

Printercraft

AND THE MAGAZINE PUBLISHER

Nº 13

Price 1'6



THE ADVANCE OF ADANA IN THE FESTIVAL YEAR



ADANA'S FESTIVAL BULLETIN

THE Festival of Britain is upon us. The watchword is Progress. A multitude of eager guests are here to see how Britain can make it. Be sure they shall not depart unimpressed.



Fired by the spirit of the Festival Adana, in its own way, will help to boost British goods. "Advance" is our motto, in spite of rising prices and material shortages. In the Small Printer world Adana has made notable progress since the war. It has produced by the thousand printing machines and components of a quality and at a price with which there is no competition. Now we go from strength to strength.



Our outstanding achievement of this ten-week-old year is the Thermograph, a new machine for which the small printer has cried aloud for many years. By its aid the printer can now produce superb embossing effects without the use of stamps or dies. The machine is so easily manipulated that a child can use it.

That is the first step in the progress of 1951. The next is the Small Printer's Guillotine—of which you will hear more anon.



Among other enterprising departures is "Chips off the Stone," a magazine leaflet which keeps Adana customers abreast of all changes in prices and new lines. In addition it contains practical

hints and advice on printing components and technique which are proving extremely helpful. So far three issues have been published and sent free and post free to all Adana customers and readers on *Printcraft's* subscription list. "Chips off the Stone" is not designed in any way to compete with *Printcraft*, and one of its most enthusiastic supporters is *Printcraft's* editor who welcomes it as "*Printcraft's* Little Brother."



Printers and stationers who look ahead will already have some thought of Christmas 1951 in their minds. We would like to draw their attention to the new and very handsome catalogue of Adana's Card and Fancy Card which, containing an extremely wide range of specimens, is now on sale at 7/9. Only a limited number of these catalogues are available so you are advised to secure your copy as soon as you can.

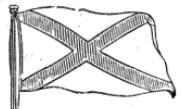


We shall be pleased to welcome as many Adana users as can get there at the forthcoming Institute of Handicraft Teachers Exhibition, to be held at Hendon Technical College March 24-28th. It was gratifying to meet so many old friends at the National Packaging Exhibition held at Olympia in January and February. We shall be represented at other exhibitions during the year and names and dates of these will be announced later. A cordial invitation is extended to all.

We shall publish a further Bulletin in *Printcraft's* next issue. Meantime keep your eye on



ADANA PROGRESS IN THE FESTIVAL YEAR





PRINTCRAFT

AND

THE MAGAZINE PUBLISHER

Vol. II

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

THE FESTIVAL OF BRITAIN

By THE EDITOR

LET us put aside all those questions of cost, necessity and convenience which we have so frequently stormed from our lips these last two years. Whatever we have said or whatever we may feel, the Festival of Britain is now an almost accomplished fact, due to receive universal attention on May 3rd next. The stage is set, the curtain is about to rise and we, the British, are the sponsors, producers and actors in the greatest-ever show presented by these islands.

We perform before an audience which has travelled from the four corners and all the intervening spaces of the earth. They have come to see the best that Britain can produce and we are determined that they shall return with something sensational to talk about. From this moment our united aim is to make the Festival the super-success its designers planned it to be. Britishers all, we rally to its support, joining all our eager energies to the task of producing the universal smash-hit of the century.



In this Festival we are showing Britain to the world. Our industries, our arts, our crafts, our science, architecture, sports, games, entertainments—yes, even our religion—are on view to the visitor so that he may understand the British way of life and admire the British spirit of achievement. Proudly we shall go forward with our show and confidently we shall await the verdict of our audience. Whatever our past domestic doubts or difficulties we are committed; and in the good old British team spirit must work together for the common cause.

In all this the small printer has a responsibility no less great than the rest of the community. There is a special and very important part for him on the Festival stage as he will learn when he turns to page 18 of this issue. It is a part that he should strive to fill with honour by producing his best and most brilliant work and thus proving to the world that in print, as in most other industrial arts, Britain is First. So—on with the Show!

JOBGING WORK FOR



IT is assumed that the reader has mastered the elementary theory and practice of setting up the machine and printing type formes, with possibly a few little line or wood-cut blocks. It is likely that some of the results obtained from the blocks have been disappointing.

I propose, therefore, to start with a line block, as that is the simplest.

SQUARING UP THE BLOCK

First the printer should be sure that the sides of the block are parallel with each other and at right angles with the face or base. If the block is wider at the top than at the bottom, or vice versa, the sides should be squared up and tested with an engineer's square.

Two methods of squaring up may be used. The sides of the block may be filed or planed square; or narrow strips of paper or card may be pasted along the top or bottom of the sides of the mount. This should be done before inserting in the forme. Attention to this detail will ensure that the block will not "ride up" on one side.

The block should then be tested for level and type-height.

LESLIE G. LUKER, B.Sc., F.R.S.A., F.C.S., M.R.I., is a practical Master Printer, now engaged in the production of high-class colour and technical book-printing. He is also a well-known contributor to the leading printing journals and the author of "Science for Printers," shortly to be published. The story of his rise in the typographical world is one, we are sure, which all print-craftsmen will be eager to read.

"Printcraft" is proud to announce that it has secured the privilege of publishing this story, which is written by Mr. Luker himself. The first part will appear in our next issue.

In this, the first issue of our second volume, "Printcraft" introduces a new instructive series of articles, slightly in advance of our "School for Beginners" and "Printcraft Apprentice" series. The small printer who

PRINTING LINE AND

A SIMPLE TYPE-HIGH GAUGE

Years ago, when I worked in one of the most famous colour printing firms in the country, I found the minders using a simple device that was much more effective and less dangerous than the C-type gauge. It consisted simply of a piece of good eight-em wood furniture about 42 ems long and a piece of 12-pt. to 24-pt. brass, or linotype, plain rule.

TESTING FOR HEIGHT AND LEVELLING

The block should be laid face up on the stone, or on some other smooth, clean, dead-level surface. Press downwards on diagonally opposite corners with the forefinger of each hand, alternating the pressure. Repeat in the opposite corners.

If the mount of the block is at all warped, the block will rock. This must be corrected, otherwise it will cause endless trouble on the machine. Should any rocking be detected, the piece of furniture should be firmly held down level on top of the block, a couple of inches projecting from one side. The rule, standing upright, should then be pushed gently up to the furniture. This should be repeated at each corner.

If the rule slides easily under the furniture it means that the block is over type-high. In this case the bottom must be rubbed down on coarse or medium sandpaper, with most pressure on the highest corner. This will reduce the block to type-height and at the same time correct the rock.

Every few minutes the block should again be tested for both height and rocking; should a little too much wood be removed, it is not important. Just proceed as follows for a block below type-height.

If the rule will not pass below the furniture, without lifting it from the face of the block, the block is below type-height. If the block also rocks, correct this first by inserting a piece of paper or thin card, as circumstances dictate, cornerways just under the lowest corner of the block.

THE SMALL PRINTER

desires to acquire a real inside knowledge of his job will find, in these lessons from a printer with first-class experience, a real guide to success. Author (see note below) is LESLIE G. LUKER, who takes as his first subject

HALF-TONE BLOCKS



Having stopped the rock, insert a piece of paper or card of roughly the same size below the block and test again with furniture and rule. It may be found that a piece of thin card on one half and a strip of gummed paper under the other will be necessary to secure a nicely level block.

This procedure, which takes longer to write or read about than to carry out, should be repeated with every block, whether used in the same form as type or not.

If the block is now locked up in the chase and the machine is correctly adjusted, the height to rollers and height to platen will both be correct. With the proper amount of platen packing, a level impression will result.

MAKING READY

A fine line block, of even tone throughout, will need no make-ready, except possibly a little tissue here and there to make good surface inequalities.

A block composed of fine lines and solid areas, such as a silhouette of a church or cottage, bounded by a fine line, will need different treatment. I have seen many examples where the printer, by indiscriminate use of pressure, has hammered the fine line deeply into the paper without achieving full density in the solids.

The best method of dealing with a block of this kind is to obtain a pull on gummed paper, using two extra sheets of paper on the platen to increase pressure. Paste the bottom platen sheet down over one card, pull an impression on the sheet and paste another sheet down at the bottom edge only, so that it can be drying while the next step is carried out.

The solid parts of the heavy pull obtained earlier should be carefully cut out with a sharp overlay knife (an old

scalpel or penknife with the blade sharpened at the tip only will do excellently).

The cut-out solids are then stuck carefully in position on the pull on the platen sheet, a thin card placed on top and the top platen sheet drawn up tight.

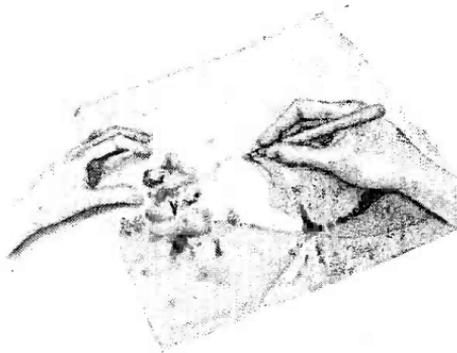
Take another pull and it will be found that the solid parts print solidly, while there is only a light pressure on the finer lines.

The colour should now be adjusted to impart a solid ink film, the lay marks placed in position, and the job is ready to run. It should run without further patching or messing about. Fifty thousand impressions can be obtained from a make-ready of this kind, the last impression being as good as the first.

A WORD ABOUT INK

Line blocks can be printed on any kind of paper, provided the overall impression and ink are adjusted to suit the paper. For soft printing papers: M. F., antique, or cream wove writings use No. 1 Black, or coloured inks straight out of the tin.

For S.C., imitation art, art, or chromo enamel, papers the No. 2 (half-tone)



Cutting overlay with scalpel for make-ready

grade should be used. Coloured inks may require a little reducing with a paste reducer, to prevent picking. Lard, vaseline, paraffin, or machine oil should not be used in excess of one per cent.

For printing on hard ivory, pulp or paste boards, bank or bond papers, the stiffer, hard drying No. 3 ink should always be used, but do not forget to wash up immediately after use, or, in any case, overnight.

HALF-TONE PRINTING

Half-tones are no more difficult to print than line blocks, but the procedure takes longer and the price charged should be increased to cover the extra time.

A badly printed half-tone is an abomination, yet a good one, well printed, is a source of great pleasure and satisfaction. Few professional small printers know how to print a half-tone properly, but that is no reason why they should not learn.

The procedure is identical with that for line blocks up to squaring and levelling up the blocks, except that a sheet of art paper is laid on the surface of the block under the piece of furniture. There are two reasons for this. The first is to protect the delicate face of the block and the second is so that the block shall be slightly below type-height. Heavy impressions are pulled on several sheets of thick and thinner papers.

Treatment depends to some extent on the nature of the picture. In the case of one with a long range of tones, such as a portrait or landscape, three of the pulls on thin paper are used. If the subject is a dark one surrounded by a light tone background or a light toned picture surrounded by a dense black background, one or two of the thick sheets should be used as follows.

In the first case, one of the thin impressions is carefully cut round to the size of the half-tone *plate* itself with margins exactly equal to the bevel. The solid parts only, as in the case of the line block, are cut from one of the pulls and stuck carefully in position on the trimmed pull. Another pull has all the highest lights only cut away and is then trimmed exactly round the edges of the picture. This, in turn, is stuck in position on the first trimmed sheet. On holding the finished "sandwich" called an interlay, or overlay (depending on where it is placed), up to the light, the picture will be seen to have one thickness over the high lights, two thicknesses over the middle tones and three over the deepest shadows.

INTERLAYING

Now take the block and scratch a cross on the end of the mount at the head of the picture. Hold the block firmly, face upwards, in the hand, and bang the block down hard and squarely a number of times on the stone, or some other convenient solid, flat surface. *Do not bang the face*; it is the base that should receive the blows.

This apparently startling procedure is correct printing practice for loosening the plate on its mount. If any attempt is made to prise the plate off while it is tight, the tool may slip and the picture be ruined.

Having loosened the plate, gently insert the blade of an old table or palette knife between plate and mount and lever them apart, taking care not to bend the plate.

The interlay, already prepared and kept flat between the pages of a book, should now be carefully placed in position, so that the extra thicknesses are where they are needed to bolster up the darkest parts

AWARD OF MERIT

to Bernard Ayres,

18, North Road,

Surbiton, Surrey

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

December, 1950 —



— February, 1951

of the picture. Secure the interlay with a few touches of paste and nail the plate back on its mount, using the scratched cross to show the right way round.

Platen sheets are adjusted as directed in the case of line blocks. An impression of the block is pulled on a piece of thick unwatermarked blotting paper and this is trimmed to exactly fit the impression on the lower platen sheet. Paste it sparingly along the lower edge and secure it into place, drawing the top sheet up tight into the clips.

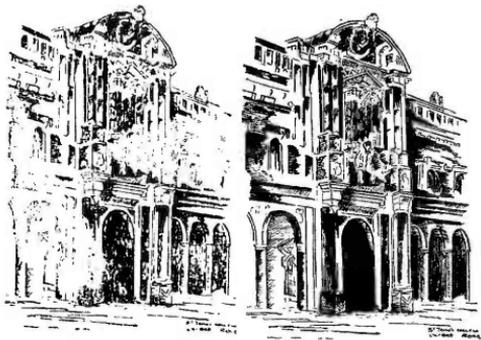
CENTRALISE WHERE POSSIBLE

All that remains to be done is to secure the lay marks, adjust overall pressure if necessary and the colour to be ready for running.

Half-tone ink should be used whatever the paper, but for really good results from fine-screen blocks, art or imitation art paper is essential.

A final word of warning. When printing blocks of any but the very smallest size, always see that they are placed as near the centre of the platen as possible. If necessary, lay the paper to the tail. A heavy block near the top of the platen will slur, and strain the machine.

Mr. Luker will contribute the second article of this instructive series in the next issue of "Printcraft." Meanwhile the editor would be pleased to have a card from you saying exactly how you like this new feature.



Line block badly printed owing to insufficient attention to make-ready

Same block as it should appear when printed



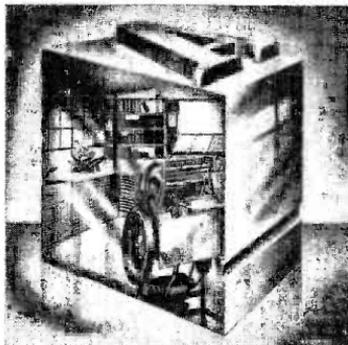
Half-tone block spoilt in the printing because of inadequate make-ready



Same half-tone correctly printed

OUR READERS' SPECIMEN BOOK,

as you have doubtlessly discovered, is absent from this issue but it will be continued in No. 14 when we have some particularly good examples to reproduce. The feature is omitted, (1) because we had to make room for our Christmas Card Competition winners; (2) because most of the sketches submitted while the issue was being prepared were (understandably) very "Christmassy" in nature. We will endeavour to include a few extra specimens in our next number—EDITOR



WINNING ENTRIES IN "PRINTCRAFT'S" CHRISTMAS CARD COMPETITION

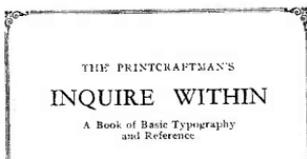


Reading downwards—Left: Sister Mary Francis, P.C.C. (2nd Prize), Miss E. B. Prince (Consolation), A. W. Golding (Consolation).

Centre: R. and B. Newton (Consolation), Chas. Gerrard (1st Prize), Miss B. Monk (overprinted natural holly leaf, Consolation), Raymond and Dorothy Hibbs (Consolation).

Right: G. T. James (Consolation), S. Waller (Consolation), Paul Chapin Squire (Consolation).

For readers who require some amplification of the necessarily brief details given in our popular supplement, "The Printcraftman's Inquire Within" we introduce this valuable new feature. Have you any item in the P.I.W. you would like to see more fully explained? If so, let us know.



★ IN GREATER DETAIL

TYPE METALS

As stated, type metal is generally an alloy of lead, antimony and tin, but sometimes a small amount of copper is added for the purpose of increasing the hardness. Lead is the main ingredient and melts at 327° Centigrade or 620° Fahrenheit. Antimony melts at 630° C. or 1,166° F. Tin melts at 232° C. or 450° F., and copper at 1,085° C. or 1,985° F.

ANTIMONY

Antimony in its natural state is a light, brittle, silver-white metal, usually containing some proportion of iron, arsenic or silver. It is used in the manufacture of type alloys because of its hardening properties. It is found in various parts of the world—principally in Borneo, Japan and Sweden. Small deposits of antimony ore are mined occasionally in parts of Cornwall.

BAD COPY

When is copy "bad" and what is done about it? is a query repeated half a dozen times since the phrase was published in the first part of the P.I.W.

"Bad" copy is that which the compositor has great difficulty in following and is usually due to the carelessness of the author, typist, or sub-editor. An author's handwriting, for instance, while being perfectly clear to him, may represent just a tangle of symbols to the compositor; the typing of a typist without experience in manuscript work is also likely to give a great deal of trouble. The over-zealous sub-editor who copiously alters manuscripts in such a way as to confuse the matter he has worked upon is also responsible for "bad" copy. Reprint copy crisscrossed, heavily "subbed" with a network of lines leading to marginal corrections is also "bad" copy.

Most compositors do not complain about bad copy if they can read and set it at reasonable speed. When it is so bad as to be practically indecipherable, however, they have a legitimate excuse for reporting to the "clicker" or overseer. In this case the author or editor has the



choice of two alternatives (if there is time). One—to have the copy straightforwardly re-typed; the other to pay an extra time-rate for its setting.

BLACKLEAD

The "blacklead" used in the process of electrotyping is a very fine graphite. It is brushed on to the mould before being deposited in the vat of copper sulphate from which it will emerge as the electro. This blackleading (or graphiting) is carried out to give the mould a metallic surface and to increase its electrical conductivity so that when placed in the depositing vat the growth of the copper shell which forms over it will be assisted.

This shell, when "grown" to the correct thickness, becomes the face of the electrotype. It is removed from the mould by the simple expedient of pouring hot water on its back and then is tinned and filled with molten metal to bring it up to the usual thickness of a printing plate.

BOOKMARKS

Yes, bookmarks may also be made of soft leather, silk, linen or any other material. We mention paper or card specifically because this is the material likely to interest the small printer most and which, in nine cases out of ten, is the material he would have to deal with. Bookmarks can be of any length but must not be too ungainly—6" to 10" is the usual—and they may be ornamented in a number of ways—as, for instance, a tassel attached to the end.

THE AMPERSAND

It should be added that when the ampersand (&) is used in the name of a company no comma is necessary before the &. Example: Smith, Jones & Co., Ltd.; not Smith, Jones, & Co., Ltd.

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

Payments of 4/- per 100 words are made for each item used, and extra payments are given for original diagrams, drawings or photographs. Over and above this a Special Fee of Ten Shillings will be awarded to the sender of what, in the Editor's opinion, is the most useful or original item.

When including illustrations or diagrams please draw them in ink—Indian ink for preference.

“PRINTCRAFT’S” PRINT-

TWO CUTTER TIPS

IF, like me, you are the fortunate possessor of an Adana lead and rule cutter, you may be interested in the following suggestions which I have carried out on my own machine and which I find very convenient and time-saving.

The cutter, as you doubtless know, is designed to be screwed down to a bench, table or some other firm base. As I am one of those printers who has to keep all his equipment in a very confined space, I have no bench so I have constructed a box of $\frac{3}{4}$ " wood with a drop-in lid of the same material. The lid is not hinged in any way. It simply lifts off from the box.

The cutter, of course, is screwed on to this lid which is kept on the box when the machine is in use. The box itself is 3 inches deep and is a useful receptacle for leads, rules, lino borders and other oddments. The more you have in it the heavier it is, of course; and the better, therefore, for “anchoring” the cutter when it is being used.

Another addition to my Adana cutter is a type scale which, I find, considerably simplifies work when cutting lengths of various measures. This is a narrow strip of card divided into 12-pt. ens, ems and inches, which I have mounted on the upright flange or side of the cutting platform. It is simply fixed on with paste or gum so that, when soiled, it can be easily renewed.—B. Howell, Easington.

A “SPEAKING” CARD

As this suggestion concerns Christmas Cards I am afraid I am rather late but you may keep it by you for a later issue. Since *Printcraft* has given me so many ideas I feel that it is up to me to pass this one on while I have the time to write it.

For two seasons past I have been very successful with what I might call my Speaking Greetings Card. This, inspired by a suggestion in an earlier number of *Printcraft*, is a simple, inexpensive job done in one colour. The card, appropriately decorated, contains a photograph of the sender (or senders), the main feature of which is a “balloon” containing a seasonal greeting which is made to appear to issue from the sitter's lips.

The “balloons” are easily designed from round brackets or wavy border and the greeting set in some suitable type.

I submit a sample illustration which, I think, explains the idea much better than I have described it here.

—R. Paterson, Toronto, Canada.

Your modesty does you credit, Printcraftsman Paterson, but we are greatly pleased with the idea. Such suggestions are never out of season since they can be adapted to so many other forms of greetings cards. I am pleased to award you an extra ten shillings for this contribution. Best wishes.—The Editor.

WINDSCREEN WIPER SQUEEGEE

In the December issue of *Printcraft* you announced that part of your New Year programme would deal with the making of your own apparatus for Silk Screen. I have already done this and, while learning from experience, am obtaining quite satisfactory results.

One of my happiest ideas when getting together my outfit was the conversion of a spare windscreen wiper I had left over



MERRY CHRISTMAS

Personal Christmas card idea which comes from Canada and which wins a special extra payment of ten shillings



HINT CIRCLE

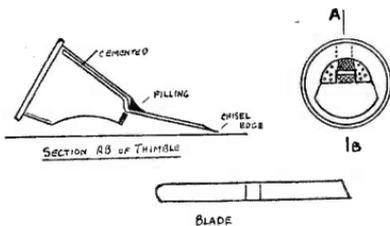
from my motoring days into a squeegee for ink-spreading purposes. This is quite easily made, a short length of broomstick or thick dowel rod being screwed to the wiper to form a handle.

—Chris Eddy, Reading.

PRESERVING WOOD FURNITURE

Readers of *Printcraft* who have laid in stocks of wood furniture and spacing material for which they have no immediate use will be wise to examine it from time to time as varying temperatures and atmospheric conditions may cause it to warp or crack.

A way with wood furniture which I have found very successful is : 1. To keep it well oiled with linseed or other pre-



Details of Reader Crump's device for paper-lifting (Fig. 1)

serving oil ; 2. To lay it absolutely flat and tightly packed with a layer of oiled paper between each layer of furniture ; 3. Examine once every six months and, where necessary, re-oil and re-pack.

—T. Steel, Enfield.

CORRECTIONS WITHOUT PROOF

If you are not an expert at reading type backwards (as I am not), and if, for any reason, you do not want to take a proof of a job you have just set up, ink the type and then read it through a mirror when the type will appear in the conventional

way. This method can save quite a lot of time on odd occasions.

—T. Temple, Belfast.

SUBSTITUTE QUOINS

For small jobs I find that wooden window wedges make very effective quoins. Next time you run short of quoins and require some in a hurry remember this tip. Most hardware shops stock them.

—M. Prettywell, Macclesfield.

BISCUIT-TIN GALLEYS

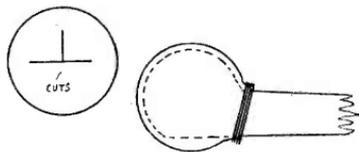
If you can get hold of a few square biscuit tin lids there is no need to worry about buying galleys for holding standing matter, etc. The lids will fulfil this purpose although, of course, they are neither suitable nor strong enough to withstand the wear and tear of ordinary work.

—A. Mann, Dumfries.

THE PAPER LIFTER

When removing from the platen small labels, cards, etc., a great increase in speed can be obtained by using on the first finger, left or right, a gadget adapted from an ordinary plastic thimble and a collar stiffener, fixed with celluloid cement (Fig. 1).

The thimble is cut away to allow the ball of the finger to slide easily over the draw-sheet.



A handle-grip for your H.S.2. made from a rubber ball (Fig. 2)

The printed paper is lifted by the blade and is then gripped by the top of the second finger and removed.

To avoid smudging when handling work printed closely to border, use a similar gadget on the second finger, but with the blade bent down to secure a pincer action. The angle and depth must be decided on by experiment, as, of course, length of fingers vary.

I need hardly add that a rubber thimble on the third finger is essential when interleaving.

NEW PRINTING MACHINE GADGETS

(a) *Handle Grip*.—To reduce hand fatigue, and also from a cleanliness point of view, I have fitted an ordinary 2 in. hollow rubber ball over the handle.

This was managed by making two cuts in the ball (Fig. 2), opening out and forcing over the handle, the projecting ends being secured with twine bound to the shaft and fixed with celluloid cement.

(b) *Connecting Rods*.—As the connecting rod bearings to the platen are somewhat looser than a sliding fit (as presumably they must be to avoid unnecessary friction), and the top bearings on the roller gear shaft are free, a certain amount of "chattering" ensues.

This has been overcome by the use of four ¼-in. steel collars secured by grub screws to the roller gear shaft, allowing about 10 thou. side play to each bearing.—H. R. Crump, Romford.

PRINTING TWO COLOURS SIMULTANEOUSLY

Printers are usually reluctant to accept small orders for two-colour work, as the time and labour involved in changing the forme and resetting type, etc., are hardly worth while for a short run. For the past two years, however, I have executed many such orders quite easily and fairly quickly by the following method.

I worked my Adana H/S No. 2 without rollers, inking the forme straight away in the two colours by hand. For this to be successful a little extra space between the lines, or between the text and block must

be allowed, and of course, the smallest hand rollers available must be used. For my own part I used two midget rubber rollers supplied by Adana at 1/- each (these rollers have proved an invaluable asset to the printing room).

The work is slowed down considerably by hand inking and so for a long run this method is out of the question. For small orders, however, it saves considerable time, labour and ink. A further embellishment can be given to the two-colour design by carefully brushing a little gold or silver printing powder on the leading initial or principal word of the text. Gold takes best I find, over red or orange ink, and silver over black.—A. M. Purnell, Teignmouth.

WATCH-BACK PAPERS

This is an idea I was pretty dubious about at first but since it turned out to be such a profitable trump I feel I must pass it on to the fellow printers of my favourite magazine. It is not a new idea because I got it when looking at an old watch of my grandfather's. In this the name, address and other particulars of the watchmaker were printed on a circular paper and fixed into the back of the watch.

"Well," I thought, "you don't very often see anything like this these days," and I began to think. The upshot was that I took my grandfather's watch along to our local watchmaker and asked him if he would like some similar sort of back paper to put in his watches.

To my delight he received the suggestion with enthusiasm. He gave me half a dozen different sizes to print at once with an order of 100 for each size. My big problem, however, was to find the shapes in which to set the type.

This problem was happily overcome when, looking in a stationer's window I saw various rolls of metallic strip paper which had been wound on to strong hollow aluminium circles. I bought one of each size of these and into them I set the type. The paper I bought at the local multiple stores. It was jam-pot cover paper—of different sizes, of course.—E. Fender, Chelsea.

BECOME A REGISTERED READER

of "Printcraft and the Magazine Publisher" and so make absolutely certain of your subsequent issues, your following parts of "The Printcraftman's Inquire Within" and a free and post-free copy of "Chips off the Stone" every time it is published. Send cheque or postal order to the Publishers, "Printcraft," 15-18, Church Street, Twickenham, Middlesex, and your copies will be posted to you as soon as they are printed.

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6 ISSUES 10/6 (" ")

THE MAGAZINE PUBLISHER



THE IDEAL "SUB"

By VINCENT ARMITAGE

NEXT to the editor, the most important man on the staff of a magazine is the chief or senior sub-editor—I am speaking now of popular magazines which may employ a number of subs. In the case of the small magazine, however, where the staff usually consists of the editor and one assistant the latter is automatically the chief sub. But as my colleague Rex Kingston has so truthfully remarked, there is very little difference, when it comes to the matter of spadework, between the amateur and the professional magazine. In both is the same amount of labour and responsibility involved.

On a small magazine the chief sub is not merely an assistant; he is the editor's stand-in. He is—and has to be—a man harder worked than the editor himself, for while the latter's task is mainly to direct, the sub's lot is to see the mag. through every detailed phase from the date on its cover to the imprint on the last page.

And, of course, when the editor is ill, on holiday, or absent for any other reason, it is the sub who takes over, combining, for that time, his own and his superior's duties.

A MAN OF MANY PARTS

So a good sub, if he is to fill the bill successfully, should be something of an editorial super-man. He is ! Though the editor takes ultimate responsibility, it is on the sub's strong shoulders that the burden of the work must fall. Under the editor's orders he must direct staff (if any), he must prepare copy and make-up, check all checking, correct proofs and finally put the paper to bed. Also he must play a vital part in the pursuance of the magazine's policy. He must have ideas and he must possess the energy and drive to carry them through. Above all, he must have untiring patience, perseverance—and tact.

From articles which have been printed in this supplement you will have gained an idea of his duties. You learnt a lot about him in the "Ideal Editor" and "Preparation of Copy," but by no means do his tasks begin and end with what was stated there. If I wrote about those as they should be written about I should fill another hundred pages but as I have only about that number of lines at my disposal I must be brief. So let us deal with the rest of our ideal sub's idealisms as briskly as possible.

NO "YES-MAN"

First (this almost goes without saying), he must have tremendous enthusiasm for his job. He must understand the editor's policy as thoroughly as the editor himself. He must be ready, at an instant's notice, to take over his chief's responsibilities, to handle his contributors tactfully and to obtain the best possible "copy" his magazine can afford. He should have a definite opinion on everything which concerns the good of the paper and while always deferring to his editor, should never hesitate to voice a doubt if he feels that his superior is straying off the policy line. Sensible editors appreciate this quality particularly ; they, too, are human and know that on occasion their judgment can err. Indeed, chief subs who are mere "yes-men" are secretly despised by a keen editor.

THE SUB AND THE PRINTER

Like the editor, the sub should have a good grasp of the production processes of his magazine—setting, making-up, machining and the various methods of block-making. Usually it is his job to "mark up" blocks—i.e. to order the size and name the style in which they are required to be produced. He should be familiar with the more general technical terms so

that he can earn the respect of his printer by (in some measure at least) talking to him in his own language.

As it is probably the sub's job to order the type in which his copy is to be set, he should have more than a nodding acquaintance with typography. In this respect he will also be responsible for the computations—i.e., the casting off of written copy into type-matter. This, perhaps, is one of his most exacting jobs and more of a very practical nature will be written about it later.

It should be the sub's duty to establish dates and times with his printer concerning the delivery of proofs, passing of pages, press dates, etc., and his responsibility to see that these dates are rigidly adhered to.

The sub, in fact, should make a real friend of his printer. He will find it pays. If your printer is personally acquainted with you he can save you lots of trouble. Perhaps, on some occasion, you may not be too good at marking up correctly what you do want . . . it does happen, you know, even with the best of subs. But your printer, knowing you, will also know what you are driving at and, being an intelligent being, will interpret accordingly.

He should know all that concerns him in the Copyright Act, the Laws of Libel, Betting and Lotteries, etc. Again, like his editor, he should have an ever-open, eager ear for possible copy.

A GLUTTON FOR WORK

He should be prepared to work at least sixteen hours a day—including Sundays and holidays. I do not mean that these sixteen hours should be spent at his desk. Far from it ! Often the ideal sub's most valuable hours are those spent outside the office.

With a mind keenly attuned to the needs of his paper, ever alert for new ideas, the chief sub is never really off-duty. A chance remark by some acquaintance at the club, the latest experience of his wife in the market, a visit to a theatre, cinema or a local sports meeting, a glance at the newspaper or somebody else's magazine are all likely to touch off some new ideas in his mind. His paper lives upon new ideas and it is his duty to supply a good percentage of them.

In handling staff he should always be out to win confidence. Above all he should listen to all suggestions. Even the office boy is capable of thinking up some idea that might give the efficient sub the germ for an important feature.

And here, having left volumes unsaid, we must say "au revoir" to our Ideal Sub. We shall meet him again, however—many times—before we shall have exhausted all that should be said about him. Or shall we ever have exhausted it ? I doubt it.

PREPARING A DUMMY



By
WILLIAM HOLT

IF you have an idea for a new magazine your natural and most eager impulse is to get it into circulation at the earliest possible moment. To do this (supposing you aren't going to publish it yourself) you must first find a publisher.

If you go to him and explain the idea and he is really interested he will invite you (usually without obligation to himself) to prepare a dummy. If you write to him expounding the idea you will probably receive the same treatment. The best thing, therefore, if you would save time, is to proceed with the task of making your dummy while the idea is hot in your mind. When you have completed it then go and seek out, or write to, the publisher of your choice.

WHAT SORT OF DUMMY ?

It is, of course, impossible for me to know what kind of dummy you have in mind so I am not going to take any particular type as an example ; here I am merely going to generalise. I take it for granted that you have already framed your policy, that you have in mind the type of reader whom you aim to interest. You have decided the size, shape, number of pages, price to be charged and so on.

What I say here applies, in a large measure, to *all* dummies.

Now this dummy upon which you are going to work is really a skeleton of the magazine you have in prospect—a rather lively skeleton I must observe, for it must give the publisher a very clear idea of what the magazine would look like if complete and must faithfully reflect the general policy. In it you will paste up your illustrations (or substitutes for same), sketch in your titles and sub-titles, indicate the substance of any special notices, etc., supply your pictures with captions and generally lay out the magazine in the same way as you would if sending a make-up to the printer. Your dummy is really an imitation of the magazine itself.

So first you must equip yourself with paper—stoutish paper, as you are almost bound to require erasures.

This paper should be the size of two facing pages of the magazine. Now, for a start, rule up your type areas and your column sizes—in pencil, please !

You have, of course, already prepared a list of contents and you have decided how much space you will give to each item. This must all be carefully worked out before you set to work on your dummy ; also the order in which the various items will follow each other, what sort and size of heading and illustrations they will take, etc.

Now lightly paste in these headings and illustrations. Titles should be copied, as nearly as possible, in the type or the lettering you intend to use.

PICTURES

But what about the illustrations ? Where do you obtain those ? Well, most publishers do not insist upon seeing finished drawings. As long as you are able to put over the idea in the form of a rough sketch the publisher will be satisfied. But suppose you are no good at drawing roughs—and have no artistic friend who might oblige by doing them for you ? Do you have to employ a professional artist ?

No ; but you *must* be prepared to undertake a great deal of painstaking research. Also to spend a few shillings on copies of second-hand magazines which contain the type of illustration approximating to the kind you require.

(Continued on page 16)

MAGAZINE REVIEW—

with the emphasis, this time, on Print !



“THE PRINTER’S HELPER”

Print predominates in this latest selection of magazines for review, and the first of them is the well-established “Printer’s Helper,” a periodical which certainly lives up to its name and which is published by our typographical brothers in the U.S.A.—the Kelsey Company, Meriden, Conn.

Ably edited and extremely well produced *The Printer’s Helper* is full of practical information, hints, advice, etc. It carries a number of advertisements and consists of 4 large 4to pages printed in 8-pt. type. Price is 45 cents for 12 monthly issues in the U.S.A. and 55 cents for Canada and foreign.

We congratulate the Kelsey Company on an organ which is a most valuable contribution to printing literature and hope they will let us have a copy of each new issue that is printed.

“PRINT CHAT”

There is just one fault with this delightful miniature magazine—there isn’t enough of it ! There are, in fact, only 8 small pages but when one observes the modest price charged—one penny—there can certainly be no grumbling.

The magazine is described as a “Miscellany for Amateur Printers” and the description is apt. Editor, printer and publisher (and an excellent combination he proves himself to be !) is P. Smith-Keary, Gressingham Road, Allerton, Liverpool.

In the issue under review the editor makes an appeal for written contributions. We hope *Printcraft* readers will take notice and respond. A man who is doing a good job of work certainly deserves support, especially by his own fraternity.

“O.T.E.C.”

Here is another of those jolly school magazines—this time the product of the Openshaw Technical School, of Manchester.

Contents, of course, are mainly devoted to the school’s activities, though there are several pages of puzzles and essays and a really first-class linocut (in three colours !) by R. Powell of Form H.

Editor is Mr. W. Seddon who, with the aid of his “Press Gang” (the magazine’s printing team), hand-sets, prints, cuts and stitches the whole job. It is produced twice a year—in the Summer and at Christmas. The average age of the Press Gang is under fourteen.

A very creditable and pleasing production, Openshaw. Most heartily *Printcraft* congratulates you !

“CHIPS OFF THE STONE”

This, the latest and very helpful publishing enterprise of Adana Printing Machines, Ltd., has already received some attention in the current *Adana Bulletin* on page 11 of cover. Though, perhaps, it is not a magazine in the strict sense of the word, I feel it a duty to *Printcraft* readers to deal with it more fully in this feature.

Nos. 1, 2 and 3 of “Chips off the Stone” have already been published. No. 4 is in production as this issue of *Printcraft* goes to press. Only two octavo pages as yet—though it will probably

grow — “Chips” is a pleasing-looking little publication set mainly in the Rockwell series. It is of obvious value to the small printer for not only does it keep him abreast of events in his world ; it provides him with a very valuable host of hints for his notebook or his scrapbook. Tips on ink, machinery, perforating, printing, bronzing, etc., have appeared in the issues published and more are promised.

“Chips off the Stone” is the joint effort of the Adana team of practical printers and technicians and expertly and enthusiastically they have done their job. It is sent free and post free to all registered readers of *Printcraft*.





THE MAGAZINE PUBLISHER

TAKE A HINT, Mr. EDITOR

By REX KINGSTON, Founder & Director of Studies, Fleet Street School of Authorship

IT occurs to me that this invitation to express myself freely in the pages of *The Magazine Publisher* offers me an unusual opportunity. My business, as the Director of Studies of a school of authorship, is to advise aspiring writers from my quarter-century of experience of professional authorship and journalism.

It seems to me that there is a chance here to address myself to people who dwell in a different camp. Our editor's particular aim is the magazine publisher, but in the case of the small magazine that usually includes the editor as well. There are some outspoken words which I have often wished to address to editors.

I propose to set some of them down here in the hope that said editors will read, mark, learn, and digest them.

Many of you will be sitting in the editorial chair for the first time and you have arrived there because of your enthusiasm and drive. You have probably given birth yourself to the periodical which you control. You have provided evidence

of a creative mind, and it may be that you are still receptive to new ideas.

Do I sound a little cynical? Those of you who are writers will understand if I am inclined to suggest that the conductor of an established and prosperous periodical sometimes strikes us as a little ossified in his grey matter; inclined to wall himself in behind precedent. He wants the mixture as before; the same type of material which has brought him circulation in the past. But even the most successful magazine must keep growing and changing or it will surely wither and die.

A word to you, then, editors. Don't be afraid of the experiment or

the new idea because it is a little off your beaten track. Ask yourself if your readers would like it even if you find it a little unexpected yourself. You say it might startle some of your readers and provoke controversy. Isn't that a good thing? Isn't controversy the same thing as interest?

I recommend you to consider printing that article or feature which sent your eyebrows up into your hair when you first read it. Your readers will talk about it—show it to one another. They may be moved to respond—to challenge the arguments of the writer. You can invite them to do so, and you will probably provoke a column or two of good thrilling stuff.

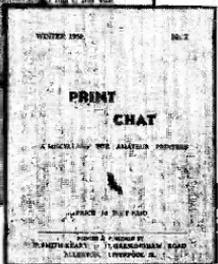
You can always head the controversial article with a mature and humorous disclaimer to make it quite clear that what the writer has to say does not represent the editorial policy.

The man with an original mind may prove to be one of your most valuable contributors, even though ninety-nine out of a hundred of your readers may think that he is completely wrong-headed. One thing is certain. He has not written that aggressive article out of exhibitionism, from a desire to appear in print. Otherwise he would have taken pains to see that he wrote only what was agreeable to you.

Which leads me to the second point. This type of writer may not have set down his material in a professional manner. You and I know—we have taken pains to find out—that a story or an article should be typed if possible, that it should be written on one side of the paper only, that double-spacing is desirable, that the pages should be numbered, and a title page should give some clue to the nature and length of the contents.

A surprising lot of very intelligent people don't know these things. They have something interesting to say and they are often capable of expressing it

(Continued overpage)



TAKE A HINT, Mr. EDITOR

—(Continued from page 15)

clearly. But they write it down in very bad handwriting on both sides of inferior paper and expect you to puzzle out their squiggles.

I recommend the editor of the small and specialised magazine not to toss these exasperating contributions aside. Give them enough attention to find out what the fellow is driving at, even if you can't struggle all the way through his maddening hieroglyphics. You don't need to eat the whole of an egg to find out if it is bad.

Maybe it's good, or looks as though it might be if made into an omelette. You perceive something worth while, provided it is put in the proper form.

Don't discard it. You can knock it into shape yourself or you can have a friendly chat with the writer and put him on the right lines. You might pass on to him, in a tactful way, some of your specialised knowledge. Remind him that the production of any magazine is based on the co-operative work of the contributor, the editor, the printer, and the publisher and that they ought to try to make things easy for one another.

(I will turn aside now to address myself to the writer, because if you, the editor, are going to be benevolent he owes it to you to be receptive. Dear writer and comrade; if you receive any advice from an editor, any expression of opinion more detailed than a bald note of rejection, take heed of it and act on it. What he has to say is more valuable than anything I can tell you. If he takes pains about you it means that you may be of value to him—if not now, then later.)

I will address the editor again; particularly the editor of the small and specialised magazine. I urge you to vary your contents. Don't let the prolific and voluble writer who can save you so much trouble crowd out the beginners. You will find some people prepared to write your whole magazine and quite proficient enough to do so. But a music hall does not allow a star to monopolise the whole programme. The producer knows that the public want to see the jugglers and the trick cyclists as well. So keep your contents varied.

One last word, and I walk on very thin ice. Most editors of the type of publication we have in mind write a good deal of the contents themselves, and quite rightly too. Well, don't overdo it. Give the other fellows a break. And if it is necessary while you are building up a circle of reliable contributors to fill a number of pages from your own brain, I recommend you to vary your style.



PREPARING A DUMMY

—(Continued from page 13)

When you have collected all that are necessary cut them out and paste them into the dummy. They may not be exactly what you visualised in the first place, but if they convey the ideas you have in mind there is no necessity to feel dissatisfied.

Then what about the cover? Suppose you have an expensive four-colour job in view? Well, isn't it just as easy to find a colour picture—especially in these days of multi-colour printing—as it is to find illustrations? But don't, if you can help it, "lift" an actual cover from some other magazine. Try and improvise one from the coloured pictures you will find inside.

DETAILS

Right! Now you have fixed up your cover, pasted in your illustrations and lettered your titles. The next job—though, of course, you need not take these tasks in the order given—is to write your captions and your sub-titles. These can be done on the typewriter or, if you haven't a typewriter, in neat upper and lower case lettering. They must, however, go in because they tell your publisher (1) how capable you are of editing the magazine; (2) they breathe life into the skeleton you are constructing and help the publisher to visualise the magazine as it will appear in its printed form.

(Incidentally, there is no reason, if you have the type and materials, why you should not print your titles, sub-titles, etc. This will certainly make your dummy look more "professional.")

And that, briefly, is all there is to it. It is unnecessary, I think, to add that the work should be kept perfectly clean—not a very easy matter considering the erasing and re-patching you may have to do here and there.

THE COVERING LETTER

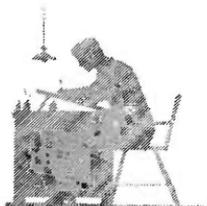
You may ask, as a final question: What about "copy"? The advice is: None except, perhaps, your own proposed Editorial. But you will, of course, write a covering letter in which you will expound your policy, and in that letter you will (this is where a knowledge of printing costs will help you) have to state:

1. The estimated cost of production.
2. The possible circulation (the number of copies you think will sell).
3. The extent and kind of advance advertising required.
4. The amount and kind of advertising your magazine is likely to attract.

Now—what about having a shot at the dummy competition announced on page III of cover in this issue?

□ “Printcraft” Post

Little Letters in reply
to Publishers and
Printcraftmen



CORRECT WRITING.—“My magazine is composed mainly of hobby articles and my great difficulty is in ringing the changes on certain words so that I do not have to repeat them too frequently in one sentence. If, for instance, I am writing an article about making a stool I find that the word ‘stool’ will crop up as many as three or four times in a single sentence. Is there any way of remedying this?”—“Fless,” Farningham.

There is, but I don't think it need bother you. Your main need is for simple clarity. You aren't offering your articles to your readers as literary masterpieces but as practical instructions which you wish them all to understand. In this type of article you have to say forthrightly what you mean—and say it every time. As long as your reader can follow your instructions without trouble you can ignore literary perfection.

MECHANICAL PAPER.—“We are hearing a lot about Mechanical Paper lately and I have met several professional printers who are not exactly sure what Mechanical Paper is. Can you tell me?”—L. B., Wavertree.

I think so. Mechanical Paper is a loosely used term for Mechanical Wood Pulp. This is the cheapest kind of fibre used in the manufacture of paper and it gets its name because it is wood mechanically ground to pulp. It is used mainly in the making of news and other low-grade printing papers.

INK FOR STAMP PADS.—“Can one use printing ink in some diluted form for re-inking rubber stamp pads?”—M. N., Portsmouth.

I have never heard of it being done and I shouldn't think it would be very satisfactory. But why printing ink? The usual stamp-pad ink is easily obtainable.

CARD v. LEADS.—“As card is much cheaper and much more easily obtainable than lead spacing why do you not advocate a more extensive use of it for readers of *Printcraft*?”—“Bill,” Falmouth.

Because card is a very unreliable spacing medium. It should never be used instead of lead, and when used should be slipped in between leads if that is possible. A forme

made up with card spacing material—or even partly made up so—would present endless difficulties when it came to locking up, apart from the likelihood of complications when on the machine.

NO BLAME TO THE BLOCKMAKER.—“I have just received proofs and block (150 screen, postcard size) of a local view from the blockmaker. To my horror the impression of the paper fastener to which was pinned the original instructions is clearly visible on the block—in fact it spoils it. Can I demand that the blockmaker make me a new block?”—P. U. H., Aldborough.

Not at his expense. It's bad luck and I'm sorry for you, but the fault was obviously your own. Any indentation of this sort is bound to show in a finished block with such a fine screen. Please be more careful next time.

SIGNS AND SYMBOLS.—“In the ‘Printcraftman's I.W.’ I notice you are giving quite a number of typographical signs and symbols. Are these (1) complete? (2) Should a printer include them among his stock?—A. Wiley, Whitchurch.

(1) No. They are not entirely complete. We give only the signs most commonly met with. (2) There is no need to stock them because only rarely are you likely to be called upon to use them. Buy the sorts you require when the job comes along. Even the largest printing offices are not equipped with complete sets of signs and symbols—unless, of course, they are engaged in producing works of reference in which such signs must be employed.

FLEET STREET JOBS.—“I am burning to be a journalist and work on a newspaper in Fleet Street. How do I get a job?”—Several readers.

It's a tall order. There is no simple approach. Jobs in Fleet Street are not easy to come by unless you have a great deal of experience or influence or unless you have so impressed yourself (by the quality of your work and ideas) on some editor that he is willing to give you a chance. We shall be going into this matter in a much larger way later on.



By VINCENT

The Festival, the Publisher,

Opportunities for All at

HERE is an article which, I think, applies to every class of *Printcraft* reader, whatever branch of the typographical art in which he is most interested. In it I want to make a few general suggestions which (it is my hope) will set your mind working to produce others to suit yourself.

The spirit of the Festival of Britain is in the air. Very shortly the fete will be a vivid reality. The Festival, as you know, is by no means confined to London though its most spectacular attractions are likely to be found there. Up and down the country every small town, village and hamlet is now thinking in Festival terms. All of us have been asked to do something to make the Festival the greatest-ever show and one that shall be the talk of the world for many months to come. We know, from past experience, that this request will not pass unheeded.

And this, Mr. Publisher, Printer and Stationer, is where you—with advantage to yourself—can shine.

WHAT WILL YOU PUBLISH?

Our towns and villages can do very little without you. For you the Festival means work. It also means the production of ideas—the more original, of course, the better, so long as they meet the Festival spirit. If you are the publisher of a local magazine, for instance, here is your great chance for the issue of one of those Special Numbers I told you about (all too inadequately, I am afraid) in my article in *Printcraft* No. 12.

And there are others. A separate Festival News-sheet, published just as often as you judge it will pay you to

publish it. Then there are Festival Magazine Programmes, the Town's Guide to the Festival, Festival souvenirs and so on and so on. If you have the confidence of a member of your parish or local council (maybe you are a councillor yourself) it should not be hard to get hold of some advance information which should set your creative wits to work.

If you have no friends in privileged places then resort to the local newspaper. Study it diligently. You will find all sorts of letters, adverts and queries packing its pages and a lot of them are bound to give you ideas for published matter which the public will welcome. If you are also an author and can write about these things entertainingly, so much the better. If you aren't, find an author with the necessary ability. Similar observations apply to artists and photographers. Whatever you do don't forget the illustrations in your Festival productions.

WHAT WILL YOU PRINT?

Now for Mr. Printer. He is, of course, the publisher's right-hand man. Naturally he will carry out Mr. Publisher's instructions but at the same time he should be getting after business off his own bat. The Festival Sports Day for instance—programmes, leaflets and tickets will be required for that. The village entertainment. The village clubs—such as the Women's Institute, the Sports Club, the Working Men's Club, etc. Most of these, you can bet, are going out for some special Festival activity. So, Mr. Printer, rush in and cash in before somebody else snaps up the job.

What applies to Mr. Publisher in the way of ideas also applies to you. Don't rely entirely on other people's work. Think up something for yourself. What about a Festival Draw, a Festival Advertisers' Guide, Festival picture postcards ;





ARMITAGE

the Printer and the Stationer

Britain's Biggest Party

a special Festival brochure for the local church? There are a dozen and one ideas waiting to be exploited if you can only put your finger on them. As the man on the spot with a thorough knowledge of the characteristics of your own local little bit of Britain you should be able to suggest a score which it is impossible to occur to me.

Then—well, what's wrong with a special Festival Greetings Card? There's no reason why people shouldn't exchange Festival good wishes, is there? An idea like this is almost bound to catch on.

WHAT WILL MR. STATIONER SELL?

Now, what's left for Mr. Stationer? What new notions for him? He'll help, of course, to sell the products of Mr. Printer and Mr. Publisher, but being a man of energy and enterprise, he's going to make a niche for himself in his own stationery sphere.

Festival headed notepapers, for instance—what charming souvenirs they will make! Festival envelopes, with the Festival block printed on the back (these can be supplied by Adana in sizes $\frac{3}{4}$ and 1 inch square). And decorations! There should be a boom for him in this direction. Every hall, schoolroom and club is almost certain to introduce the Festival spirit.

Advertisers at the moment are offering a wide variety of Festival decorations. Run through their lists, order a few samples, then go and make a few suggestions to prospective customers and take orders. Now what about suitable prizes for the various competitions which are sure to be held? Wallets, pocket books, fountain pens, blotters, books—well, you know all about these things much better than I do.

If you can afford it you might put up a prize or a few prizes yourself. This will endear you to the hearts of those organising

committees to whom you offer them and result in a wave of goodwill which cannot fail to mean future good business for you.

FESTIVAL WEAR

Here's a last suggestion which may be exploited by both Mr. Printer and Mr. Stationer—Festival decoration for the individual.

What's that? Why, paper hats, flags, emblems and so forth. Gay-hearted people love to wear such things at Christmas and at birthday parties, on Bank Holidays and at beanos. Dressing-up, even in paper, is an irresistible temptation on festive occasions. So why not give the gay-hearts the opportunity to do the same at Britain's super-party?

This, again, is mainly up Mr. Stationer's street, but here is a Festival-wear idea which may interest Mr. Printer as well. What about a special Festival badge, printed in two or three colours with the name of your town or parish running beneath it?

Such badges might be of any shape or of any reasonable size and would look particularly good if finished in "Reliefite" on a stiffish board. They'd sell like wildfire, too.

And, of course, you needn't confine your badge production to your own locality. Aim at the neighbouring districts too—it's merely a matter of changing the name once you have the job in chase. If you do adopt this idea I should advise you to spend a few shillings advertising your badges in the local press.

The Festival is a great opportunity, so get going now while the going is good!





Diagram 1. Capitals of a plain sans serif series which should be drawn repeatedly until the beginner develops a complete sense of form and proportion

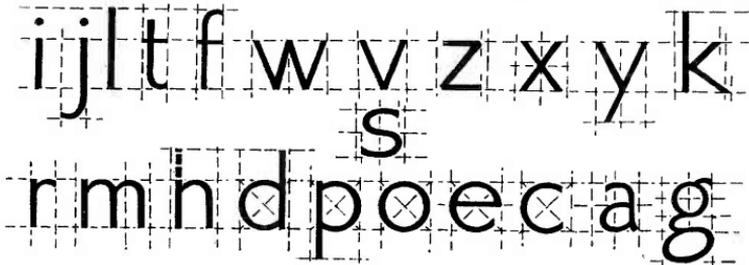


Diagram 2. Lower-case letters of the above



Diagram 3



Diagram 4



Diagram 6



Diagram 5

Diagram 3. Circular letters like O should be constructed slightly above and below the guide lines. Diagram 4. Illustrating the relative proportions. Diagram 5. Modifications in the drawing of italic letters. Diagram 6 (a and b). Illustrating the difference between mechanical and visual spacing

BREED'S BOOK OF BASIC LETTERING

1. PREPARATION

As, for the moment, you will only be practising elementary good lettering you will require just a minimum of instruments. Sufficient at this stage is a drawing board, tee square, set square, pencils (3H and HB), eraser, drawing pins and cartridge paper.

The board should be inclined at an angle of 45°. A sheet of cardboard covering it, I find, gives a much easier surface for working on. Sit comfortably and upright, with the light coming from the left (never from the front) and hold the pencil as in ordinary writing, lightly but firmly, allowing the thumb and forefinger—and not the wrist—to do the guiding.

2. PROPORTIONS

As in printing, lettering possesses its "families" of characters in which the individual letters are related to each other, and grouped together, according to their shape and size. This originates from the inscription on the famous Trajan Column, erected in Rome about A.D.114 by the Emperor Trajan. The proportions of the beautiful characters contained in that inscription have been generally accepted as the model on which all others should be based.

Generally speaking, upper case letters are grouped into two "families"—those based on a square, and those on a half-square.

For our first lesson we will take the lettering form without any decoration or frills—Sans serif, and, *allowing for the space occupied by the serifs on the original Roman in the overall proportion*, apply this relationship as shown in Diagram 1. Study and analyse this diagram carefully first. Then, with only the two guide lines about one inch apart determining the height of the letters, draw each letter carefully and repeatedly. The verticals should be drawn first, the junctions being indicated afterwards, and it would be well to note here three very important points subsisting in the construction of certain letters.

- (a) Central horizontals must be a trifle above the centre line to avoid top-heaviness.
- (b) Lower bowls, as in "B" and "S", and the lower triangles in "K" and "X", slightly larger than the upper to maintain a balance.

A Short Course for Print-Planners, Designers and Magazine Artists

By RAYMOND B. BREED

- (c) Round letters are *circular* and not pure *circles*—a radical difference; and the reason why compasses must not be used at this stage.

There is a saying that he who can draw an "S" can draw anything. Although this is not strictly correct a great many people have difficulty with the "S" for it is the most awkward letter to draw perfectly. Remember, not only respecting the "S", but throughout this course, only practice will make perfect—and you cannot have too much of it.

That last particularly applies to the lower case proportions illustrated in Diagram 2. Being of a more liberal design and mostly round in form, these letters require still more care in their construction. As before, study and analyse the diagram carefully, noting that the base is now the square of the height of the small letter, and draw each letter carefully and repeatedly.

The round element in the letter is usually the biggest obstacle to be overcome, so don't be discouraged if your first attempts are somewhat spineless and lacking in fullness. If anything, draw them slightly *too* full, and you will find the result nearer the correct proportion, for—as you will learn by experience—visual deception plays a big part in the ultimate appearance of all lettering.

Circular letters present us with yet another optical illusion to be counteracted. Always construct these slightly above and below the guide lines (Diagram 3) as, having only one small point of contact with the level of the others in the same line, they would appear smaller if drawn exactly the same size.

3. RELATIVE PROPORTIONS

Assuming the proportions and form of the individual letters to have been mastered, what of the relationship subsisting between upper and lower case? There is, it is admitted, a diversity of opinion as to the correct apportionment in size, and consideration must be given to the type of lettering used, but a good expedient in most cases for a balanced effect is that shown in Diagram 4—a ratio of four to seven.

4. ITALIC

Next we will briefly examine the essential features of Italic, which should have as much attention in your practice as the normal, upright version.

The angle of slope is an important detail, and much lettering, good in other respects, has been spoilt by too acute an angle. At the most this should not exceed 25° from the vertical, although 15° should prove adequate for most purposes.

For practice draw the letters shown in Diagrams 1 and 2, inclined at this angle. You will find that the proportions have to be modified slightly to suit the italic style in two ways :—

- (i) Full letters—i.e., those based on a square—are slightly condensed.
- (ii) Half-square letters are increased in width to the same extent,

and being now drawn, theoretically, in parallelograms and not squares, circular letters automatically become elliptical.

5. SPACING

By now, you should have acquired a certain degree of skill at forming individual letters correctly, and we will pass on to what is usually the biggest stumbling block in lettering—spacing. This is principally because spacing relies entirely on visual judgment, which will become evident in our lesson on the subject now.

Consider the word shown in Diagram 6a. This has been drawn with the horizontal *distance* between the letters equal and the result is obviously incorrect. In Diagram 6b we have the same word, but this time the *area* of white space between the letters has been equalised. As the eye sees area and not distance, it should be apparent how spacing is dependent upon visual reception, and not on pure mechanical calculation.

To aid judgment in this difficult subject, we can group the alphabet, yet again, into six distinct groups :—

- (1) Letters with vertical sides : I, H, U, M, N.
- (2) Letters with one vertical and one rounded side :—P, B, R, D.
- (3) Letters with one open side :—L, F, E, J, K, (C), (G).
- (4) Letters with both open sides :—T, X, Y, Z, (S).
- (5) Circular letters :—S, O, Q, C, G.
- (6) Letters with oblique sides :—A, W, V.

From this grouping can be formulated three sound principles to guide you in your drawing :—

- (a) All letters with vertical elements coming together should be fairly wide apart.

- (b) All letters with one vertical and one round or open element together should have a moderate space between them whereas . . .
- (c) Two round or open letters together should be very close.

These principles apply equally to upper and lower cases. Later on you will learn that spacing is dependent to some extent, on the weight of lettering used, but they form a firm foundation on which, with experience, you should be able to develop a keen sense of judgment.

For the moment, however, keep to our simple sans serif outline for practical exercise, and with the pencil experiment with such straightforward words as—THE : ALL : AVENUE, where mainly parallel elements appear together. Then go on to more difficult combinations like GOOD, STUDIO, FANCY, PARAGON, and finally draw awkward series of words comprising both upper and lower cases.

It is a great help if these first attempts are held inverted in front of a mirror when all discrepancies will become immediately obvious. Note them carefully, and re-draw the words rectifying these mistakes. After a time, it will become apparent that combinations of certain letters in any two of the above groups present similar spacing problems, and thus gradually, remembering the three fundamental rules, you will acquire your “spacing sense.”

In the next article we will deal with an important variation of the standard proportion—Condensing—and examine some of the more detailed styles of lettering.

In the meantime, please exercise yourself repeatedly and exclusively on these first principles. All further instruction depends on them being thoroughly mastered.

DONALD PEERS WRITES TO “PRINTCRAFT”

We are pleased to publish the following extract from a letter written to the Editor by Donald Peers, Britain's most popular singing star.

“May I congratulate you on ‘Printcraft’! It certainly is a splendid production and even I, as a layman, found it very appealing.

My best wishes for your continued success.

Yours sincerely,

DONALD PEERS.”



APPROACH TO COLOUR IN LAY-OUT

Planning a First Two-Colour Job

By JOHN WHEWAY

LAYING out a job in colour for the first time is apt to be a tricky and anxious business. Confident indeed is the printer-designer who has experienced no qualms when handling a first job of this nature. Yet the problem has to be firmly faced. No creative printer is likely to achieve a reputation through merely dabbling in black and white.

So let's get to grips with it, shall we? And, starting where we always start—the beginning—let's be simple and brief, avoiding confusing technical terms as much as possible. In this article we'll just content ourselves by laying down some elementary lay-out laws while confining ourselves to a few inevitable observations.

THE LURE OF COLOUR

Now why do people use colour?

That, actually, is a question which need not worry you unduly. Your own instinctive answer is because the customer orders it and you must carry out his instructions. But why does the customer require it? Tackle him point blank and, in four cases out of five, you'll find him boggling at the question.

The answer is that colour lends animation to a job; makes it eye-catching; gives pleasing contrast and adds emphasis.

In designing in colour the chief thing to remember is that your strongest colour is *black*; all others are pale by comparison. Let us consider for a moment the simple two-colour job in which black is one of the hues that must be used. I think it has already been men-

tioned in *Printcraft* that, for the nervous, the safest rule is to plan borders, ornaments, etc., in the second colour and, if possible, avoid colour-treating the type-matter at all.

But this advice is only for the colour-shy and the cautious. Sooner or later you'll just *have* to apply colour to other parts of the job.

TYPE MUST BE BOLDER

So get experimenting with your type-lines. Now, bearing in mind all the time that black is predominant you must make your colour lines of a contrasting density or "weight." This means that these lines must be printed in a considerably heavier type than would be the case if you were working on an ordinary black and white scheme. In black and white, for instance, you might set a main display line like this:

FESTIVAL OF BRITAIN

To obtain the same effect in colour on white paper the type would have to be both larger and bolder. The above line is set in 12-pt. Times New Roman; its equivalent in colour would be 18-pt. Times Bold. As this:

FESTIVAL OF BRITAIN

As with type so with any blocks which may be used in the scheme. To gauge the "weight" of these is, admittedly, a little more difficult than to gauge the weight of



type but here is an example which may serve as a guide.

Take these three blocks :



1

Number 1 we may describe as heavy : No. 2 as medium ; No. 3 as light. The heavy block, of course, is an ideal subject for printing in the second colour. By the same rule it is obvious that No. 3 should be printed in black. But what about the intermediary—No. 2 ?

For safety's sake print it in black. In fact, print in no other colour unless you are using red, deep blue, purple or some hue of equal intensity. Apropos of which I would strongly urge you, at this stage, to re-read the informative but all too brief article (*This Question of Colour*) which was written by Vincent Armitage in *Printcraft* No. 10.

THE MESSAGE OF COLOUR

We have talked a great deal about the "message" a well-planned lay-out should convey. Having now interpreted this many times in black and white, you must, even more vividly, bear it in mind when designing in colour.

Colour, as friend Armitage has said, is a sensation to the eye and has a corresponding effect upon the mind. So use colours appropriate to the subject-matter of the job.

Each colour has some definite association. For instance, one immediately thinks of danger, fire, or some event of great urgency when they see red. Blue suggests coolness—sea, sky, the fall of eventide—or the wonder in a baby's eye. Yellow suggests springtime, youth, gaiety, romance, etc. It is symbolic of elegance. Orange stands for progress and learning. Green, which is the most restful colour, signifies coolness, serenity and fruitfulness. Violet is the symbol of royalty, dignity and, occasionally, sombreness. Lines such as the following would be appropriate for use with the colours named.

In red :

LAST DAY OF SALE—HURRY !

This suggests urgency—the danger of losing a bargain if you are not quick in doing something about it.

In blue :

A HOLIDAY FOR YOU THIS YEAR.

Suggesting the blue water of the sea, the serenity of a summer sky, and generally, a happy and peaceful time.



2

Blocks of different "weight" or "colour"



3

In yellow :

A NEW HAT FOR EASTER.

It suggests the gaiety of the spring season.

In orange :

LEARN TO PRINT AT HOME.

Here is a straightforward message, inviting the reader to acquire knowledge he had not already gained.

In green :

A DAY IN THE COUNTRY

Suggesting at once quiet pleasure, restful scenery and contented leisure.

In violet :

AN EVENING GOWN FROM TODD'S.

Suggests something out-of-the-ordinary in the particular garment referred to—grace, richness, dignity. The word "evening" stresses the significance of the colour.

CARE IN USE

I will not give other examples, though it would be easy enough to find half a dozen to apply to any colour. I think the above sufficiently illustrate the point I am trying to make. An observation or two on the employment of these colours when planning might prove of assistance here. These are : 1. As red is your most intense colour it should be used sparingly. 2. Orange, as a rule, is a much more satisfactory combination with black than is red. If in doubt when deciding between the two colours be on the safe side and plump for orange. 3. Yellow should also be used with caution. Remember also that it is a colour which is apt to fade rapidly if it is to be printed in cheap ink on covers or other jobs which may be exposed to strong light for some time.

The second part of "Approach to Colour" will appear in "Printcraft" No. 14.

WINDOW TICKETS AS A SIDELINE

Has the Idea Occurred to You?

nothing in them which tempt him to spend money on them for use in his establishment.

If he is to be persuaded he requires something a bit better and more imaginative than the usual stock card with the average heading **SO-AND-SO FOR VALUE**, and with an expanse of white beneath it for price and particulars to be written or lettered.

Now this is where the ambitious ticket printer can seize a chance. Give any shop man something new in window tickets and the odds are that he will order up. But the printer must think in terms of window tickets of new shapes, new designs. He must, in fact, put not only his heart and soul into the job but his brains as well. As a local man he will know his local shopkeepers—and will therefore be able to judge pretty shrewdly which of them would fall for special tickets designed expressly for their own business.

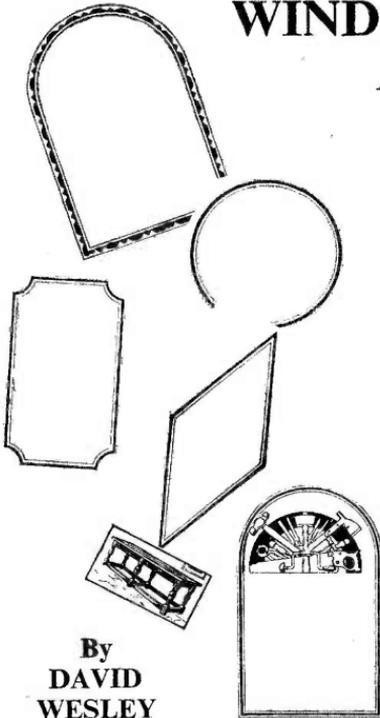
Now action always speaks louder than words. So let him take the action first and follow with the words. The hoped-for customer will not be very interested if you go to him and ask him to allow you to print some window tickets for him.

Take a chance! Print a sample ticket (or two tickets) and *then* go and tackle him. If he's a business man at all he can't fail to be impressed—(1) because of your enterprise on his behalf; (2) because you have given him something different from which he has been in the habit of seeing, and perhaps secretly despising.

But how to make this ticket different? How to make it personal to our customer? You do not, of course, want to spend a lot of money on your experiment. I am afraid, however, you will have to spend a little on tickets and perhaps border. But after all does this really matter? If the material you buy does not suit Mr. So-and-So it will turn in for some other job.

Nothing attracts the eye like a picture, and I'm going to suggest here that you incorporate a picture on your ticket which defines Mr. So-and-So's business. Does he sell tools, furniture, haberdashery, greengrocery, books or what? In the Adana catalogue you will find cheap stock blocks that cover most businesses. Try one in your sample specimen and if Mr. So-and-So wants something even more personal suggest a block depicting his

(Continued overpage)



By
**DAVID
WESLEY**

IF you are a printer-stationer with your own shop adjoining your printing establishment you will probably have dabbled in the art of window ticket printing on your own account, and I'm sure you found it well worth your while. If you have never designed or printed tickets you have a new field of absorbing interest awaiting you.

Most of the shops in your district require window tickets and showcards. A lot of shopkeepers never ask for them for so far they have got by with making their own rough tickets. These rough tickets—usually an inscription in india ink on a small card, tag or label may be good, bad or indifferent (most of them the last). They do, however, serve their purpose even if they are dull to look at.

It may never have occurred to the shop owner that these tickets could be made to add a new glamour to his shop window display. On the other hand he is almost bound, at some time or another, to have noticed samples in other shops or perhaps even in the windows of his local printing establishment. But he is not impressed.

He has seen tickets like them dozens and dozens of times before and he finds

WINDOW TICKETS AS A SIDELINE—
(Continued from page 25)

shop or even his grandfather who established the business. If he likes that idea he will, of course, order the block—and pay for it.

Now as to shape. Get away from the conventional oblong or square. I do not mean by this that you should go to the expense of getting your cards cut to definite shapes. Use the conventional oblong or square card by all means, but let the *design* be of a different shape. You may get a few ideas on this point by juggling about with the examples suggested in the heading to this article. I am sorry I cannot incorporate more because I haven't the space.

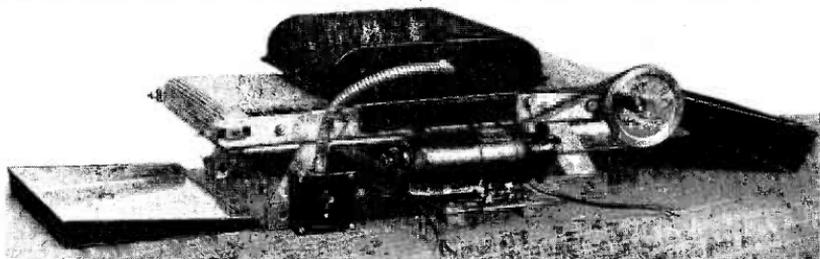
Shall you print in two colours? Frankly it is more arresting. But before you do so take the trouble of finding out if Mr. So-and-So has any aversion to a particular colour. A lot of people have, you know! Green, purple and pink, for instance, spell "woe" to many.

In another "sideline" article we will discuss—not ticket printing but ticket and showcard *writing*! This, of course, is a slower job, but there are so many colourful media in which it can be executed that it is wholly absorbing and, if well and originally done, can be very remunerative. But before we tackle that I would like you to study the new series on lettering by Raymond Breed which began in this issue.

APPROACH TO PRINT FOR SCHOOLBOYS
—A New Series of Instructional Articles IN PICTURES

(with explanatory text)

These commence in No. 14 of "Printcraft" on Sale in June



THE ADANA "THERMOGRAPH"

A New Machine for Speedy Relief Printing

LAST year Adana introduced "Reliefite," the preparation which has sensationally revolutionised one branch of the small printing industry—that of creating embossing effects without resort to stamps or dies. So instantaneous was the popularity of this product that Adana were hard put to it, for some little time, to make supply fit the demand.

It was obvious at once that "Reliefite" had come to stay. It was obvious, too, that it was giving small printers a whole host of new ideas concerning high-class printing. Readers of *Printcraft* were told in a special article how to use the preparation—by fusing it with the ink in front of an electric or gas fire as soon as the "Reliefite" had been applied. This is still a most satisfactory method, but it has to be admitted that it does take time.

The obvious next step in "Reliefite's" development, therefore, was to find a way to cut out the time-waste.

That, now, has been done. The answer to the problem is the "Thermograph"—a new machine which "Reliefites" your printed copies almost as fast as you take them out of the printing machine. We mentioned it in the last issue of *Printcraft* and in each subscriber's copy of this issue is a leaflet which gives you further details. To the craftsman who must use raised printing on his note-headings, cards, titling, advertising, etc., the "Thermograph" is a "must-have."

We recommend it to him very sincerely, knowing that in its use he will be well repaid both as regards the increased profit it will mean to him and the extreme pleasure he will derive from handling the machine.



PHILATELY AND THE PRINTER

The Influence of the Postage Stamp Upon Typography

By RON EMERY

A GREAT many printers are stamp collectors in their spare time, but I wonder how many of them have paused to reflect what strong links there are between their hobby and profession and what a vital influence the production of postage stamps has had on printing ?

It is a matter of some interest.

The finest craftsmen in the trade are called upon to design and engrave stamps, and the most skilful compositors, stereotypers and machine minders to print them.

Our notes here will inform readers how this great section of the printing industry came into being and how it became a hobby in which millions of pounds exchange hands in the course of a year. Not the least interesting side of philately—from the point of view of the typographer—is the production of books on the subject and that regular flow of periodicals and catalogue lists that keep the flat-bed and rotary machinery revelling in perpetual motion.

THE EARLY DAYS

In the reign of Edward I posting-houses were established. The first master of the post dates from 1516—Sir Brian Tuke. In the reign of Queen Elizabeth a Government postal-service was created for letters to the Continent.

The British Post office was monopolised by the State in 1591, but was not fully established until 18 years later. Official letters at that period were conveyed by special messengers. Twenty-six years later the first Post Office for inland letters came into being, the establishment of this progressive move being based on the proposals of the then Postmaster for Foreign Parts—Thomas Withering.

POSTMARKS

The introduction of postmarks did not take place until 1661. Various types of postmarks were used—some to denote the letters passing through London, others signifying the letters having been posted during evening hours ; at a later date receiving-office marks were employed.

In the year 1680 William Dockwra established a penny post inside the London district. His seven offices were fed by

several receiving depots. His method of business resulted in regular and prompt deliveries. In 1683 the High Court suppressed the Dockwra Post—it was held to constitute an infringement of the Post Office monopoly. The London District Post—a Parliamentary Act passed in 1710—legalised the Penny Post for letters circulating in an area of 10 miles from the General Post Office.

The limit was extended 80 years later. From 1764 to 1839 members of parliament and officers of state were privileged to frank their own correspondence.

In 1830 the first mails conveyed by rail took place between Liverpool and Manchester. In 1837 the first travelling Post Office ran between Liverpool and Birmingham. In 1837 Mr. Rowland Hill published the pamphlet " Post Office Reform." Based on his advocacy of a uniform charge, the outcome of the report presented to the House resulted in the introduction of a Bill which received the Royal Assent in 1839.

Prizes were offered for the best suggestions for adhesive labels or stamped paper, and many essays were submitted by well-known people. Messrs. Perkins, Bacon and Petch, banknote printers, undertook to prepare plates and to do the required printing for the Government. By 10th January, 1840, the Penny Postage for the United Kingdom became law, and on the 6th May, 1840, adhesive stamps were available at all Post Offices. Mr. Frederick Heath engraved the first plates.

THE PENNY BLACK

That, briefly, is the history of the origin of the Penny Post. Now we will venture to traverse the highways and byways of the many issues to follow. Firstly, we must attempt to delve into the intricacies of the stamps definitely known throughout the world to command the most respect.

Why so much more respect than other stamps ?

We hear of Cape Triangulars, Guianas, Mauritius, and many other famous stamps, but these issues, are, it must be remembered, treasured more for their scarcity than any other reason.

Such is not the case with the Penny
(Continued overpage)

PHILATELY AND THE PRINTER—

(Continued from page 27)

Black. Penny Blacks are, comparatively speaking, still numerous. Then why the respect?

Most specialists on the stamps of Great Britain naturally accumulate as many Blacks as possible, for the purpose of plating. Plating is no small accomplishment, for to embark on reconstructing a plate necessitates hoarding Blacks by the thousands. Therefore, the single stamp collector finds the precious Blacks cornered by specialists, who themselves have had to pay dearly for attempts to complete their plates. The catalogue of Messrs. Stanley Gibbons is proof enough of the value of these stamps.

The Penny Blacks were the first of the stamps printed in Great Britain, and are known as the line-engraved issues. They were printed in sheets of 240 stamps from the plates prepared from the original Die I. The first plate was put to press on the 15th April, 1840, and in a short space of time began to show signs of wear, not having been through the process of hardening. Obviously, the outcome of this introduced varieties.

VARIETIES

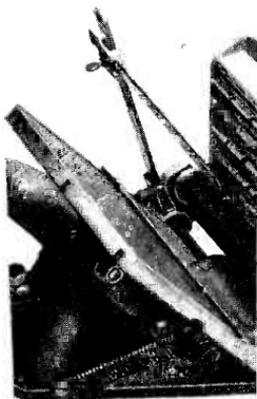
Varieties are so numerous that it would

be a headache for beginners to attempt to distinguish one from the other. For instance, there are the "colour" varieties: Intense black, black and grey-black, the grey-black no doubt being the result of worn plate combined with additional colouring mixture added to secure binding qualities for the black ink. Of the very many varieties, apart from the black shades, we have others of importance known as: "On bleuté paper," "Double letter in corner," "Number in Maltese Cross," "1844 obliterations," etc.

PAPER AND GUMMING

Seymour's book on this issue also tells us the paper was by a firm called Stacey Wise, of Northampton, whose order was to supply paper at a weight of 30 lbs. per triple ream; at a later date the weight was increased to 33 lb., this being an experiment to obviate the gum penetrating the face of the stamp. The gumming process was not to the liking of Perkins, Bacon's & Co. Gumming was a bone of contention with the printers, and it was not until they undertook to gum each sheet twice that any sort of satisfaction was reached.

(To be continued in "Printer" No. 14)



THE SMALL PRINTER "DOWN UNDER"

By

LIONEL
BUCK,

a British
emigrant who
acknowledges
his indebtedness
to Adana for a
promising
beginning in
Australia

★

machines, we decided that we could count ourselves fortunate if we managed, as ignorant beginners, to clear the initial outlay. However, by the end of the year the H/S 2 had paid for itself several times over. In addition, the money it had helped to earn had been converted into approximately £55 worth of equipment and accessories which have since proved invaluable.

Within a day or so of arrival here, the firm's name had been registered and we were starting to lay out a small workshop. When the machine had been unpacked and re-assembled we turned to the creation of publicity material, including specimen jobs, rate-cards, stationery and printed envelopes.

Soon enquiries began to arrive, a high percentage of which were followed by orders—and a pleasing number of repeat orders. Our customers appeared to be impressed by the sensible prices charged and by the speedy handling of business.

The result of this little experiment of ours might serve to encourage other amateurs who are toying with the idea of switching to full-time printing—for prospects are bright for anyone who is prepared to work hard in what is nowadays dubbed the "Land of Opportunity."

BARELY two years ago my wife and I set sail for Queensland with £70 worth of printing equipment and the ambition to establish a print business "Down Under". Twelve months previously we had invested about £15 of a fast dwindling gratuity in an Adana High-speed No. 2 outfit with the idea of learning as much about the "game" as we could while waiting for shipping accommodation.

In view of the competition caused by the widespread popularity of Adana

Dedication. Part of the Preliminary Matter of a book, always placed on a right-hand page. Usually set in even small caps, well leaded.

Deep-etched. In a half-tone block, parts which have been etched deeper than is customary.

Degree. 69 statute or 60 geographical miles. The 360th part of a circle or the 90th part of a right-angle. A unit on a thermometer. Denoted by the sign °.

Degrees of Inclination should be set in words, as "An angle of sixty degrees." When referred to the scale of the thermometer to be set in figures as 60°.

Delete. Word derived from the Latin meaning to "strike out" or "remove." To delete letters or words in a proof, cross out with the pen and then place in the margin the delete sign, thus: §.

Delineavit. (*See Fecit.*)

Demy. A standard size of paper: drawing $20 \times 15\frac{1}{2}$ ins.; printing $22\frac{1}{2} \times 17\frac{1}{2}$ ins.; writing $20 \times 15\frac{1}{2}$ ins.

Dentelle. (*Bookbinding*) name given to a certain style of tooling which consists of a pattern of delicately shaded scrolls and other elements.

Descenders. The lower portions or strokes of lower-case letters like g, j, p, q, y.

Devil, Printer's. Name given to young apprentices and errand-boys. Also called **Printers' Imps.** These names are not now so common as they once were.

De Vinne, Theodore Low. Famous American printer, writer and type-designer. Born 1828; died 1914.

p

Descender

Cc Ct Cc Cc Cc

Roman Black Letter Italic Script Gothic

C. Third letter in the English Alphabet, introduced by the Romans who derived it from the Greek *gamma*. A symbol denoting the third in a class, order, group or series. Also a numeral in the Roman notation as C=100, CC=200, etc. In *music* a key note.

Cabinet (*composing*). Case with flat top fitted with racks for holding type-cases.

Cable Paper. Paper specially made as insulating material for winding round electric cables. It is a strong acid-free Kraft particularly pure and free of all pores and pin-holes.

Calendar. An almanack, arranged to show months, days and dates of the year.

Calender. A machine for giving a smooth-finish to paper. It is composed principally of rollers through which the paper, after going through steam-heated cylinders, is pressed. Degrees of smoothness are determined by the amount of pressure applied.

Calendered Paper. Polish or glaze given to a paper surface. (*See Finish.*)

Calf. Used for covering expensive books this is a high-class leather prepared from the skin of the calf.

Calligrapher. One who is versed in the art of fine writing or lettering.

- Calligraphy.** Literally, beautiful handwriting, but more loosely used to refer to handwriting in general.
- Callipers.** Measuring instruments employed by paper makers for determining the bulk or thickness of paper.
- Camera** (*process*). The large cameras used for enlarging, reducing, facsimile copying, and separating colours in line and photo engraving.
- Camera Lucida.** An optical prism of great assistance to lay-out men. Used for copying, enlarging or reducing drawings. The lucida, when placed correctly, reflects the image on to a drawing board and thus can be easily traced.
- Cancelled Figures.** Figures crossed by diagonal strokes. Used mainly in mathematical works.
- Cancels.** The cutting out of a leaf or leaves of a book which contain errors and the replacement of such leaves by others correctly printed.
- Canon.** Name (now obsolete) of a type size corresponding to modern 48-point.
- Cap.** Abbreviation for **Capital Letter**.
- Capitalization.** Words defined for use with capital letters.
- Capitals.** Letters of words used at beginning of sentences and proper names. In manuscript and proof correcting the cap is indicated by placing three lines beneath the letter. (*See also Small Capitals*).

- Dashes or Dividing Rules.** Plain or ornamental rules employed for separating lines or masses of printed matter.
- Date.** Set, unless otherwise instructed, in this order: day, month, year, as 15 March 1951. In dates covering periods of years, such as from 1900 to 1951 use as few figures as possible. Set thus: 1900-51, placing an *en rule*, not a hyphen, between the two year-groups.
- D.C.** Abbreviation for **Double Column**.
- D.E.** Abbreviation for **Deckle Edge** (*q.v.*).
- "Dead."** A term used to describe type-matter which has been used and which, being no longer required, can now be distributed or disposed of.
- Dead Matter.** Type or a printing forme which is "dead."
- "Dead-horse."** Work for which an employee has been paid in advance.
- Dead-line.** Mark scratched on the bed of a flat-bed machine to indicate where the forme is to be placed. Failure to place the forme correctly may result in injury to the type by the gripters.
- Deckle Edges.** The rough ragged edges of hand- or mould-made paper. It is often artificially produced to give extra effect to cards, programme-blanks, menus, etc.
- Decimal Fraction.** A fraction whose denominator is 10 or a power of 10. (*See Fractions*.)

Dagger. Reference mark or sign (†) used at the end of a word to refer the reader to a footnote or some similar matter which is marked by the same sign. It is the second reference mark, used after the asterisk, except in mathematical works, when it is first. Placed before a person's name it signifies that that person is dead. Some large forms of the dagger are used for ornamental and ecclesiastical purposes.

Dandy. An abbreviation in the trade for **Dandy Roll**, a light, wire-covered cylinder attached to the wet end of a paper-making machine. The pattern of the wires determines the laid or wove lines on the paper in the process of manufacture. **Watermarks** (*q.v.*) are also produced on the Dandy Roll.

Dash. (—) Mark of punctuation, usually denoted by one or two-em metal rules. The one-em rule is used when the construction of a sentence is abruptly changed as: "I was there and I saw—where were you?" The two-em rule is employed to denote an unfinished or interrupted sentence as: "I did as he asked but——" Also when a blank is required to indicate the omission, or part of an omission, of some undesirable word such as: "He called Mr. Blank a——" or, "Mr. Blank told him to go to H——." Also sometimes used in pairs in the place of parenthesis, as: "We had Rover all his life—he died at fourteen—and he was a grand dog."

Cap-line. The topmost of the three imaginary lines on which letters are constructed. (*See Base-line and Mean-line.*)

Cap Paper. A light wrapping substance.

"Capping Up" (*bookbinding*). Protecting the edges of a book with a paper cap so as to prevent it being soiled.

Caps and Smalls. Words set in small capitals with initial letters in ordinary capitals.

Caption. Mainly the matter used to title or describe an illustration but can also be applied to describe chapter, page or paragraph heading.

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

Cardboard. To the layman anything thicker or harder than paper is classed as "cardboard." What is actually meant by the term, however, is pasteboard and pulpboards which consist of several layers made entirely of the same material.

Card Chase. Any small chase which is used for imposing cards or other jobs of a small size. *See Chases.*

Caret. Mark (Λ) used in manuscript and proof correcting meaning "insert."

Caricature. Picture drawn with humorous exaggeration or distortion.

Carriage. The bed of the press or machine in which the forme is placed and over which runs the cylinder.



Caricature

Carte-de-visite. Size of a social card $4\frac{1}{8}$ " by $2\frac{1}{8}$ ".
Abbreviation: c.d.v.

Cartography. The art of drawing or compiling charts and maps.

Cartoon. Humorously-drawn picture or caricature in periodical or newspaper of some person or matter designed to affect public opinion.

Cartridge Paper. A very strong paper made for drawing and the inside leaves of albums, scrap-books, etc. It receives its name from its original use in the manufacture of cartridges.

Case. In *bookbinding* the cover of a book. In *composing* the frame or case on which the compositor works. (See **Composing Room**).

Cased Book. A book whose cover and inside are made independent of each other (i.e., in different establishments or departments), the inside being fixed into the case by gluing down the end papers.

Case-rack. A cabinet which holds typecases when they are not in use.

Cases (*type*). Wooden trays divided into compartments, each of which contains the separate characters of type with which the compositor composes. Made in pairs as Upper Case (containing caps and small caps) and Lower Case (containing lower-case) and as Doubles—the Doubles being single trays compartmented to accommodate all characters. In *bookbinding* the outer covers of books consisting of front, back and **Spine** (*q.v.*).

Casing. A brown paper wrapping, size 36" × 46"

"**Cuts.**" An American term employed to describe illustrations or blocks.

Cutter. A guillotine or cutting machine.

"**Cut the Line.**" Compositors' slang for "Stop work." "**Cut my line**"—an expression meaning "I am being ignored."

Cutting Boards. Boards on which paper is cut.

Cutting Cylinder. Device on a rotary press for cutting the separate copies from the **Web** (*q.v.*)

Cylinder Machine. Printing machine from which impressions are obtained by a cylinder, as distinct from a platen machine from which impressions are obtained from a flat surface. (See **Platen Machine**.)

Dd  Dd  Dd  Dd

Roman Black Letter Italic Script Gothic

D. The fourth letter in the English Alphabet which has evolved from the original Egyptian hieroglyphic, a hand. A symbol denoting the fourth in a class, order, group or series. Also a numeral in the Roman notation, 500, and, with a horizontal stroke above it (\overline{D}), 500,000. In music the second note in the natural scale.

D.A. Abbreviation for **Deposit Account**.

Catalogue raisonné. A catalogue of antiques, books, works of art, etc., compiled according to their subjects with descriptions, illustrations or notes.

Catch-letters. The first and last words in a book of reference.

Catch-line. A temporary line placed at the head of proofs.

Catchword. Word that heads the page or paragraph in works of reference such as dictionaries, encyclopedias, etc. The word "Catchword" in this paragraph is a catchword. Also a word placed under the bottom line of a page and repeated as the first word on the next page.

Cater-cornered. Term describing paper which has not been cut square.

Caston, William. The first British printer who introduced the art into England from the Continent in 1476. Born 1422, died 1491.

Cedilla. The French accent (¸) placed under the C, thus Ç, and used to indicate that the C should be pronounced as S.

Cellophane. A transparent chemical substance now produced in sheets of various colours for use as envelope windows, ticket cases, brochure covers, etc.

Centred Style (lay-out). Design arranged with lines set full out or centred in the measure.

Centre-notes. Notes placed in the space between the columns of a page.



William Caston

Cream-laid (paper). A writing paper in which the wire marks made during the process of manufacture are visible.

Cream-wove (paper). A writing paper without wire marks.

Crease. The act of scoring a card or stout paper so that the substance will not break or crack when folded.

Cropped (bookbinding). A term used to indicate undue cutting down of a book's margin.

Cropper. A small treadle or power platen machine made originally by Cropper of America.

Cross. Symbol (X) used by the proof-reader to draw attention to a faulty letter or some other part of the type matter which must receive attention.

Cross-Bars. Bars in some chases dividing the chase into sections. They may be fixed or removable.

Crosses. Various used for ornamentation or ecclesiastical purposes, etc. Some most commonly met with are the Maltese, Latin, Cruz Ansata, Greek, Tau Cross, Swastika, St. Andrews, Lorraine, Trefoil, Potent, Anchor and Papal.

Groch (or Grochet). Another name for the square bracket.

Tau

Lorraine

Maltese

St. Andrews

CROSSES

- Coster, Laurens Janszoons.** Dutchman who, in Holland, is believed to have discovered printing from movable types about 1440. (*See Gutenberg, Johann*).
- Counter.** Space inside a letter or part of a letter.
- Counter Books.** Books used by the assistants at stores and shops for recording sales and receipts.
- Counter Envelopes.** Cheap envelopes made from thin M.G. sulphite. Used by a large number of retail stationers.
- Counter-shafting.** A subsidiary shaft connected with the main shaft.
- Cover.** The outside of a book, magazine, brochure, etc.
- Covering** (*bookbinding*). The process of covering a book in the material ordered.
- Cover Paper.** Strong coloured antique-finished paper used for the covers of brochures, etc.
- Crackle.** The light cracking sound given out by some papers when bent or shaken.
- Crash Finish** (*paper*). Like **Linen Finish** (*q.v.*) but coarser.
- Crayon Paper.** A matt-surfaced paper used for sketching. Looks rather like blotting paper but is not absorbent.

- Centre-spread.** Design spreading across the two central pages of a journal, booklet or folder.
- c.f.** A Latin abbreviation meaning "compare."
- Chalcograph.** An engraving on copper.
- Chalcography.** The art of engraving on copper, brass or steel.
- Chapel.** A party of journeymen belonging to the same trade union in a printing office. A meeting of such a party is also called a Chapel. To "Chapel" a member means that he will be reported to the Chapel. Chapels are presided over by an elected head called the **Father of the Chapel**.
- Chapter.** A section of a book usually marked by a number or a title.
- Chapter Heading.** Heading to a chapter. First word is usually set in caps. If decorative initial is used the remainder of the word is set in caps or small caps. If first two or three words are a proper name the general rule is to set **all** the name in small caps.
- Chart Paper.** A machine-made paper made from best quality rags.
- Chases.** Frames made of cast iron, wrought iron and steel in which type-matter is imposed and locked up ready for printing. (*See Book Chases, Card Chases, Jobbing Chases, and News Chases*) (*For sizes see Table overleaf*).

CHASE SIZES—INSIDE MEASUREMENTS

BOOK and BROADSIDE		JOBGING	
Foolscap	18 × 14½	Card	6 × 4½
Crown	21 × 16	"	7 × 5
Demy	23½ × 18½	"	7½ × 6
Royal	26 × 21	Foolscap 4to ..	9½ × 7½
Super Royal ..	28½ × 21½	"	10½ × 7
Double Foolscap ..	28 × 18	"	11 × 7
" Crown	31 × 21	Crown 4to	10½ × 8
" Demy	36 × 23½	Demy 4to	12 × 9
" Royal	41 × 26	Royal 4to	13 × 10
Quad Foolscap ..	35 × 28	Foolscap Folio ..	15 × 9½
" Crown	41 × 31	Crown Folio ..	17 × 10½
" Demy	46 × 36	Demy Folio	19 × 12
" Royal	51 × 41	Royal Folio	20½ × 13
HEADING CHASES		Foolscap Long Folio	18 × 7½
Foolscap	18 × 6	Crown	21 × 8
Crown	21 × 6	Demy	23½ × 9½
Demy	23½ × 6	Royal	26 × 10½
Royal	26 × 6	D. Foolscap ..	28 × 9
Double Foolscap ..	28 × 6	D. Crown	31 × 10½
Double Crown ..	31 × 6	D. Demy	36 × 11½
		D. Royal	41 × 13

Cheltenham. Popular type-family of many series much used for display and booklet work.

This is 12-pt. Cheltenham Bold

Chemical Wood. Wood pulped by a chemical process for the manufacture of paper. (See also **Mechanical Wood.**)

Copying Paper. Thin absorbent paper made for the purpose of duplicating copies of the original in letter-copying books or on duplicating machines. The pulp is unsized and the paper rather resembles blotting. Characteristics of good copying paper are strength, clean colour, clear look-through, good absorbency and drying power. Usually obtainable in reams of 500 sheets.

Copyright. The law which protects the interests of an author's work during the author's lifetime and for 50 years after his death. The **Copyright Act, 1911** contains much which is of importance to printers who are also publishers and should be carefully studied.

Corner Clumps. (See **Angle Clumps.**)

Corner Pieces. Ornaments used when making up the corners of decorative borders.

Corrector of the Press. One who corrects proofs. Often referred to as a "reader."
Association of Correctors of the Press. The organisation to which most professional proof-readers belong: 1, Gough Square, London, E.C.1.

Corrugated Paper. Best known as the stiff, fluted paper used for packing. There are several varieties, however, such as corrugated Vegetable Parchment for making food cartons, and corrugated Chocolate Paper which is used to line confectionery boxes.



Corner Pieces

Computation. Method of estimating amount of type matter that will be made by a given amount of manuscript. The editorial equivalent to the compositor's "casting-off."

Condensed (*type*). Narrow or elongated type such as this :

This is 12-pt. Condensed Gill Sans Bold

Conditioned Paper. Paper which has been specially matured before leaving the mill.

Contents (*list of*). Should be set in same type as the text and one size smaller.

Controller Hand. (*See Brake-hand.*)

Conveyor. A mechanical belt or platform for conveying paper or material from one place to another.

Copperplate. An engraved plate of copper.

Copy. Manuscript and other material which is to be used in the production of printed matter.

Copy-fitting. American equivalent of Computation (*q.v.*)

Copyholder. More commonly known as the "reading-boy." A young probationer-apprentice who holds the copy, reading it aloud to the proof-reader as the latter corrects errors on the printed proof. Also a contrivance for holding sheets of manuscript to the type-casting machine or case while it is being set.

Chemistry Signs. *See Apothecaries Weight Signs.*

Cheque Paper. Hand-made paper chemically treated so as to make any tampering easy to detect.

Chiaroscuro. (a) A process of engraving and printing from metal or wood (chiefly wood) introduced during the Renaissance in Europe. (b) The treatment of light and shade in a picture.

China Clay. A very fine white clay known mineralogically as kaolin. It is used largely in the manufacture of paper for the coating of art and chromo papers and to obtain smoothness of surface.

Chipboard. Low-quality board manufactured from waste and used for making cheap cartons, etc.

Chromo. A paper used in Chromo-lithography, very heavily coated.

Church Text. A slender form of black letter, extensively used in the printing of ecclesiastical works like hymn-books, prayer books, etc.

C.I.F. Abbreviation for Cost, Insurance and Freight.

C.I.F.C. Abbreviation for Cost, Insurance, Freight and Commission.

Circle. The sign ○.

Circuit Edges (*bookbinding*). Outer covers with edges turned over so as to afford protection for the pages inside.

Circular. A printed leaflet of one, two, or four pages.

Circular Letter. A letter printed in type or on a duplicating machine and intended for circulation to a large number of readers.

Circumflex. The French accent—â ê î ô û.

City Editor. A newspaper term for the head of the department which deals with financial matters.

Clarendon. A bold type popular in book work for display purposes.

This is 10-pt. Clarendon

Clean Proof. A proof which contains few or no typographical errors. A proof pulled after the original mistakes of the compositor have been corrected.

Clearing. A term applied to matter which has to be distributed or cleared away.

Clerk of the Chapel. (See **Chapel**). The man appointed to collect trade union subscriptions, etc., from the members of his Chapel and pay them in to the trade union.

Clicker. A sort of foreman or head of a small group of compositors, colloquially known as a "ship." (See **Companionship**). He is responsible for receiving work from the overseer, handing it out to the members of his "ship" and, where necessary, for charging the work on behalf of his companions.

Compliment Cards. Invitation, at-home cards, etc., usually printed on ivory correspondence cards. This term does not really apply to visiting or business cards.

Compo. Abbreviation for composition—i.e., roller composition.

Compose. To set type either by hand or machine and to make up pages ready for printing.

Composing Frame. Frame or rack with sloping top at which the compositor works.

Composing Machines. Mechanical type-setting machines used by newspaper, jobbing and type-setting firms. (See **Linotype**, **Monotype**, **Inter-type**, **Ludlow**.)

Composing Room. The department in which type is set and formes prepared for foundry or machines. Often referred to as the "Case-room." Compositors working in it are said to be "at case."

Composing Rule. See **Setting Rule**.

Composing Stick. A small oblong tray, made of wood or metal and adjustable to various measures in which type is set by the compositor.

Composite Plate. A process plate in which half-tone and line is combined.

Composite Sketch. Illustration combining wash and line work.

Compositor. One who sets type and makes up type-matter ready for printing.



Composing Stick

Commercial (*paper*). A size of folded writing paper 11" × 8½"; a size of notepaper 8" × 5".

Commercial Signs. Signs and symbols used in commercial work are as follows :

@ At; ₪ Per; % Per cent, per hundred; ‰ Per mille, per thousand; No. Number; § Section; ‰ Account; C/D Carried down; C/F or C/fwd, Carried forward; W Account; B/L, Bill of lading; L/C Letter of credit; × Mark of person unable to write; ¶ Paragraph.

Common. Term employed to describe the customary cash column ruling used in account books and ruled cash paper.

Companionship. A group of compositors working as a team. Colloquially known as a "ship." (See **Clicker**.)

Compass (*points of*). When the points are set in full they should be hyphenated without caps as in north-by-east and east-by-north. Abbreviations should be set in caps with full point after last letter N., N.b E., NNE., etc.

Compendium (*stationery*). A wallet of stationery containing note paper, envelopes and blotting paper.

Complementary Colours. Colours which, when printed one over the other are (theoretically) black; thus red upon green, purple upon yellow, blue upon orange.

Close. The second members in pairs of enclosures such as quotes and brackets. Thus : "] .

Close Matter. Matter which is composed without leads or which is thinly spaced.

"Close Up." Term used to signify the pushing together of matter; the removal of spacing material between lines or paragraphs.

Cloth-Centred. A strong paper or card made by sandwiching a layer of cloth between two layers of thin card or paper.

Clothing Rollers. Casting the composition on to the roller stocks. Re-covering worn-out rollers with new composition.

Cloth-lined. Paper or boards (as in book covers) which have been backed with cloth.

Clump. A length of spacing metal of a size larger than 6-pt.

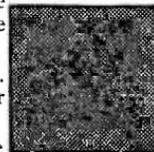
Coarse Screen (*process*). A half-tone block screen up to 85 to the inch for use on newsprint or coarse paper. (See **Block Screens**.)

Coated (*paper*). Paper which is surfaced on one or both sides with a preparation which gives the paper a smooth, glossy finish.

Cockling (*in paper*). Wrinkled or puckered paper. The cause is usually due to too-rapid drying or tight packing while the paper is immature.

Cock-up. Spoken of an initial which rises above the first line of the type. Also a superior as the r in Mr.; the t in St., etc.

C.O.D. Abbreviation for Cash on Delivery.



Coarse Screen

- Codex.** Ancient Roman form of book.
- Coffin.** (*See* **Bearers.**)
- "Cokey-face."** A stereo-plate which is pitted with air-holes.
- Cold Colours.** Colours in which blue is the dominant factor.
- Cold pressing** (*paper*). Sheets pressed between glazed boards in a hydraulic press.
- Collating.** Verifying and arranging in correct sequence the sections of a book to be bound. Critically comparing and arranging. (*See* **Signatures.**)
- Collodion.** A solution used in the preparation of photographic plates.
- ColloTYPE.** A photo-mechanical process based on the lithographic principle in which the printing is done from plates prepared by a gelatine process. Half tones in this process are reproduced without a screen.
- Colombier** (*paper*). A drawing paper size $34\frac{1}{2}'' \times 23\frac{1}{2}''$.
- Colon.** Punctuation mark (:) used to indicate a pause greater than a semi-colon. Also used preceding a list of names or descriptions. E.g.: The largest cities in the British Isles are as follows: London, Birmingham, Manchester, etc.
- Colophon.** In early books a tailpiece (often ornamental) giving particulars of authorship, printer, date of completion, etc. Today the title page and imprint has taken its place though a colophon is still used by some publishers, even though the book has a title page and imprint.

- Colour.** One of the hues of the rainbow or spectrum; a tint made by blending two or more of these hues. A pigment or paint. **Full Colour.** Colour printed in its original strength without any admixture. (*See* **Cold, Warm, Primary, Secondary, Tertiary and Complementary Colours.**)
- Colour Filter** (*process*). A coloured accessory lens used when photographing to absorb certain colours and bring others out in full strength.
- Colour Work.** A general term applied to the process of printing from plates in more than one colour. (*See* **Process and Progressive Proofs.**)
- Columbian Press.** A hand press made of iron and invented by Clymer of Philadelphia, U.S.A., in the early part of the nineteenth century.
- Column.** An upright arrangement of printed or written lines or figures.
- Column Rule.** Brass, zinc or lead rule employed for separating columns of type matter in books, periodicals, etc.
- Comic.** A general but misused term for periodicals whose contents are mainly made up of picture strips. The real "comic" like "Comic Cuts," "Chips," etc., is a periodical whose pictures are of a humorous nature. The more serious picture strip papers like "Eagle," "School Friend," etc., are **Picture Story Papers.**
- Comma.** Punctuation mark (,) used to denote the shortest pause in reading and breaking up the sentence into divisions or word groups.



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THIS is a competition intended primarily for our magazine publishing enthusiasts but any reader of PRINTCRAFT may, of course, enter for it. What we wish you to do is to imagine that you are going to publish a new magazine and to send us a "dummy" of at least the first six pages. You may send more pages if you wish.

Size and colour do not matter but you *must* give your magazine dummy a title and in a few words describe its policy and the class of reader for whom it is designed. Also state the number of pages the dummy would contain if complete and give a list of the stories, articles, etc., you would use.

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Three prizes will be awarded for what, in the opinion of the judges, are the best dummies submitted. These will be as follows :

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Each dummy must be accompanied by the full name and address of the competitor.

If you wish for any dummy to be returned

please enclose a stamped and addressed envelope. It must be clearly understood that PRINTCRAFT can accept no responsibility for entries lost in transit.

Send entries to "Dummy Competition," PRINTCRAFT, 15/18, Church Street, Twickenham, Middlesex.

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