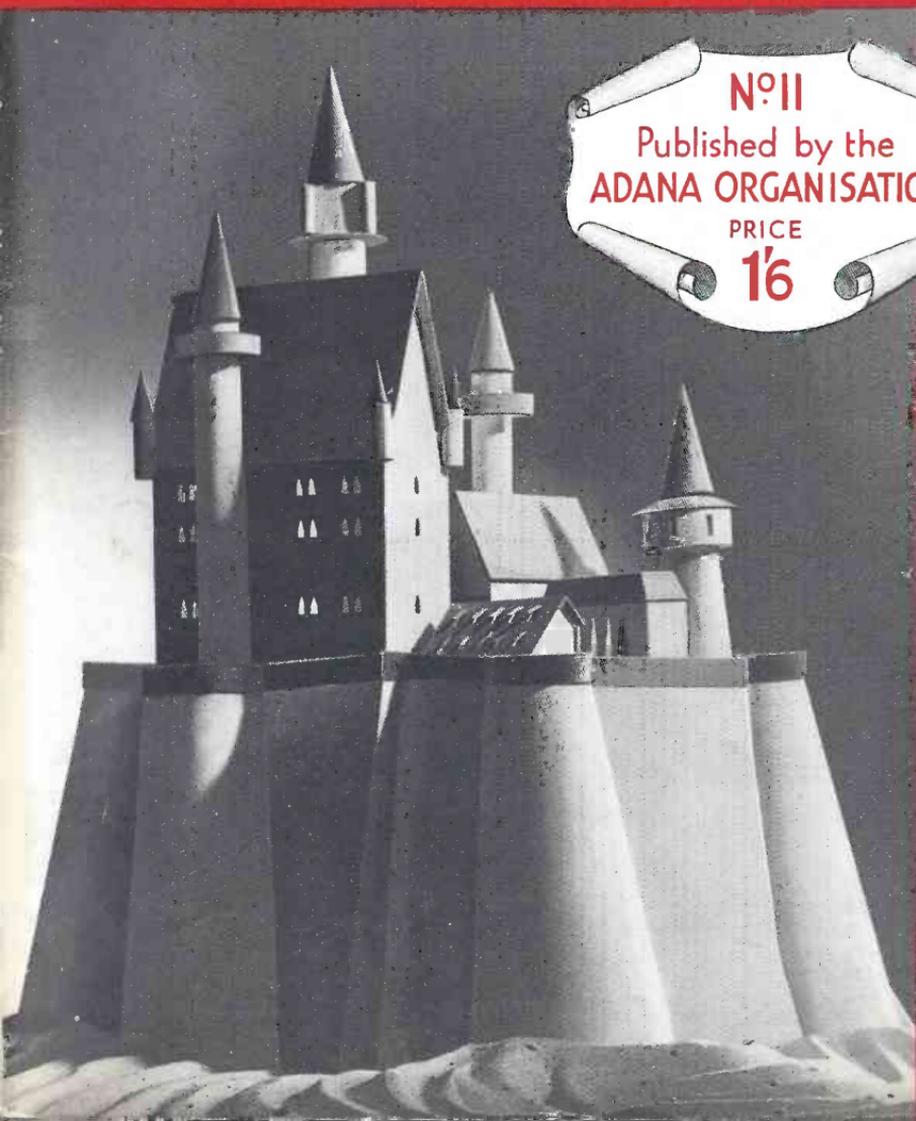


# PRINTCRAFT

AND

THE MAGAZINE PUBLISHER



Nº 11  
Published by the  
ADANA ORGANISATION  
PRICE  
1'6



## AUTUMN BULLETIN

**T**HANKS to our many customers who have congratulated us on our new showrooms at No. 8, Gray's Inn Road, London. We are able to give a 95% service of accessories there now, and I expect by the time these words are in print it will be 100%.

Provincial visitors to London who are ADANA enthusiasts—please drop in and make yourselves known if you are near. Our showrooms are merely 100 yards from Chancery Lane Underground Station, and bus services from all parts feed the district. So if you are in Piccadilly or Pimlico, around St. Paul's, or Buckingham Palace, take the opportunity of seeing what we've got to offer you. We shall also be pleased to give you any advice you may be requiring.

Another big success has been our embossing compound, "Reliefite"—"the answer," as one of our customers picturesquely put it, "to the small printer's prayer." Inevitably there have been problems but these, happily, have all been ironed out. You will find an

article on the new compound in the text pages of this issue and if the hints given there are faithfully observed, there will be no more problems. We regret we have no further announcement to make about the "Thermograph" in this number but hope to have some news for you in No. 12.

As you are reminded on another page, the printer's Christmas season is now about to commence. Adana has a range of Christmas accessories—greetings cards, ornaments, blocks, paper, etc.—which will interest you greatly. We would like to repeat our advice to readers who sent in orders too late for execution last year not to be caught in the same way on this occasion.

Meanwhile we ask you to bear these dates in mind:

Birmingham—Sept. 27th to  
October 21st  
Glasgow—October 4th to  
October 28th  
Manchester—October 31st to  
November 11th



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

## THE MAGAZINE PUBLISHER

Published by the  
ADANA ORGANISATION  
Twickenham, Middlesex

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

## THE WISE PRINTCRAFTSMAN

BY THE EDITOR

**I**NSET in this issue is the first part of "The Printcraftsman's Inquire Within"—a work, as the Foreword tells you, designed to be a helpful reference guide to all subjects connected with Print. It has been compiled by the keen experts on *Printcraft's* staff who have been indefatigable and painstaking in their researches. I hope this "P.I.W." will fill that long-felt want experienced by all readers who find themselves bogged by technical terms and who feel the need of a handy and speedy question-answerer.

I am withholding comment, however, until I hear your opinions of *Printcraft's* new effort. I should very much like to have a line from you telling me exactly what you think of it. The work will form a regular, if separate, feature of our magazine until it is complete and it is hoped (though not promised) that it will be possible to give away more than 16 pages from time to time.

You are earnestly urged to collect these parts as they appear. When at last the work is done you will possess a handy book of facts and references unique in the modern typographical field.

Eventually the "P.I.W." will be published as a book. That, of course, will take time and is not likely to occur until well after the last part of the work has appeared in this journal. The wise printcraftsman, however, will not wait for the book. He will collect the parts issue by issue and, by taking advantage of the Free Binding Cases we shall offer later, make them into his own book. The wise printcraftsman will also take extremely good care that he does not miss a part for if he does his book is ruined. I think I need hardly add that the best way to avoid this risk is to order your future *Printcrafts* in advance.

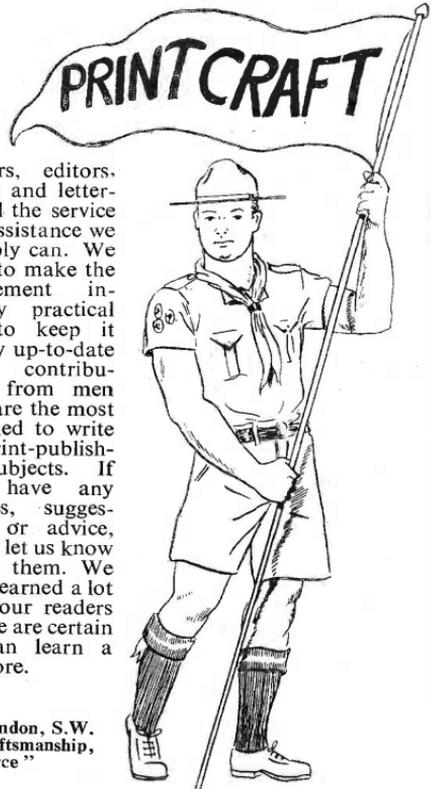
### THE MAGAZINE PUBLISHER

I am very pleased indeed at the flood of enthusiastic letters I have received

congratulating *Printcraft* on its new department—"The Magazine Publisher." As I hoped, the supplement has filled the gap we aimed to fill and the net result (so far) is that about fifty new small magazines have been, or are being, launched. I confidently anticipate a considerable increase in this number before the year is out and I shall heartily welcome all copies sent to me for review or comment—or just for me to keep.

Meantime the good work goes forward. We are out to give printers, publishers,

authors, editors, artists and letterers all the service and assistance we possibly can. We hope to make the supplement intensely practical and to keep it vividly up-to-date with contributions from men who are the most qualified to write on print-publishing subjects. If you have any queries, suggestions or advice, please let us know about them. We have learned a lot from our readers and we are certain we can learn a lot more.



A pretty compliment from Reader A. Gilmore, London, S.W.  
" 'Printcraft' is the Scout of Print. It teaches craftsmanship,  
inspires inventiveness and stimulates resource "

## COMPETITIONS

Announced on page iii of this issue's cover is a new Christmas Card Competition. I am looking forward to a big entry so I am hoping that you will all have a shot at it. As usual we are offering a minimum of seven prizes but if the size and quality of the entry merits it, these will probably be increased.

Meantime, I would like to remind Birmingham, Glasgow and Manchester readers that the publishers of this journal are holding special Exhibition competitions in Birmingham (Sept. 27th), Glasgow (Oct. 4th) and Manchester (Oct. 31st) and are looking forward to receiving your specimens.

The prizes offered for each competition are as follows :

**FIRST PRIZE :** Five guineas' worth of printing supplies to be chosen by the prizewinner.

**SECOND PRIZE :** Three guineas' worth of printing supplies.

There will also be **THREE SPECIAL PRIZES** of goods to the value of one guinea.

Should the prizewinner be making purchases which exceed the value of his prize he may claim the value of the prize to be deducted when paying for his goods.

Full details of these competitions were given in our last issue.

## CHRISTMAS ISSUE

No. 12 of *Printcraft*, which will be on sale on December 1st, is our extra-special Christmas number. (We have altered the date slightly because we have discovered that December is a more popular and convenient month for Christmas numbers.)

No. 12 will also complete the second half of Volume One, the Index for which will be given with *Printcraft* No. 13. To meet the wishes of many readers we shall be making changes in the number of issues that will form Volume Two. What these are I will tell you when we meet in December.

## DID YOU SPOT IT ?

Congratulations to those lynx-eyed readers who spotted the typographical error on page 105 of the last issue. "It is not very easy to read," we said in Old English Text, and apparently it wasn't, for both ourselves and the printers let go a couple of cap "Js" when we should have used cap "Is." Apologies, people. I suppose I *could* say this was a legitimate "printer's error" but my honest dislike of sheltering behind the printer's broad back forces me to confess that it was as much our fault as it was his. If he set the copy, we read it—and passed it—so we stand, diminished, at his side. We'll do our best to see that it doesn't happen again.

## OUR COVER

Our cover picture is a reproduction of a paper-sculptured model by Mr. Bruce Angrave, one of Europe's master-craftsmen in this field of modern art. We are proud to publish it, both because it helps to illustrate the article included in this issue and because we keenly enjoy bringing to our readers' notice examples of the very best work that is being executed. Mr. Angrave, by the way, is the deservedly famous artist of the popular and entertaining paper-sculpture figures which so whimsically grace the covers of "London Opinion."

# AWARD OF MERIT

to J. W. Love,

6, Malcolm Rd., Rondebosch,

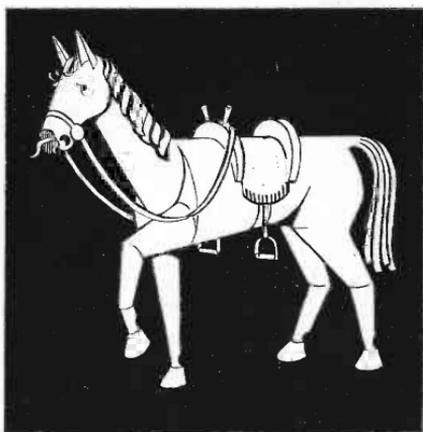
Capetown, South Africa

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING  
THE PERIOD OF :

May, 1950 —



— July, 1950



# PAPER SCULPTURE

A Fascinating Art for the Printer with Creative Ideas

**A** FASHION which is now becoming a positive craze as far as shop-window dressing is concerned is the comparatively recent art of Paper-Sculpture.

It is a fashion to which we feel compelled to draw the attention of the small printer and the stationer who is on the look-out for something new. It is a fashion of which we wholeheartedly approve since it is (a) very inexpensive, (b) quite easy to learn, (c) altogether fascinating and (d) extremely striking and charming in its results. As a sideline of Print it can be both artistically satisfying and pleasantly profitable.

It can be profitable to you because, apart from saving money on your own window displays you can commercialise the art by supplying ideas and carrying them out in the dressing of other people's shop windows. And in learning to shape the various models for this purpose you will certainly find yourself conjuring up others which you may well sell as original gifts in your stationer's shop or with which you will be able to embellish your greeting cards, calendars, covers, etc., in an entirely new way.

The materials required are few and simple—paper or card, paper clips, scissors, penknife or razor-blade, some firm adhesive,

a few lengths of pliable wire or odd sticks.

It is not possible, of course, in a short article of this nature to do more than give a few basic hints to the would-be sculptor though, if you are interested (please let the Editor know) we will go into the matter more exhaustively later on.

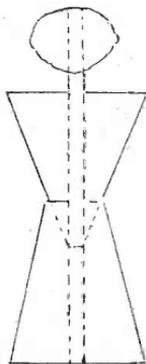
## MAKING COMPONENTS

What is a paper-sculpture? It is a model fashioned from card or paper of a human figure, flower, ship, building, aeroplane, locomotive, letter, frame or any other object you may care to think of (the list is limitless). It may, of course, be white or coloured.

For larger models stout paper—preferably cartridge—should be used. For smaller models (and for experimenting purposes) use a thinner paper. (This, of course, is a matter for your own judgment.)

At all stages of the work absolute cleanliness is essential. Therefore keep a piece of damp towelling always at hand or—better still—place a box of french chalk on your working table in which to dip your fingers.

One must crawl before one can gallop. Now, if you are going to take this craft seriously you must go back to your infant schooldays and teach yourself how to fold paper into various



Basic model for human figure

shapes all over again. Most of these tasks are extremely simple but you will certainly learn new lessons as you go along—as, for instance, that to model a pleated skirt or collar, a half moon of paper is more satisfactory than using a straight oblong piece.

For rolled shapes such as those you may require for pillars of buildings, stems of trees, telegraph poles, etc., models can be made by simply rolling paper round a pencil, a piece of dowelling rod, the culinary rolling pin, a broomstick, or any other circular article of the desired thickness. For making curly strips such as you may need for imitating human hair, horses' manes or tails, etc., thin strips of paper tightly rolled round a knitting needle, a bodkin or some similar article is all that is necessary.



Part of a particularly effective Paper-sculpture Display at the Ideal Home Exhibition. Photo by courtesy of the British Vacuum Cleaner and Engineering Co., Ltd., makers of Goblin Domestic Appliances

## SCORING AND FOLDING

Scoring and folding play a big part in the production of some models such as flowers, foliage, costume parts, etc. You will need practise here. Scoring is best done with the blunt side of the scissors blade and folding can be carried out either with the usual bone knife or the edge of a ruler. Before scoring, however, always lightly draw in the lines you intend to follow.

There are no set rules about fastening, stiffening or erecting your models. Here again the experience that will come of practise will teach you much. The best plan, whenever possible, is not to resort to the gum or paste bottle immediately but to fasten your components with ordinary pins or clips in the first place, then make any necessary adjustments before sticking down. Gum is preferable to paste, for gum is faster-drying as a rule and will not crinkle paper as paste might do.

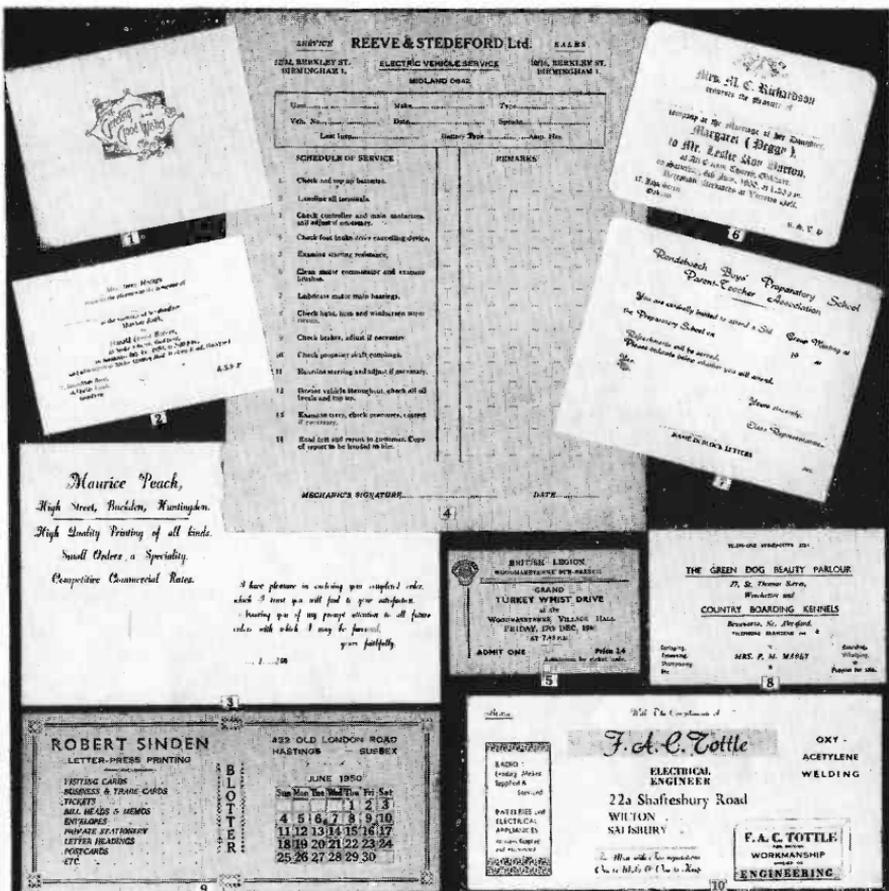
Human figure sculptures, although the most fascinating, are likely to prove the most difficult until you get your eye and hand well in. You should make several of these, without any particular design in mind, until you have taught yourself the best and quickest way. Don't worry about anatomical correctness or even exact proportions. Perfection in these directions is neither desired nor required in paper sculpture which depends for its effects rather on the whimsical than the exact. Usually, the "quainter" your figure is, the better it will be liked.

## HUMAN FIGURES

For a female figure a good basic model can be formed of a cone for the base; a second cone inverted into and clipped on to the base for trunk and shoulders (*see sketch*). A tube of paper is now slipped into these joined cones, a length of it projecting so as to form the neck and a support for the head. Cut a mask for the face, slitting round the eyelids, nose, ears, etc., which can then be bent outwards, and gum to the top of the tube.

For a male figure the base (or legs) can be composed of two tubes on which is fixed a larger tube (a covered cardboard carton of the right size is ideal for the trunk); another tube is then slipped down into the carton to support the head. If you don't care for either of these methods there is nothing to prevent you from constructing a wire frame on which to build your parts.

Colouring of models is a matter of requirement and taste. That I leave to you. Whether you use card or paper entirely is also a matter I leave to you.



## PRINTCRAFT'S SPECIMEN BOOK—Samples of work from—1. R. Sinden, Hastings; 2. V. E.

Anscombe, Guildford; 3. Maurice Peach, Huntingdon; 4. R. Dewhurst, Birmingham; 5. A. A. Bishop, Woodmansterne, Surrey; 6. S. H. Cutler, Stamford, Lincs.; 7. J. W. Love, Capetown, S. Africa; 8. R. A. Stone, Winchester; 9. R. Sinden, Hastings; 10. Groveley Press, Salisbury.

It is not always necessary. In making "hair," for instance, you may decide that crepe hair or some other substitute is more effective. You may even decide to dress some of your figures in materials other than paper. If making a theatrical stage you may find model curtains cut from some textile material look better. I hope now that your interest is stimulated and that, if you are seeking a new sideline, you will have a shot at paper-sculpture. One last word of advice, however. If your models look rather gawkish and amateurish do not become discouraged. Put them aside and carry on. Once you have developed a technique

(as you certainly will) you will probably find that with very little adjustment, your earlier models can be transformed into really good sculptures.

In another issue we shall be reviewing the reprint of an excellent book on this subject published by the Blandford Press. This will give you all the detail which the exactions of space have forced us to leave out here. Meantime—this is a "Stop-press" nudge from the Editor—if any of you have already practised the art and have photographs of your models will you send them along? We shall be pleased to publish them in "Printcraft" with any details you may wish to stress.

# ON YOUR TOES FOR CH

*Looking Around and*

**C**HRISTMAS comes early for Mr. (and Mrs.) Printer. Actually it starts *now*. If you are hoping to do good Yuletide business with a minimum amount of anxiety, you must begin making your preparations *at once*. And you must start by asking (and answering) yourself a lot of questions.

## SPECIAL LINES

First, of course, comes the query: "What Special Lines am I going to put out? Cards, inevitably. Calendars, for sure. Decorated labels for Christmas parcels? Gum-backed stamps with seasonable greetings? (A range of appropriate small illustrations, which you are free to copy, were given in *Printcraft* No. 8.) Festive gum-strip for fastening up parcels? Games? Toys? Novelties? Party packets? Mottoes for home-made crackers? Christmas texts? Special lines in festive note-paper and envelopes? Decorated wrapping paper?"

If you are looking for further ideas and suggestions consult the back numbers of *Printcraft*.

## ORDERING EARLY

Having made up your mind what you are "going in for" you now start thinking about your prospective customers. This means Work with a capital W for you must, of course, either buy or prepare samples to show.

If you are buying place your order with your supplier just as soon as you can—and always remember that the wise printer will buy a little more than his exact needs because there is almost bound to be a last-minute demand near the great day itself.

This demand affects suppliers as well as print-producers. If there is a big rush they may not be able to meet orders given when the season is under way. If the small printer, therefore,

hasn't got stock in hand, he stands every chance of losing good custom.

Most sales-wise printers I know order from ten to twenty per cent. more than they estimate they will require.

## SAMPLE BOOKS AND BOXES

I have just mentioned samples. What is the best way of showing them?

Make them up into books. Now, what have you got left over from last year which you may put in the sample book of this year? What can you "dress" so that it comes up fresh and new? Then what about the customer's photograph gummed above the verse? What about the addition of a bright ribbon, bearing an appropriate Christmas "seal"? A new colour-picture pasted over the old one on the front? A sprig of imitation holly or mistletoe gummed into the corner (or any other seasonable novelty of this description)?

Make the book in which you place your samples look attractively festive. If you aren't using a book, but a box, treat that in the same gay way.

And don't forget, on box or book, to place a tasteful though conspicuous label informing the customer who you are and where your business is.

## GIFTS TO SELL

Do you run a stationery side to your business? Then introduce some new line in Christmas gifts. If you are a handyman who likes making things for himself you will profit again by a browse through *Printcraft's* back numbers where a whole host of suitable suggestions have been made.

Consult periodicals like the *National Newsagent and Stationer* and see what their advertisers are offering. Write for catalogues or lists—and get your own list out as soon as you receive them!

## THE PRINTSHOP

Now give a thought to your printing establishment. You'll want new stock



# CHRISTMAS, Mr. PRINTER!

## Planning Ahead

here, most likely. Christmas card blocks? Ornaments (a really grand set of 19 pieces can be bought for 8/6; some of which are illustrated below). New Christmas logotypes? Greeting blocks? Red and green ink? Gold, silver and bronzing powder? Scrolls? New borders?

And—ah, yes! excellent thought!—a quantity of the new “Reliefite” compound which gives such a pleasing and distinctive embossed finish to cards and stationery.

## NEW TYPES

Are you (and maybe your customers) a bit tired of setting your cards, calendars, mottoes, etc., in the conventional black letter type? Do you sigh for something a bit more modern but not outrageously unconventional?

A lot of your customers are also eager to have something a bit away from the usual so why not try setting your greetings, etc. (if you must use type) in something different? Colonna, for instance—legible, neat, dignified, is a charming substitute. The title of this article is set in 24-pt. Colonna caps and here is a motto in 18 pt. How do you re-act?

## A MERRY CHRISTMAS and A HAPPY NEW YEAR

Scripts can also offer you an escape from the eternal black letter. Fashion Script, for instance, is a friendly looking face very pleasing in design and eminently readable. Washington Script, with its upright style, is a happy

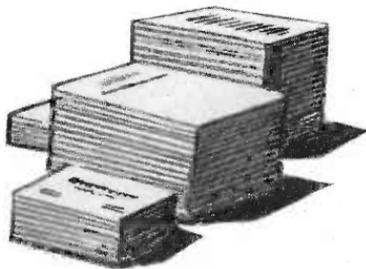


compromise between the calligraphic and the Text. Try experiments, then set some sample lines so as to offer your customers alternatives.

## GOODWILL

Now, can you afford to present your customers with a little gift this Christmas? If you do its ten to one you'll get their orders again next year, apart from availing yourself of an excellent advertising opportunity.

It needn't cost you a lot, of course—a blotter, pocket calendar, appointments card, bookmark, telephone pad, personal memoranda card, list of 1951 events—anything in this line will please. Such little thoughts do immensely big work. They build up goodwill.



## PAPER KNOWLEDGE

Varieties About Which the Printer-Stationer Should Know Something

**T**HE papers I mention here are not everyday requirements but from time to time they are asked for; therefore it is the duty of the printer or the stationer to know something about them. You may be in one or both branches of the business but if you have labelled yourself "printer" or "stationer" you are expected to be familiar with the materials you may be called upon to use. One of the most important of these is Paper and in pursuance of our policy of keeping our learners print-and-paper wise we append the following paragraphs for copying into your notebook.

**BLUEPRINT PAPER.**—This is a photographic substance employed by architects, draughtsmen and designers for taking rapid duplicates from plans or drawings. In the finished print the drawings appear white on a blue background or blue on a white background. The paper employed has a pure chemical-free rag basis and is specially coated with egg-albumen, water and ammonium chloride—this giving the white lines on the blue background. To produce blue lines on a white background a solution of ferro-ammonium chromate and potassium ferro-cyanide is used.

**CARBON PAPER.**—A duplicating medium used in writing and typewriting and obtainable in various colours. Its basis is a thin body paper, one or both sides of which is coated with an oil or wax preparation.

**COPYING PAPER.**—Thin absorbent paper made for the purpose of duplicating copies of the original in letter-copying

books or on duplicating machines. The pulp is unsized and the paper rather resembles blotting. Characteristics of good copying paper are strength, clean colour, clear look-through, good absorbency and drying power. Usually obtainable in reams of 500 sheets.

**FIREPROOF PAPER.**—Legal documents, records and other writings which may have to be kept for a number of years often require paper which has been specially prepared to resist heat and fire. Such papers are treated with a preparation of asbestos mixed with pulped cellulose and then beaten together with glue-water and borax. Special fireproof ink is used for printing on these papers.

**LINEN-FACED.** An attractive linen or canvas effect which can be given to practically any sort of paper though it is most commonly met with in writing and cover papers. The process consists of passing the paper through engraved cylinders at very high pressure, and thus producing the "grain." Not popular with letterpress printers owing to the fact that the "grain" breaks up the impression too much.

**PAPIER MÂCHÉ.**—Paper repulped from old waste and mixed with clay, glue, chalk, plaster-of-paris and other substances to form a paste-like clay out of which various articles may be moulded or constructed. An article on papier mâché, as a sideline for the small printer, will appear in a future issue of *Printcraft*.

**PERGAMYN.**—Greaseproof imitation-parchment paper made from high-quality wood pulp and size. It is very resistant to grease, oil, and liquids and for this reason is in demand as a wrapping for articles which require special protection from grease and water.

**RICE PAPER.**—A thin paper made from the pith of a shrub which grows in Formosa. Used for making artificial flowers and for other decorative purposes.

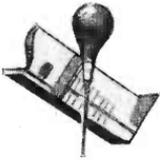
**TRACING PAPER.**—This is a transparent or near-transparent paper used principally by artists and draughtsmen for making duplicates of original plans or drawings. Its basis is a thin strong bank paper saturated in a solution of oil, fat-varnishes, or wax. The waxed papers are in many ways the best since they are free from the smell which often clings to the oiled and fat-varnished. The quality of good tracing paper lies in its purity of colour, its sensitiveness to drawing ink and its durability.



This feature is designed to help ALL small printers, irrespective of what machines they run. If in any doubt or difficulty, write to "Printcraft" without hesitation



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



**"RELIEFITE."**—"Enclosed are three examples of using 'Reliefite.' They were the first three I have ever done. If you have any criticisms I would like to hear them. The paper I have used is very absorbent but I suppose that makes no difference to the 'Reliefite'?"—T. A. Amos, Bath.

*Our thanks for the specimens but yes! we have criticisms to make. It would appear, from the specimens, that they have not been completely fused; you will note that the grains are distinctly visible.*

*We suggest that you use a little less ink and heat for a longer time. See the Reliefite Hints in this issue.*

**SPECIMEN.** — *To W. E. Boxall, A.N.A.A., Balham, S.W.12. Your Concert Programme is a very creditable piece of work. We are reserving a specimen for publication in the next issue of "Printcraft."*

**GLOSSY FINISH.**—"I am particularly interested in printing local views. What I would like to know is, can you please tell me how to get the glossy finish?" R. Hopkins, Eastwood, Notts.

*I am afraid it is not possible to make a printed photograph look like the*

*absolute real thing. The glossy views you refer to are actual photographic prints produced en masse by a photographic process. The nearest you can get is to have blocks made in a fine screen (150 or over) and print on art card. If you only intend to produce small quantities, however, you will find this rather expensive.*

**MORE "RELIEFITE" QUESTIONS.**

—"1. If a mixture of several weights of type are to be processed, do different styles of compound have to be used? 2. What temperature in Centigrade is required to fuse this material? 3. Can 'Reliefite' be used in conjunction with gold and silver powders? 4. Is this material usable on all types of card and paper? 5. Are all printing inks suitable for use on this process?" —K. S. Rabey, Erith.

*1. It would be advisable to use a medium grade, which has a great deal of latitude. 2. We cannot give a direct answer to this question. If the material is fused in front of an electric or gas fire, just a few seconds of heating is required. 3. The answer is "No"; we shall be manufacturing gold and silver compounds. 4. Yes; except for the fact that absorbent papers are not desirable, as the ink goes into the paper and therefore does not*



*fuse satisfactorily. 5. Some better than others. Adana coloured inks and No. 2 black are quite suitable.*

**WRONG IMPRESSION.** "I understand, from the notice in *Printcraft* No. 11 that readers are to receive a sample of 'Reliefite.' Does this mean a sample of the powder or the specimen which was enclosed in the copy?"—E. A. Moody and others.

*Our regrets and apologies. The notice was a last-minute effort inserted when the issue was actually on the press. What we referred to were the specimens of work enclosed in "Printcraft" No. 11; not actual samples of the powder.*

**PUBLISHING QUERIES.**—"1. What does Vol. I, No. 1 mean and how do they work out? 2. How much do authors get when they send you an article? 3. When you get a subscription where and how do you keep a record of this? 4. Do you register all magazines? 5. Are advertising magazines registered?"—T. H. Hughes, Holyhead.

*1. This means the first issue of the magazine which of course is also the first number of the volume. The number of issues to a volume is decided by the publisher and the editor. There is no hard and fast rule about it. 2. Most magazines have standard rates of payment. On "Printcraft" the standard rate is two*

*guineas per thousand words. 3. All subscriptions are recorded on cards and, as each number is sent to the subscriber, cancelled. 4. Magazines must be registered with H.M. Stationery Office. 5. Same reply as to question 4.*

**LINOTYPE SETTING.**—"How can I obtain linotype? From time to time I get repeat orders and linotype would be of great value."—W. E. Kington, York.

*If you will consult your local Chamber of Commerce they will give you the names and addresses of trade typesetters in your area and these will no doubt meet your requirements. Alternatively you could have stereotypes or a line block made from your original compositions.*

**FOR "SPECIMEN BOOK."**—*To F. N. Rowe, Bury St. Edmunds. Congratulations on your specimens. The editor has earmarked one for the next issue of "Printcraft" Specimen Book.*

**INCOME TAX AND PURCHASE TAX.** *To F. Smith (Gravesend), J. Everard (Burslem), W. Trout (Ashford) and D. Graham (Leith). All your questions have been dealt with in back numbers of "Printcraft"—some of them two or three times over. We have sent cuttings of these replies to you since it is not in the interest of other readers to continuously repeat information already given.*

## BOOKS FOR SMALL PRINTERS

### "PRINTING MADE EASY"

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

**THIS IS THE BOOK!**

Price 3/- (postage 3d.)

### "THE SMALL PRINTER'S HANDBOOK"

The indispensable volume for the Amateur and the Business Beginner. No phase of the printer's art is left untouched. Advertising, Plant, Costing, Proof Corrections, Blocks, Paper, Inks, Creating Sales—you will find them all in these instructive pages.

**BUY YOURSELF A COPY NOW!**

Price 3/6 (postage 3d.)

*From the Publishers :*

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

# FUN WITH A COMBINATION BORDER

WILLIAM HOLT

Gets to Work with a "Wizard Little Box of Typographical Tricks"

**M**AKING notes of requirements in the latest Adana catalogue I came across an item which at once sounded the "Alert" to all my experimenting instincts. The item was : "6-pt. Combination Border, 9 different pieces as shown," and was modestly priced at ten and six.

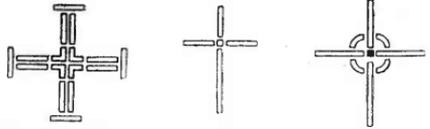
I was curious. I foresaw possibilities. I also saw, if half the "possibilities" worked out, I was going to make one of the type-buying bargains of the year. So—I sent for a set.

Were my expectations justified? I'll say they were. Did my possibilities work out? More than, for in the composition of the "possibilities" I found other suggestions crowding so rapidly into my head that even yet I have not exhausted the resources of this wizard little box of typographical tricks.

On my desk, as I write, I have no less than forty-four proofs, all made up (after setting and dissing, of course) from my 6 pt. Combination. There are at least that number to come. Among the designs already attempted is an eighteen-inch frieze which my wife pronounces as very pretty indeed. There is also a dozen letters (caps) of the alphabet, an ornamental border for a programme or dance cover, a

three-panel letterhead and a whole series of dashing ornamental rules.

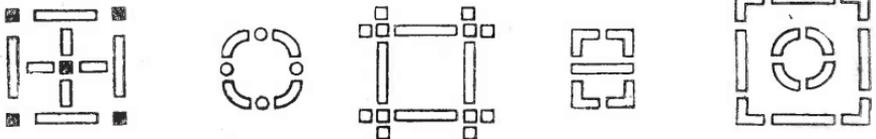
I cannot reproduce those here for the obvious reason that there isn't sufficient room. All the space that can be spared is filled by the designs you see. Maybe they aren't the best. I don't know, being a bad judge of my own handiwork. But they give a hint of what can be achieved and in that they serve their purpose.



Three useful crosses. (This block is reduced by one-half)

I won't go into the mechanics of their setting because, really, there is so very little to it. Handling the border, if you know anything at all about composition, is just child's play. All the pieces are cast strictly to definite lengths of 6 pt. ems, except for the eight (four round, four square) corner pieces. Provided your stick is set correctly to a given measure of ems no justification is necessary. All you require, apart from the border, are quads, em and en spaces.

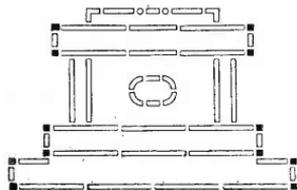
Working out your ideas is fun. Thrilling fun. Exhilarating fun. If



Five of a large series of ornaments quickly made up from a combination border

you make a mess of some design you had in mind you find, by altering a couple of the pieces, that you evolve something new—and something you possibly hadn't thought of in the first place.

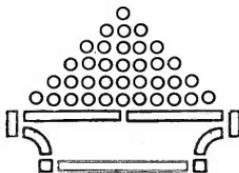
Composing with a combination border sort of gets you. You find yourself almost in a fever at the suggestions that come teeming into your mind and



Typicture (half size)

which you feel you simply must make materialise there and then. All told, I suppose I have spent about ten hours with my combination border but believe me, it has been the most mentally exciting and stimulating ten hours that has ever flashed over my head since I first started working out ideas for typictures.

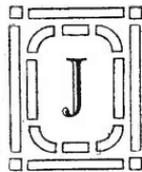
Even those you can make with a combination border—and much more quickly and easily because you haven't got to juggle about with all sorts of bothering spaces. There are, in fact, few things in the ornamental line you



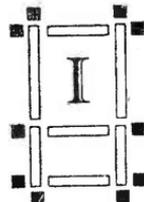
Tailpiece

can't do with the magic pieces.

I am now looking forward to the completion of my experiments—particularly to the formation of the alphabet. For the bowls and half-circles of letters like B, G, R, S, U, I shall utilise the round corner pieces of the border. The angles of the A's, M's, N's and W's can, I fancy, be overcome by the use of angle quads.



Two more initials. A combination border can supply a fascinating range



I am also looking forward—with keen anticipation—to the mixing of my combination border with other borders and ornaments; I am sure that in this there is a great new field of artistic composition to be explored.

If you are looking for a typographical diversion—if you want to make borders ornaments, panels, initials and dashes different from anyone else's, then half-a-guinea invested in a combination border is my most enthusiastic recommendation.

## HINTS on the USE of "RELIEFITE"

Keep your Reliefite cool and dry, for if exposed to heat or humidity it will be affected.

See that no lumps form. Do not crush these if you find any but separate them by shaking or light pressure. When applying to the paper do not, in any circumstances, wipe off surplus—just flick or tap the edge of the paper.

Do not place too near the heat. A gentle sustained heat will produce far better results than one fierce and rapid. If a pitted result is obtained this signifies over-heating; if a flat one, it is caused by ink being too dry or through insufficient heat.

"Reliefite" should not be used exten-

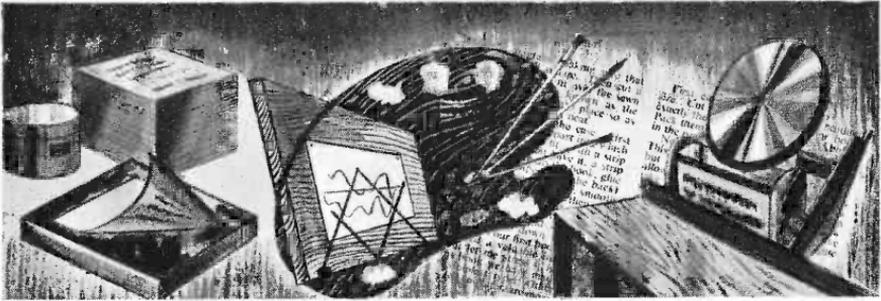
sively for text matter but for emphasis, such as headings or ornament.

When used for notehadings a more dignified and distinguished effect is achieved by embossing the name and trade mark, leaving the rest of the matter in flat letterpress.

"Reliefite" will not cover up bad printing, but will emphasise defects. Perfect face to the type is essential. Many inquirers still imagine that a different coloured "Reliefite" is necessary for each colour effect desired. "Reliefite" itself is neutral in tint.

"Reliefite" should be used with normal inks and not with quick drying inks or inks that have deteriorated by being stored.

# THE MAGAZINE PUBLISHER



## THE IDEAL EDITOR

By VINCENT ARMITAGE



**W**HETHER the magazine concerned has a circulation running into thousands or whether it is an exclusive publication with a readership of mere dozens it *must* have an editor. Next to the publisher the editor is the most important person on the magazine and is responsible for everything that goes in it.

More often than not in the small magazine world the publisher is also the editor. In that case he will read what is written here with double interest. For the purposes of this article, however, we will assume that the editor is a separate entity.

### POINTS—PRACTICAL AND PERSONAL

The editor's main duty, obviously, is to make his magazine a success. He must always leave the reader clamouring for the next issue. To accomplish this he must collect material to fill the magazine, plan and prepare it, and then see it through all its stages until it is finally printed and ready for distribution. It all sounds very straightforward—and it is for the man who has a flair for the job. But what qualifications,

both practical and personal, must our ideal editor possess?

Many.

First, of course, he must be thoroughly conversant with all the departments of editorship, from the choosing or commissioning of copy to dealing with the readers who will come to see him or write to him after the copy has been digested in its printed form. He must be a man of ideas. He must be able to put over his requirements to authors in a way that will leave them in no doubt. Though not necessarily an artist, he must be a man with a sound "picture-eye" when it comes to dealing with artists, photographers and general designers.

He should have—though I regret to say that many editors I know have not—a good grasp of the technical side of the work—composition, blockmaking, printing processes, paper, colour and so on. He should be a man of tact and sound judgment, of sympathy and firmness, capable of making spur-of-the-moment decisions and carrying them through. It, perhaps, is hardly necessary to state that his general knowledge should be above the average. A most essential qualification is that

## THE MAGAZINE PUBLISHER

he should be able to write—and write fluently and authoritatively.

### INDIVIDUALISM AND IDEAS

He should be an individualist. You will find, if you study them, that most successful magazines are run by editors who are distinct personalities in themselves. Just as a book, whatever its subject, reflects the personality of its author, so does the magazine reflect the character of its editor.

The ideal editor, like the ideal author, is always on the look-out for "copy" and "something new." Everything seen, heard or felt by him goes through his mind with the question: "Can I twist that to fit my paper's policy?" In his more isolated moments we find him critically examining his magazine's position.

Intensely alive to its appeal he will be asking himself: "Am I being too rigid? Too expansive? Too scattered? Too squeamish? Too brazen?" More often than any other is the self-asked question: "Am I keeping to the standard my readers expect?"

### EDITOR AND READER

Because of this he will seek contact, on every possible occasion, with his readers. Quizzing them, in his own individual way, he will find out what they like best, what they like least, what ideas they have (if any) for the magazine's improvement.

While the wise editor will never reject advice or suggestions he must be able to sort out those which are likely to be of value. He is not disheartened by criticism; nor is he unduly flattered by praise. He welcomes both, for both teach him lessons and thus help him to keep his finger on the pulse of popularity.

To the ideal editor his magazine is his lifeblood and "Policy" his watchword. Literally he lives for both.

Here we have said about one-fifth of what we ought to have said about him but perhaps it is sufficient to give you some idea of the standard you must measure up to if you, too, would become an ideal editor. In subsequent articles we shall frequently return to him though in a less personal way.



**T**HREE magazines of very different types—but which have one great feature in common. They are all excellently written, edited and produced. "The Philistine," which is to be commended for its brightness and its originality, is a combination of print and typewritten duplicated matter—printed folder cover with duplicated pages, issued as "an occasional bulletin" by Phillips Advertising Ltd. (Paddington, London), for the benefit of its customers. "Milestones" is the Magazine of The Ipswich Co-op. Youth Club, very ably edited by A. R. Capon and nicely printed throughout. "The Sword" is the Magazine of St. Michael's Church, London, S.W.9, a tasteful production in octavo with cover in buff and black overprinted by the St. Michael's Parish Press. We congratulate the Vicar, the Rev. Herbert H. Flack, upon a production which is grand—both from a literary and a typographic point of view.

# COVERING ALL COVERS

Making the Front Page  
Fit the Purse

By DON RYE



GREAT many small publishers are troubled by two main problems: 1. How to produce an attention-compelling cover at low cost. 2. What kind of cover to use.

It largely depends, of course, upon the method employed in printing the magazine. If yours is the type-and-copier method the answer is simple because, on the graph, you can produce a cover in a variety of colours and at a cost which amounts only to the extra ink you will have to buy. There is a big hint in this to the all-letterpress magazine which sighs for a multiple-colour cover but can't afford it. The hint is this (if the circulation is not too large). Produce your colour picture on the graph. Print the letterpress, etc., on the cover in some contrasting ink and then paste the graphed pictures into place.

But if your circulation is a large one this method has drawbacks since it would require many new tracings of the original to produce all the pictures necessary. Those of you who have not time for all this work may be interested in the following suggestions:—

An apparent two-colour job can be achieved by printing on coloured cover paper in strongly contrasting ink. A three-colour effect can be obtained by printing in two colours on a distinctively tinted paper. Or, for striking effect you could print in one colour on metallic surfaced paper, suitable wall-paper or fancy wrapping paper.

It is not always necessary to use a full-page illustration on the cover. Text combined with illustration is often as interesting. A "min" block, covering 14 square inches, can be procured for a few shillings and this, placed above, at the side, or in the middle of the text, can appear very effective indeed.

Then there is the "permanent" cover—this being a cover of the same design issue by issue. It might take the form of a deep frame composed of pictures or symbols which suggest the magazine's policy; an appropriate coat of arms or trade mark, a view, or even a photograph.

## OLD SWADDY

Official Organ of the O.S.G.T.S.



No. 102

Nov. 1950

Another suggestion is the cut-out cover—the cut-out being a circle, diamond, square, etc., forming a frame for an illustration which actually appears on the first page of the text—thus making one picture serve two purposes. This depends of course, on how cheaply you can buy the cut-outs in the first place.

Talking about cut-outs, what about the motif? Appropriate motifs can be bought in quantities from wallpaper manufacturers and can be made to look very attractive if pasted on to a cover and contained within a suitable border.

In the same category are gummed backed designs, made by the producers of gummed papers. All these are cheap and are certainly worthy of a thought.

One of the brightest ideas I have seen is that depicted on page 142—the arresting front page of "The Philistine." This can hardly be termed a "cover" in the true sense of the word but its novelty makes it eye-catching, and that is a cover's main purpose.

# WRITING FOR THE SMALL MAGAZINE

**T**HERE are objections to my title, for writing for the small magazine or periodical should be approached in the same conscientious spirit as writing for the publication with a circulation of millions. As with any other activity, there is no proper way to attack it except to the best of your ability.

But modifications do suggest themselves when you may be addressing only a few score of readers, practically all of whom may be known to yourself or share some common interest. The dignity of John-sonian periods are more than ever to be avoided here: the friendly and conversational, even intimate, style, is to be aimed for.

The style or policy of the established popular magazine is, of course, set by the publisher and editor and the would-be writer must adapt himself to it. Indeed, he cannot hope for success unless he does so. If he is so set on being original that he refuses to tune himself to this policy then he is no more likely to succeed than a footballer with a particular personal taste in jerseys would be permitted to turn out in his fancy for the Arsenal.

However, it is probable that the reader of *Printercraft* who is drawn to this article is his own editor and publisher; his own printer as well, maybe, although that does not concern me here.

He himself lays down the policy, and he must be aware of it in addressing his potential readers. When he planned his magazine he had in mind a specialised group who shared a common interest, whether it is membership of some club or the pursuit of some hobby. And he is one of them, whether he is an amateur printer or an old boy of the same school.

So shall we say he writes from amongst them, just as one speaks up at the family table? His first attribute then (after knowledge of his subject, which we can take for granted), should be friendliness. He does not address them from a platform, and at all costs he must avoid any suggestion of pomposity. You don't care to be lectured about something concerning which you already know a great deal, do you?

I would like to warn you here that this dictatorial manner can creep in quite unintentionally, even if you are the most modest individual in private life. Perhaps it is the consciousness

By  
**REX KINGSTON**

(*Founder and Director of  
Studies, the Fleet Street  
School of Authorship*)

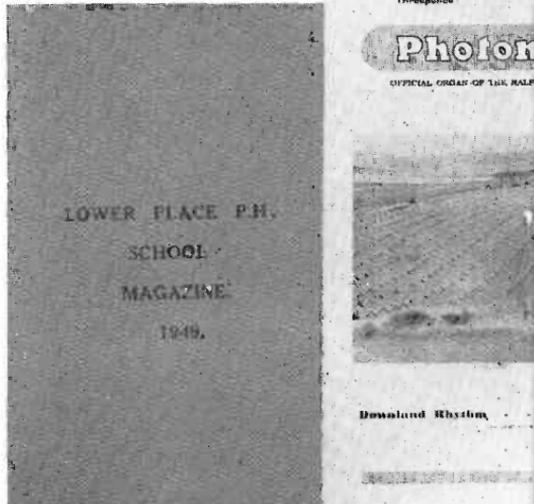
★

that you have a public, for there is something a little awe-inspiring in the knowledge that your words are to appear in print and to be digested by readers you may never see. This business of writing for publication is apt to make people self-conscious.

My advice to you is to forget all about the printing and publication process, even if you intend to handle that yourself. Write as though you were penning a personal letter to a friend whose mentality you respect and whose good opinion you desire to retain.

The first clause—"a friend whose mentality you respect"—should prevent you "writing down," as it is called. The second clause—"whose good opinion you desire to retain"—will remind you to be careful about your English, your clarity of expression, and your facts; all important points.

(Continued on page 146)



# MAGAZINE MAIL

A Line or Two in Reply to Yours



**Copyright Query.** To *A. Oldfield, Bury St. Edmunds.* You are quite in order and we should very much like to see the magazine when it is produced. (Send two or more copies, please, so that we may include it in our review.) The questions of copyright, libel and plagiarism as they affect publishers and editors will be dealt with in future issues.

**Graph Copier.** To *"Knowledge - Thirsty," Plaistow.* Yes; of course you may produce every bit of your magazine by the graph-copier method but the result will not give the same satisfaction as the type-and-copier method. Your enthusiastic comments are much appreciated.

**Printing with Graph Ink.** To *R. Haynes, Tottenham.* We very much doubt whether you could use hectograph ink in the same way as printing ink, even if you did cover your inking roller with thin felt. Hectograph ink is much too thin to be used in this way and the quantity required would run you into considerable expense.

**Articles Wanted.** To *"Ideal Reader," Bridport.* We cannot undertake to procure

for you the articles you require but we are doing the next best thing—putting you in touch with a suitable literary agent. If you write to Vincent Armitage, c/o this magazine, I have no doubt he will give you permission to reproduce "The Printing of the Bible" which appeared in *Printcraft* No. 8. Your good wishes are cordially reciprocated.

**Stitching.** To *John Tomlinson, Nottingham.* Yours is an ambitious project and I wish you the best of luck. For stitching the pages I cannot think of anything better than a long-arm stapler. This will do the job very efficiently and will cost you 30/-.

**Regret.** To *A.C., Ipswich.* Thanks very much for your letter. I am sorry that I cannot do as you wish since all correspondence is treated in strict confidence.

**Cheapest Blocks.** To *J. Johnson, Tring.* Your suggestion is a good one and will be carried out in due course. Line blocks are the cheapest to buy and certainly the easiest to print. We have passed on your query to the artist concerned.

**Budding Author.** To *Kay Ellis, Hitchin.* A very nice little story, Kay. Congratulations! For a first effort it is exceedingly promising and I can clearly see that it will not be long before you attain your ambition to become a professional writer. At your request we have passed on the

(Continued overleaf)

## "PRINTCRAFT'S" MAGAZINE REVIEW

Most heartily do we congratulate the pupils of Lower Place P.H. upon their extremely bright and well-produced magazine, all written, printed and illustrated by the boys themselves. To Mr. E. C. Martin, the able editor of "Photo-news", we also offer sincere congratulations: his is a pleasing professional-looking magazine, the production standard of which is very high. "The Advance," which comes to us from the All Trades Apprentice Club of Wales is the third of an excellent trio which we are proud to add to our collection. Have you sent us YOUR magazine yet?

We shall be very pleased to receive it—and probably to reproduce its cover in this supplement. Later—but please don't take this as official YET—we shall run a special competition in connection with readers' magazines.

Exhibition Number

NEWS  
POSTAL CLUB

P. J. Spaulding (C.3)



**MAGAZINE MAIL**—(Continued from page 145)

story to one of the amateur magazines we think will be glad to use it. But you have probably heard from the editor by this time!

**Awards for Magazines.** *To E. C. Southwark.* We are not yet offering awards for magazines, but the matter has been discussed. We may have news for you—and other interested amateur magazine publishers—later on. Best of luck in the meantime.

**Duplicator Printing.** *To F. Day, St. Asaph.* I do not think there is any advantage to be gained by producing the magazine you describe on a duplicator. To print it in type will make it appear a really professional job. As you have the capital why not invest in a quarto printing machine and some suitable type?

**Free Gift Advertising.** *To J. B., Southport.* We did not mention advertising by Free Gift in our "Publicity Campaign" article because we felt this outside our sphere and beyond the means of most small magazine publishers. Apart from the outlay required to purchase the gifts there is also the additional expense of advertising them.

**Help for Authors and Artists.** *To W. D. B., Cambridge.* You will see that aspiring authors are catered for in this issue—see Rex Kingston's article. We shall continue to publish articles helpful to the literary minded and, eventually, for artists and letterers as well.

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**WRITING FOR THE SMALL MAGAZINE**—  
(Continued from page 144)

"Your English," I said, and the words cause some novice writers despondency and alarm. But please don't assume that I suggest we should all be academic grammarians. Good English, in my opinion, is crisp and clear English. The rules of grammar were evolved from word usage which writers had found to be helpful.

There is, however, a fault in the other direction which the colloquial style of writing occasionally seems to encourage, and that is facetiousness. Humour is all very well, when it arises naturally from the subject, but it is a tool to handle with care. Mockery is out of place in a factual article.

Tell your readers what you wish them to know, clearly and simply, and enliven it with a friendly jest if you wish, but avoid like the plague anything savouring even faintly of patronage.



## PREPARING COPY

A Good Sub-Editor is

By WILLI



HE preparation of copy for the printer is largely the task of the assistant or the sub-editor. By "copy," in this case, is meant the whole contents of the magazine.

We shall deal in detail with the qualities of the sub and the more intricate mechanics of his work in later issues of "The Magazine Publisher." In these early articles we are rather synopsising our material in order to give the tyro as swift a grounding as possible in the job that may be his. We now picture our sub sitting down to his (very large) share of the work on the current issue of his magazine. What are his duties and how does he perform them?

The editor has handed him the "dummy" or the skeleton of the issue. From this the sub-editor has to build up the "make-up." The editor has also handed him a pile of manuscripts and process proofs, the positions of which he has indicated in his dummy. In the dummy are also pencilled the titles and the sub-titles, etc. The sub is now left to vet the copy and prepare a make-up which will be intelligible to his printer.

First he will check the lengths of the copy with the space allowances made in his chief's dummy. He will decide if certain items are likely to run long or fall short and will make a note to that effect on the

## THE MAGAZINE PUBLISHER

title page of the MS. so that he can rectify the lengths by "cutting" or "writing in" when subbing the copy. His next job is to prepare, on a clean dummy, the make-up itself.

If the dummy is not already ruled up he will outline the type-area on each page, paginating (or giving each page its number) as he does so. He will then paste up his process proofs, write in his headlines, titles, sub-titles, box notices, foot-lines, etc., cleanly and legibly. At the same time he will check for errors in spelling, punctuation or sense—for even editors require "subbing" at times.

His next and biggest job is work on the copy itself. This must be undertaken with the utmost care. Major responsibility is to check names, etc., against the possibility of offence to some real person and to make sure of facts which may strike him as

though this may be an item of long standing. He must run through his own subbing to make sure that he himself has made no mistakes. He must examine the pages of all MSS. to see that they are correctly numbered (some authors are notoriously careless in this respect): he must check, page by page, his own make-up with the editor's dummy and satisfy himself that his captions really and truly fit the pictures for which they are intended. If he is doubtful on any point he will consult either the editor or the printer—this all depends, of course, whether the doubt arises from an editorial or a typographical cause.

He will find it well worth his while to ask advice of the printers. Printers are

## FOR THE PRINTER

Worth His Weight in Gold

AM HOLT

doubtful. He must iron out any inconsistencies in writing, delete any redundancies, correct tautology, bad grammar, punctuation, paragraphing, spelling, and so forth.

If he has to do so much subbing to certain passages as to make the MS. confused he must rewrite or retype the passage and paste over the offending portion. His whole aim, in subbing, is to make his copy clearly legible and easy to follow by the printer. If he does not do this "bad copy" may be complained of and extra costs chalked up against the magazine in consequence.

This done, each piece of copy must be clearly marked up with the name of the magazine, the number of the issue, and the type in which it is to be set. Initials, italics, lines to be printed in bold type, asterisks or space required between chapters or paragraphs must also be indicated.

Now the MS. has been thoroughly subbed the captions to run beneath the blocks must be written. These may be done either on the make-up itself or, with clear direction as to the feature to which they belong, typed or written separately and attached to the make-up.

The main work is now complete but the careful sub will check on his own work before handing copy and make-up back to the editor. He must make certain that everything "is in"—even the imprint,



always helpful people and will never let him down. Moreover printers like to work in full co-operation with the editorial staff. They take an understandable pride in the production of the magazine.

And at last, when the sub has satisfied himself that every detail is O.K. he will present copy and make-up to the editor for his approval.

It doesn't sound too frightening as it is written here. But there is a great deal more in the background. Copy-fitting or casting-off—or, as some editors call it, computation—is one of the sub's most exacting tasks. To do this justice we shall have to give a whole article in some future issue of this supplement. Checking is also an onerous task and with this also goes a technique which we shall have to discuss at some later date.

Preparation of copy is a vital job. It

(Continued on page 148)

## STOCK BLOCKS & 'FILL-UPS'



UNLESS computations have been superbly exact Press day usually provides the editor with quite a few headaches. Not the least of these is the "running short" of certain features, leaving large unpleasant areas of space to be filled up with type.

Of course you can always sit down and write "fill-ups" but it is a distracting business seeing that the writing must be done under pressure and that your attention is probably being claimed on half a dozen sides at once.

The experienced editor, however, has no "copy-to-fill" problem. He has attended to that between Press days and has already collected the copy to meet the emergency. This copy is in the form of paragraphs and short articles, which, already subbed, are in his drawer. To "fill," all he has to do is to select an article of the required length.

If you are a wise editor you will also set about providing yourself with a batch of "fill-ups." As long as they fit the magazine's policy the articles may be on any subject. Anecdotal features are the most popular. Short articles of local interest or about some local celebrity are bound to be appreciated. A hint or a "how-to-make" gadget is sure to find favour; so are a few conundrums or a puzzle in word form. Likewise, brief replies to readers or the publication of a reader's letter will stir up interest.

These are only a few of a hundred possible subjects for "fill ups." Prepare a batch now.

**BRIGHTENING FEATURES** and my stress on the value of illustration have caused some concern among the editors of some small magazines. Though they agree with what I have said they point out, anxiously, that illustrations, however small, cost money for art work and further sums for turning the art work into blocks. Is there any alternative?

Yes. Here it is—illustrated on this page. The blocks you see reproduced are known as "stock blocks" or "illustration types." They are supplied to you, all ready for printing, at 4/9 each, 3 for 13/6, 6 for 25/- or 12 for 45/- and there are well over 200 different subjects to choose from. They are the ideal "brighteners" for single column and short features and I cannot give you better advice than to lay in a stock of them.

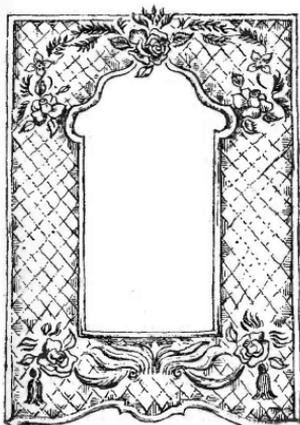


### PREPARING COPY (Continued from previous page)

is, after the editor's, the most important job. A good sub is worth his weight in gold to any publisher or editor—and the last-named gentlemen are fully alive to the fact. A good sub, by doing his work correctly in the first place, can save many

pounds on his employer's printing bill.

In the preparation of copy, however, his duties have only begun. There is another—a vital and often emotional day in his week—Press day. But we will deal with that in our next issue.

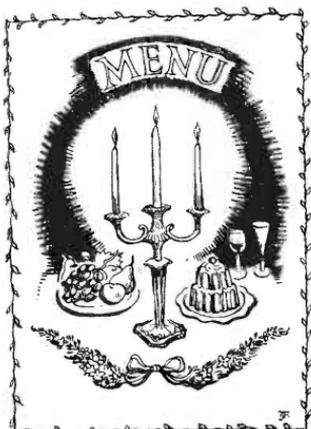


Souvenir programme cover for dance or ball

**NEW DESIGNS  
for  
PROGRAMMES  
and  
MENU CARDS**

★  
Specially Written  
and Drawn by

**THERESA  
FLEMING**



Menu design for hotel

**G**LANCING through the local paper, the small printer will probably see many advertisements for plays and concerts to be performed in his district. The majority of towns boast, if not a theatre, an amateur dramatic, operatic or musical society.

The performances given by these societies afford excellent opportunities for the enterprising printer. Tickets will be needed, of course, and playbills, if the printer has facilities for producing the latter. But in this article I am going to deal with the programme.

Of all printed matter connected with the theatre, the programme is perhaps the most lasting. How many of us cherish a little collection, each one reminding us of a happy evening spent perhaps quite long ago?

Yet the artistic value of a large number of programmes does not merit collecting. As a printer, you may do a great deal to improve their design. Of course, your customer may make very positive stipulations about the appearance, which leave you little scope for original designing. If his taste is good, all is well: if not, you may need some skilful compromise to make an attractive printing

job. But usually he will be only too glad to consider any suggestions that you can make.

Some form of decoration is often required to add interest to the programme. If you cannot make suitable blocks of your own, you may like to have some line blocks made from the designs on these pages. You will find them useful for countless numbers of jobs.

From a single sheet or a folded programme, your orders may range to a programme of several pages, of which some may be given over to advertisement—though this, of course, is not always the case.

If you are restricted to a single sheet on which to print the title, the cast and all other information, you will probably have little room for extraneous decoration. However, a small heading of some sort would lend distinction to the page. With this idea in mind, I designed the two illustrations herewith—one for a serious dramatic performance, the other for a musical concert.



Full page programme for theatre

**KEEP IN  
CHARACTER**

A folding programme, in which all the information save the title is on the inner

page, allows for a more elaborate cover design. For this a full page decoration may be used—as shown. Here I have left a space in the decorated frame for printing the title, etc. This design would, of course, need to be enlarged considerably.

Alternatively you may like to enlarge the smaller designs and print one of them, together with the title on the front cover, thus producing a tastefully uncrowded effect.

Do make sure that you really understand the nature of the performance before you start printing. The programme should reflect the *character* of the concert or play, and set the atmosphere before the curtain goes up. For instance, a “jazzy” design in modern types and lurid colours would not suit a programme for a concert of classical music!

Equally unsuitable would be sombre hues and a tragic picture for a hilarious music hall.

local paper, and see what other advertisements predominate.

Hotels and cafes are always to the fore, and we are reminded that menu cards are needed by these establishments. Many of the remarks applying to theatre programmes also apply to menus. The choice is again between single sheet and folded card. You will also need to discriminate here between the character of the cafe, to produce the right menu card. Snack bars, teashops, inns and hotels differ widely in their needs.

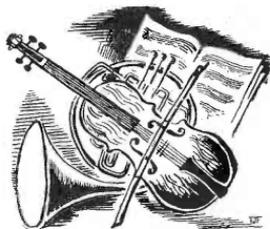
The little teapot design might head a menu for a homely teashop. For a hotel, something on a grander style would probably be desired, and the design illustrated on page 149 would be suitable for this purpose. Many clubs and societies give an annual dinner, for which they desire a souvenir menu. In such a case this design would also come in useful.



Design for teashop menu



Heading or tailpiece for theatre programme



Programme heading or ornament for musical concert

I do not suggest that *you* would run to such extremes, but I have seen examples almost as bad as those described.

The centre illustration would be suitable for all classical plays, dramas or tragedies: the one at the bottom of the page could safely be used for comedies, ballets, light operas and pantomimes.

Remember the difference that coloured paper and ink can make. Use blacks, greys, mauves, deep greens for serious concerts; bright reds, pinks, light blues and cream for the lighter variety.

#### BRIGHTER MENUS

Now let us take another look at the

And while on the subject of annual dinners, what about annual dances or balls? They frequently give scope for a decorative souvenir programme. I have drawn an example on page 149.

So varied and individual are the demands you are likely to encounter, that it would not be possible in one article to give sufficient examples to cover the whole field of designing for programmes and menus.

Nevertheless I hope that these suggestions and illustrations may prove of some use when tackling the jobs which may be yours in the near future.

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## BECOME A REGISTERED READER

of “Printcraft” and so make absolutely certain of collecting your parts of “The Printcraftman’s Inquire Within.” Send cheque or postal order to the Publishers, “Printcraft,” 15-18, Church Street, Twickenham, Middlesex, and your copies will be posted to you as soon as they are printed.

Rates : 3 ISSUES 5/3 (Post Free)  
6 ISSUES 10/6 (Post Free)

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# TALKS ABOUT TYPE

**THE FIRST INDEPENDENT TYPE-FOUNDER.**—As far as type-founding in England is concerned quite a bit of confusion exists concerning the credit due to William Caxton who introduced the art of printing into this country in 1476. Caxton never did cut his own types. He imported them all from the Continent. The first independent typesetter was the Frenchman, Claude Garamond, whose types were introduced into this country in the sixteenth century by John Daye.



William Caxton, first English printer 1422-91

last "Talks about Type" have evoked quite a lively interest. How should they be used? Are there any lower - case swash letters? These are the most oft-repeated queries.

In modern typography the use of swash letters is confined to initials or, if set in a line, to the beginning of words. If used to make complete words the effect is likely to be marred by

irregularity of spacing. This is especially noticeable when the "v" and the "w" come together.

Yes, there are certain lower-case letters. In Caslon, which contains a particularly full set of swash letters there are 13 swash capitals and "h," "k," "v," and "w" in the lower case.

**WHAT ARE FLEURONS?**—They are ornaments known as "printers' flowers" and had their origin in decorations derived from Arab and Moorish sources by the bookbinders of the sixteenth century. Robert Granjon (about 1550) turned them into type-characters and they were popularly used for a century or more after his death. Modern versions of the old designs consist of a number of ornamental pieces which may be combined to make a variety of pleasing patterns and are used as borders, tailpieces, etc.

**TYPE FAMILIES.**—Theodore De Vinne, of America, was the pioneer of the type "family." It was he who cut the first series of the type which bears his name but which has now fallen out of general usage. A "family" of faces is a series of types which have common characteristics and embrace most or all of the varied type ranges such as Bold, Condensed, Expanded, Shaded, Extended, Medium, Outline, etc., and their counterpart italics. Two good examples are Cheltenham and Bodoni.

**MISSAL INITIALS.**—Missal Initials or Missal Capitals are ornamental letters which are derived from the decorative initials placed at the beginnings of paragraphs in the old manuscript books. They are not extensively used today but they can be very distinctive and effective when combined with black letter type. At the foot of the page are two examples of such combinations.

**WHAT IS A "BODY FOUNT?"** A body fount is a large quantity of type in which the body matter or the text of a book or magazine is set. It is sold by weight and mixed by the typesetter in the following proportions: Caps, 9 per cent.; Small caps, 4 per cent.; Numerals, 6 per cent.; Lower case and points, 56 per cent.; spaces, 15 per cent.; quads, 10 per cent.

Music Album

Parish Church

Examples of the use of Missal Initials

**MORE ABOUT SWASH LETTERS.**—Our comments on Swash Letters in the

# THE PRINTCRAFTMAN'S IDEA

## CUTTING CARD AND PAPER.

When cutting thin card or paper, keep the handle of the knife low and the cutting angle small. Cutting thick card it may be necessary to raise the handle closer to the vertical to avoid the blade jamming in the cut. With a pile of paper flick the cut sheets aside with the knife. Keep sharpening the knife on emery paper (stuck to a narrow strip of wood) about once after each twenty inches of cutting.

**H.S.2 BASEBOARD.** Make this twenty inches long and no clamp will be necessary. The front of the baseboard should come as far in front as the handle will allow.

**INK TIN HINT.** Should you find difficulty in opening a little tin filled to the top with water, immerse the tin itself in a bigger tin.—S. H. S. Moxly, Lymington.

## POCKET CALENDAR ADVERTISING.

An advertisement in the customer's pocket or handbag for a whole year is a good advertisement—of that there is no doubt.



A "Get-there-first" calendar. Reader Hibbs' bright notion for anticipating the seasonable demand

The calendars are usually about 3 ins. by 2½ ins. (folded) and have, for example, the words, "Calendar 1951" on the front, the year's calendar inside and an advertisement on the back.

They would normally be distributed in December, 1950, and January, 1951, but by inserting a single card, 3 ins. by 2 ins., bearing calendars for the months of November and December, 1950, they can be distributed for immediate use from November 1st onwards—that is two months ahead of less ingenious competitors.

The back of the inserted card may, if the advertiser requires it, be used for a Special Christmas Announcement.

To be effective the customer must be made to realise that the calendars are for immediate use and this can be done by printing "Calendar 1950-51" on the front of the folder and adding a note below thus, "The 1950 portion of this Calendar is separate and may be discarded in the New Year."—Raymond N. Hibbs, Sturminster Newton.

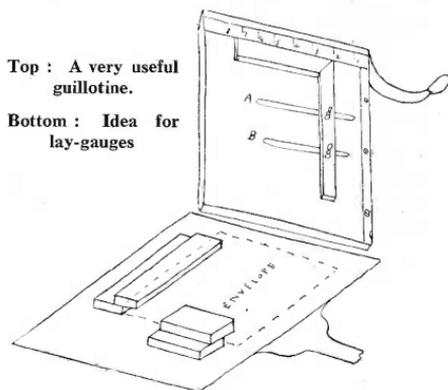
## "RELIEFITE" AND GOLD DUSTING.

I must congratulate you on "Reliefite." I enclose my first attempt and with it a comparison of the same job in ordinary print. I have now completed a considerable quantity of work in this medium.

As Greeting Card time will soon be on us, and time means money, my method may be useful for *Printercraft's* Print-hints. Get an ordinary flat, rectangular sandwich tin and pour a nice pile of "Reliefite" into it. After each pull-off scoop up some

Top: A very useful guillotine.

Bottom: Idea for lay-gauges



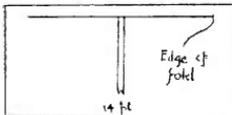
powder with your print, shake it over the copy, pour off surplus and flick copy smartly with fingers. After you have pulled off 25 to 30 (I have done as many as 50) prepare to fuse. Hold the copy with its back a few inches away from a small electric heater. Because the print is facing you you can easily see when fusion is complete. One important point: When the print stands up bold and clear, nothing is gained by heating further except perhaps, to scorch your copy.

To those who use gold or silver dusting

# EXCHANGE

If you have a hint or have invented a gadget which you think may help your fellow craftsmen you are invited to write it up and contribute it to this feature.

Payments of 4/- per 100 words are made for each item used. When sending illustrations intended for reproduction please draw them in ink—Indian ink for preference



Lines pricked in on the reverse side of the cover paper. (See "Making Book Covers")

powder for their greeting cards again use a sandwich tin. Take each copy as printed, scoop up your dust, flick off and place on one side until you have completed your order. Now turn your pile of work upside-down so that you handle those that were printed first. With a soft pad of cotton-wool carefully dust each card and lightly wipe across the printing. You will find that by this method you get cleaner lines and more definite outline.

These methods have several advantages. The most important is speed, but also you confine your powders to the tin which keeps your bench and machine cleaner and tidier and saves waste of powder—A. S. Lambon, Barnet.

LAST YEAR DEMAND EXCEEDED SUPPLY!

★ YOUR GIFT PROBLEM SOLVED!

A delightful inexpensive Christmas gift for all ages from 6s. to 60s.  
50 SHEETS OF PRINTED NOTEPAPER,  
50 ENVELOPES,  
nicely printed, packed in "gav"  
Xmas wrappings and posted for you to your friend, or relation, to reach them on December 23rd.



IT'S A Special XMAS OFFER for 8s. only

GIFT CARD SUPPLIED FREE WITH EACH ORDER

A problem solver which means profit for Mr. Printer. Reader Walder's idea on page 154

## A VERY USEFUL GUILLOTINE.

The sketch shows how I modified a paper cutter for cutting quantities of small labels, etc.

The cutter I purchased for 27/6 and modified it as follows:—

I made a small T-square from two pieces of wood, mitred and glued so as to true up with the rule at the top and the metal cutting edge.

Two slots were then cut in the base with a fretsaw at a convenient distance apart.

Two holes were drilled in the lower arm to coincide with the slots as shown in the sketch.

Two butterfly nuts and screws are inserted through the holes and the slots and are held in place by two nuts underneath the base.

By slackening the nuts the T-square may be fixed in the desired position and the nuts are then tightened.

## A NEW IDEA FOR LAY GAUGES.

Recently having 5,000 envelopes to print with a name and address, etc., in the corner, I found the following lay gauge excellent in practice, the envelope being held perfectly in place and making for very fast working indeed.

The sketch is, I think, self explanatory. It is constructed of wood spacing, the bottom gauge consisting of one piece lightly glued over the top of the other and overlapping so as to form a slot or groove. The side gauge is made in a similar fashion.—D. Scott-Kestin, Bushey, Herts.

## MAKING BOOK COVERS.

**The Problem.**—Required, 150 book-covers, in thick leatherette paper, all in one piece, with no margin for spoils. This is how I found the solution.

- (1) Cut a number of three-ply or strong strawboards rather larger than the double-page cover.
- (2) Made dummy cover of thick brown paper and discovered that the distance at the back, between the edges of the cards, was 14 points.
- (3) Set up 1 point rule; one horizontal and two at right angles (with 14 point reglet between them) in the middle.
- (4) Lightly printed these lines on the reverse side of the cover paper.
- (5) *Gummed the cards* and placed along the lines but *not* over them. Used a flat-iron to hold first card until second in position. Placed a second three-ply on top under flat iron and another cover and so on until a dozen or so completed. Left to dry under a tray full of furniture.
- (6) Turned edges and cut corners—glued and re-pressed between boards as above.

RESULT : 100 % perfect.

Most of the work was done at odd moments as a few could be glued, put to press and left.

The same method is used for thicker books, putting in two extra rules the width of the backing piece and allowing 4 pt. or 6 pt. between this and the vertical rule for the cards.

W. H. Thomson, Manchester

## POPULAR WITH THE CUSTOMER.

—The specimen of the advert. on page 153 explains a scheme which I have carried out very successfully for the last year or two. I pass it on hoping it will appeal to other *Printcraft* readers. All that it consists of is making up attractive boxes of Christmas stationery to be sold as Christmas gifts.

Customers like the idea because it solves some of their gift problems and because, once they have given the order, they have no further trouble seeing that the gift is posted to the friend for whom it is intended.

A modest outlay for paper will bring in a handsome profit. I advise my fellow printcraftsmen to try it.—

C. N. Walder, Basingstoke.



## THE CARPENTER COMPOSITOR

—He finds his Saw almost as useful as his Stick !

If you know how to handle carpenters' tools as well as composing tools you can save yourself quite a lot of time, trouble and money in your printshop.

To me my saw (or saws) are almost as valuable as my composing stick. Next to them my favourite tool is my smoothing plane.

I am never stumped for space material when composing designs for what *Printcraft* has called "awkward areas." I simply cut the angle quads, etc., from wooden furniture.

As regards wood furniture I make quite a lot of this myself—by sawing up cigar boxes. I also make the larger sized spaces from the thinner kinds of cigar box wood, a leaf of which you often find loose in the box itself.

For mounting blocks I buy lengths of  $\frac{3}{4}$  inch planed wood. From this wood I also make chases in which I keep standing matter for repeat orders.

To make a chase you must of course, have a solid frame. These frames are about  $1\frac{1}{2}$  ins. wide and are made by first sketching out the area to be cut away, then boring holes in each corner with brace and bit and then cutting away the middle with a tension saw of the fretwork pattern.

I give my chases a good soaking in oil before their first use and then oil them regularly at intervals afterwards. This, I find, keeps them true and in good condition.

When the time for the repeat order comes all I have to do is to lock my wooden chase into the machine chase, and I'm already for action.

From odd bits of mounting wood it is quite simple to make wedges to serve as quoins. Nearly all my quoins are homemade.

So, incidentally, are my type-cases.—  
N. Netley, Sawbridgeworth.

# BLOCKS MADE ON THE SPOT

From Everyday Household Materials

No ; I'm not joking. Line blocks (or zincos) really can be made on the spot and chiefly from materials ready to hand. The requisites are : Zinc, stopping varnish, spirits of salts, methylated spirit, brush, a cleaning rag and water.

I have made several zincos in this way, proofs of which I have sent to the editor of *Printcraft* [and very good they are, too—Ed.]. At his request I tell you here how to do it for yourselves.

## AN EASY SUBJECT

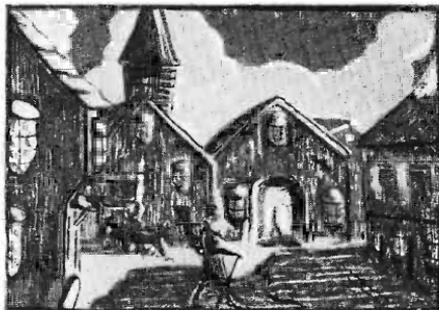
The zinc you can get from your local oil and colour merchant. It is best to start with a simple design until you have gained experience. Suppose, for instance, you require a tint scroll to form a background. Here is the method of procedure.

With a pencil draw your scroll design on the surface of the zinc. Now, using a fine camel-hair brush, paint over your design with the stopping varnish, taking care that you leave no holes or gaps.

Right ! Now paint the back all over, also the sides and let thoroughly dry.

You will now require a small flat-bottomed enamel dish and into that pour diluted spirits of salts—enough to cover the zinc. The best results so far I've found are half water and half spirits of salts, adding the spirits of salts to the water.

Now put on a pair of rubber gloves if you possess them ; alternatively tie string round the zinc so that you can manipulate it without your fingers coming into contact with the solution because this solution is an acid. Also you will need good ventilation and



Here is a sample of a four-colour job produced by the author. Blocks: three lino cuts; one home made zinco

By CHAS. GERRARD

do not bend over the dish in case you inhale the fumes.

The next job is gently to place the zinc in the solution and you will notice bubbles appearing as the unvarnished parts are eaten away.

Remove after a few seconds only and blot the zinc between an old magazine.

Now look at it carefully and make sure no varnish is coming away. If that is the case retouch with new varnish at once, let it thoroughly dry, then replace it in the dish and carry on with the same procedure, taking the zinc out every few seconds, etc., until the acid has bitten the unvarnished parts away leaving you with a nice relief design sufficient for printing.

## THE BLOCK COMPLETE

All that remains now is to wash the zinco under a running tap, dry it, clean the varnish off with methylated spirits and mount it on a nice piece of hard wood to make it type high.

If you have been successful—and there is no reason why you shouldn't have been—you will be the proud possessor of quite a professional-looking block and will be tempted to carry out more intricate work, but remember to draw your design in reverse on the zinc. If you haven't been so successful, keep experimenting. Your labours will not have been in vain.

Just a tip in conclusion. Remember that spirits of salts is a highly dangerous concoction. Do not leave it about after use. Cork tightly in a labelled bottle and store for future use.



**H**AND in hand with the laying-out of programmes goes the question of planning admission tickets. If you are asked to do the one job you are almost bound to be given the other. Next to the laying out of the programme itself this ticket planning is a really delightful task. It is delightful because there is no fixed form or style for an admission ticket. All the designer is required to do is to turn out an attractive job. At the same time he will remember that the ticket, apart from its admission feature, has another—and, to him, a very important function. It is, in a big sense, an advertisement for his tastefulness in typography.

A well-planned and well-produced ticket may secure orders from customers who are not yet on his list. A badly-planned ticket, on the other hand, is likely to send potential customers casting eyes in other directions for their print requirements.

### HARMONY IN SHAPE

There are three main considerations to be borne in mind when planning the ticket. These are :

Size and shape of stock on which they are to be printed.

Character of the event to which they admit.

Colour (of both stock and inks).

As far as shape is concerned the general rules of lay-out and composition apply. The type used should be in harmony with the shape of the ticket just as its face should be chosen with a view to matching the title of the event. If it is a square ticket the grouping of the units or masses which make up your typographical design should be squared to achieve the harmony. If it is an oblong ticket then your groupings will be arranged along similar shape lines. If it is a long, narrow ticket (you do get them sometimes) then short lines and narrow masses of type will best fit the shape. But you know all this by now, don't you ?

Actually the less wording on an admission ticket the better, but you may not, of course, have any control over this, seeing that you must put into your design the words your customer gives you. Usually, however, the facts given are the following :

Name of club, society or institution which is sponsoring the event.

Event.

Place in which event is to be held.

Date and time.

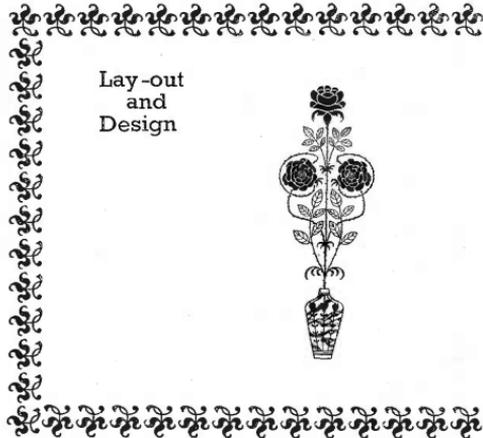
Price of ticket.

### THE MAIN DISPLAY LINE

Obviously the most important of these items is the event. From the name of that the ticket takes its whole tone. The event is your main display line and should therefore have your most careful consideration. And your first thought is :

What type shall I set it in ?

Well, you know. It must be a type to fit the title of the event itself. If, for



instance, the title is OLD TIME DANCE then some old style of type-face springs at once to your mind. The usual solution to this problem is to set the line in one of the Old English black letter series or Show Bill and if you are of the cautious type that is what you will do.

But it is not necessary to make this a slavish rule. The up-to-date lay-out man is always on his toes for a suitable compromise so why not, as a break away from the conventional, choose a type-face less obvious but still in character with the event ? Supposing, for instance, you tried Fashion Script—legible and vigorous, but quite appropriate, or say, Colonna, the dainty type which admirably suits the daintiness of this particular subject.

While we're at this point perhaps it might help if I name other types which might fittingly be used in the setting of "event" display lines. I cannot, of course, exemplify them all, but here are a few of the more general ones :

**GALA DANCE.** Something bright and modern here. I select Modernistic, Broadway Engraved or Gill Cameo Ruled.

**FLANNEL DANCE.** Suggestion here is on free-and-easiness. Suggest Ashley, Prisma, Modernistic.

**DANCE.** This word used by itself could be set in a number of faces. A clue might be obtained, however, from the organisers of the dance.

Suppose, for instance, it is the Notown Ironworks—then let's get the "Iron" suggestion into the display line by using Gill Sans Shadow Line, Rockwell Open, Gill or Cameo. If the organisers are

mind. This must be left to your own good taste and typographical sense.

**ORGAN RECITAL.** Something dignified and "quiet." Since this and titles like "PIANO RECITAL," "MUSIC FESTIVAL," etc., obviously mean music my vote goes to the flowing dignified incised italics—Imprint Shadow, Goudy Hand Tooled, etc., or better still, to a bold but legible script.

The above, of course, are just a few suggestions. To cover the whole field would run away with the rest of this article and most of the next. With the main display line decided upon, however, we must remember to choose appropriate contrasting types to support it. Here again is ground we have already well covered so I do not think there is any justification for expanding on this theme. The only reminder it is necessary to give is: don't mix your faces too much. If possible keep your subsidiary lines to the same series.

Most admission cards are made more attractive by ornamentation. A suitable border, ornament, or a small block adds loads to its charm and eye-catching brightness. These again should be in harmony with the type. Plain types do not require elaborate borders but fancy titles, as those set in Modernistic, do. See that your border is of the same "weight" as the lettering.

#### HAARMONY IN ORNAMENTS

Ornaments or blocks used on admission tickets should fit in with the shape of the card—square ornaments for square cards—oblong for oblong and thin, narrowish ornaments for thin, narrow cards. These also should be of the same tone as your type masses. It is hardly needful to add that blocks or ornaments so used must help to express the character of the event. If in doubt as to the choice of a suitable decoration and you cannot make up your mind, leave it out.

Incidentally do not over-decorate your ticket. Ornamentation in any job should be pleasing but should never overwhelm the wording. Before choosing a border or an ornament ask yourself these questions.

Does it help to illustrate the event ?

Is it too big—too small ?

Does it harmonise with the type ?

Is it of correct shape ?

Will the ticket look better for it ?

If you are designing in two colours remember that you must take the colour of the card itself into consideration when working on your lay-out scheme. Hints on this subject, which I can scarcely add to without risk of confusing you, were ably given by my colleague Vincent Armitage in his article: "This Question of Colour" in the last issue of *Printcraft*.



## TYPE AND DECORATION IN ADMISSION TICKETS

By John Wheway



church people then I am afraid you are forced back upon the Old English style but for a change why not use Washington Text ? If the organisers happen to be one of the local sports clubs then the suggestions given for Flannel Dance might be found appropriate. Supposing it is the Women's Institute ? Here we require something definitely feminine but at the same time legible and bold. So what about Locarno, Colonna or Bernhard ?

**CONCERT.** Unless it is some particular kind of concert, like "Smoking Concert" the suggestions given under the word "Dance" can be adopted here. Remember, however, that concerts are gay, light-hearted affairs so steer away from heavy black type like Cooper Black, Elephant, Cable Heavy, etc.

**THEATRE.** If a play then let the title of the play guide you in your choice of a display line type. I won't attempt to enlarge on this because it's impossible for me to guess what play you will have in

Best Wishes  
for a  
Bright and  
Happy  
Christmas



The Bookmark  
Greetings Card

# RON EMERY'S GUIDE TO GRE

The "Printcraft Apprentice" Instructor Gives S

**YOUR** editor informs me that he has received many requests for guidance on the question of producing and selling Greetings cards and has suggested that it would be appropriate in this "Preparation - for - Christmas" number to give a lesson on this subject in place of the usual technical instruction.

I agree with him. Let's go.

Printing and selling Christmas (and other Greetings) cards is a fascinating business and the success of the beginner largely depends upon the manner in which he goes about it. His first task, as has already been noted in these pages, is to produce

a few specimen cards for potential customers.

Naturally our first thought is to keep down the cost of production and in this respect the purchase of card is an item to be considered. Have you ever heard of "Off-cuts?" These are strips of card left over after cutting from large sheets and are usually regarded as waste.

It is worth your while to find out if your local printer has any. If he has you may be able to snatch them up cheaply. The chances are that he will let you have strips at widths ranging from  $1\frac{1}{2}$  to 4 inches. He will be reluctant to supply over this width, for such off-cuts he can use himself—for club cards, dance tickets and the like.

## THE ENVELOPE QUESTION

Before deciding to have the card cut it will first be necessary to find to what extent envelopes of the correct size can be obtained. If attention is not paid to this question at the outset difficulties may arise. About now envelope manufacturers are becoming inundated with orders and the small printer who does not speak up early is likely to be left in the desperate position of having to snap up anything he can get. It was not unknown, during the recent paper shortage, for a small man having to get his already printed cards trimmed down an eighth of an inch so as to make the card fit envelopes he could acquire. A small card in a large envelope

certainly gives an appearance of "cheapness." That is why, in such circumstances, it is better to cut the card to fit the envelope.

## BOOKMARKS

With the narrower strips of off-cut ( $1\frac{1}{2}$  ins. in width) a useful greetings card in the form of a Bookmark can be produced. This card can be cut to a length of 4,  $4\frac{1}{2}$ , 5 or  $5\frac{1}{2}$  ins., thus enabling it to fit the popular commercial size (white) envelope. If the strips of card are 2 or  $2\frac{1}{2}$  ins. in width it will be still better. The back of the card can bear a symbol, badge, monogram, or some other small block chosen by the customer. This, of course, will involve an extra working and an additional charge.

With the larger sized (bought) cards we are able to give a more varied display. Obviously the cheapest form is the  $3\frac{1}{2} \times 4$  single deckle-edged with printed name and address, motto and holly corner pieces. This class of card, however, is not to the liking of everybody, designs and pictures being preferred.

We must, therefore, turn our attention to the colourful series. We have discussed the card and envelope situation. Let us now consider a few sizes (single, folded, or folded with inset). The following will admirably fit the more popular sized envelopes:

## SINGLE CARDS

1. Bookmark  $1\frac{1}{2} \times 4$ , 5 or 6 ins.
2. Book-mark  $2 \times 4$ , 5 or 6 ins.
3. Plain printed  $3\frac{1}{2} \times 4$  (with Yuletide corner-piece).
4. Plain printed  $4 \times 5$  ins. (vertical with calendar and half-tone block,  $2 \times 2\frac{1}{2}$  ins. at head).

## FOLDED CARDS

Now give a thought to the folded cards. When giving the order for the card to be cut we must always remember to have the card cut twice the length or the width required—this applies, of course, to card purchased in sheet form. (For the information of beginners, the larger type of card produced by the big stationery printers are imposed in formes of 10 to 20 different kinds with as many as 4, 5 and 6 workings, according to the colours used and afterwards cut with a small margin left for trimming.)

While on the subject of folded cards, let us bear in mind that a very popular type of "card" which has come to the fore in

# ETINGS CARDS

## Experienced Advice

recent years is that formed of a sheet of quarto paper folded in four. This, of course, is now quite easily obtainable but in purchasing the paper see that it is of stout quality. I will not expand on the subject here for we shall have more to say about the paper-folder type of greetings card in our next issue.

## SUITABLE VERSES

This particular department requires a great deal of earnest thought. Many Christmas cards, though excellently printed and designed, are lukewarmly received because of the poor quality of the verse or motto which they contain. Choose verses or mottoes which impress with their sincerity or brightness and set in suitable type. One or two were given in the last Christmas issue of *Printcraft*. Here are two others to add to them.

*"To wish you a Christmas of gladness,  
One brighter than ever before.  
And best of good cheer  
To last all the year  
And fortune to add to your store."*

*"A Christmas wish—that each new day  
May bring good luck and happiness."*

Front page working on the folded card should be brief and suitably decorated. Usually we find such wording confined to messages such as :

*"The Season's Greetings," "Greetings and Good Wishes," "Christmas Cheer," "Greetings," "Hearty Greetings," "Remembrance," "With Best Wishes," "A Christmas Wish," "Christmas Greetings," "Sincere Greetings."*

There are also quotations which may be used instead of inside verses or mottoes. If you have the time it is great fun hunting for these in the works of popular authors, playwrights and poets. Charles Dickens still seems to be the favourite in this direction, however. Here is one of which I think you will all appreciate.

*"Many merry Christmases, friendships, great accumulation of cheerful recollections, affection on earth; and heaven at last for all of us."—Charles Dickens.*

## STYLE OF THE HOUSE

Now we must continue with our study of "House-Styles" which commenced in *Printcraft* No. 9 and which



for a Merry Christmas

Greetings  
from  
Mr. & Mrs. R. O. EMERY  
38 Gwynne Road  
East Finchley, N.2

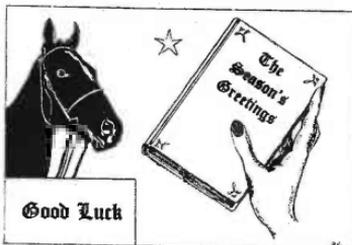


1	1
9	9
4	4
8	9

and a Happy New Year



A Merry Xmas



Good Luck

and A Happy New Year

FROM RON EMERY'S SPECIMEN BOOK : Top : Design engraved on zinc with panel pierced for type. 2. Greetings card printed on panelled business card. 3. Another engraving on zinc. Bottom: "Printcraft" blocks combined to make a card specially designed to appeal to bookmaker customers

will be concluded in our next issue. The subject is still :

### Spelling and Doubtful Forms of Expression

Anterior to, Prior to, Previously to : say "Before," nearly always ; Posterior to ; say "after" ; anybody (one person) ; any body (any number of persons).

Apostasy ; appal, appalling ; archaeology ; Argyll (County) ; Argyll, Duke of ; ascendancy (*not* ascendancy) ; asphalt.

Balk ; ballored ; bandoleer ; baronet (contract Bt.) ; barque (ship ; *not* "bark") ; benefited ; brake (mechanical, as on vehicles, &c.) ; Buddhism—divide thus : Buddh-ism ; buffer State (i.e. "b," cap "S") ;

Candelabra, pl ; -brum, sing. ; canvas, noun ; canvass, verb ; centring ; chaperon (no "e") ; chiffonier ; circumstances, in the (*not* under the) ; Civil servants (cap. "C") ; Civil Service (cap. "C," "S") ; coal-gas (hyphen) ; coalmine (no hyphen) ; Constitution, of a country (cap. "C") ; cooperation, cooperative (no hyphen) ; counterclaim (noun or verb).

Develop ; dinghy (boat) ; dispatch ; dissociate ; divergences (pl., no "i") ; doggerel ; Dorset, county (no "shire") ; drachmas ; draft, -ing, -sman (legal) ; draughtsman (Art) ; dullness.

East Africa Company ; eight-hour day ;

Eisteddfod (pl. Eisteddfodau) ; embarkation ; enclose and enclosure (but "Inclosure Acts" and "inclose," when of land) ; encumbrance ; endorse (*i.e.*, confirm ; but "indorse" and "indorsement" of cheques or writs) ; enforce ; "English" and "England" *never* to be used when "British" and "Great Britain" are implied ; engulf ; ensure (to make certain) ; ether (for the chemical substance) ; every one (two words).

Faggot ; fair play (two words) ; farther and farthest (comparative and superlative of "far") ; first (never "firstly") ; forecast (participle), *not* forecasted ; foregone—that which has gone (been made) before ; fullness ; fusillade.

Gaol (not jail) ; garrotter ; gauge ; to measure ; gelatin ; gendarmerie (rom.) ; George R. et I. ; gipsy ; godsend (no hyphen, i.e. "g") ; goldmine, goldmining (as one word) ; good will (two words) ; goodwill—of a business (one word) ; gramophone ; Great Powers, the (cap. "G," "P") ; gun-vessel (hyphen).

Habeas Corpus Act (rom.) ; *habeas corpus*, writ. of (ital., i.e. "h," "c") ; hardware (no hyphen) ; harriers ; hauler (not haul'er) ; Heir-Apparent (two caps. and hyphen) ; hesitancy ; Hindu ; hinterland (rom., i.e. "h").

## SCHOOLBOY ENTERPRISE

### Young Printer-Publishers in Southall

*We are indebted to the Editor of the "Middlesex County Times and West Middlesex Gazette" for permission to reproduce the*

*photograph below which shows two of the pupils of Featherstone-road Modern Boys' School turning out work on their Adana printing machines. We also have pleasure in reprinting the following item which, over the initials of G. R. C. appeared in the July 8th issue of the newspaper.*

"BOYS of Featherstone-road Modern School have been making good use of their two Adana hand printing machines. Apart from tickets, invitations and programmes they have even printed their own book.

Entitled "A Little Book of Nonsense" it contains a number of limericks found in an old book, including a discovery about a certain 'young man of Southall who went to a fancy dress ball,' and so on. The pages are enhanced by pictures, the lino blocks having been made by the lads themselves.

The type was set, the pages-printed and assembled and two dozen copies of the book were bound by "The Featherstone Press" as they call themselves.

From the same source came the leaflets distributed during the school's open days this week in an endeavour to trace 8,000 Old Boys. A reunion is planned for September when it is hoped to reform the Old Feathers' Association in preparation for the school's golden jubilee next year.

The school motto, 'We seek, we find' is printed under the coat of arms on the leaflet. They are certainly seeking—I hope they will find."

*Photo by courtesy of the "Middlesex County Times and West Middlesex Gazette."*



PRIZES FOR  
**Christmas Cards**

A New "Printcraft" Competition

WE take pleasure in announcing a new Competition which, we are sure, will please all readers. We want your Christmas Cards! These may be cards which you have already produced or cards which you plan to produce this year. The major stipulation is that the cards must be composed or designed by yourself.

Colour, novelty of idea, cut-out, suitability of verse, etc., will all be taken into consideration in the judging. If you do not intend to produce Christmas cards but have ideas, let us have your ideas. Entries may either be printed or merely sketched.

A selection of the most meritorious entries will be illustrated in the next issue of "Printcraft" when the result of the Competition will be announced.

The following prizes will be awarded—

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

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

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

**RULES**

Every reader of "Printcraft," whether registered or unregistered, may enter this competition. There is no limit to the number of cards that may be sent in but they must all be the competitor's own work. Please write your full name and address on

the back of each entry submitted.

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

Send entries to "Christ-

The Season's Greetings.



mas Card Competition," "Printcraft," 15/18 Church Street, Twickenham, Middlesex. No correspondence with regard to the competition can be entered into until the result has been announced in our next issue. Closing date is Oct. 16th, 1950, after which entries cannot be considered.



## “PRINTCRAFT’S” EXTRA-SPECIAL CHRISTMAS NUMBER

**N**O; this time we are not going to give you a spate of details. Christmas is a season of pleasant surprises and we want our Extra-Special Number to be one of them. We believe it will be. We think you will like it more than any other previous “Printcraft.”

We would just like to assure you that all the usual popular features will be there. There will be a host of others to keep them festive company. And “Printcraft” itself will, of course, wear a Christmas dress in harmony with the spirit of this very happy occasion.

*The issue will be*

**ON SALE DECEMBER 1st, 1950**

# WRITING FOR THE SMALL MAGAZINE

**T**HERE are objections to my title, for writing for the small magazine or periodical should be approached in the same conscientious spirit as writing for the publication with a circulation of millions. As with any other activity, there is no proper way to attack it except to the best of your ability.

But modifications do suggest themselves when you may be addressing only a few score of readers, practically all of whom may be known to yourself or share some common interest. The dignity of John-sonian periods are more than ever to be avoided here: the friendly and conversational, even intimate, style, is to be aimed for.

The style or policy of the established popular magazine is, of course, set by the publisher and editor and the would-be writer must adapt himself to it. Indeed, he cannot hope for success unless he does so. If he is so set on being original that he refuses to tune himself to this policy then he is no more likely to succeed than a footballer with a particular personal taste in jerseys would be permitted to turn out in his fancy for the Arsenal.

However, it is probable that the reader of *Printcraft* who is drawn to this article is his own editor and publisher; his own printer as well, maybe, although that does not concern me here.

He himself lays down the policy, and he must be aware of it in addressing his potential readers. When he planned his magazine he had in mind a specialised group who shared a common interest, whether it is membership of some club or the pursuit of some hobby. And he is one of them, whether he is an amateur printer or an old boy of the same school.

So shall we say he writes from amongst them, just as one speaks up at the family table? His first attribute then (after knowledge of his subject, which we can take for granted), should be friendliness. He does not address them from a platform, and at all costs he must avoid any suggestion of pomposity. You don't care to be lectured about something concerning which you already know a great deal, do you?

I would like to warn you here that this dictatorial manner can creep in quite unintentionally, even if you are the most modest individual in private life. Perhaps it is the consciousness

By  
**REX KINGSTON**

(*Founder and Director of Studies, the Fleet Street School of Authorship*)



that you have a public, for there is something a little awe-inspiring in the knowledge that your words are to appear in print and to be digested by readers you may never see. This business of writing for publication is apt to make people self-conscious.

My advice to you is to forget all about the printing and publication process, even if you intend to handle that yourself. Write as though you were penning a personal letter to a friend whose mentality you respect and whose good opinion you desire to retain.

The first clause—"a friend whose mentality you respect"—should prevent you "writing down," as it is called. The second clause—"whose good opinion you desire to retain"—will remind you to be careful about your English, your clarity of expression, and your facts; all important points.

(Continued on page 146)



# MAGAZINE MAIL

A Line or Two in Reply to Yours

**Copyright Query.** To *A. Oldfield, Bury St. Edmunds.* You are quite in order and we should very much like to see the magazine when it is produced. (Send two or more copies, please, so that we may include it in our review.) The questions of copyright, libel and plagiarism as they affect publishers and editors will be dealt with in future issues.

**Graph Copier.** To "*Knowledge - Thirsty*," *Plaistow.* Yes; of course you may produce every bit of your magazine by

the graph-copier method but the result will not give the same satisfaction as the type-and-copier method. Your enthusiastic comments are much appreciated.

**Printing with Graph Ink.** To *R. Haynes, Tottenham.* We very much doubt whether you could use hectograph ink in the same way as printing ink, even if you did cover your inking roller with thin felt. Hectograph ink is much too thin to be used in this way and the quantity required would run you into considerable expense.

**Articles Wanted.** To "*Ideal Reader*," *Bridport.* We cannot undertake to procure

for you the articles you require but we are doing the next best thing—putting you in touch with a suitable literary agent. If you write to Vincent Armitage, c/o this magazine, I have no doubt he will give you permission to reproduce "The Printing of the Bible" which appeared in *Printcraft* No. 8. Your good wishes are cordially reciprocated.

**Stitching.** To *John Tomlinson, Nottingham.* Yours is an ambitious project and I wish you the best of luck. For stitching the pages I cannot think of anything better than a long-arm stapler. This will do the job very efficiently and will cost you 30/-.

**Regret.** To *A.C., Ipswich.* Thanks very much for your letter. I am sorry that I cannot do as you wish since all correspondence is treated in strict confidence.

**Cheapest Blocks.** To *J. Johnson, Tring.* Your suggestion is a good one and will be carried out in due course. Line blocks are the cheapest to buy and certainly the easiest to print. We have passed on your query to the artist concerned.

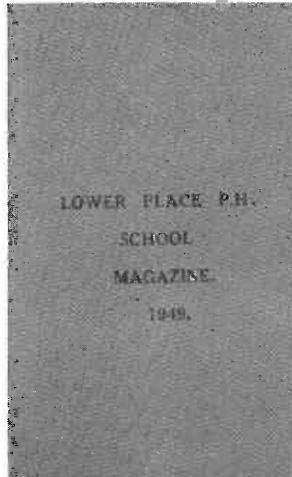
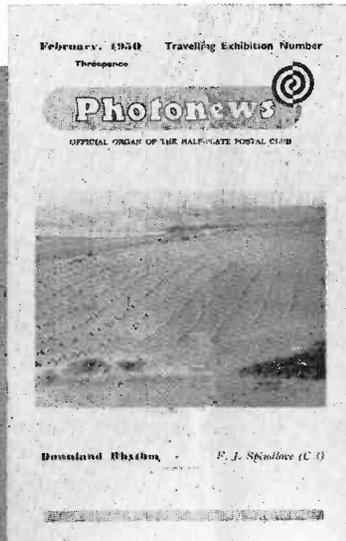
**Budding Author.** To *Kay Ellis, Hitchin.* A very nice little story, Kay. Congratulations! For a first effort it is exceedingly promising and I can clearly see that it will not be long before you attain your ambition to become a professional writer. At your request we have passed on the

(Continued overleaf)

## "PRINTCRAFT'S" MAGAZINE REVIEW

Most heartily do we congratulate the pupils of Lower Place P.H. upon their extremely bright and well-produced magazine, all written, printed and illustrated by the boys themselves. To Mr. E. C. Martin, the able editor of "Photo-news", we also offer sincere congratulations: his is a pleasing professional-looking magazine, the production standard of which is very high. "The Advance," which comes to us from the All Trades Apprentice Club of Wales is the third of an excellent trio which we are proud to add to our collection. Have you sent us YOUR magazine yet?

We shall be very pleased to receive it—and probably to reproduce its cover in this supplement. Later—but please don't take this as official YET—we shall run a special competition in connection with readers' magazines.



**Bar** (*type*). The horizontal bar in the letters A, H, and e.

**Barge**. A special case with six or more divisions, containing spaces.

**Barged Case**. A composing case in which some of the boxes are overloaded and spilling type into adjoining boxes.

**Baronial**. A near diamond-shape envelope on which the flap is cut with two short and two long sides.

**Base** (*type*). The "feet" or the bottom of a type.

**Base-line**. Letters are constructed on an imaginary framework of three lines (base line, cap line and mean line). The base-line is the lowest.

**Basil**. A leather manufactured from sheepskin and used widely in account-book binding.

**Baskerville**. A popular type-face originally designed by John Baskerville (born 1706; died 1775) of Birmingham.

## This is 18-pt. Baskerville

**Bastard**. An epithetic slang term employed for describing any odd or out size of paper. The same term is used by compositors in referring to odd or wrong sized types.

**Bastard Body**. One that is not standard.

**Bastard Title**. A term meaning the half-title, or the smaller title, of a book, printed on the fly-sheet before the full title.

# THE PRINTCRAFTMAN'S INQUIRE WITHIN

A Book of Basic Typography  
and Reference

Edited by  
JOHN W. WHEWAY

Published by  
THE ADANA ORGANISATION  
TWICKENHAM, MIDDLESEX

# Foreword

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THIS is a book designed to help the small printer, the stationer, the apprentice and the beginner.

It is a modest book. It has no pretensions. It has been compiled by writers working with painstaking zeal to bring light to the craftsman who so often finds confusion in grappling with the technicalities and the terminology of his trade. It is, as the sub-title claims, essentially a *basic* work and I hope that will be remembered when it is used. There is a great deal we have been forced to omit. Indeed, it has been much more difficult to decide what to leave out than what to put in.

I venture to believe, however, that we have here most of the essential matter required by the young stationer and typographer. Where it has been possible we have assisted explanation with an appropriate instruction or hint. In order to make the work as comprehensive as possible we have borrowed from the language of other trades on which Print is dependent.

I hope the reader will find in "The Printercraftman's Inquire Within" the answers to most of his questions. I also hope that it may be possible, at a later date, to issue the work in a larger and more complete form. That depends, of course, upon the reception which this little volume receives and the extent of the demand for a more elaborate edition. Meantime, I should be extremely pleased to have your views and comments.

*The Editor.*

**Balance.** Equality of elements (type, illustrations borders, ornaments, etc.) arranged in a typographical design.

**Bales.** Part of a machine for clamping the tympan padding.

**Ball.** Used by old-time printers before the invention of rollers. The ball was a circular bag of leather, felt or canvas covered with composition and filled with hair or wool. This was attached to a ballstock (handle) and was used for inking-up type formes.

**Balloon.** Term for the enclosure in which dialogue, etc., is lettered or type-set in a cartoon or picture-story.

**Bands.** In *book binding* the strings on which the sheets of a book are sewn. In *stationery* the strips of paper in which batches of envelopes, etc., are enclosed. (See also **Overbands, Underbands, Imitation Bands and Raised Bands.**)

**Bandstick** (*bookbinding*). A length of hard wood used when covering the back of a book.

**Bank.** In *printing* the top of a composing frame or sloping shelf for accommodating type-matter; or a table on which paper is laid before or after printing. In *stationery* a thin, tough, writing paper.

**Banker.** An envelope shape with an exceptionally strong reverse side.

**Banknote** (*paper*). Very fine, thin, rough, hand-made paper. In the manufacture of Bank of England notes new unbleached linen is used.



Balloon

**Backing.** Rounding the back of a sewn book and making the grooves which run from top to bottom of the case and against which the boards are afterwards fitted.

**Backing-hammer.** A tool rather like a shoemaker's hammer. Used in bookbinding.

**"Back page."** Printers' slang. In the composing room the man who works behind a compositor is his "back-page." (See also "Front page" and "Side page.")

**Back pages.** The left-hand pages of a book when open.

**Backs.** The back margins of the pages which are sewn when the book is bound. (See **Gutters.**)

**Back-up or Backing Up.** Term used to denote the process of printing on the reverse side of a sheet after the first side has been printed. Also the backing of a printing plate to make it electrotype or stereotype height.

**Bag-cap.** A size of wrapping paper 20 x 24 ins. (See **Wrappings and Casings.**)

**Bag Shape.** Envelopes which open at the narrow end, such as some manuscript envelopes.

**"Baked" or "Caked."** Term employed in connection with types which are so closely stuck together that they are difficult to separate or "distribute." New type is particularly liable to be "baked" and should be well saturated with soapy water before it is distributed into the case.

THE  
PRINTCRAFTMAN'S  
**INQUIRE WITHIN**



**Aa** **Aa** *Aa* *Aa* **Aa**  
Roman Black Letter Italic Script Gothic

**A.** First letter of the English alphabet. Derived from the Phoenician and old Hebrew *aleph* and the Greek *alpha*.

**@** The sign used in commercial work in place of the word **at**.

**A1.** Term generally applied to anything first-class. Actually it means "first class in Lloyd's Register."

**Abbey Text.** One of the heavy black letter types used largely in church printing and on some legal documents.

**This is Abbey Text**

**ABC.** When used as an abbreviation for titles such as Aerated Bread Company should take a full point after each letter—as A.B.C. When used as, say, "ABC of Typography" should be set without stops.

Ⲁ ⲁ  
*Aleph Alpha*

## ACCOUNT BOOKS — STOCK SIZES

FOOLSCAP		FOOLSCAP AND THIRD	
Broad Folio	12 x 8	Broad Folio	12½ x 10½
Long Folio	16 x 6¼	Long Folio	21 x 6¼
Broad Quarto	7¾ x 6¼	Broad Quarto	10¼ x 6¼
Long Quarto	12½ x 3¾	Long Quarto	12½ x 5½
Broad 8vo	6 x 3¾	Broad 8vo	6 x 5½
Long 8vo	7¾ x 3	Long 8vo	10¼ x 3

FOOLSCAP AND HALF			
Broad Folio	12½ x 11¾	Long Quarto	12½ x 5¾
Long Folio	23½ x 6¼	Broad 8vo	6 x 5¾
Broad Quarto	11½ x 6¼	Long 8vo	11½ x 3

**Abbreviation.** The shortening of a word as in Lat. for Latin; Eng. for England; B'ham for Birmingham, etc.

**A.C.** Abbreviation for Author's Corrections (*q.v.*)

**Accents.** Marks added to letters to stress pronunciation. **Accented Letters** are as follows:

Á Ê Í Ó Ú	á é í ó ú (acute)
À È Ì Ò Ù	à è ì ò ù (grave)
Â Ê Î Ô Û	â ê î ô û (circumflex)
Ä Ë Ì Ö Ü	ä ë ì ö ü (diacresis)
Ā Ē Ī Ō Ū	ā ē ī ō ū (long)

**Author's Corrections.** Corrections made by the author on the printed proof. If they are additional to original copy it is customary for the printer to charge extra.

**Author's Proof.** Proof submitted to author after being checked and corrected for literals, etc., by the printer.

**Autoplate.** A machine for making stereotype plates for the large rotary presses on which newspapers and some periodicals are printed.

**Autotype.** Name given to a gelatine process for printing colour photographs.

**A.W.** Abbreviation for Azure Wove. (*See below.*)

**Azure Laid.** Term often used to describe writing paper of pale blue tone.

**Azure Wove.** A writing paper of pale blue or azure tint and wove-marked.

Bb Bb Bb Bb Bb

Roman Black Letter Italic Script Gothic

**B.** The second letter and the first consonant in the English alphabet.

**Bad Copy.** Copy which is badly written or typed or in which the sense is difficult to understand. (*See also Fair Copy.*)

**Back** (*type*). The rear side of a letter, reverse to the nick or belly.

**Asterisk.** Reference mark or sign (\*) used at the end of a word to refer the reader to a footnote or some similar matter which is marked by the same sign. When several reference marks are required on a page the asterisk comes first. Lines of widely spaced asterisks are sometimes used in the place of rules to divide masses of matter.

**Asterism.** Three asterisks arranged to form a triangle thus: \* \* \*

**Astronomical Signs.** Signs or symbols used to denote the heavenly bodies as

- |                     |                          |
|---------------------|--------------------------|
| ☉ Sun               | ) Moon—First Quarter     |
| ☾ New Moon          | ○ Moon—Full              |
|                     | ( Moon—Last Quarter      |
| ♁ Monday—Moon       | ♃ Thursday—Jupiter       |
| ♂ Tuesday—Mars      | ♀ Friday—Venus           |
| ♄ Wednesday—Mercury | ♄ Saturday—Saturn        |
| ♁ Earth             | ♅ Uranus      ♆ Neptune. |
| ★ or ✱, fixed star; | ♁, conjunction;          |
| ♁, opposition;      | ♁, ascending node;       |
| ♁, descending node. |                          |

① ② ③, etc., asteroids in order of discovery.

**Asymmetrical.** Masses in unequal proportions.  
Unsymmetrical.

**Atlas.** Name given to a size of paper 36 ins. x 26 ins. principally used for sketching.

**A.T.S. (paper).** Abbreviation for Animal Tub-Sized. (See **Animal-Sized.**)

**Author's Abbreviations.** See **Longhand Abbreviations.**

There are also the cedilla (ç), the tilde (ñ, ò), and the Greek circumflex (ˆ)

(See under separate heads. See also **Floating Accents and Diacritical Marks**).

**Acid-free (paper).** A term used in connection with papers (usually tissue and thin wrappings) which are free of acid impurities. Acid residues in such papers may have an injurious effect upon articles of silver, copper, steel, etc., if such articles come in contact with the acid in the paper. Special care is therefore taken to eliminate all trace of acid during the process of manufacture.

**Account Books.** Books of various sizes, qualities and thicknesses composed of ruled pages on which are recorded the financial transactions of the business to which the book belongs. (See table on page 4.)

**Account Mark. (%)** A sign used in commercial work.  
**A.C.P.** Abbreviation for Association of Correctors of the Press.

**Acute Accent. (´)** Used particularly in French. (See **Accented Letters.**)

**Ad. or Advt.** Abbreviation for Advertisement.

**A.D.** Anno Domini (*in the year of Our Lord*). Should be set in small caps and placed before the figures—e.g. A.D. 1950.

**Adana.** A popular range of modern hand and power presses expressly designed for the small printer.

**Addendum.** Matter added to a book after the main text has been printed.

- Addressograph.** A machine for printing addresses from embossed plates.
- AE.** A ligature, very often referred to as a diphthong. (See **Ligature and Diphthong.**)
- Aerograph.** An instrument for spraying liquid colour under air pressure on to a photograph or drawing for half-tone reproduction.
- Agate.** American name (now obsolete) for 5½-pt. type. Its equivalent in English (also obsolete) is Ruby.
- Air-brush.** See **Aerograph.**
- Air-dried** (*paper*). Term used to describe certain high-grade writing and wrapping papers which have been dried slowly during manufacture by revolving air-fans.
- Air-holes.** Small holes in the surface of type, stereos, rollers, etc., made by air bubbles during the process of casting.
- Air Mail Paper.** Strong, extra thin and very light writing paper of an opacity which permits both sides to be written upon. Made specially for Air Mail post.
- A.L.** Abbreviation for Azure Laid (*q.v.*).
- Albert.** One of the smaller sizes of private note or letter paper (6 x 3¾) very popular with ladies. (See **Writing Papers.**)
- Albion Press.** Iron hand-printing press first introduced about 1815. An improved version of the old wooden press.

- Aquatone.** A process in which a design is photographically imparted to a gelatine-coated surface of zinc. (See **Collotype.**)
- Arab.** A type of platen machine.
- Arabesques.** Typographical ornaments of Arab and Moorish derivation.
- Arabic Figures.** The figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, in common use. They are distinct from the Roman numerals, I, II, III, etc. (*q.v.*).
- Arm** (*type*). The horizontal or short upward sloping of a letter projecting from the main body. See **Serif.**
- Arming** (*bookbinding*). Term to describe the blocking or stamping of a coat of arms on a book cover.
- Art Boards.** Smooth surfaced boards which have been coated in a similar way to those of Art paper. (See **Coated Boards.**)
- Art Paper.** Paper coated with china clay or some similar preparation. Specially suitable for printing fine line and half-tone illustrations.
- Ascender.** The upper portions or strokes of lower-case letters like b, d, f, h, k, l, t.
- Aspirate** The letter **h** or its sound.
- Assembler.** That section of a Linotype machine where the matrices and spaces are delivered one after the other until all the characters are ready for casting into a solid line of type.



Arabesques



Ascender

- Antiqua.** The German name for Roman type.
- Anvil Finish** (*paper*). Hammered finish to bond and cover papers.
- Apostrophe.** A typographic symbol ( ' ) used to mark the omission of a letter or to indicate the possessive case, or placed at the end of a quotation.
- Apothecaries' Weight Signs.** Signs used by pharmaceutical chemists in dispensing prescriptions. ℥ minim; ʒ scruple; ʒ drachm; ʒ ounce; lb. pound.
- Appendix.** An additional part or supplement of a book printed at the end of the volume. Usually set in type smaller than the text.
- Apprentice.** A beginner who is bound by indenture to serve his employer for a stated number of years so that he may learn his employer's business or trade. In the printing trade apprentices are usually bound for 5 years or 6 years.
- Appropriation.** Sum of money set aside by a business firm or company to be devoted to advertising.
- Aqua Fortis.** Commercial nitric acid used in process work.
- Aquatint.** A method of etching on copper or steel by means of nitric acid to give the effect of tone without line. The nearest imitation in print of drawings in water colour, sepia or Indian ink. Process was invented in France about 1768 by Jean Baptiste Le Prince.

- Aldine.** Name given to work printed by Aldus Manutius or his family.
- Aldus Manutius.** The first user of Italic type. Born at Bassiano 1450; died at Venice 1514.
- Alignment.** Assembling type of different styles so that the bases of the letters appear on the same horizontal line.
- "All along"** (*bookbinding*). Expression used to describe sewing-thread traversing every section from kettle-stitch to kettle-stitch.
- Alloy.** A mixture of metals. Type metal is an alloy or a mixture of tin, antimony and lead.
- Almanac.** A yearly calendar of dates and information. Is only spelt with a final "k"—i.e.—Almanack—when used as a proper noun, as in "Whitaker's Almanack."
- Alphabet.** Letters of a language arranged in the order fixed by usage.
- Alphabet Length** (*or Line*). The length of the alphabet set as one line in some particular type in lower-case letter. A useful aid in **Copy-fitting** (*q.v.*).  
This is the Alphabet Length of 8-pt. Caslon Bold  
**abcdefghijklmnopqrstuvwxyz.**
- A.M.** (*ante meridiem*). Before noon. Set in lower case unless otherwise instructed.
- American Cloth.** Material used for cheap binding in some small stationery items such as pocket-books and note-books. A thin fabric covered with waterproof solution. Sometimes called **American Leather.**

Sic proxi, et q. ap. l. q. u. a. t. e. e. p. e. r. e. n. t. e. f. e. r. r. i.  
H. i. c. e. n. t. e. r. e. m. p. t. u. m. V. o. c. e. d. i. f. f. i. n. i. t. u. m. m. u. n. d. i.  
L. u. m. u. s. l. a. b. e. n. t. e. r. i. u. m. c. a. l. l. o. q. u. e. d. i. c. t. u. s. a. n. i. m. u. s.

First italic type.  
Used by  
Aldus Manutius

**Ammunition Cartridge.** A rough-finished paper, particularly strong. Employed in the making of cartridge cases—hence its name.

**Ampersand.** Name of the sign & ; a monogram of the Latin *et* which means *and*. Used when printing company names such as Jones & Co., Smith & Son, etc. Unless specially instructed by the author it should not be used as an abbreviated form of the word "and" in text; nor should it be used as an abbreviation of "etcetera"—thus: &c.

**Analysis Books.** A stock line of ruled books carried by most stationers. Made in various patterns, sizes and thicknesses.

**Anastatic Printing.** A method of printing from zinc plates etched so that the design is left in relief.

**Anchoring.** A name given to the method of mounting metal plates on metal or wood when the usual flanges on the sides of the block are absent. In the case of metal mounts the plate is soldered on. In fixing metal to wood mounts metal plugs are sunk into the wood and the plate is then soldered on to the surface of the plugs.



Angle Clump

**Angle Clumps.** Quad-high pieces of metal used for keeping the corners of rules in correct position when imposing. Also called **Corner Clumps**.

**Angle Cut.** Term employed by envelope makers to describe paper cut at a particular angle so as to avoid waste.

**Angle Quads.** Diagonally cut quadrats used for easy justification in setting lines of type or rules at oblique angles.

**Angle Signs.** Symbols used in mathematical composition. Angle  $\angle$ ; angle between two lines  $\wedge$ ; right angle  $\perp$ ; two right angles  $\perp\perp$ .

**Animal-sized.** A term used to refer to paper which has been immersed in a solution of animal size—a gelatine made from the horns, hoofs and hides of cattle. This process takes place after the sheet has left the driers of the paper-making machine and is applied to high-class writing and account book papers in order to make them more resistant to ink absorption.

**Antimony.** Silver-white metal used in the manufacture of type-metal. (*See Alloy.*)

**Antiquarian.** Name given to the largest size of paper made by hand ( $52\frac{1}{2} \times 31$  inches). Sometimes referred to as "**Double Atlas.**"

**Antique (paper).** Rough surfaced bulking paper of good quality. A general term for any good book paper with a rough surface.

**Antique (type).** Name given to a certain style of type, popular in both body-matter and display.

## This is 18-pt. Antique

**Antique Finish (paper).** A dull or rough finish given to some special writing and printing papers.



Angle Quads