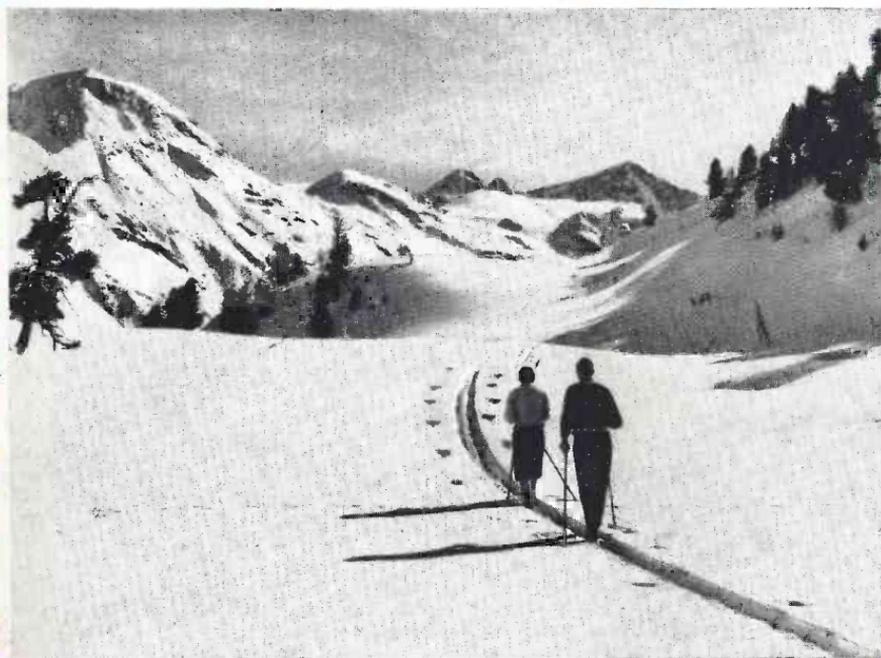


# PRINTCRAFT

AND  
THE MAGAZINE  
PUBLISHER

No. 12



Published by the  
ADANA ORGANISATION

PRICE

1/6



## Adana's Christmas Bulletin

First let us wish all our customers, in whatever part of the world they happen to be, all the Cordial Compliments of the Christmas Season and a Very Bright and Happy New Year.



We are pleased to announce that a Supplement to our latest Catalogue is now ready. It contains a number of items (particularly new Illustration Type or Stock Blocks) in which we feel you will be extremely interested. If you would like a copy of the Supplement, please write to us.



We also have in view (though not yet in active preparation) a new and separate *Monthly Bulletin* in which the small printer will be kept abreast of the latest additions to stock, price alterations, etc., etc. The Bulletin, compiled by the practical printers and mechanics of our Twickenham team, will also contain hints and news which our customers will find both interesting and useful. Subscribers to *Printcraft* will each receive a copy free and post free as soon as it is off the press. But more about this latest innovation in *Printcraft's* next issue.

Our new preparation, "Reliefite," by which it is possible to achieve such first-class embossing effects in letterpress printing, still continues to be in great demand. We are now pleased to announce the production of the "Thermograph," a machine which enables you to "Reliefite" your jobs almost at the same speed as you print them. Further details are on page iv of cover.



Here is a little advance information for 1951 which you may care to note, though we shall remind you again in the next issue of *Printcraft*. We shall be exhibiting at the 1951 Conference of the Institute of Handicraft Teachers (Middlesex Division) at the Hendon Technical College, London, next March. The Exhibition opens on Saturday, March 24th, and closes on Wednesday, March 28th. Of this and other 1951 Exhibitions more details will appear in *Printcraft* No. 13.



We have already announced that No. 1 of *Printcraft* is out of print but for those who are interested we have a small number of complete first half volumes—Nos. 1 to 6—in binding cases at the price of 12/6.



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



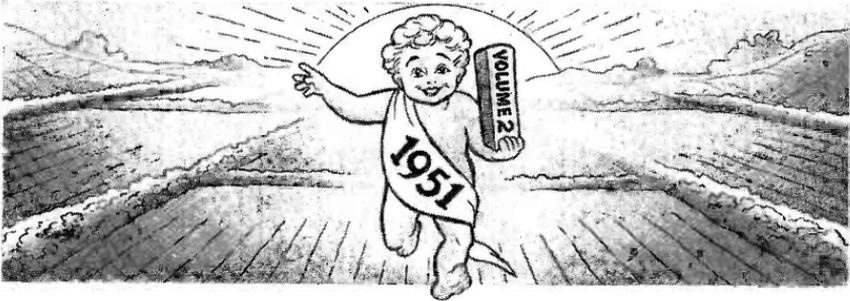
# PRINTCRAFT

AND

## THE MAGAZINE PUBLISHER

Published by the  
ADANA ORGANISATION  
Twickenham, Middlesex

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



## New Year—New Volume—New Fields

By The Editor



TAKE up your glasses, friends. The toast is *Printcraft*, which now celebrates its third Christmas and also completes its first full volume. As the proposer of this toast it is, I feel, my duty to make some sort of a speech.

I do so with enthusiasm.



You all know, of course, why *Printcraft* came into being—to act as the friend and helper of all small printers, amateurs and advanced. Has it succeeded in this task?

I think I may say, with all due modesty, that the answer is "Yes." Some thousands of letters have reached me since the magazine was launched and all—with only two exceptions—have been glowing in their praise. I can, perhaps, best summarise the general opinion by quoting this tribute which came from J. W. Provan, Cape Town, South Africa, just as we were going to press.

"No praise is too high for your *Printcraft*. The friendly, helpful feeling emanating therefrom makes one feel that every subscriber—professional, amateur, experienced or ignorant—is a close and personal friend."



So speaks a reader for the present. Now let us glance at the future. With our next issue we proudly embark upon Volume Two, and it is our earnest resolve to make it an improvement on Volume One in every possible way. A great deal of planning has gone into the new Volume which, to meet the wishes of a large number of readers, will be completed in eight issues instead of twelve.



So as to accommodate more of the matter which the small printer and publisher finds of such vital interest, some changes in make-up have been made necessary. This Editorial, for instance, will be compressed into one page. Our Correspondence features—*Printcraft Service*, *Postbag* and *Magazine Mail*—are to be combined into one general feature which will appear under the title of "Printcraft Post."

Though the beginner will be in the forefront of our minds when planning the various issues, the requirements of the more experienced small printer are to be catered for with greater consideration. In this connection I am pleased to announce that we have added the name of Leslie G. Luker to the *Printcraft* team. Mr. Luker, as you probably know, is a well-known writer on typographical subjects, having

contributed to most of the leading printing journals of the day.



Now let me speak of new fields of interest. Our "Sidelines," "Reader's Workshop," "Lay-Out and Design," etc., will continue as before. To these, however, are to be added subjects with which we have not yet dealt, or have only lightly touched upon. We shall, for instance, shortly be telling you all about Silk Screen—not merely how it is operated but how you can make your own "plant" in your workshop and how you can use it when it is made. We shall give you a new course in a subject invaluable to print planners, ticket writers and magazine artists—pen lettering. We shall also give you a special series on Advertising for the Printer and the Publisher.

Further commissioned are articles on such legal and business problems as Income Tax, Purchase Tax, Libel, Lotteries, Printers' and Authors' Rights, etc., etc. We intend, too, to enlarge our sphere of general interest and tell you about such things as mechanical setting, fluorescent and other luminous inks, photo-composition, new printing methods and so on.



The Magazine Publisher will, of course, be an important feature of the New Volume. So will the *Printer's Inquire Within*, which I am pleased to say, has met with the enthusiastic reception we anticipated. Incidentally, to celebrate the opening of Volume Two we shall be giving you 24

instead of 16 "Inquire Within" pages in our next issue.

We shall also give away a four-page Index for those of you who intend to bind the last six issues of Volume One.



A feature of Volume One has been our competitions. Except for the Lay-Out Contest which, admittedly, was a bit of a flop, they have been very successful. They have served a very useful purpose for while giving the printer a incentive to turn out his best work they have also given us a very clear idea of his qualities and his limitations. Lay-out, obviously, is a general weakness—hence our intention to continue to "plug" the subject.

The present Christmas Card competition has been notable for a record entry and it is gratifying to be told by so many of you that you have gathered all your printing knowledge from *Printcraft* and its companion publications. Now we propose to present the magazine enthusiast with a competition opportunity and so are organising a new "Dummy" contest, a hint of which is given elsewhere, and full details of which will appear in our March number. I am curious to see whether the keenness of our small publishers, editors, writers and the like will match that of our printers, though the competition, of course, will be open to all of you.



And now, friends, to the toast.

To "Printcraft" and a Successful, Instructive and Enjoyable New Year!



The Editor, Directors and Staff of "Printcraft" sincerely wish All Readers and their families a Very Happy Christmas and the Greatest Good Luck in the New Year

## AWARD OF MERIT

to Professor U. Ba,

Faculty of Education,

University of Rangoon, Burma

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING THE PERIOD OF:

August, 1950 —



— November, 1950



# Black Letter

A Talk About a Historic Type

By DAVID WESLEY



**B**LACK Letter, Text, or Gothic types occupy a unique place in European printing history inasmuch as they were the first letters cut when printing from movable types was invented. We accept Johann Gutenberg, the German, as the inventor and the date at which he first used such types round about A.D. 1440.

Gutenberg, as we know, cut all his own types. As he had no original pattern from which to work he copied, as closely as his mechanical means would allow, the handwriting of the scribes of the period which, in Germany, was known as Gothic. There were, of course, some compromises in these copies as it was obviously impossible to make the chisel and the punch do the precise work of the pen and the brush.

The first books, however, bore a startling resemblance to the works of the scribes, and until the secret of their production was revealed were, in fact, largely believed to be composed of original manuscript sheets. This belief was heightened by the fact that the early printers modelled not only their letters but the books themselves on the scribes' manuscript books—even to having the large decorated initials painted in by hand.

Roughly there were four styles of this Gothic letter employed in the dawn days of the European printing era. The most important was *Textura*, in which Gutenberg's famous 42-line Bible was printed. Another was a *lettre de somme*, a round Gothic, mainly used for classical and scholastic works. A third was *rotunda*, or round text; the fourth was a much modified form of Gothic known as *lettre batarde*. This was the type which Caxton employed in the production of his earlier books.

It was all Gothic then, but its uses have been restricted in these modern times. Even the original meaning of the word has changed, for now, when we refer to "Gothic," we usually mean bold sans-serif or grotesque types. More familiarly today the old Gothic is known under the general name of Black Letter or Old English.

But because it is so distinctive, because, on necessary occasions, it so helps the "atmosphere," it is still popular. We find a lot of it on view at this time of the year. The association of Christmas with antiquity has created a traditional fashion for our oldest type. We also find it in rich favour with ecclesiastics and in steady use for legal and similar documents. Whenever we see Black Letter we are reminded of Dignity, Solemnity and History.

Typesetters of today have been delicately sensitive in their reactions to the Black Letter development. Modern versions of the type, faithfully based upon the old, are clear cut and readable and are manufactured in variety to suit all tastes and purposes. I need hardly mention such well-known faces as Tudor Black, Cloister Black, Light English Text, Goudy Text, etc.

There are, however, one or two striking departures. The best I have seen (though I have by no means seen the majority) are Washington Text, a face lighter than the usual Black Letter and, therefore, not so restricted in use; and Typo Text, a shaded Old English form which prints extremely well on good paper and, because it is not so heavy, provides a pleasing and artistic contrast when used with types of a lighter texture. The greetings panel in the title-page of the "Magazine Publisher" (see page 173) is set in Typo Text. And here is a sample of Washington Text.

This is 12-pt. Washington Text, a modern  
"not-so-heavy" version of Black Letter.





Seasonable Calendar Designs which you are invited to copy

# All Sorts of Calendars

**H**OW lost we should be without a calendar !

At the office, in the home, in the business man's wallet and the lady's handbag, a calendar of some sort is invariably found.

As a gift it is always welcome. It is just a little more important than a greeting card, and the very thing for that person to whom we omitted to send a card at Christmas.

And so with the approaching New Year the wise printer-stationer makes sure that he has a good stock to meet the certain demand.

One of the chief problems of the small printer is to find suitable and original designs to decorate his calendars. Of course, certain types of office calendars are left as free from distracting ornamentation as possible. But in the home the calendar serves both a useful and decorative purpose, and it is for the decorative calendar that you will receive the greatest demand around Christmas.

Views and flowers are the most usual form of decoration, but there is a tendency for these to pall when the year passes the season depicted in the picture. For instance, a great many Christmas Gift Calendars take the form of snow scenes, which seems reasonable enough at that time of year : but when spring comes,

## Some New Designs Sketched and Suggested

By **THERESA FLEMING**

nobody wants to continue looking at a wintry scene !

Likewise, the most delightful bowl of spring flowers appears just a little dejected as the year passes into the summer and autumn months. A calendar is, after all, intended to record the changing seasons, and your design should reflect this mood.

An increasingly popular idea that may enable you to do this is to represent the four seasons on four separate sheets of paper, which may be torn off one by one as the seasons pass. In this case your design may take the form of flowers appropriate to the various seasons or, better still, photographs of views may be reproduced.

A spring scene might depict orchards in blossom or a field of daffodils. For summer, an old-fashioned cottage garden with hollyhocks and roses—or perhaps a riverside scene : for autumn, the harvest fields, for winter a good snow scene. These should furnish a most interesting calendar, particularly if the views are local ones.

With a similar idea in mind, I have designed a calendar with different figures representing the four seasons. These



Designs for the Business Man's Pocket Calendar and the Lady's Handbag Calendar



are shown on page 164. These you may reproduce if you wish. The blockmaker will make them into blocks of the size required.

A stout piece of cardboard,  $10\frac{1}{2}$  or 11 inches long by 7 inches wide would provide the mount for your calendar. The card should preferably be coloured to make an attractive frame for the black and white design. The four pictures should be laid one on top of the other in correct sequence, and attached to the boards with a ribbon threaded through them at the top, so as to enable them to be torn off when they are out of date. Then stick the calendar itself on the board beneath the designs.

Personally I prefer the calendar firmly affixed to the mount, rather than dangling below on a piece of ribbon.

Another way of making your calendar seasonable all the year round is to represent as many aspects of the year as possible in one design. I have tried to do this in the

larger design printed here. The square in the centre is left to accommodate the calendar itself. The design will need enlarging in proportion to the size of your central calendar, and then mounted on a card. This should prove to be something a little out of the ordinary.

Don't forget that there is always a big demand for pocket calendars, and an attractively designed cover will make them sell even more quickly. For the business man I suggest the first of the two little cover designs on page 165, while the more decorative cover would appeal to your lady customers.

Ideas come crowding when you think of the many kinds of people for whom you may be asked to cater. Gardeners, sportsmen, church people, and all who have any kind of hobbies and interests will appreciate specialized calendars.

With a little ingenuity, you may provide much in the way of novelty to delight your customers in the New Year.



# Christmas and the Printer

Some Notes and Reflections

By NOEL LONDON



CHRISTMAS is a boom period for the printer. At no other time of the year are such heavy demands made upon him. In a very real sense he is one of the greatest contributors to the happiness and the festivities of this joyful occasion. Christmas, in fact, would not be the Christmas we so love and enjoy were it not for the printer.



Look at the volume and the variety of work he is called upon to cope with! Consider the spirit he helps, in such large measure, to radiate. What would the manufacturers of the Christmas presents do without him? Whence would come those cheerful and colourful greetings that make such a bright and festive show on our mantelpieces on Christmas morning? How we should miss that gay wrapping paper in which our presents arrive; the glowing little labels which accompany them! How, too, we should miss our Christmas cracker with its colourful little cut-out on the front and its printed motto inside.



And what glumness there would be among the kiddies with no pretty picture books to receive from fond auntie or uncle; no programme to treasure as a souvenir of that smashing panto or circus of which, they feel, they want to be reminded for ever!



Yes, Mr. Printer is a big factor in the making of Christmas. Since the invention of printing Christmas has taken on a greater-than-ever significance and gaiety. Thanks largely to the printers' products it continues to increase in popularity. And —though I am one myself—I say hats off to Mr. Printer!



Now let us reflect leisurely on this glad season of the year. There are things about Christmas which, perhaps, we do not know but ought to know. Knowledge is the fount of idea-creation and ideas are very much required by the printer when preparing his new range of Christmas goods.

How, for instance, did Christmas originate?

Oddly enough, it all began with the Romans.



December 25th was observed as the Solar Festival of Rome's heathen deities until Christianity took its hold upon the country and became supported by political power. Not until A.D. 354 was it ordained that December 25th should be honoured as the birthdate of Our Lord and thus the Christian Christmas came into being. Actually of course, the exact date on which Christ was born has never been determined.



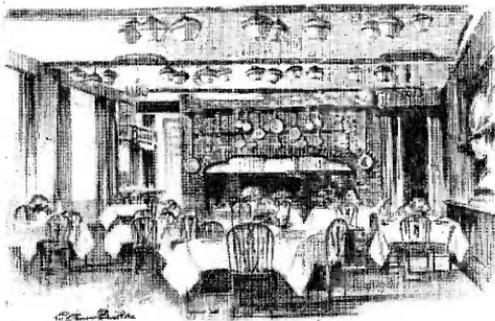
In Britain the first Christmas festival ever held was celebrated by King Arthur in A.D. 521 in the city of York. This followed his famous victory at Badon Hills when his enemies had been slaughtered in great numbers and the city surrendered to him. Previous to this December 25th had been dedicated to the heathen gods which had flourished during the reigns of the Ancient British, the Danish, and the Saxon Kings.



The very first carol of which we have any record is *Of the Father's Have Begotten* and is sung to this day in the Church of England. *O Come, All Ye Faithful* was first sung in this country in the 17th century.



The First Christmas Card (By permission of H.M. Stationery Office)



The Dining Room at the "Spread Eagle," Midhurst, with Christmas Puddings hung above the tables of the guests

Although the Christmas Tree first made its appearance during the Yuletide celebrations in Strasbourg, in 1605, it did not become a feature of our British rejoicings until 1840 when it was introduced into this country so successfully by Prince Albert.



The first Christmas Card (which you see in a reduced size here) came into being in 1843. It was designed by J. C. Horsley, R.A., for Sir Henry Cole, K.C.B. Not until 1846, however, did the idea of the Christmas Card become nation-wide. It was in that year that 1,000 copies of Horsley's card were printed, coloured by hand and offered for sale to the public. Thus became established the Christmas card custom; and thus became recognised the importance of the Christmas printer.

Today, Christmas cards are printed by the hundred thousand and the demand increases with every new season.

Though the favourite way of enjoying Christmas is to celebrate at home it is to the rural districts of the country that we go if we wish to see old customs still kept up. In the mediaeval town of Midhurst, Sussex, for instance, the Yuletide tradition is still as strong as ever. Here we have two hotels—the "Spread Eagle" and the "Angel," whose historical associations date back to 1450

The former stands on the site of the home of the great Bohuns and the latter conjoins Cowdray Castle where Queen Elizabeth was a visitor in 1591.



A white Christmas spent at either of these hotels pleasantly recaptures the past. Looking across the white blanket of snow towards the ruin of Cowdray on Christmas Eve it is not hard to visualise the ancient servants trailing through the great entrance gates in all the old ceremonial pageantry of carrying in the Yule Log.

(Continued on page 184)

# Christmas Print = Hints

Another Collection of Ideas  
for “Readers’ Workshop”

## PRINTS FROM POTATO BLOCKS

**F**ROM potatoes? Yes. And carrots, turnips and swedes if you like. You really can make blocks from all of these, although I should add such blocks cannot be used in a printing machine. (Or perhaps one should not call them blocks. Potato “stamps” may be a more fitting term.)

As a scoutmaster I find them extremely useful for a number of purposes. They are so simply made and quite effective in use. All you require is a firm potato. This should be cut cleanly through the middle and the required design sketched on the surface of the slice. Then with a sharp penknife cut round the design and pare away the part of the potato not required in the print. Do not cut more than about one-sixth of an inch deep.

Here, then, is your block or stamp. You use it in much the same way as you use an ordinary rubber stamp, and with practically any sort of ink, paint or dye. It can be used to stamp notepaper, overprint on notices, cards, or magazine covers and, if used with marking ink, to print on textiles.

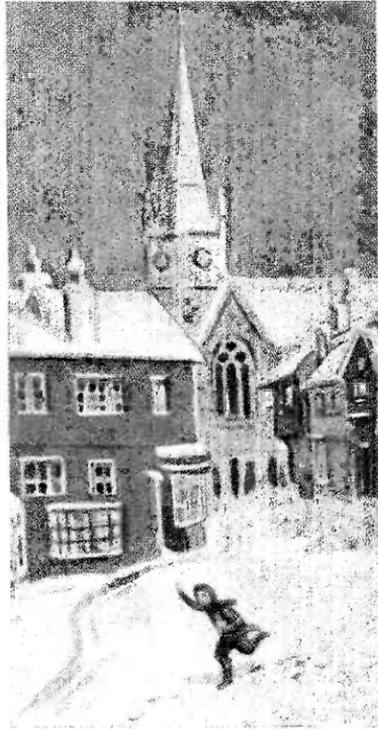
Fine designs, of course, are not possible by this method. They should be fairly solid so as to leave large areas of black. A typical design is shown overleaf.

—W. Haines, Middlesbrough.

## IMPROVISED INKING SURFACE

If you haven’t a proper inking plate or a piece of plate glass, or if you can’t get hold of either of these readily, here are three alternative “inking plates” which I have tried myself on a number of occasions and found successful.

1. The smooth bottom of an upturned galley.
2. Enamelled dinner plate turned upside down.
3. Bottom of an upturned baking tin



or cake tin—or any other suitable cooking tin provided it has a smooth surface.

—J. Brock, Doncaster.

## AN UNORTHODOX PERFORATOR.

—I thought some of your readers might be interested in the idea I have for perforating on an old hand-sewing machine which I bought second-hand. I find, with this machine, that I can perforate up to 20 sheets of paper at a time. It is the almost-perfect perforator for duplicate account books, counterfoil receipt books and such work.—Geo. D. Wood, Aberdeen.

**TOOTH BRUSH CLEANER.**—Here is an idea for “Readers’ Workshop” that I hope will appeal to other readers. It is this :—

Having discarded my toothbrush and not liking to throw it away, I took it to my workshop. It is now in use for cleaning type, one big advantage being that you can clean the type without removing the bed from the machine. This saves time if the type gets dirty after a long run.—J. C. Gray, Saffron Walden.

## GUMMED PARCEL STRIP.

A medium of free advertising is gummed parcel strip. Two or three rolls of this may be purchased for 1/- and when printed with suitable wording will mean several hundred free advertisements.

For notepaper, envelopes and visiting cards, etc., the narrow variety is best. I usually put a band of this printed parcel strip round each 25 envelopes, and round each 50 sheets of printed notepaper.



Reader  
Lacey's  
gummed  
parcel strip

A potato  
"block" with  
the design cut  
in relief



For securing parcels that are to go by hand or post, I use parcel strip about 2 ins. wide, and on this width you can really print a large advertisement which will be seen and read by everyone who has to handle the parcel. I always use this method in preference to string.

I give here a sample of my 2 inch parcel strip. This printing is repeated throughout the whole roll, the advert. repeating at 3 inch intervals.

I have designed a couple of attachments to screw on to my Adana H/S No. 2 to facilitate the printing of parcel strip, and hope at a later date to give details of this in *Printercraft*. My present attachment is hand fed, but I am experimenting with an automatic feed for it.

—S. E. Lacey, Wolverhampton.

**A MICRO-FOUNT.**—A fount of capitals only is very handy for setting display lines but just a dozen or so lower case stamps will extend its scope a lot. Take this very small fount of small letters and see what a lot of useful work it can do :—

a, d, e, f, f, h, n, o, o, o, r, t.

These twelve letters will provide all the short words ordinarily found in the titles of societies, etc., such as *for, of, or, to, and* and *the*. Setting these words in lower case both saves space and gives better proportion and balance.

Consider such a line as "The Royal Society for the Prevention of Cruelty to Animals" across the head of a sheet of notepaper in one line. Set all in capitals, this looks uninteresting and, besides, calls for a lot of room. Putting the short words in lower case improves the appearance and is shorter. The two *thes* in the title may seem a difficulty as our little fount will only provide for one *the*, but *the* when it is the first word of a title can be dropped altogether and the line set as ROYAL SOCIETY for the PREVENTION of CRUELTY to ANIMALS.

Another class of useful short words are those used in notices of meetings and such like, *at, or, in, on, by, from, and with*. These can be set with the addition of a second dozen (stamps are usually sold by the dozen)

a, b, h, i, m, n, t, w, y, e, s, s.

The last three are added to make up the dozen and start a third class of short words, useful abbreviations as Co., Bros., Sons, Inst., Assn., as well as the personal styles Mr., Mrs., Miss, Dr., Dame, Lady, Sir. Rather curiously very few ranks in the Services can be set with the two dozen and for these a third dozen are wanted :

c, e, g, i, j, l, p, p, q, r, u, v.

With these Rev., Esq., General, Col, Major, Capt., Lieut., Admiral, Cdr., Air Marshal, Group Capt., Wing Cdr., Squadron Leader, Flight Lt., can all be made.

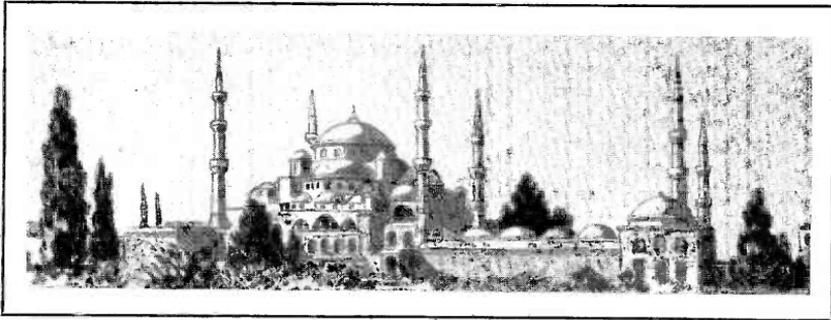
It is interesting to notice that in the first dozen *o* is by far the predominant vowel, and that *e* never catches it up.

—R. S. Moxley, Lymington.

**WILLIAM HOLT (still "Combination" crazy) wishes you all**



Both design and letters are composed of Combination Border units



## Christmas and New Year Stationery

Some Typographic Tips on a Topical Theme

By JOHN WHEWAY



**Y**OU know, I really think this is more of a subject for an artist than a humble lay-out writer. Christmas and New Year Stationery is so predominantly the field of the artist that now I am in it I feel a bit offside.

For, definitely, I am no artist. I cannot, therefore, approach the question from the most important point of view. Maybe we will see that is competently attended to next year, but meantime I am afraid we must confine ourselves to the typographical aspect. And seeing that there are such a number of items comprising Christmas and New Year Stationery let us deal with each of them as briefly as possible.

### GREETINGS CARDS

 There is a variety of these, but perhaps the most largely used by small printers is the simple single card. It may be white or coloured, though at this time of the year colour is rightly popular. The card may be plain or deckle-edged, and a gay deckle edge, printed in green or red and gold takes a lot of beating. Its lay-out, of course, is governed by the number and the size of the blocks to be used and the amount of wording which has to be accommodated.

There can be no hard-and-fast rule. What is required is a bright, light-hearted composition which is pleasant to look at and which breathes a seasonable message.

It is possible, however, to make a very unhappy mess of it if the typographer allows himself to become too unrestrained.

Neither blocks nor wording should be so large that the card is chock-a-block with the printed matter. Select blocks on the small side, allow plenty of white, and set in suitable type. Black-letter, Script, Old Style Italic, Plantin, Times New Roman Italic—all these, or their equivalents, are suitable.

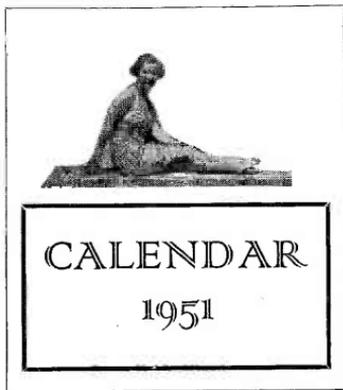
If panelled (or deckle-edged) cards are used there is, of course, no call for a border. As gaiety must be consistent with dignity we do not require to overload the card with ornamentation. One or two blocks are all that is necessary, and personally I would rather see one than two. The blocks should be well separated from the reading matter and placed either top or bottom. An alternative (and, if properly handled, a very effective) scheme is to place the block at the side of the card, with white top and bottom and the message neatly squared up alongside.

### FOLDED CARDS

 The folded card in its simplest form is, of course, a card folded into two leaves or four pages. The main display line such as "A MERRY CHRISTMAS" is usually combined with some pictorial design on the first page, while page 3 is given over to some seasonable verse or other matter. Simplicity and dignity is to be aimed at here. Set the type so that full value is given to the white, eschew borders, and, if ornamentation is required, make it small, reasonable and seasonable. (If in doubt on this question you can never go far wrong with a sprig or leaf of holly.)

The four-leaved card usually consists of the folded card with a slightly smaller paper inset, thus making a total of 8 pages. Page 1, of course, is the picture cover, and though there are no set rules to prevent *you* from doing what you want to do in the next 7 pages, the usual procedure is: pages 2 and 3 blank; page 4, some small ornament; page 5, the message; pages 6 and 7 again blank; page 8, the printer's imprint. A pleasant and attractive custom which modern prices and shortages seems to be "fading out" is the stitching of the card with bows of colourful ribbon or silk cord.

Again simplicity and dignity should be your aim in the arrangement of your type-matter. The imprint on the back should



Good Calendar Covers can be made by utilising old snapshots. Have you considered this idea?

also be given some seasonable treatment. A tiny Christmas ornament with the printer's name and address set in small, inconspicuous type, and placed in the centre of the page, always looks well and adds a touch of distinctiveness and taste.

### CALENDARS

The next most important item in the small printer's Christmas range is probably that of Calendars. In another section of this issue of *Printcraft* Miss Theresa Fleming has dealt with this subject very effectively from the artistic standpoint, but what is there for us to say about it? Remember first that a printed calendar can either be a source of pleasure or reproach for the whole twelve months to come, so please design it with extra care and forethought.

My own preference is for a good colour-print with space at the bottom on which

the calendar itself is mounted. I have a distinct prejudice against the colour print to which the calendar is attached as if placed on as an afterthought. It lacks dignity and might be anybody's job.

But I have a warm liking for the calendar which is informative. Most calendars start and finish with giving you correct day and date but how very much more intriguing is it when other matter is included! Having an interest in such things I like my calendar to inform me of the changes of the moon, holidays, religious festivals, important anniversaries and so on. The moon changes are usually printed at the head of the page, the other matter in italics or small bold upper and lower as footnotes. Besides being extremely useful these additions give the page that interesting "busy" look and so add to its importance. But this, of course, is by the way.

Remember also that a calendar is meant to be read at a glance so choose bold but distinctive figures, and easily-read type. Any problem you have on this point can be solved by using the ready-made Interchangeable Calendar Figures now so popular.

### CALENDAR CARDS



A fashion which appears to be increasingly popular is that of the Calendar Card—a Greetings and a Calendar combined. It is an idea which appeals to the customer for here he can kill two birds with one stone, apart from which he has the receiver reminded of him all the next year round. Although the Calendar Card is smaller than the calendar, remember that it will be used in exactly the same way and will be a twelve-month monument to your skill or otherwise as a typographer.

For the front or cover of the Calendar, do not be too elaborate. Again resist any temptation to overdo ornamentation, and if in doubt leave it out altogether. The types which may be used are many and varied, but, sticking to those in the catalogue, I should recommend a choice from Imprint Shadow, Gill Shadow Line, Colonna, Fashion Script, Ashley, Broadway Engraved, Gill Cameo, Modernistic and Gill Cameo Ruled.

And now despite the fact that I had aimed to talk to you about Business Complimentary Cards, Christmas Bonus Cards, Bookmarks, Labels, Stamps, New Year Note Books and all the rest, I find Tyrant Space calling upon me to stop. Sorry, printcraftsmen! Please remind me to return to the subject in good time for next season.

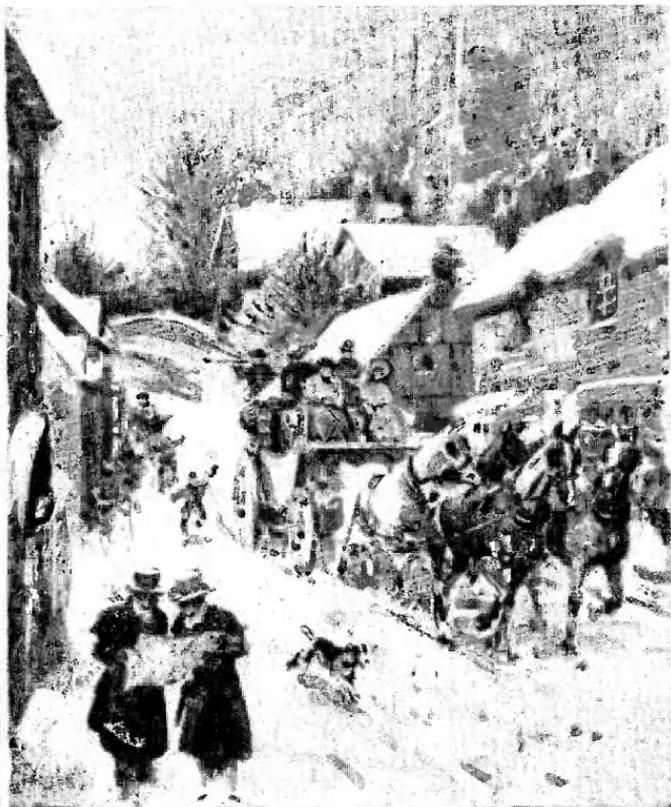
## OUR COVER

The cover of this issue was drawn and designed by our artist, E. Benningfield. The photograph was published by the courtesy of the Swiss Federal Railways, to whom our warmest thanks are due.

The  
**Magazine Publisher**

Section Three

December, 1950



To wish all our Readers a  
Very Merry Christmas and  
a Happy, Healthy and  
Prosperous New Year



Photo : E. Meerkämper

**A**RE you old enough to remember the enthusiastically-edited magazines and periodicals in the good old days before the first world war? Do you recollect what a prime factor they were in your enjoyment of life's leisure? Do you recall the excited interest with which you followed them week by week or month by month?

And do you remember those "Special Numbers"—the Double Christmas Numbers, dripping with ice and aflame with holly berries, the Bumper Numbers, as fat, full and satisfying as a rolypoly pudding? Do you remember the zeal with which such numbers were advertised; the keen and eager anticipation with which you awaited the Great Event of their publication?

In those days, however, there was no scarcity of paper. Like the advertising, paper was cheap and reader-enthusiasm was often fanatical. They were the golden days for editors and publishers.

### SOMETHING TO THINK ABOUT



But then there were none of the countless counter-attractions which the March of Progress has since provided. Not yet had the cinema come into its own; radio was unheard of; and television was as remote as a trip in a flying saucer. Also, of course, there were considerably less than

half the magazines and periodicals which are marketed today and the average man, unharassed by the perplexities and apprehensions with which two great wars have presented him was much more comfortably conscious of his domestic circumstances and took a far greater interest in the minor sensations of his existence.

Those old days, I am afraid, have gone for ever. But as far as publishing and editing are concerned there are still lessons to be learned from them and still some rules which may be successfully applied. "Bumper" and "Double" Numbers are, of course, out of the question

## THE SPECIAL

Highlights in the History

By VINCENT

these days, thanks to the price and short supply of paper, but the "Special" Number, in my humble opinion, merits the serious attention of every enterprising magazine publisher.

### ADVANTAGES



For a Special Number no additional pages are required. It makes a "break" in the continuity of the magazine which is at once welcome and exciting. Inevitably it freshens up the policy, for you cannot introduce a Special Number unless you find a fund of new ideas for it—and these new ideas not only apply to your article and story-matter, but also to your illustrations, and, very often, to your general make-up, too.

If you are editor of a general-interest magazine, Special Numbers are not hard to find—a glance at the Calendar will probably supply you with half a dozen right away. What you have to ask yourself is this: "Are my readers interested in such-and-such an anniversary or event?" If you decide that the majority of them are then the need for a Special Number is obvious.

The Calendar is not the only guide to possible Special Numbers. However, there are hosts of other sources. Are your readers keen on Science, Sport, Archaeology, Engineering, Radio, etc., etc.? In each of such subjects is an idea for a Special Number.



## THE SMALLER MAGAZINE



\* Supposing, however, yours is not a general-interest magazine. Supposing it is one with a purely local or institutional appeal such as, say, a Working Man's Club magazine, a House magazine, a School or Church magazine? Is it just as simple for you to organise a Special Number?

The answer is "Yes."

Instead of a general-interest theme you just select one of a localised nature. The Annual Outing Number, a School's Cup Number, Special Department Number,

# NUMBER

y of Your Magazine

T ARMITAGE

Darts Number, Choristers', Concert, Dinner, Flower Show, Whist Drive, Gala Number—all these are suggestions which leap to the mind in a single moment. Whatever the policy and the readership of your magazine it is always possible, from time to time, to run a Special Number.

## CONTENTS AND MAKE-UP



As regards the contents, the Special Number should, of course, make its main feature the subject or event to which the issue is dedicated. It should be supported by several subsidiary features, all bearing on the same theme but all, of course, written up from different angles or subjected to different treatment. If the magazine carries illustrations the illustrations must, of course, be appropriate and stock blocks, ornaments and borders selected with care so as to help the effect of the whole. I think you will find more than a hint of all this if you glance again through this Special Christmas issue of *Printcraft*.

A full-size Editorial conference should precede the mapping out of every Special Number. The Editor should invite suggestions from his helpers and draw up a tentative programme. Contributors should be decided upon and possible sources of illustration discussed. For instance, if it is a Special Outing Number, somebody in the Conference will be aware that So-and-So shot off a whole spool of film

## GRANDSLAM

HOUSE, ORGAN OF THE G.T.Z. LTD.

Special "Trip-to-Paris" Number



SPECIAL STORIES

SPECIAL ARTICLES

SPECIAL PICTURES

and therefore must have snapshots. If you are not able to print half-tone blocks from such snapshots you can easily turn them into line blocks by using the method described in *Printcraft* No. 6, page 26.

And I think I forgot to mention this in our last issue—if you would like the stock block to play the part of a more prominent illustration, you can obtain it four times larger than shown in the catalogue for the modest sum of 8/6.

## ADVERTISING



The Special Number should, of course, be advertised. Carry this out in your usual way and as far in advance as possible in order to work up the anticipations of the readers for whom the Special Number is being prepared.

I advise all magazine Editors to try out at least one specialised issue. Provided the necessary thought and care is put into it I fancy you will find it a sure winner. One successful Special Number will certainly create an enthusiasm for further issues of a similar kind and will keep not only your staff, but your readers, on their toes and build up for the magazine a reputation for being fresh, original, alert and always up-to-date.





Photo by courtesy of the C.P.R.

## Magazine Mail

### A Line or Two in Reply to Yours

**M**ANY thanks—and all the Compliments of the Season—to readers of the “Magazine Publisher” who have written to me during the last three months. It is nice to know that our supplement is so very much appreciated and is, apparently, giving so much help.

**Costs.** To D. M., Cricklewood. Congratulations on your idea for a Modern Science Magazine. I am afraid, however, that you are sadly astray in your estimate of production costs. Your printing bill alone would amount to £200.

**Magazine Exchange.** To A. Haworth, Sheffield. Your Amateur Magazine Exchange suggestion is good but I am afraid there is no possibility of its being organised just yet. We may do something about it later, however, so I should be pleased to have details of the scheme you have mapped out.

**Rates.** To J. F. (St. Austell). The periodical you name pays a rate of 25/- to 2 gns. per 1,000 words for its fiction. The rate is decided by the Editor.

**Keep On.** To W. Happell, Liverpool. Your story is good, but, I regret to say, not good enough for publication in any of the magazines you mention. You have the ideas but your technique is at fault. A little more practice and experience will remedy this.

**Schools.** To J. Winch, Dorchester. I have sent you a list of Correspondence Schools which I can recommend from personal knowledge. I hope you have made a happy selection.

**Type.** To H. Fenn, Altrincham I advise 8 pt. Times New Roman for the text of your magazine. You would require a

considerable quantity of type—1 cwt. at least to start—but it is going to be a big job to handset it all. Why not consult your nearest typesetters?



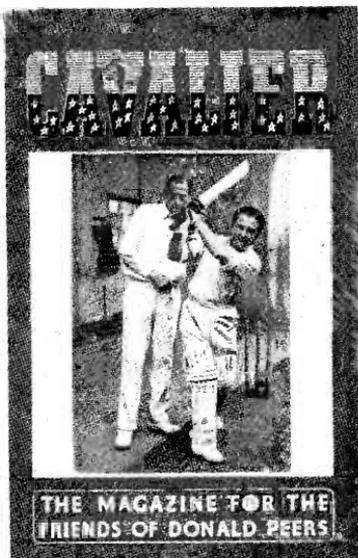
**Cover.** To T. E. F., Baldock. The cover is nice work but you will ruin it by printing in two colours.

Four, at least, are necessary to do it justice. As, apparently, you could not run to this expense, why not print the illustration and title in black with borders, etc., in some other colour?

**Football.** To “Ferd,” Seaham Harbour. The local football bulletin you suggest sounds good to us and could be easily produced on your T.P. 48 quarto machine. I should think you would dispose of about 2,000 copies per issue. But advertise the idea first.

**Limited.** To J. Staines, Dorking. A book of Kentish views would command only a limited sale and would be expensive to produce in colour. I should have another thought about this if I were you.

**Drawing.** To P. C. T., Barnes. Odd you should ask about mechanical drawing. I have this subject in mind for a series of articles in which the reader is to be told how to make his own appliances. Wait for these if you find the manufactured products out of your reach. Such items are very expensive these days.



# Stage & School

## News from the Magazine World

**D**ONALD PEERS certainly had another happy brain-wave when he conceived the idea of publishing "Cavalier." As a method of keeping in friendly touch with his thousands of admiring correspondents it just has nothing to beat it. Donald also had an extremely good eye for an editor when he chose Dennis Castle, whose portrait you see here, to produce "Cavalier" for him.

For Dennis, assisted by his wife, Marie, (who, incidentally, is our singing star's secretary) has made an excellent job of this novel fan magazine. His policy, summed up in the sub-title—"The magazine for the Friends of Donald Peers" is carried out in a chummy, personal way which is refreshing, informative and altogether delightful.

Donald, of course, has his own say to his friends, but the bulk of the 28 pages which comprise the magazine is given over to the interests of the readers themselves. There are, for instance, nine pages devoted to readers' anniversaries, a readers' Poet's Corner, a Pen-friend Section, a story about an invalid friend and quite a batch of readers' photographs.

The magazine is *Printcraft* size, printed on glossy art paper with a half-tone cover in black and red. We thank the editor for sending us this copy and congratulate



him, his publisher and his printer on an original production of which they have every cause to be proud.

### "The Voice of S. Mary's."

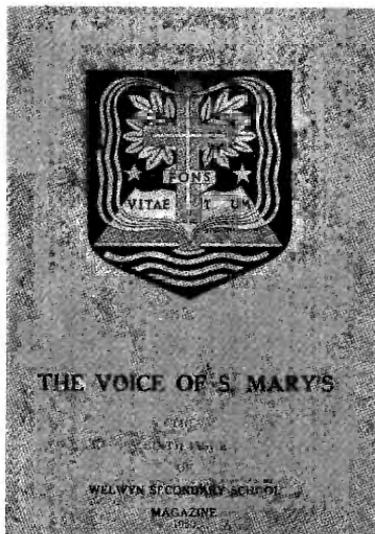
**+** Equally warm are our congratulations to the editor, printers and contributors of "The Voice of S. Mary's," the Magazine of S. Mary's Secondary Modern School, Welwyn, Hertfordshire. This publication, unlike the "Cavalier," is printed on the school's own premises and though there are inevitable typographical faults here and there it is, on the whole, a very creditable piece of work indeed.

Into its 28 text pages the editor has managed to cram no less than 20 very lively features which are illustrated with original lino-blocks, all designed and cut by the pupils themselves.

Editor is Mr. Gwylm I. James who tells us that the printing of the magazine is more or less a spare time task. To judge from the enthusiasm which seems to breathe out from the magazine's pages the scholars of S. Mary's have discovered an extremely pleasant method of using up their leisure hours. There is no doubt that the production of the "Voice" is a labour of love on the part of all concerned.

Mr. James, by the way, is interested in other schools' magazines and would very much appreciate copies of similar publications from fellow editors. In return he will be pleased to forward the latest issue of the "Voice of S. Mary's."

Well done, S. Mary's! Please do not forget to send us the new "Voice" as soon as it is in a position to make itself heard.



# “The Mag. is



they have been checked, read and corrected by the printer's reader and that means that any additional marks or corrections the editor makes are going to add to his printing bill—at a time-rate which is likely to be very much higher than the cost of setting the original copy. Why this is so we shall explain in a later article.

There is a definite day—and in some cases a definite hour—for these page proofs to be returned to the printer. This day is called Press Day.

If yours is a quarterly magazine like *Printcraft*, the pages may start to trickle in several days before Press Day. If it is a weekly or a fortnightly, however, the odds are that you will be called upon to deal with all of your page proofs within the space of 48 hours. By “dealing with” I mean that you have to *pass* these pages. Passing means getting them all ship-shape and returned to the printers in order that any corrections you make can be carried out before the magazine in all its completeness is imposed and sent to the machines.

All this sounds pretty straightforward and easy. But most Press Days are anything but. Press Day is usually a distracting event despite the need for the utmost concentration and care. All at once you have everything to attend to. There are so many things to go wrong; so many questions to answer, so many anxieties pressing upon one's mind.

Maybe the chief reason is that the editor and his staff feel that a wrong decision given on this day is to be recorded against them for all time in print. Perhaps they are aware, now that they see their pages in print, that there is room for a vast amount of improvement but are painfully conscious of the additional expense they will run up by making such improvements. Maybe they are apprehensive that when the destined hour comes the magazine will still not be completely passed for press.

A great many editors will tell you that if things are destined to go wrong they will always go wrong on Press Day.

This, perhaps is a distortion of fact and, of course, it need never happen. It all depends upon the time-table you have arranged with your printer. If your pages are all “up” by the prescribed hour then the responsibility for passing them to time rests with you—and if you are a wise editor you will have foreseen this in the previous receiving and delivery times you have fixed up with the printer. If they are

**H**AVING sent your copy and make-up to the printers (see article “Preparation of Copy for the Printer” in last issue of *Printcraft*) you now wait for the next big event, which is the arrival of the printed proofs. This period of waiting, of course, you fill in with planning, commissioning and perhaps sub-editing your next issue. But this is by the way.

The printed proofs may come to you in two ways—first as “Galley Proofs”—long strips of typeset copy about 18 to 20 inches long, which you paste up into a blank “dummy” of the issue, together with your process proofs or “cuts.” By this means you can see exactly how your copy is going to run out—i.e. whether it will prove to be too long or too short.

The ordering of galley proofs, however, is hardly likely to find a great deal of favour as they will add considerably to the small publisher's printing costs. The more likely happening is that he will, after sending his copy to the printers, wait for his “pages.”

These “pages” are, of course, really page proofs. They are the copy previously sent to the printer and which are now returned to him as type-set matter arranged according to the instructions he has given in his make-up. Before he receives them

# Going to Press!

By  
DON RYE

not all "up" by the agreed hour the responsibility is the printer's so what have you to worry about anyway?

Well, now, what happens on Press Day?

If your copy has been well computed and prepared you really need fear few headaches—but trivial accidents are bound to happen. A feature (or features) may run "short"—meaning that the type does not fit the space you had calculated to fill when you sent down your make-up. What happens then?

If depends, of course, on how much space you have to fill. A short article, an anecdote, an extra paragraph written into the feature, or a small announcement of some kind, will probably do the trick. If crossheads are permissible an extra two or three will solve the problem. If it is a matter of two or three lines only which is required, you may order the printer to "bump out," which means that he will insert a few artfully placed leads between paragraphs to take-up the space now vacant.

Supposing, on the other hand, the type matter runs "long"—in other words, occupies more space than you intended it to fill? This you unwelcomely recognise by the odd strip of print pasted on the bottom of your page proof and marked with the ominous word "over-matter." In this case you have but two options. One is to "cut"; the other to "turn over."

"Cutting" means that you must remove certain lines to fit this space. Or it may be possible, by adding a few words somewhere at the bottom of the page to find an earlier end for the article and so cut out the overmatter itself—the least expensive and distracting way.

If this is not possible you may cut out a paragraph or so in the body of the article, but please be careful how you do it. Don't, if you can help it, cut in the middle of a paragraph as this will mean a great deal of re-setting. Don't, if possible, cut in any other column except the last because if you do this will mean remaking-up. The most sensible cuts are those made after a full point with a new paragraph to follow.

To "turn over" means that you can accommodate your overmatter on some succeeding page which has, fortunately, fallen short. Be careful, in doing so, that you insert the tag "Continued on page so-and-so" in the page on which the overmatter occurs and be careful to repeat the title and "Continued from page so-and-so" on the page to which the overmatter is turned over.

The "overmatter" and "copy-to-fill" are the two major snags of the average magazine's Press Day. But there



*"God rest ye merrv. Gentlemen ;  
Let nothing you dismay . . ."*

are, of course, many minor ones. As space is running so dangerously short I will give them here in brief.

**Checking.** Despite your original care in checking names, dates, references and spelling, etc., the printer *may* have made an error in transcription. Check everything over again.

**Titles and sub-titles.** It is not unheard of for these to get transposed. Check.

**Captions.** Check with copy (which, by the way, the printer will send back with the page proofs).

**Make-up.** Check with original to see that every feature is in its proper place and nothing has been left out.

**Pagination.** Before finally passing pages check your page numbers and see that they run correctly.

**Care.** Get somebody else (or two "somebody else's") to read duplicate sets

of pages and compare with your own. (You will receive two or three sets of page proofs.)

**Revise.** If so many alterations are made on a page that you must see another copy after the printer has attended to them, ask for a "Revise." This, of course, means extra on your printing bill.

**"Passed for Press."** This should be stamped or written on every page for which you do not require a revise.

Get the pages over to time. Keep a duplicate of all errors marked and when your "rough" or "advance" copy of the magazine arrives in a few days' time, briefly check again.

**Remember.** Lateness, additional alterations and requests for new proofs all go, as *additions*, on to your printer's bill!

And this ends Press Day, gentlemen!  
A Merry Christmas!



## Magazine Editorial



### An Apology and Some Announcements

We apologise if this issue of "Printcraft and The Magazine Publisher" comes to you a little later than the date advertised in our last issue. "Printcraft," in common with many other periodicals, was involved in the difficulties which befell the London Printing Trade during October. These difficulties have now, happily, been overcome and you can look forward to your next "Printcraft" on March 3rd, 1951

#### Competition for Scouts.



Are you a Boy Scout interested in magazine publishing? If so you will be pleased to learn of the new Magazine Competition which "The Scout," the official weekly publication of the movement, has now launched. In a recent letter

Mr. Dennis T. Jones, of British Periodicals, Ltd., 46-47, Chancery Lane, London, W.C.2, tells us all about it. Here is what he says:

Dear Sir,

Many of the 10,318 Boy Scout groups in the United Kingdom produce their own Troop Magazine. Produced by the scouts themselves, these magazines are ingenious and very ambitious.

The Boy Scouts Association would like even more Troops to take up this interesting and educational hobby and in order to encourage the growth of the Troop magazine "The Scout"—the Boy Scouts own weekly paper—will run a competition and award prizes for the best produced magazine.

The first announcement of the Troop Magazine Competition will appear in the November 30 issue of "The Scout"—and it is intended to run the competition for two months.

#### Coming Shortly



So now, scout editors, get into action. Meantime be prepared for another magazine competition which will shortly be launched in *Printcraft*. This, of course, will not be exclusive to scouts; it will be open to every magazine-minded reader; and whether he is an editor or publisher at the present moment will matter not one whit. Details are not yet settled, but it is hoped they will be ready for the inclusion of an announcement in our next issue.

Meantime if you care to start thinking about it, here is a hint. We shall ask readers to prepare a "dummy" for a new magazine. The dummy may be based on any idea or policy which its editor may conceive. It must have a minimum of 12 pages though this number may be augmented if desired and may be of any size. To help intending competitors we shall publish a special article in the next section of the Magazine Publisher on the Preparation of Dummies.

I leave you to browse during your leisure hour by the fireside this Christmas. May I add, in conclusion, the hope that Christmas itself will be one of the happiest you have ever spent.

# Rules for Writers



By REX  
KINGSTON

Founder and Director  
of Studies, the Fleet  
Street School of  
Authorship

**T**HIS business of writing for *Printcraft* has proved even more absorbing than I expected. I was very gratified when I was invited to say something to the amateur magazine editor for I have always had a deep affection for the amateur magazine; an irresistible inclination, in my early days in journalism, to start one of my own.

I launched two school magazines, and during my brief business career I started a house publication which apparently compensated my employers for the fact that I was not extremely competent at office routine. They decided—and very wisely, I think—that our own magazine served a special purpose in building up the team spirit that is so helpful to production.

Naturally, when I was invited to address you—you amateur editors—I pictured people like myself in those days—the sort of people I can best get along with. I'll make some new friends, I thought.

The response, the genuine sympathetic response, has been overwhelming. I contemplate the heap of letters my first article has evoked with awe. I'll try to answer them all personally (I feel that way about you), but you must make allowances for a busy and rather casual sort of person if I take time.

If I had doubted my competence to maintain a series of articles on this subject you have resolved my doubts. You have provided me with subjects that would crowd the editor and his regulars completely out of the pages (a possibility that the editor of the amateur magazine has to guard against).

Oddly enough, most of you ask me to write an article directed to the contributor rather than to the editor. "For goodness sake," a great many of you said (and some of you put it more forcibly), "tell writers how to present their material in a way that approximates to the professional manner. You would save us a great deal of work and perhaps be the means of preventing us missing something really good."

Very well, then. Here we go. This is how I like to see copy, and how the magnates of the Fleet Street periodicals require it to be submitted.

First of all—type your copy. Practically everyone can arrange that nowadays.



Secondly—use one side of the paper only, and number each page clearly. The comps (compositors) like it that way, for reasons of their own. And even the editor of a cyclostyle publication finds it a great convenience, especially when someone opens the door at a vital moment and his pages are blown all over the place.

Next—double spacing if you please. I know that what you have written is perfect, and should not be modified by the human hand. But editors, and their subs, like room in which to correct your split infinitives, write in and take out, and to insert those mystic symbols which are the only form of social communication between the editorial department and the printer.

Leave an inch margin on the left-hand side of the page. Never mind asking me why—my space is running short. Put a title page, a definite one, that includes your name and address, and the length of your story or article. The *approximate* length please—don't be too conscientious; meticulous totals like, for instance, "1,563 words" stamp you at once as an amateur. Count the words in an average line, then the number of lines to the page, and multiply accordingly. Assess the total to the nearest 250.

If you are sending your material through the post enclose a covering letter, and if you have had any encouragement from the editor remind him of the fact. I have found, I regret to say, that the editor who slaps you on the back and raises the glass that you have purchased for him, and urges you to write up the idea that has so profoundly impressed him, is remarkably apt to forget all about it during that period between inspiration and creation. Maybe, in the interim, he's been slapping other would-be contributors on the back and raising glasses bought by them!

Finally, for a publication of any substantial circulation—unless you are on established terms with the editor—do enclose a stamped and addressed envelope. It creates goodwill. And if your article is not returned but purchased and published, then you have provided the office boy with one of his perks.

# Pictures Made from

## Some New Novelty Notions



**P**ERHAPS it would surprise even experienced printers if they were told that all the illustrations on this page were printed from card or paper.

*Printcraft* has already given me so many valuable hints on novelty printing that I am glad to place this idea at its readers' service.

Some time ago, while experimenting with lace and net for making into blocks, I found it very difficult to get a clean edge to the flimsy materials, no matter how carefully I cut and glued them down. It then occurred to me to cut a section out of a thin piece of paper and place this over the paper to be printed. The result was almost magical and a complete success. Immediately I saw big possibilities, and at the first opportunity I made further experiments with the results here shown.



Let me tell you the materials employed; and how. To take the latter first, you need a smooth leather, rubber or lino block—any size that will comfortably take your designs. In passing, I might add that I used a block of smooth leather, but as this absorbs the ink to a great extent, it is necessary to let the rollers have as much ink as they will carry. A good smooth lino block is probably more economical and will work easier.

Next, you need thin stencil paper or any thin oiled paper. I have made very satisfactory stencil paper by soaking ordinary thin hard paper for a minute or two in hot paraffin wax (ordinary kitchen candles melted down), and when fairly dry placing between newspapers with a weight on top to ensure the sheets drying flat. Make sure the paper is quite even and free from creases before waxing.

I found I could cut this thin oiled paper quite easily with a pair of fine scissors, and could make the stencils quicker and more neatly than with a knife. To cut the stencils, you will need a sharp penknife or razor blade, though, of course, nothing can beat a proper stencil knife, which can be bought for a few shillings.



Lastly, it seems almost essential to have an extra gripper box and finger for your machine (these cost only 3/6d, and are a worth-while investment), as it is absolutely necessary to have a frisket to hold the stencil. If you look up *Printcraft* No. 3, page 30, you will find an excellent description of how to make your frisket with the aid of this second gripper box and finger.

When you have these requisites—plus your designs, of course—the first thing to do is to cut your stencil. The oiled paper is not easy to draw on owing to its greasy surface, but if you rub it over with a little powdered starch you will have no more difficulty. However, I have found it quicker to trace the design



# Paper "Blocks"

from Sister Mary Xavier, O.S.B.

on to a piece of transparent paper and pin this firmly by the four corners to the stencil paper, to prevent it moving during the cutting. It is as well to have two pieces of stencil paper pinned underneath, as this gives you a second stencil to fall back on if an accident happens to the first or you want it for a long run. When cutting, be careful to get all your corners very clean.

Jagged edges or "whiskers" which are allowed to fray out from the paper will, of course, spoil your print, so take care to avoid these. Also—and this is important—do not choose designs with very fine white lines as these quickly break or tear away unless your stencil paper is particularly tough. For a start, at least get as many solids as possible into your design.

The next step is to prepare your frisket.

I find a piece of strong brown paper is best for this purpose, and if it is cut the whole length of the gripper finger, there is less danger of it shifting out of position.



Wrap it over the top and bottom finger, pulling it as taut as you can, and pin firmly or secure with adhesive tape. Now, take a pull straight on to the frisket, adjust pressure, etc., and then cut out the inked portion of frisket with about  $\frac{1}{4}$ " or  $\frac{1}{2}$ " margin all round. This will leave a "window" which will clear the block, and at the back of this window (the side towards the machine handle), pin the stencil very firmly all round to the frisket. You then proceed as in ordinary printing.

If you want to print a design in two or more colours, cut as many stencil papers as there are colours to be printed, plus pieces of tracing paper the same size. Place all together and punch a hole in the four corners of the pile (or cut out a triangular or square section). Place a piece of the tracing paper over your design, and make a mark through the four punched holes on the paper the design is on, and next trace the portion of the design you need for the first colour.



Proceed in the same way for the other colours. The marks made on the four corners of the design through the punched holes will guide you in placing the other pieces of tracing paper in exact line with the first. Now you can cut your stencils, being careful to match the holes in the tracing slips with the holes in the stencil paper (a couple of paper clips will keep the tracing paper in position over the stencil sheet) and cut through both.

When you fix your first stencil to the frisket, mark through the four corner holes on to the frisket and this will be a sure guide when you change over for the other colours.

In the printing itself, the chief things to remember are: plenty of ink and pressure, and very soft padding. If your stencil paper has been well waxed you should experience no difficulty.

With the exception of the Christmas Trees all these designs were cut and printed by the author as explained in this article





# Christmas and the Printer

(Continued from page 168)

The Yule log is still burnt in most of the old homesteads of rural England, and the superstition still exists that if the log dies out before midnight ill-luck will befall the house.



The burning of the log is accompanied by the feast. The feast itself is comprised of boar's head, peacocks, tongues and turkey. The sauce provided is made from the carcases of fat wethers. It is

followed by the mixing (and the drinking) of the Wassail Bowl :

*"Next crown the bowl full  
With gentle "Lamb's Wool"  
Add sugar, nutmeg and ginger,  
With store of ale, too  
And thus you must do  
To make the Wassail a swinger."*

The bowl is placed in the centre of the table and as the ingredients are added all present are called upon in turn to stir. In Lancashire the beer is heated and the concoction is called "hot-pot."



At the "Spread Eagle" tables are allocated to guests as they book their room, and in the great dining hall Christmas puddings are fixed to the beams above each table. As Christmas approaches fat York hams are hung alongside the puddings. What an atmosphere in which to be welcomed ; what an atmosphere for any printer to enjoy his Christmas !

## Lesson Paper

### A Test for "Printcraft Apprentice"

Here, together with the marks awarded, are the last set of questions in our "Printcraft Apprentice" Course. See how many you can answer and then turn to page 192 and find out how many marks you have earned.



- (a) In social cards what is a "third" ? (b) What is its size ? (c) What is its use ? (3 marks for each question.)
- How would you set the name on a lady's visiting card ? As—(a) "Mary Smith" or (b) "Miss Mary Smith" ? (6 marks.)
- In setting a Table of Events or some similar matter in which leaders are required how much space would you allow between each leader ? (5 marks.)
- What is the difference between (a) Art paper, (b) Imitation Art. (c) Matt Art ? (3 marks for each question.)
- In paper what is meant by the initials (a) M.G. ; (b) M.F. ; (c) S.C. (3 marks for each question.)

- What are these boards made from ? (a) Pasteboard ; (b) Strawboard ; (c) Millboard. (3 marks for each question.)
- When using rule with type in the place of leaders—(a) What should you be careful about ? (b) What sort of rule should you use to match the type ? (5 marks for each question.)
- What is meant by the term "Style of the House" ? (10 marks.)
- If you have to set in diamond, oval or other awkward shapes what spacing material would you find most generally useful ? (3 marks.)
- How would you abbreviate the following words—(a) Agricultural ; (b) Geology ; (c) January ; (d) Pounds (of weight) ; (e) Railway. (2 marks for each item.)
- What are "off-cuts" ? (5 marks.)
- For what purposes are the following papers used ? —(a) Blueprint ; (b) Carbon ; (c) Copying ; (d) Pergamyn ; (e) Linen faced ? (5 marks for each question.)

**MAKE A NOTE** that in the next issue of *Printcraft* you will receive 24 pages of the *Printcraftman's Inquire Within* instead of 16 as usual. You will also receive a 4 page Index covering the last six issues of *Printcraft*.



# “Printcraft” Service

Conducted by A. HOLMES



**I**n the first place I wish you, one and all, the Most Cordial Compliments of the Season and a Happy, Trouble-Free New Year. Now to my task.

“You say that when instructing the blockmaker to make half-tones you should give him the number of the screen to suit the paper you are going to print on. How can I do this when I am totally ignorant of paper and its qualities?”—(A. Howson, Stratford).

*Quite simply. Enclose a sample of your printing paper when you send the original. The blockmaker will do the rest.*



“From time to time I have seen mention in *Printcraft* of a projected process for making stereo plates at home. In No. 7 you gave details of a method of making stereo-plates and this I have found most useful. It is not, however, the all-purpose plate which I gather was your aim in the first place. I should be interested to know if you have yet arrived at the real solution.”—(A. Scoines, Belfast).

*Not definitely. We have conducted many experiments, but none of them are yet perfect. The aim is to find a method of producing home stereos which is (a) inexpensive (b) simple to make, (c) does not call for the addition of expensive components. Our most successful experiments so far have been in the manufacture of a tissue and blotting paper flong and a dental plaster-of-paris paste made by mixing with glue water.*



“I propose to publish a small book of 32 pages entitled ‘British Empire’s Flags’ and I would like your advice about the type to use. Can you suggest faces for (a) the display lines (chapter heads, headlines, etc.), (b) the text?”—(A. J. F., Swindon).

*There is, of course, an almost bewildering choice, but as I gather you are not printing this book yourself, I advise you to ascertain what types your printer has in stock. The Times New Roman Series (Bold and text) is almost an obvious choice. Other popular book faces are Garamond, Perpetua, Caslon Old Face, Fournier, Bodoni, Baskerville, Bembo and Scotch.*



“As far as printing is concerned I am only a child, having just been introduced to the art. You can imagine, therefore, how valuable I find *Printcraft* and how intensely interested I am in the “Inquire Within.” I have a lot of questions to ask and I am turning to “Inquire Within” to answer most of them. But could you, please, clear up one puzzle immediately. What is meant by the terms “Folio, quarto, 16mo., etc.”—(A. Killick, Aberdeen).

*The term “folio” means a sheet of paper folded into 2 leaves, which, of course, makes four pages. “Quarto” is folio folded again to make 4 leaves or 8 pages. Here is all the information you will require at the present time.*

			Sheet folded into
Fo.	Folio ...	...	2 leaves or 4 pages
4to	Quarto ...	4	8
8vo.	Octavo ...	8	16
12mo.	Duodecimo ...	12	24
16mo.	Sextodecimo ...	16	32
18mo.	Octodecimo ...	18	36



To G. Lawrence (Devizes); G. Sales (Merthyr) and T. Codd (Dunfermline). You will find further articles on inks and colour printing in the new *Jobbing Course* which commences in our next issue and in other articles. We have only touched the fringe of these subjects so far. The majority of our readers are not experts like yourselves and therefore our aim is to lead up to real technical matter by gradual stages.

# Christmas Pack

Pleasing Parcels Make  
By GEORGE



*This, definitely, is to be discouraged. The Small Printer who gives no thought to the presentation of his goods is never going to get to the top. There is nothing very hard to learn. In this as in most other things there is a right and wrong way of doing the job. So that you shall practise the right way I have called upon one of the very best parcel-makers I know—the author of this article—to write up the following hints on packing your Christmas orders.—THE EDITOR.*

“**D**ON'T spoil the ship for a ha'porth of tar” is a saying whose wisdom we all recognise and appreciate. Applied to quite a number of Small Printers it might very well read: “Don't spoil the job for want of a good parcel.”

For slovenly or careless packing can spoil a job—in more ways than one. The order packed in a loose parcel is not going to be improved by the experiences it is likely to encounter en route to its destination. Also remember this—it is the parcel the customer handles before the contents, and if that parcel is badly packed and untidy his first impression is influenced accordingly. Nine times out of ten an uncomely parcel will put the customer in a critical mood before he has unpacked it.

## Interior Packing

 Newspaper or corrugated is most useful for this purpose.

Three or four sheets of newspaper should be laid on to your table or packing bench. Place the order to be despatched in centre of the paper and fold over “envelope style.” Lift over corner nearest to you and *pull tight*. Follow with either side and finally pull over the far corner. This is essential, for a loose, ragged parcel interior will break open far more easily than a tight one during the throwing about it might have to endure before reaching the customer.

Next place another two sheets of newspaper on your bench and this time wrap “square.” This prevents the formation of excessive bulges at the ends of a parcel and is a great help in keeping the whole job square.

## Wrapping

 Having padded well you next need the wrapping paper. This, of course, should be of an economic size and not to go round several times. You need sufficient to form a fold on top of the parcel of approximately two inches. Fold over tight, and fix with sealing tape to secure. This leaves the hands free to fold over the ends, which should be so



Chery Tom Laidler, “Printercraft’s” senior artist, sends you this self-portrait and wishes you all “The Very Best of Christmases !”

# ing for the Printer

Cheerful Customers

PLATT

tucked in as to act as a cushion for the ends of the parcel. Finally, seal with tape, etc., to cover all joins and seams. (See diagram C).

## Sealing or Securing

 There are numerous types and styles of sealing tapes—adhesive and gummed—which are available in many shades. A good idea is to keep to a standard colour in your despatch department. Another handy use of adhesive tape in royal or dark blue is to form the markings that normally denote a registered parcel—doing away with blue pencil markings. (Diagram B).

 If, however, you prefer string, then your interior padding should be corrugated paper or something similar to protect the packet from string cuts. You can, of course, place a strip of cardboard or several strips of paper around the contents, thus minimising the “bite” of the string when the parcel is carried by the string. Don't be skimpy with the string. Tie centrally across the longest side of the parcel, with two ties across short side, knotting at overlaps to prevent string slipping.

## General Hints

 When packing gummed labels etc., always pack them gummed side down. For preference, first wrap them in grease-proof or waxed paper before finally wrapping in brown.

Pack envelopes back into boxes whenever boxes are provided, clearly marking the end of each box—then customer knows contents at a glance. Another example to follow is to paste a copy of the job on to the packet or slip it under part of the wrapping as a sample of the goods the packet contains.

If you split up an order and despatch in two or three parcels (in preference to one big parcel) remember to include a despatch note in each, thus informing your customer that this is only part



order of job and is despatched in two, three or four parcels. Invoices should be despatched separate from goods and customer's name with order number quoted.

Never use wrappers of a transparent nature for your printed packages, as the pigment, oil, ink and edges of stock may fade. Kraft wrappings are generally accepted as being most suitable for outside wrappers. They are strong, easy to fold, clean-looking in appearance, and to a great extent, weatherproof.

## Labelling

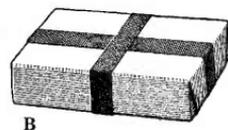
 Now for most important item—do equip yourself with an attractive gummed label for sticking on to all parcels for delivery.

*(Continued on page 192)*

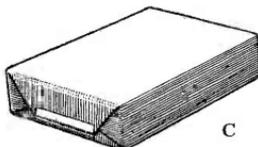
A—The “See-at-a-glance” parcel



B—Blue tape used for registered parcel



C—End forming a “cushion”



# Simple Imposition



**S**MALL printers who possess machines capable of doing bookwork will be eager, if they receive the opportunity, of tackling booklets, brochures and similar kinds of work.

It is to those and to the apprentice who is eager to learn that this, the last lesson in our *Printcraft* Apprentice Course, is addressed.

The lesson is called Simple Imposition. Some hints on preparing the forme were given in *Printcraft* No. 3 and a great deal more will be said upon this important subject before we have told apprentices all that there is to be known.

What then, is imposition ?

It is the process of laying down the type-set pages of a booklet which are to be printed on one side of the sheet. "Laying down" is the arranging and the spacing of the pages in the right order. Different "schemes" of imposition are legion but we concern ourselves here only with the simplest, so that our learner can readily grasp the principles.

"Spacing" in imposition is the quantity of furniture, leads, etc., placed between pages and pairs of pages to separate them from each other. They are known as "Heads" — the margins

at the top of the pages ; "Tails" — the margins at the foot of the pages ; "Gutters" — the back margins of pages, into which the stitches are inserted when the book is sewn ; "Outers," the margins at the fore-edges of the pages.

In some instances a booklet is imposed in two-page formes (known as folio) ; four pages (known as quarto) ; and eight pages (known as Octavo). Schemes above this number are referred to as "Twelves," "Sixteens," "Eighteens," "Twenty-fours," "Thirty-sixes" and so on up to "Sixty-fours."

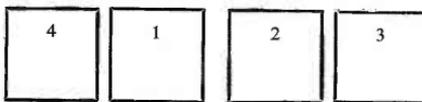
The lesser sized work does not call for much study, and it is that we propose to deal with chiefly in this lesson.

## Four-page Scheme.

To start with, a four-page leaflet in imposition is known as Folio, comprising pages 1, 2, 3 and 4, and the printing of such will take two workings — back and front. The printer refers to these as the outer forme and inner forme, "outer" meaning the outside (back and front) of the leaflet, and the "inner" the inside pages.

The pages are set and tied with page cord in readiness to be slid on the stone (or table) for imposing. The pages have to be placed and paired in such a manner that the numbers will run consecutively when the pages are printed.

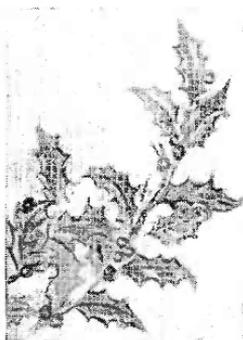
The first point to remember is that whatever the positions of the type pages when placed ready for imposing they will appear reversed on the printed pages. It is, therefore, advisable to get a sheet of paper, fold it in half to give four sides and then number them 1, 2, 3, and 4. Then open up the paper and the lay-down that you must make is opposite to that shown.



Outer Forme

Inner Forme

THE PRINTED SHEETS



# in Booklet Work

The diagram on page 188 is how your marked paper will appear when opened. When placing your pages of type in the forme they must be in opposite position, namely :—



Outer Forme                      Inner Forme  
THE POSITION FOR IMPOSING

An important feature to remember when imposing is that the odd numbers, ALWAYS appear on the right-hand page of the printed job. This gives us a clue when laying down our pages for imposition. Then the odd numbers will be on the left, but when printed they are reversed to the right.

## Larger "Lay-downs."

In the event of additional pages being required a method of memorisation can be adopted by doubling-up in each instance. As an example 4—8—16—32—64. Let us assume we have a sixteen-page job to do. We at once adopt the scheme of imposition known as *Folio Quirewise*. We therefore stick to the elementary principles of the first and last pages being farthest apart. Folio quirewise means folio sheets folded within each other with the correct pages of the inner formes to be printed on the backs of the outer formes.

To impose 16 pages we must have four sheets as shown in diagram C on page 190.

You will notice here that each combination of numbers totals 17; as 1 and 16, 3 and 14, 5 and 12, etc.

The same principle applies to a 36-page scheme of imposing. In this case the joint numbers will total 37 as seen in diagram D on page 190.

These are a few of the elementary schemes of imposition and here for the time being we must leave the subject. On a future occasion we will enter into the intricacies of Quarto, Octavo and the many half-sheets that go to make the



bigger books. Then we will also deal with the big question of margins in bookwork.

## STYLE OF THE HOUSE

Here is the last list of words, etc., which are met with in most "House-styles" and which it is of great advantage to the small printer or apprentice to know.

Idiosyncrasy; indulgences (pl., no "i"); inquire; insure, with reference to life, etc. (ensure—to make certain); "ise" instead of "ize," as a termination. Use the former except in the words: civilize, baptize, realize, recognize, organize, and in civilization and organization.

By  
**RON  
EMERY**

The  
"Printcraft"  
Apprentice's  
Principal  
Instructor



Outer Forme		Inner Forme	
1	16	15	2
3	14	13	4
5	12	11	6
7	10	9	8

Diagram C

Judgement; Judgement Day (cap. "J," "D").

Kafirs; kerbstone; khaki; Khalifa, The (the person); Klondike.

Lamp-post; later (not later *on*); licence (noun); license (verb); lovable;

Mme. (only contraction for Madame); Mlle. (only contraction for Made-

moiselle); manifestos; Maximum (rom.); medieval; metre (no accent); Middle

Ages (cap. "M," "A"); millionaire; minister (i.c. "m") of a parish in

Scotland, thus—"minister of Preston-

kirk," not "Minister of Prestonkirk Church"; miss-fire; motor-car;

motorcycle; motor-omnibus (not motor-

'bus); motor-vehicle; movable.

Negligible; nowadays.

Outdoor (no hyphen); Oversea (not overseas) Dominions.

Party (Conservative, Liberal, etc., cap. "P");

Plants — Names of species, such as Odontoglossum, Spathoglottis,

Cypripedium, to be spelt with a cap. letter;

Poor Law (cap. "P," "L");

poor-rate (i.c. "p"); practice (noun); practise (verb); pre-

ventible; Prime Minister (of the U.K., and of the Dominions);

prophecy (noun); prophesy (verb); publichouse (one word, no hyphen); pygmy and pygmies.

Quieting (not quietening).

Rateable; rector and vicar (i.c. "r" and "v") of a parish in England; referendum; riveting.

Scottish or Scots, never "Scotch," except when referring to the liquor or the train "Scotch Express"; show (not shew); siphon; sizable; storey, -eys (of a building).

Taboo; taxicab; Throne (cap. "T"); torpedo-boat; transshipment; trolly, -ies; Turf (when referring to horseracing).

U (in words ending—*our*.) The American style of writing "labor," "honor," "vigor," "fervor," "endeavor," etc., however much it may be justified as a reversion to older English usage, is opposed to the best contemporary English practice.

Veranda (no final "h"); villainous; *virtu*, objects of (ital.).

Wagon; war-vessel; whisky; wide-awake (no hyphen when adjective).

Thus ends a "Style of the House" which, as I have said, is generally accepted in the trade. Sometimes incorporated in the "Style of the House" we find a list of rules governing composing questions such as spacing, indentation, setting of verse, etc. We shall deal with all these in separate articles later.

Outer Forme		Inner Forme		
1	36	1st SHEET	35	2
3	34	2nd „	33	4
5	32	3rd „	31	6
7	30	4th „	29	8
9	28	5th „	27	10
11	26	6th „	25	12
13	24	7th „	23	14
15	22	8th „	21	16
17	20	9th „	19	18

Diagram D

# Specimens of Work



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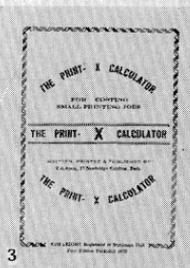
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Will sell by Auction, at  
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3

ROYAL ARTILLERY  
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*A Grand Concert*

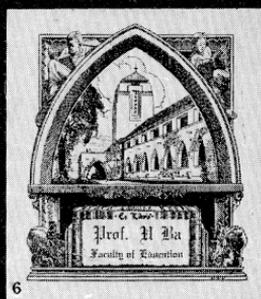
FEATURING  
JACK ENGLAND'S  
VARIETY ENTERTAINERS  
AT  
CO-OP HALL  
Upper Tooting Road, S.W.17  
**SATURDAY 26th JULY 1950**  
at 7.30 p.m.

Programme 4d

4

WHYTONIANS  
CRICKET CLUB  
ESTABLISHED IN 1874  
1949  
TEMPORARY STAND ON  
"ASTONISH" TERRACE."

5



6

Elton Church Hall, Market Road, Thornton Heath

AMERICAN  
**SUNSHINE CORNER**  
at 7.15 p.m.  
WEDNESDAY 7th Feb. 1950  
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Relieve Yourselves of the  
"Sunshine Corner" Pullman  
Also meet and see service, High Street  
from and after 7.30 p.m.



7

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1. F. H. Rowe, Bury St. Edmunds. 2. Alan N. Parry, Moreton Wirral, Cheshire. 3. T. A. Amos, Bath. 4. W. E. Boxall, Balham, S.W.12. 5. K. V. W. Hyde, Burnham, Bucks. 6. Prof. U Ba, Rangoon. 7. L. J. Todd, Thornton Heath, Surrey. 8. C. N. Walder, Basingstoke. 9. Raymond B. Breed, Cliftonville

Number 13 of "Printcraft and the Magazine Publisher" will be on sale on March 3rd, 1951—full of bright, interesting and instructive new features and Small Printers' News. You are earnestly advised to order your copy NOW!

# More Wrinkles from Readers



ANY a good idea involving a cut-out space for a Christmas or Birthday card has been thrown to the winds because of the lack of material and machinery with which to make the cut-out. But simple cut-outs (to which most ideas can be adapted) are easily made and easily executed on an ordinary printing machine.

## RAZOR-BLADE CUT-OUTS

You can, for instance, buy steel cutting rule. My own method of making cut-outs, however, costs nothing, as all of them are manufactured from old razor blades.

The single-edged Ever-ready blade is the type I use, placing a lead on each side of the blade to justify it to the width of the flange. This is set in the same way as one would set a box in ordinary rule, with a strip of thick lead placed under the flange of the blade to bring it up to

slightly more than type height. When the box is complete it is locked up in a chase and placed in the machine with, of course, the rollers removed. The machine is operated in the usual way and a clean cut-out is made with each operation.

If you want cut-outs try this method. Though you can't get a large variety of shapes you can add considerably to your range of ideas for greetings cards of all descriptions.—*A. Stokes, Bristol.*

## SIMPLE PROOF PRESS

This is an idea based upon the "Home-made Proof Press" article which appeared in *Printercraft* some time ago. It is a great boon when you want a rough proof of a job in a great hurry.

Procure a large round tin for the roller. Fill with earth or sand to make it heavy. Get two lengths of 24-pt. type-high rule to serve as bearers and place on each side of the job of which the proof is required. Ink up in the usual way and proof with a piece of felt or flannel placed on top of the proof paper.

If you would like to make a more permanent press on these lines procure a length of zinc, brass, copper or smooth sheet iron and screw bearers into position.—*G. Flamstead, Weston-super-Mare.*

## CHRISTMAS PACKING (cont. from page 187)

Nothing is worse than a well-packed parcel offset with a puny label. It's well worth your trouble to design one in either one or two colours. It will be seen by quite a number of people before it reaches your customer and could easily lead to further orders.

The surface is easy to print on, so no trouble is likely to be experienced and the card can be obtained in different shades. For those who do not fancy designing their own labels, printers' "blanks" can be obtained ready for you to apply your own name, address, slogan, etc.

These are size 6 in. by 4½ in. in attractive designs of red and grey, green and orange, blue, scarlet, etc.



A trade mark is another item to consider. This, if continually brought to public notice, can become a most valuable asset and it need not be elaborate. I will not enlarge upon this aspect of despatch however as *Printercraft* has already dealt with it. I wish you all good luck with your Christmas packing.

## Lesson Paper Answers

- (a) Gentleman's visiting card ; (b) 1½" x 3" (c) as (a).
- As "Miss Mary Smith."
- One em.
- (a) Art paper is coated with china-clay or similar preparation *after* the paper has been made ; (b) In Imitation Art the china-clay is mixed with the pulp ; (c) Matt Art is not glossy. It has a dull finish.
- (a) Machine-glazed ; (b) Machine-finish ; (c) Super-calendered.
- (a) Pulp and surfaced with printing paper ; (b) Straw pulp ; (c) Mill-waste such as wood pulp and fibre.
- (c) Aligning the rule with the letters ; (b) Rule of the same "weight" as the type.
- Rules laid down by the House in question regarding the setting, spelling, abbreviations, italicising, etc., of controversial words.
- Angle quads.
- (a) agric. ; (b) geol. ; (c) Jan. ; (d) lb. ; (e) fly.
- Strips left over after cutting.
- (a) For plans and diagrams ; (b) Duplicating ; (c) Copying ; (d) Wrapping ; (e) Writing and covers.

If you have scored 55-64 marks you have passed, 65-69 marks is fair ; 70-74 very fair ; 75-79 good ; 80-89, very good ; 90 or over excellent.



RESULT OF "PRINTCRAFT'S"

# Christmas Card Competition

**B**ELOW we give the prizewinners in our Christmas Card Competition. For the guidance of future competitors we also give the chief reason or reasons for awarding the prizes.

We are warmly pleased to notice the high standard of work which was attained in this competition and look forward to repeating the same feature in our next Autumn issue. It is to be regretted, however, that owing to pressure on space it will not be possible to publish reproductions of prizewinning designs until our March Number appears.

Look out for them then ; and look out, also, for an announcement regarding a new competition.

## PRIZEWINNERS

**FIRST PRIZE (Adana Junior Type Case value £5 15s. 0d) :**

**Chas. Gerrard, Regent's Park, London, N.W.1. (Bold and distinguished work, outstanding in the modern vein and revealing great originality and craftsmanship.)**

**SECOND PRIZE : (Printing Supplies to the value of £2 12s. 6d.)**

**Sister Mary Francis, Convent of Poor Clares, Arundel. (An original production in classical style. Colour and finish excellent.)**

**CONSOLATION PRIZES (Printing Supplies to the value of £1 1s. 0d. in each case.) Three extra prizes have been awarded bringing the total to eight.**

**Miss E. B. Prince, Midland Road, Baildon, Yorks. (For personal touch and clever use of "Reliefite.")**

**R. & B. Newton, Walpole, Halesworth, Suffolk. (For variety to suit all tastes.)**

**S. Waller, Sydney Street, Scarborough. (For effective simplicity and discriminating use of "Reliefite.")**

**Miss B. Monk, Thorpe Abbott's Place, Diss, Norfolk. (For originality of idea and rustic charm.)**

**A. W. Golding, Fenwick House, Holborn, W.C.1. (For good layout and clever use of sandpaper tints.)**

**Paul Chapin Squire, Nice, France. (For dignity, good taste and original rhyme.)**

**G. I. James, S. Mary's Secondary Modern School, Welwyn, Herts. (For original lino-cuts and careful work.)**

**Raymond and Dorothy Hibbs, Rabling Road, Swanage. (For charm of original water-colour design and interior "personal message." idea.)**

**Note to Second and Consolation Prize-winners : If you haven't a copy of the Adana catalogue please write to Adana (Printing Machines) Ltd., 15-18, Church Street, Twickenham, Middlesex, when one will be sent to you.**

**A NEW COMPETITION WILL BE ANNOUNCED IN  
"PRINTCRAFT" No. 13, OUT ON MARCH 3rd, 1951**



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**Burin.** An engraving tool with an oblique point. More commonly called a **Graver**.

**Burnish.** In *process work* this means rubbing a half-tone plate (or some part of it) with a special tool so that the dots will spread and so print darker. In *bookbinding* the method of glazing an edge with an agate or bloodstone burnisher.

**Burnisher.** Tool used in engraving for burnishing half-tone blocks.

**Burr.** A rough edge on a plate or block.

**Business Cards.** *See Cards.*

**Business Names Act.** Any small printer or other person wishing to trade under a name other than his own must, by law, register that name under the Registration of Business Names Act, 1916, within 14 days of the commencement of the business. The fee is 5/- and the registration is affected with the Registrar of Business Names, Bush House, South-West Wing, Strand, London, W.C.2.

**Business Reply.** Cards, envelopes and labels printed with the name and address of the sender on which the addressee need place no stamp when sending his reply. Application for a licence to use such cards, envelopes and labels must be made at the Post Office.

**Butted.** Term applied to rules or slugs placed end to end to make a wider line. Two 10-em lines, for instance, are "butted" to make a line 20 ems wide.

**Batter.** A type character, border or rule whose printing surface has been damaged.

**B and BB Paper.** Term used to define roughness of finish in drawing papers. **B** is rough; **BB** doublerough; **HP** denotes hotpress or glazed finish.

**B.B. (stationery).** Abbreviation for black bordered cards, envelopes and paper used for funeral notices and as mourning stationery.

**Bearers.** Type-high lengths of metal or wood placed at the ends of a chase to even up the impression of a forme. Also parts of a cylinder press where the bearers are placed on the sides of the bed under each end of the cylinder.

**B.C. (Before Christ).** Should be set in small caps and placed after the figures—e.g. 55 B.C.

**Beard.** The space between the base of a letter and the edge of the body of the type.

**Bed.** The bottom or "floor" of a machine, on which is placed the forme to be printed. Often known as the "table" or "coffin" of the machine.

**Belly (type).** The front side of a letter on which is found the **Nick** (*q.v.*).

**Belts.** The bands or straps used for driving a machine.

**Bembo.** A dignified type face originated in 1495 in a tract written by Cardinal Bembo and published by Aldus.



Burin or  
Graver

**B**

B.37

**Ben Day Process.** A popular method of producing mechanical tint patterns on process engravings. Named after its inventor. (See **Photo-Mechanical Tints**.)

**Betting and Lotteries Act.** Act of Parliament which vitally affects small printers who may be called upon to print sweepstake tickets, draw tickets, etc. It is in every printer's interest to study the Act thoroughly before accepting such work. Copies of the Betting and Lotteries Act, October, 1934, can be obtained from H.M. Stationery Office, York House, Kingsway, London, W.C.2. Price 9d. net (by post 10d.).

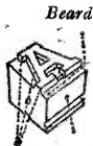
**Bevel (type).** The sloping portion of the letter which runs down from the printing surface to the **Shoulder** (*q.v.*).

**Bevelled Boards** (*bookbinding*). Stout quality boards with bevelled edges used in making the covers of some large books.

**Bible Paper.** A strong, thin book paper produced for the purpose of reducing weight and bulk. It was first used in the manufacture of Bibles, but is now generally extended to the making of encyclopedias, dictionaries, service books, etc. (See **India Paper**.)

**Bill Board.** Board on which outdoor advertising matter is displayed.

**Bill-head.** A small ruled account form used by tradesmen. Bill-head blanks—i.e. forms of this nature already ruled but with the heads left



Bevel Belly

**Bronzing.** A method of giving printed matter a metallic finish. The work is first printed in ink and, while still tacky, is dusted with bronze powder.

**Bronze Inks.** Inks to which bronze has been added. Used for producing metallic surfaces.

### BROWN PAPER—SIZES

Kent Cap ..	18 × 22	Imperial ..	22½ × 29
Bag Cap ..	20 × 24	Double Imp. ..	29 × 45
Havon Cap.	21 × 26	Casing ..	36 × 46

**Buckram.** A stiff, strong material made from linen or linen and cotton and used in place of leather for binding books.

**Bulk.** *In the composing room* the frame or bench used for making-up or for accommodating matter which has to be distributed. *In bookbinding* the thickness of a book without its covers.

“**Bullet.**” Slang term for instant dismissal.

**Bumping.** Loosening nails in mounted blocks or stereos by banging the bottom of the block on the stone or some similar surface.

“**Bumping Out.**” Case-room expression meaning to fill up a page that has run short by inserting extra leads or other material.

**Bundling.** A *bookbinding* term meaning the tying up of the folded sections.

**"Bring Up."** Term used in **Make-ready** (*q.v.*) It means underlaying a block or type to bring it up to correct printing height.

**Bristol Board.** A fine quality board, much favoured by artists, and which, it is said, was first manufactured at Bristol.

### BRISTOL BOARDS—SIZES

Poolsap ..	$15\frac{1}{4} \times 12\frac{1}{2}$	Royal .. ..	$22\frac{1}{2} \times 18$
Demy ..	$18\frac{1}{2} \times 14\frac{1}{2}$	Supre Royal ..	$25\frac{1}{4} \times 18$
Medium ..	$21 \times 16\frac{1}{2}$	Imperial ..	$28\frac{1}{2} \times 21$

**British Boards.** Bookbinding and other boards made mainly from cheap waste in British mills.

**Broad.** Old name given to 48-pt. wooden furniture.

**Broad and Narrow.** Old name given to 42-pt. wooden furniture.

**Broadside.** Large sheet of paper, such as a poster, or bill. Originally it was printed on one side only.

**Broadside Stick.** A composing stick made of wood.

**Brochure.** A treatise or pamphlet of eight or more pages stitched in booklet form.

**Broken Ream.** A ream of paper which does not contain the minimum number of sheets.

**"Brokes."** Damaged or defective papers, the cheaper varieties of which are usually sent back to mill for repulping. In the better-class papers "brokes" are marked XXX and sold as inferior material in reams or by weight.

blank to accommodate the name and other particulars of the tradesman—are supplied by stationers and paper-merchants.

**Bill of Type.** A specification of a fount of type made up to a particular weight.

**Bind.** A printers' term denoting that the furniture in a forme is "binding" if it does not lock up properly. "Binding" occurs if furniture is longer or wider than the type in the forme so that forme cannot be tightened up correctly.

**Binder.** See **Bookbinder.**

**Binders** (*stationery*). Name given to covers used in filing and loose-leaf books.

**Binder's Board.** Board made from papers and rags and used in the manufacture of the covers of cloth-bound books.

**Binder's Brass** (*bookbinding*). A block made of brass and cut particularly deep for stamping or impressing on cloth bindings.

**Binding.** The process of bookbinding.

**Biscuit Cap.** A thin wrapping paper glazed on one side and commonly used by drapers and confectioners. It is from this substance that counter envelopes, sweet bags, etc., are largely made.

**Bite.** Term used to denote the eating-away action of the acid in making metal plates.

**Blackleading** (*stereotyping*). A process in the preparation of moulding for electrotypes.

**Black Letter** or **Black Face**. A general term applied to Old English or Gothic type.

**Blacks**. Blemishes on a printed sheet caused by the inadvertent printing of raised spaces, leads, furniture, etc.

**Blanket**. Commonly known as "Printers' Blanket". The material employed for covering the metal compression surfaces on a rotary press and often used as padding on the rollers of some proof presses.

**Blanks**. Ruled bill-heads and other commercial forms in which the head is left blank for the insertion of printed matter. Generally, any paper or card which contains a design or some general matter, but is left blank for special printed matter to be added.

**Bleed**. A term signifying printing off the edges of the page. Part of an illustration or some other printed matter which is cut away when trimmed by the guillotine. In *bookbinding* a book is referred to as being "bled" when overcutting has mutilated the printed matter.

**Blind Embossing**. Embossing without colour. Raising letters or a design on paper in which no ink is employed.

**Blind "P."** The paragraph mark ¶ in which the bowl of the letter is filled in.

**Blind Tooling** or **Blind Blocking** (*bookbinding*). An impression made by hot tools on leather or

**Brayer**. A pressman's hand ink roller. The name, however, is now slipping out of general use. Formerly a brayer was a half-circular pestle with a handle attached and was used to rub out (or "bray") the ink on the inking table before being taken up by the inking balls. (See **Balls**.)

**Break** (*of a word*). A word which has to be hyphenated so that one part of it is carried on to the next line.

**Break** (*type*). The removal of surplus metal left on the foot of a type during casting.

**Break-line**. The last line of a paragraph. It is bad composition to carry it over to a new page.

**Break Off**. Term used to describe movable type which fractures during imposition. It particularly applies to kerned and swash letters at the end of lines which may easily break off when being planed. To lessen this risk shoulder-high spaces should be used beneath the overhanging kerns of such letters.

**Break Up**. The process of unlocking and distributing type, blocks, furniture, etc., after a forme has been printed and is no longer required.

**Breathings**, *asper* ('); *lenis* ('). Signs used in setting Greek to denote initial vowels which are, or are not, to be aspirated.

**Brevier**. Old name for 8-pt. type.

**Brief**. A legal envelope of the area  $14\frac{1}{2}'' \times 5''$ .

**Brilliant**. Old name for a type equivalent to the modern 4-pt.

**Boxes.** The compartments of a type case in which the separate type characters are contained.

**Boxheads.** Boxes formed by ruling at the top of ruled invoices, etc., in which is printed the column heading.

**Braces.** Types of this design  which are used to connect lines. They are made in varying sizes and to a definite number of ems. **Sectional Braces** (*q.v.*) are braces made in several parts.

**Bracket** (*type*). The thickening of a letter at its extremities between stem and serif. (*See Serif.*) In the machine-room a holder or hanger attached to the roof to support the shafting.

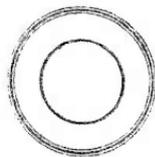
**Brackets.** Marks made in pairs thus: [], to enclose phrases or words. Often known as **Square Brackets**, to distinguish them from the round form, **Parentheses** (*q.v.*) (*See also Ornamental Brackets.*)

**Brake Hand.** A man who works on a rotary press and whose responsibility is the starting and the stopping of the machine, etc. More popularly known as the **Controller Hand**.

**Brass Circle.** A type-high component made of brass used in jobbing work. There are also **Brass Ovals**, **Diamonds**, **Stars**, etc.

**Brass Rule.** *See Rules.*

**Brass Type.** Type used by bookbinders for impressing letters into covers.



Brass Circle

cloth and in which no ink or gold leaf is used. Sometimes called **Antique**.

**Blisters.** Bulbs and rises which occur in the making of **Flong** (*q.v.*).

**Block.** The general term for a mounted cut or engraving.

**Block Book.** A book printed from wooden blocks on which both illustrations and letters have been cut or engraved by hand.

“**Blocked Up.**” Printers’ term associated with work set up but delayed from going to the machine. This may happen for a variety of reasons—such as the non-return of author’s proof, non-delivery of the paper on which the job is to be printed or sorts which have to be specially ordered.

**Blocking** (*bookbinding*). Stamping or impressing of letters or designs on a book cover by the use of brass type and blocks and a blocking process.

**Blocking Foil.** Specially prepared foil or paper which is usually made up in books of 25 leaves and used for blocking in titles, etc., on the covers of books.

**Blockmaker.** General term for a process engraver.

**Block Printing.** Printing from blocks carved on lino, wood, etc. A handicraft, not to be confused with the photo-mechanical process.

**Block Screens.** The dots on half-tone plates which determine the density of the printing. (*See Screen.*) Suitable screens for varying papers are as follows:

Screen 45 & 55	Common grades of newsprint paper.
.. 65 & 85	Best grades of newsprint paper.
.. 100 ..	Cheap classes of Art, Imitation Art, good quality supercalendered paper.
.. 120 ..	Ordinary Art, good Imitation Art, fine grade supercalendered.
.. 133 ..	Good quality Art paper.
.. 150 ..	Best quality Art, Chrome and Enamelled paper.

**Blotter.** A sheet or stitched pad of blotting paper which may or may not be faced with a sheet of printing paper on which advertising matter is contained.

**Blotting Paper.** An absorbent paper the cheapest varieties of which are merely unsized printing papers. The better kinds are made of specially prepared rag.

**Blue Laid** (*paper*). A description applied to azure or pale blue writing papers when made by hand. When the term is used in connection with machine-made writing papers, however, it means the deep blue colour used in legal stationery.

**Blueprint Paper.** A photographic paper employed by architects, draughtsmen and designers for taking rapid duplicates from plans or draw-

“**Botcher**” or “**Bodger.**” A term used to describe an inefficient compositor. One who would rather make shift than go to the trouble of doing the job correctly.

**Bottle Necked.** Said of a type clump or lino slug which is wider at the top than at the base.

**Bottle Tissue** or **Bottle Wrapping.** White or coloured tissue paper, used for wrapping up bottles. Usually sold folded, in quires.

**Bottom Notes.** Alternative term for Footnotes (*q.v.*).

**Boudoir Paper.** A popular ladies' note paper 6" x 3".

**Bourgeois.** Old name for 9-pt. type.

**Bow.** Said of a piece of type so bent that it cannot be used again.

**Bowl** (*type*). The rounded parts of letters like D, B, a, p, etc. The “bowl” is seen complete in a cap or lowercase O.

**Bowling Machine** or **Bowler.** A planing machine used in the finishing of stereo-plates.

**Box.** A square or oblong panel composed of rule or border and containing type matter.

**Box Cover** (*paper*). A light-weight cover paper used in finishing fancy boxes.

“**Boxed In.**” Term describing type matter enclosed in a “**Box.**”

**Book Mark.** A slip of paper or card which may be plain or designed for marking a particular place in a book.

**Bookstore.** A bookseller's shop.

**Book-types.** Types selected for the printing of the body-matter in books. A very wide range is obtainable.

**Bookwork.** The largest branch of the printing industry. A combination of **Text**, **Preliminary Matter** and **Addendum**. (*See under separate heads.*)

**Borders.** Lines of rule or ornament used for decorative and other purposes in typography. They are of varying thicknesses, all measured according to the point system. Rule borders are of brass or zinc and are sold in lengths. Decorative borders are cast both in lengths and as separate types.

**Bosses.** Metal ornaments raised from the surface of book covers.

**Botanical Signs.** Signs used in works on Botany Those most commonly seen are:

annual, ○ or ⊕; biennial, ⊕; dioecious, ♂ ♀; doubtful, ?; female, ♀; hermaphrodite, ♂ ♀; hybrid, ×; male, ♂; monoecious, ♂ ♀; number indefinite, ∞; none or absent, o; perennial 2|; personally verified, !; polygamous, ♂ ♀ ♀; section (of a genus), §; tree, h.



Book Mark

ings. In the finished print the drawings appear white on a blue 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 ferrocyanide is used.

**Blue Sampling.** Strong, hard paper with a specially smooth surface and of a deep blue colour. It is made for the manufacture of packets and envelopes in which fine powder is to be contained.

**Board-Glazed.** A method of glazing by boards instead of metal plates. On surfaces produced by this means the glaze is not very high.

**Board Papers** (*bookbinding*). Single papers, coloured or designed, which are laid down on the inside of the cover boards of a book after it has been covered.

**Boards.** Stiff or pliable material made from paper, woodpulp, rags, etc. (*See Paste-boards, Pulp-boards, Pressing-boards, Backing-boards, Cutting-boards, Gilding-boards and Mill-boards.*)

### BOARDS—STANDARD SIZES

Royal	.. 20 × 25	Large Imperial	22 × 32
Postal	.. 22½ × 28½	Index	.. 25½ × 30½
Imperial	.. 22 × 30	Index Royal	.. 20½ × 24½

**Bodkin.** Pointed steel instrument with wood handle used by compositors to lever up lines of letters when correcting type. Commonly known as a "Spike."

**Bodoni.** A widely used modern roman style of type which was first designed in 1771 by Giambattista Bodoni of Parma, Italy. (Born 1740; died 1813.)

## This is 18-pt. Bodoni

**Body.** Another name for the **Shank** of a letter. The solid body of the type from foot to shoulder on which the letter is raised. This word is also used when referring to the text of a volume. (See **Body Type** and **Body of the Work**.)

**Body Matter.** Term used to distinguish text matter from display.

**Body of the Work.** Term used to distinguish the text matter of a book as separate from the **Preliminary Matter** (*q.v.*).

**Body Paper.** Paper made to be used as a base on which a coating is to be applied, as in the case of coated Art paper.

**Body Type.** Type 14-pt. or smaller used in the main body of a work as distinct from headings and display lines.

**Bold Face** (*type*). A heavy type used for emphasis and display. Many type families have their bold faces, designed for contrast when a heavier version of the same type is required.

**Bolts** (*bookbinding*). The uncut edges at the head, tail and fore-edge of a book before it is trimmed.

**Bond** (*paper*). A tough writing or typewriting paper made in various tints. It is slightly thicker than **Bank** (*q.v.*).

**Bone Folder.** A length of bone, ivory, steel or wood rounded at both ends and at the sides; used in hand-folding.

**Book.** A number of sheets, printed or blank, bound into a volume.

**Book Account.** An account of debt or credit in a book.

**Bookbinder.** One who binds books and other printed matter.

**Book-chase.** Chases specially made with removable bars for locking up numbers of pages in the printing of books. (See **Chases**.)

**Book Cloth.** Cloth for binding books.

**Book Debt.** A debt charged in the account book of the vendors or creditors.

**Book-faces.** See **Book-types**.

**Book Founts.** Founts of type for bookwork, so called to distinguish them from jobbing or display founts.

**Book Jacket.** The paper outer cover of a new book whose primary purpose is to protect the cover. Very often attractively designed to compel the notice of the prospective purchaser.

**Booklet.** Any small book; or a pamphlet.



Bodkin



Body  
Shank of  
Type