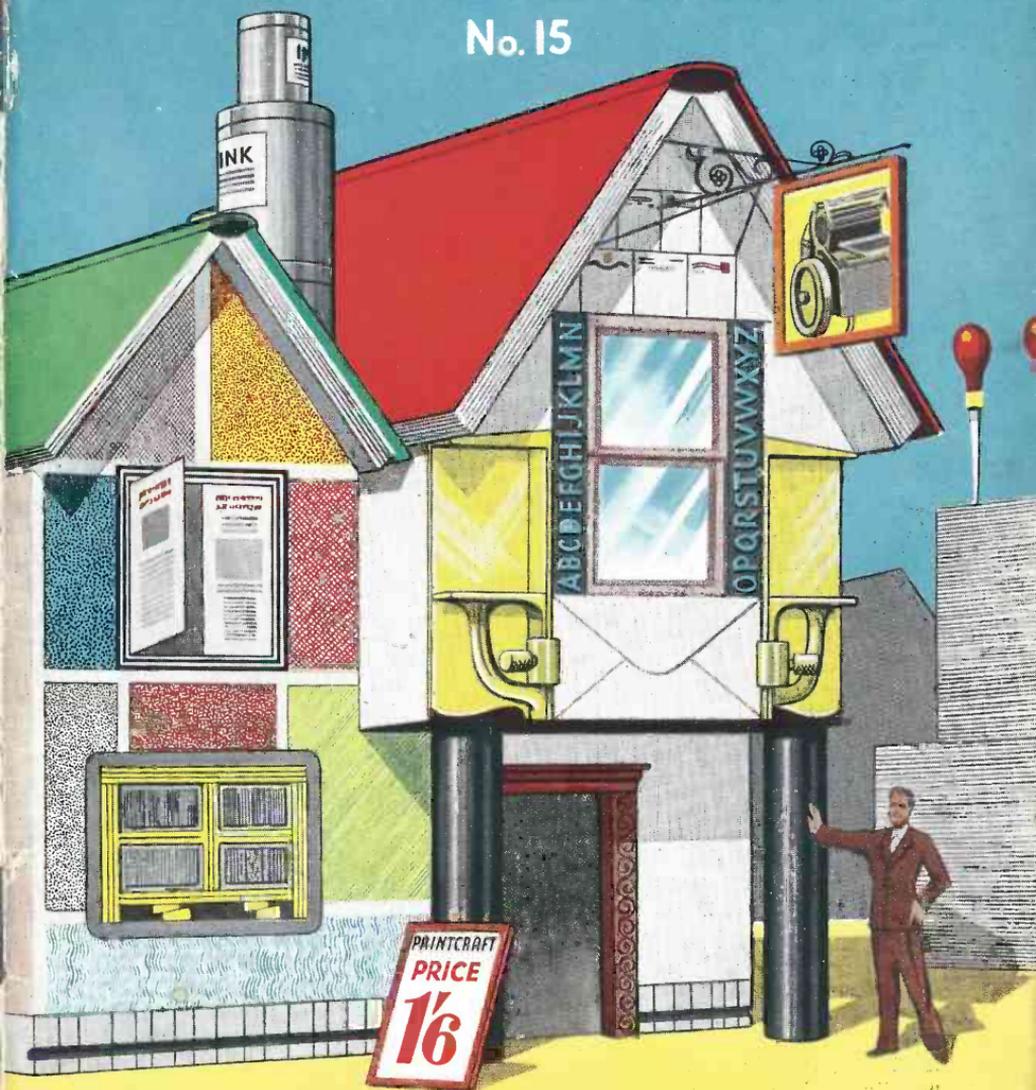


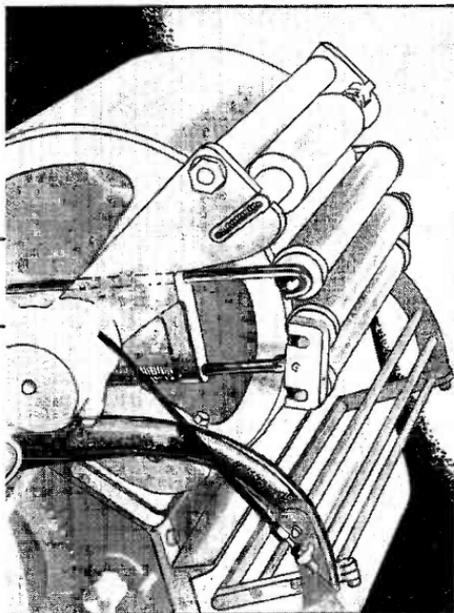
PRINTCRAFT

AND THE MAGAZINE PUBLISHER

No. 15



Published by the
ADANA ORGANISATION



ADANA has now produced a roller carriage which is supplementary to the standard T-P48 rollers. You will see from the illustration above that a special carriage has been arranged in place of the ordinary front roller arm. This enables the use of three rollers instead of the standard two.

This is not a standard feature of the T-P48, as under ordinary working conditions the twin rollers supplied with the machine are sufficient to give full inking, but there are occasions—such as when one has an extremely heavy forme or a combination of half-tone blocks—when additional ink coverage is required, and this new attachment caters for this need. It is also extremely useful if exceptionally long runs are contemplated.

The price of the twin roller set is £2 12s. 6d.

We would like to remind "Printcraft" subscribers who are desirous of receiving each new issue of "Chips off the Stone" that six addressed envelopes are required from them beforehand. There is no need to stamp these as "Chips" is sent to subscribers free and post free. We hope it will be readily understood that we have neither the time nor the staff to address several hundred envelopes for each issue.

We strongly urge printers who are about to get busy on their Christmas orders to apply now for their requirements. Our stocks of Christmas stationery are again limited and though every endeavour will be made to meet late-comers, no firm guarantee can be given. If required, orders for goods given now may be held back for despatch later. All orders are, of course, dealt with in strict rotation.

PRINTCRAFT

AND

THE MAGAZINE PUBLISHER

Vol. II

No. 15

September, 1951

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

SMALL PRINTERS' PAPER

A Synoptical Guide to Substances, Surfaces and Processes

THERE are many kinds of paper specially manufactured for different purposes. They are made from a number of raw materials, the only similar features being the basic methods of manufacture.

My task is to tell you something of the suitability and problems concerning the use of various types of paper for writing, printing and record purposes. To do this, I propose briefly to outline the chief raw materials used in this country, the principles of paper making, and the applications and characteristics of the principal products.

Paper may be described as a felt made up of intertwined vegetable fibres deposited from a pulp resembling very watery porridge. The thickness of the finished sheet depends on the concentration of fibre in the pulp and the rate at which the pulp is released in the paper-making machine.

The pulp concentrations vary between 0.5 per cent. for very thin papers and 3 per cent. for thick boards. The fibres, from whatever source, are mainly composed of a group of chemically-related substances called cellulose. Three main types of cellulose—the so-called pure cellulose, pecto-cellulose and ligno-cellulose—are all used in the manufacture of paper.

Vegetable matter is largely composed of various forms of cellulose and that is why all paper-making materials are, in origin, plants or trees.

The most valuable and expensive sources of paper fibres are cotton and linen. Cotton fibres are long, fine and strong. Under the microscope they look something like tiny flattened hosepipes, hollow and with thin walls. They make fine, strong papers, of good colour and durability.

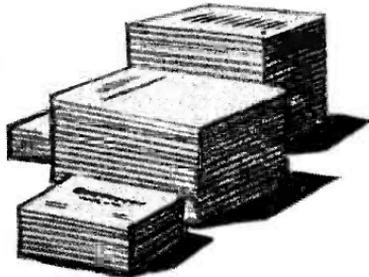
Linen fibres are also tubular in structure, but with thicker walls than cotton. They are harder and make even stronger papers. Cotton and linen are used separately, or as a mixture, for the finest qualities of hand and machine-made papers; for records, legal documents and account books.

By varying the manufacturing methods they are used for making filter papers, which resemble blotting paper in texture and absorbency. Even when wet, however, they are comparatively strong. About 80 to 88 per cent. of the raw material is retained as paper—that is, from 100 tons of raw cotton or linen 80 to 88 tons of finished paper may be produced.

The next most valuable material is esparto grass. This has only been in use since about 1860 and originally came from the Pampas of South America. For this reason it is often called Pampas grass.

Today the French control the world's esparto crop, which is mainly produced in French North Africa. The fibres are thin, short and smooth. It makes a smooth

opaque, but not very strong, paper, widely used for art, imitation art, super-calendered, litho-offset, cartridge, and other high-grade printing papers.



The Third Article in our Valuable Course, "Jobbing Work for the Small Printer"

By
LESLIE G. LUKER
(Master Printer and
Typographical Author)

Chemical wood-pulp is often added to increase the strength and stiffness of esparto papers. Although esparto is very much cheaper than cotton or linen rags, it makes a very bulky cargo and only about 45-50 per cent. is retained in the finished product, owing to the high proportion of dirt and foreign matter it contains. Half-a-ton of paper from a ton of grass is a very good yield, and because of this esparto paper is somewhat expensive.

During the war straw was largely used as a substitute for esparto, but it has since been generally discontinued, as it is very inferior to esparto and requires very much longer boiling and chemical treatment. Paper makers prefer not to handicap themselves with straw when esparto is available.

Hemp and manilla are very hard, strong fibres largely used in ropemaking. They make exceptionally strong papers, where appearance is a secondary consideration. Envelopes, tags and strong wrapping papers are some of the lines which come from them. The fibres are hard enough to batter type.

By far the largest class of paper-making materials are the wood pulps. They are of several kinds. The best are the sulphite, or sulphate pulps, known as chemical wood pulps. Many of the cheaper qualities of banks, bonds, cream laid and woves, M.G. poster, and medium quality papers for books and periodicals are made from chemical wood pulp, with or without some addition of esparto.

Wood-free papers are really chemical wood pulp papers, containing no admixture of mechanical wood. They are comparatively cheap, but keep their colour better than any paper containing mechanical wood.

Mechanical wood pulp is used for making the cheaper grades of newsprint and magazine papers. It soon discolours and becomes brittle, and is quite unsuitable for stationery or record purposes. For this reason it is sometimes advisable to carry out a simple chemical test on a proposed paper.

A drop of a two per cent. solution of aniline sulphate will produce a bright yellow spot; while a drop of phloroglucinol hydrochloride, acidified immediately before use with hydrochloric acid in accordance with the instructions on the label, will give a bright red spot, in the presence of mechanical wood.

If a microscope is available, it is a simple matter to break down any sample of paper by boiling it in a weak solution of caustic soda, washing the pulp carefully and spreading it out on a slide. A drop of the iodine-zinc chloride reagent known as Herzberg's stain is added, gently rinsed off after a few minutes when the pulp is examined.

The reagent has the useful property of staining different fibres different colours from yellow to violet.

In this way, it is easy to assess the make-up, or "furnish," of any kind of paper. For detailed instruction any interested reader is referred to my book "Science for Printers" or Dr. Julius Grant's "Laboratory Handbook of Paper and Pulp."

PLANTS INTO PAPER

Having studied the various materials, let us see how they are turned from plants into paper. The processes differ in detail and considerably in the time taken, but the actual operations are essentially similar.

AWARD OF MERIT

to P. S. Cundy,

15, Beverley Road,

Anerley, S.E.20

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

June, 1951 —



— *August, 1951*

Briefly, the raw materials are sorted ; foreign matter, buttons, stones, etc., are removed by hand or machine and the material is then boiled for a number of hours in large rotating boilers containing caustic soda and water. Sometimes, for lower grade materials, lime or a mixture of lime and soda, are used.

The boiling loosens both dirt and fibres. When it is completed, the material is treated to a prolonged washing and tearing in a breaking engine or hollander. In the case of high-grade rags, these are sometimes hand-picked over again for the removal of foreign matter before being put in the breaking engine.

After some hours of breaking the material is known as "half stuff" and it is usually at this stage that it is bleached with bleaching powder or liquid chlorine, or a mixture of chlorine and lime. In some mills electrical methods of causing decomposition by electrolysis are used.

After bleaching, the "half stuff" is transferred to a beating or pulping engine where it is thoroughly disintegrated by prolonged rough treatment from grinding stones or blades.

It is in this process that the final hardness and other characteristics of the finished sheet are decided. The time of beating may vary between twelve hours for linen or cotton to be used for hard banks and bonds to one hour for soft cotton blottings.

Book printing papers are usually beaten for anything from three to six hours, according to the hardness required in the finished sheet.

It is during this period that materials for loading, colouring and sizing are added. Loadings are added to improve the colour, opacity, smoothness and weight of the paper. They tend to decrease the strength of the paper and this is very noticeable in the case of imitation arts, which



Readers' Specimens (See page 85)

are, weight for weight, much more limp than hard printing or bond papers.

Colourings are either pigments or dyes. Traces of blue pigments are often added to improve the colour of white papers.

Size is mainly added to pulps intended for making medium quality writing papers, banks, bonds, laids and woves. High-class writing papers are usually sized as a separate operation after the paper is made. Paper sized in the beating engine is called "Engine Sized" or "E.S.," while the best qualities, separately sized, are known as "Tub Sized" or "T.S."

After treatment in the beating engine, the pulp is diluted to the desired concentration and is then pumped through pipes to the paper-making machine.

The Fourdrinier machine, invented about 150 years ago, is still universally used for making bank, bond, ledger and other writing papers, book and printing papers. The machine is enormously long and the paper which starts at one end as pulp arrives at the other more or less finished.

The pulp is carried on an endless wire web, from thirty to fifty feet long, losing water as it goes, to the "dandy roll," a large hollow wire cylinder which impresses the water mark on the wet web of paper. In travelling forward the fibres tend to arrange themselves lengthways in the direction of the flow. As this would result in a very weak paper in the cross direction, a simple shaking mechanism shakes the fibres with a side-to-side movement as they are in the process of settling down.

Water is progressively removed by suction and pressing with rollers until the web reaches the dry end of the machine. By this time it is strong enough to support itself and it continues its journey between heated polished rolls. If the paper is finished at this stage it is called "Mill Finished" or "M.F."

High-grade writing papers are tub-sized and air-dried in heated lofts, cut into sheets and are then ready for use.

Art or enamel papers are matured first, then passed through a coating machine and cut into sheets.

Paper to be super-calendered is passed through a calendering machine which consists of a number of heavy, heated and polished rolls. On its way through the machine it is subjected to great pressure and on emerging is found to have a high polish, usually called "S.C."

Twin wire papers and boards are made on a special machine which makes two thin webs simultaneously. One is then turned upside down onto the other and the twin webs are consolidated into one web on the way to the dry end.

The reason for doing this is that normally the wire side of a machine-made paper is smoother than the other. The twin wire system makes paper with two wire sides of equally good printing quality.

Having very briefly considered the various materials commonly used in paper making and the various processes through which they pass, I hope, in the next issue, to tell you something about the sizes in which they may be bought and the purposes for which they are used.

CHRISTMAS ON THE WAY



NO. 16 of *Printcraft* (the best Christmas Issue we have ever published) will be out early in December. We want it to be one of your Christmas surprises so we are not going to say too much about it here, except that it will be as full of good things for the small printer and publisher as the popular pudding which so largely contributes to our enjoyment of the Festive Season.

But we would like to announce three items. We cannot, regrettably, give every reader of *Printcraft* an individual Christmas present, but we can do the next best thing.

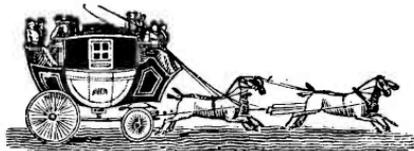
In No. 16 we shall publish 24 instead of the usual 16 pages of "The Printcraft-man's Inquire Within," thus adding 8 EXTRA PAGES.

We shall also award another FIVE SPECIAL PRIZES for Print-Hints, a great many of which we have been forced to hold over from this issue owing to the tremendous pressure upon our space.

In addition we shall announce details of a new CHRISTMAS STATIONERY COMPETITION in which you will be invited to send along samples of cards, notepaper, calendars, bookmarks, etc., which you have designed or printed for the season.

We also hope to publish the first set of "Approach to Print in Pictures." As announced in our last issue, this has been unfortunately delayed owing to the illness of the artist. We are very pleased now to be able to state that he is making a satisfactory recovery.

THE EDITOR.





CHECK UP FOR CHRISTMAS

Reminders and Ideas for Printers, Publishers and Stationers

BY now you should have a fair idea of how you stand as regards your Christmas orders, but don't forget that last minute rush which starts towards the end of November.

You have probably discovered from past experience that supplies of cards, envelopes, paper, blotting, etc., are liable to become increasingly scarce as the season approaches. Order at least 20% more goods than you immediately require and thus prevent yourself from being caught napping.

Don't forget your sample books, made up from work you produced last Christmas and other Christmases. Customers like to have a guide as to what to order. If you have no sample book of your own write at once for the Adana book of cards—but hurry. These are already in short supply.

And don't forget, in all the excitement, that the New Year comes bang on top of Christmas. This means calendars, blotters and probably more cards.

Consult the catalogue for new Christmas lines, new borders, types and blocks. There are many of the latter, including some very attractive two-colour miniatures (see catalogue). Pleasing three or four-colour cards, labels and stamps can be produced from these blocks by the addition of borders and ornaments printed in separate colours.

Send out a nice little greeting card of your own to each customer when you deliver his order. There is no need to be elaborate or expensive about this. A small single card will do.

Look round for new business—by suggesting it yourself. Some hotels and inns in your district will be putting on special Christmas entertainments. Nursery and kindergarten schools will be organising special parties and games for Christmas. They'll want programmes and so on. The first printer to suggest the job is the one likely to get it.

Managers of dance-halls, cinemas and concert halls might be glad to listen to the suggestion of a small Christmas card to be given to their customers on Christmas Eve. Suggest it to them.

Are you a publisher? Running a magazine, perhaps? Then give a lot of thought to a Special Christmas Number. An article on this will appear in the next issue of *Printcraft*.

Looking for ideas outside the magazine world? Then what about a few informative booklets? Here are a few suggestions:

Christmas Cookery (many young housewives would welcome this); Popular Christmas Carols (words only); Christmas Cocktails and Beverages (recipes, of course, and who *wouldn't* like this?); Christmas Decorations (to buy and make); Christmas Customs; Christmas Games; Christmas Stories (in condensed form); Christmas Presents (appropriate suggestions for all members of the family and their friends); Christmas Puzzles and Tricks, etc.

Are you a stationer? Make sure you are well stocked with stationery, decorative paper, books, made-up decorations, crackers, gifts, calendars, blotters and so on—with particular attention paid to the requirements of kiddies. Christmas books (particularly Annuals) are one of the best selling lines.

Consult back numbers of *Printcraft* for home-made gift ideas, but here's a new one we've just thought of. Children love playing shops, so what about a Christmas Shop Box (or Bag) to add to their enthusiasm? The Shop Box (or Bag) would consist of an assortment of small printed carrier bags, counter bags, gummed tapes, billheads, price tags and window labels bearing special inscriptions such as "Smashing Reductions", "Sale", "Cheap", "Best Quality", "Prime", "Good Value", etc., etc.



THIS STAR MAY MEAN A PRIZE FOR YOU.

If your Print Hint here is marked with a star you are entitled to claim ONE GUINEA'S WORTH OF GOODS from the catalogue. The prize is awarded over and above the fee paid for the hint, which is at the rate of four shillings per stickful, or approximately, 100 words. Diagrams and sketches are paid for additionally but MUST be drawn in BLACK INK (Indian for preference).

"PRINTCRAFT'S" PRINT-

CARBON PAPER PROOFS

Taking proofs through carbon paper is a good idea at first glance, but disappointment is in store if the right kind of carbon is not used. The shiny glossy sorts used on the typewriter for duplicating purposes lamentably fail to produce results on the small flatbed machine, but if a thickly coated matt (preferably black) tissue is used there is little to worry about.

Since the whole point of carbon-produced proofs is to save the time and trouble of inking up and cleaning off, I suggest the adoption of the following method, which cannot fail and which, in fact, gives a better proof than any carbon. Instead of inking up simply dab the type with a self-inking stamp pad, take the proof and then clean off with a piece of dry waste.

—H. Curwell, Warrington.

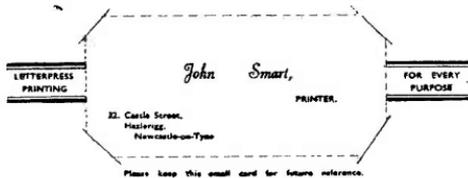
CHANGE OF ADDRESS

Enclosed is a specimen of my idea of a commercial "change of address" card. I hope it will interest other small printers.

—J. Smart, Newcastle-on-Tyne.

Dear Sir,

In order to avoid inconvenience I would like to inform you that on January 27th. I moved to the following address:-



Assuring you of my best attention at all times. **Thank You!**

HOME ACCESSORIES ★

To reduce fatigue whilst treading the T-48 we turned a butter-box upside-down, screwed 2-in. by 1-in. legs to it, bored a hole near the edge of the flat top and inserted a bicycle 7-piece with saddle attached. This made an excellent stool. As the 7-piece is loose in the hole it swivels and makes for very easy mounting but is absolutely steady for working.

To accommodate our six double type-cases was a bit of a problem until we thought of the common deal kitchen table, to the inside of the legs of which we screwed 12 runners; boxed in three sides with three-ply, giving us a very useful cabinet bench. These two adaptations may interest your readers.

—G. Baird, Dublin.

SCRAPER-BOARD BLOCKS

Having read of some experiments with scraper-board blocks I decided to try and improve upon it. I enclose the result.

As you notice, it is possible to get very thin black or white lines without cutting deeply into the board, but these lines must be close together.

I started by sticking a piece of scraper-board on to a block of wood and bringing it type-high. I then cut out the drawing, cutting rather deeply on the outside. Having done this all the surrounding board must be cut right away. Circles may be done with a pair of dividers.

This little design can be used on gift cards or on the inside of Christmas cards.

—John B. Castle, Surbiton.

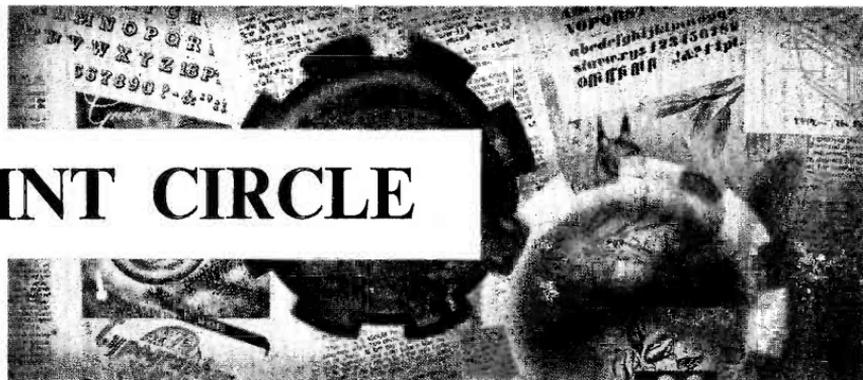


A TYPE CASE FOR 1½d.

Having recently started as a printer in a small way, and needing a few "California" type cases, I read Mr. William Holt's article in *Printcraft* No. 6 with interest, and began collecting match-boxes. After a week or more I had exactly 14, mostly of different sizes, so began to cast about for other methods of construction. As the only place I have to keep the cases in is a cupboard 22 ins. by 16 ins., I decided they would have to be condensed into that size somehow, and the accompanying plan will show how I have done it by using strong cardboard for most of the partitions.

The materials for the three cases I have so far made all came from the local dump,

HINT CIRCLE



with the exception of an ounce or so of $\frac{3}{4}$ -in. panel pins and a tube of "Certifix". The bottoms are of serviceable pieces cut from derelict tea chests; the sides and main partitions from orange-crate slats and other oddments of wood, sawn into 1-in. strips and planed up; the small partitions are of cardboard cut from old washing powder cartons, sliced into long strips with a sharp knife, and then rapidly and accurately cut into the required lengths with a small guillotine. The slots into which these are fitted are cut about $\frac{1}{8}$ -in. deep with a fairly wide-set saw.

Apart from preparing the wooden strips, which is done in odd moments—I have quite a good collection now—I find I can quite comfortably make one of these cases in a day, though the first one naturally took longer, on account of all the rather awkward measurements which had to be worked out. The great advantage is the small amount of space taken up. I give no measurements, as they are governed by the space available; mine, for reasons stated above, are $20\frac{1}{2}$ in. by $14\frac{1}{2}$ in. Having somewhat large fingers, I find the tweezers necessary sometimes to extract sorts from the smallest compartments, but, these being the least used, it doesn't matter. I see no reason why these cases should not last a very considerable time with reasonably careful use. —J. D. Enock, Exmouth.

HOME-MADE ROLLERS

Unfortunately for me I did not heed the repeated advice given in "Chips off the Stone" concerning the care of rollers in hot weather. So I was caught out nicely during the latter part of July after the exceptionally warm spell we had then.

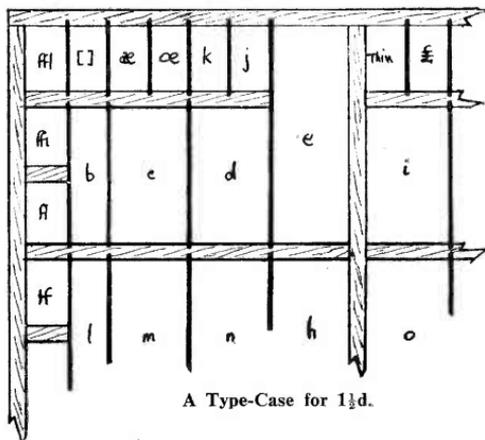
A very urgent job which could only be done on my flatbed (a

machine I had not used for some time) was suddenly demanded. I took it on, and then, to my horror, found that my flatbed rollers had become distorted with the heat and were utterly unusable. There was no time, if my job was to be delivered on the date promised, to send them to Twickenham for renewal or repair. I had no spares. What was I to do?

In my extremity I sought the advice of an old pressman friend, now retired. He gave me a prescription for a composition which I made up and with which I re-clothed my rollers, the "casting" being done with the aid of a soap powder carton. This composition, of course, is not of the same good quality as that supplied with the original rollers, but it did its job very well indeed and is, in fact, still in use. If you get into the same jam as I did I advise you to try it out. Here is the recipe:

8 parts glue. 14 parts treacle.
1 part Paris whiting.

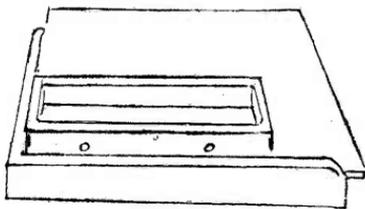
—G. Finch, Stoke Newington, N.



A Type-Case for $1\frac{1}{2}$ in.

TIME-SAVING TYPE-SETTING ★

Here is a gadget for setting type direct into the chase. Take a block of wood, say 9 ins. by 6 ins., and so fashion it that it slopes from right to left and from back to



Reader Savage's gadget for setting type direct into the chase

front. Add, at the front and left, a strip of wood to form a half-inch lip. This now looks like a two-sided galley with a flat sloping bed.

Take a piece of glass of approximately the required size, and lay it into the corner of the "galley." Then put your chase into the corner. The glass, of course, is the imposing surface; the slope prevents the type from toppling backwards or to the right. So successful have I found this method that in the two years I have had my Adana No. 2 I have only twice used a composing stick.

—R. D. Savage, Folkestone

HINTS FROM EIRE

(1) I printed one hundred and fifty letter-heads before adding "Reliefite," and when they were all dusted they were quite efficiently fused. The last one fused I enclose.

(2) Sharp corners on brass rule, which runs in the same direction as the rollers, ruins the rollers. I find that this can be remedied by lightly filing the corners after cutting.

(3) A warm printshop makes all the difference to your inks.

(4) I got an "a" by filing away part of "æ."

(5) My two machines are placed on two sturdy little tables 24 ins. high, with the top 18 ins. by 18 ins., and I hinged a leaf on either side—12 ins. wide. The tables have two shelves each. One is used for oil, rags and cleaning utensils and the other for spare parts, screwdrivers, padding cards and clips, etc. Each table is fitted

with four tiny castor-wheels, which enables it to be moved around to any suitable position, or wheeled into the sitting-room beside the fire.

(6) A very valuable addition to the printshop is a "Walker Scrap and News-Cutting Book" (by J. Walker & Co., Ltd., London). It will hold 200 or more samples pasted in. It costs only a few shillings and is available in several sizes.

—Owen Smith, Dundrum, Co. Dublin

CUTTING CARDBOARD

A pair of tinsmith's shears, besides being of general use in the workshop, are very useful for cutting lino and thick cardboard. For example, pieces of the latter can be quickly cut to size for padding up work which must not be bent whilst in transit, and so on.

MACHINE COVER ★

An excellent way of keeping your Adana High-Speed Machine clean and free from dust when not in use is to make a box-shaped cover of metal or wood to fit over it. The machine should first be mounted on a substantial wooden base; the front—that is, the part below the machine's handle—being hinged so that when the machine is in use the hinged portion drops down over the edge of the table or bench and does not interfere with the action of the handle. The base will serve to keep the machine steady when in use.

When the machine is not in use the base board will, of course, be flat with the cover fitting over it. The cover can be secured to the base if desired and refinements such as handles outside and clips inside for storing accessories may be added.

—R. N. Hibbs, Dorset

HOME PRINT CABINET ★

I enclose details of a cabinet which I have made in the hope that it may be of interest to other small printers who are, like me, handicapped by lack of space.

On scheming it out I wanted something which would be rigid, compact, neat enough to look like a piece of furniture and at the same time readily accessible and not cramped for working room.

The result, as you see, is a panelled cabinet, once a blackout screen, 33½ ins. high by 18 ins. wide by 22 ins. deep. This is fitted with five shallow drawers made from some trays which I had by me and four drawers approximately 4 ins. by 3 ins. deep and 1 foot long. This is used for holding rules, leads, tickets, etc. At the side of this stands my junior type cabinet.

Hints concerning additions to Adana machines are published purely as matter likely to interest other owners of these machines. It should be pointed out, however, that they are not necessarily approved by Adana.

The doors are fitted inside with four racks into which can be slipped those cards which are in most use.

The machine, No. 2 H.S., is bolted on top on two blocks $\frac{3}{4}$ in. thick ; this is to give the handle clearance when depressed.

The cover for the machine is $13\frac{1}{2}$ ins. high, the sides hinging outwards to a horizontal position, being supported by the front and rear doors which hinge through 180 degrees. These provide a table, on which to place paper, etc., whilst working.

The lid is an entirely separate piece, being a tray with sides which fit outside the sides, thus holding them together and keeping everything firm. This lid is to be made into a composing frame described by A. Holmes in *Printcraft* No. 5.

—A. Wilby, Sandbach.

GIFT GREETING CARDS

At Christmas-time most large firms give Christmas gifts to their best customers and usually enclose a typewritten note of greeting. The reason that a typewritten slip is enclosed with the gift is that firms find it exceedingly difficult to find a printer (at this season of the year) who is prepared to print 50-100 special greetings cards. I have found that firms are prepared to pay well for these cards.

It is therefore profitable for the small printer to work out several sample cards and take them round the large firms in his district about six weeks before Christmas. I usually use the Buff Aldbury single cards for this work.

PARTY STATIONERY ★

I think it is true to say that grown-ups enjoy parties every bit as much as children. In these dull days when a party can be arranged the hostess likes it to be as bright and as gay as possible. Now, Mr. Printer, this is where you step in. In *Printcraft* you have read about sandwich labels, now here are two more items for the party table.

1. Menu Cards. For these we shall require a good quality card. I like white or cream panel cards with a deckled edge.

At the top of the card is printed the word "Menu," followed by details of the dishes. At the bottom of the card is printed the occasion, such as :

JOAN AND JOHN

AT HOME — 25th Dec., 1949
at 27 Limes Avenue

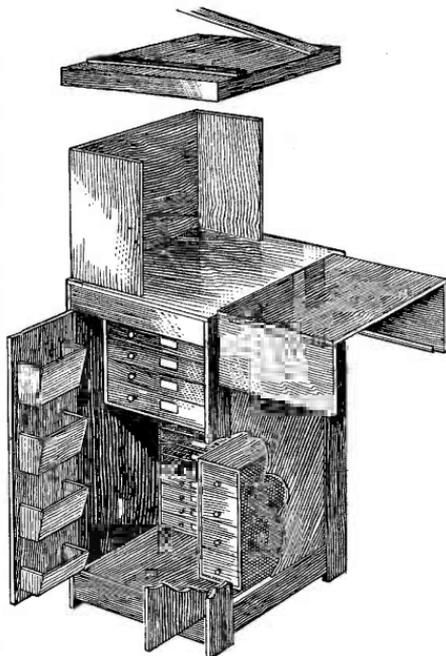
2. Serviettes. For these we will require good quality paper serviettes which will take print. Across one corner of each print the same wording that we put on the bottom of the menu cards.

By the way, on the back of the Menu cards I print the words: "The following guests were present." The guests can sign beneath this so that the Menus can then become souvenirs.

CARD ALPHABETS

These are especially suitable as gifts to young children who are just beginning to spell.

For them I use a good quality blue paper on which I print a small fount of 36-point Spartan Bold, leaving sufficient space around letters to allow them to be cut up



Showing construction and components of Reader Wilby's Home Print Cabinet

into $\frac{3}{4}$ in. squares. When the print is dry, the whole Alphabet is pasted on to strong card and cut up into squares. These Alphabets are then packed in boxes or put into cellophane bags with an appropriately printed label on the front.

—A. Lacey, Wolverhampton

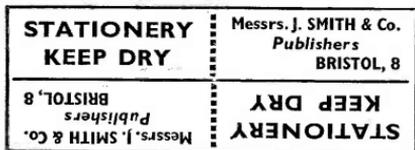
SAFETY HINT ★

When doing long runs, and particularly with two-colour work, a wise safety precaution is to stick pieces of Sellotape from both ends of the lay-gauge to the make-ready. Should the nuts work loose then the lay-gauge will not move.

HINT 2

For users of Adana No. 2 machines—when required to print paper or card sized about 2 in. by 12 in., e.g., labels, bookmarks, etc., which require lines the whole length of the card, this can usually be done in one "run" as follows: Print

2-on, setting the first half normally and the second half upside down as shown. Then print the first half of one label and the second half of the next in one operation, and by reversing the double label you can complete the two labels with the second printing.



—Bruce Litten, Winscombe

SILENT PRINTING

I have an Adana H.S.2 Model and find it very useful. I thought you might like to know of the slight improvements I have made which give me smoother operation and less noise.

Firstly, I find that a $\frac{1}{8}$ in. thick washer under the ink platen gives the rollers a smoother run from the type bed on to the ink bed.

Secondly, on the handle I have two pieces of rubber which are under the top edge of the tympan, and silences the impact when in operation.

Thirdly, a piece of rubber also on the adjusting screws under the handle, again preventing the noise.

Incidentally this saves wear and tear on the metal.

—Peter Goodall, Liverpool

STORING INK

Ink out of condition is one of the troubles that the occasional printer has always with him. The usual advice is to keep a layer of water on top of the ink in the tins, and that works very well except that in small tins with difficult-fitting lids it is hard to be sure that the water is still there by the time that the lid is home; and if the lid is strained or bent the water may soon evaporate, and the ink too.

One way to deal with this trouble is to keep all the little tins sunk in a large jar of water. It may be a bit messy, for the tins go rusty and the water becomes discoloured, but the ink generally keeps all right. To avoid this rust trouble the ink can be transferred to boot polish or ointment jars, but do not make the mistake of thinking that these jars can be made airtight. It is as necessary to keep jars filled up with water as the tins, but being bigger there is sufficient space for enough water to last a long time, and being glass they can be inspected from the outside.

S. H. Moxly, Lymington

There will be another selection of "starred" hints in the special Christmas Number of "Printcraft" in December.



THE SMALL

Typictured Display Lines

THESE stars are from the typographical firmament and are intended for use when a dynamic illustrative quality is desired to be imparted to a particular display line. The designs given here are, I am afraid, rather limited in scope because I had only black stars, a few asterisks and a very small amount of time at my disposal when I embarked upon this experiment. You can,

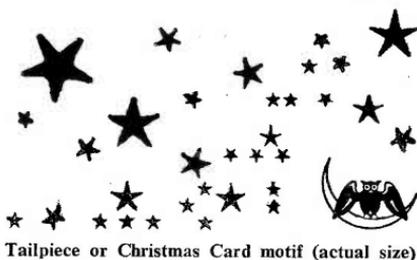


Star design reduced to $\frac{1}{4}$

of course, greatly improve and add to these ideas by the use of outline stars, Cameo stars (see catalogue), units of certain borders (10 pt. No. 2 for instance), hyphens and metal rules. But it is fun working with them and, as you can see, there is practically no end to the effects you can achieve. All that is required is (a) an idea, (b) patience, (c) a lot of stars of all sizes and (d) a lot of spaces.

★ ★ ★ SUBJECTS ★ ★ ★

But first, please, be certain that stars are suitable for the job in hand. See that the subject is appropriate. The words illustrated here are ideal for star-spangled treatment since they suggest gay nocturnal events. So are lines like "Gala Night,"



Tailpiece or Christmas Card motif (actual size)

PRINTER SEEING

STARS

for Dynamic Effect

By WILLIAM HOLT

"Night Club," "Dance," "Festival," "Festivities," "Cinema," "Carnival," etc. Lines such as "Sunshine Cafe," "Race Meeting," "Grand Sale," "Boats for Hire," etc., having no obvious connection with stars are not suitable.

Stars may be set in two ways—symmetrical and unsymmetrical. Symmetry is when you set to a definite pattern as in the word "STARS" above or when the stars are made into a box or border. The unsymmetrical (and in this instance I am its great supporter since I prefer to take my examples from patterns already provided by Nature) is the spattered treatment illustrated here in the words "Fireworks" and "Illuminations." Incidentally the word "Fireworks" can be made even more vivid by the employment of a few vertically-set metal rules beneath the large stars. This gives a suggestion of the star soaring into the sky.

well Bold or Ashley are all very suitable type-faces for star treatment.

And if, for the purpose of some design for which you require stars smaller than 6-pt. I recommend the use of asterisks (you see a small bunch of them on the right-hand side above the "Fireworks" line.) Full points can also be dotted in to add to the effect, and so can hyphens, colons, and other small points.



★ ★ ★ SETTING ★ ★ ★

Setting symmetrically is, of course, no more difficult with stars than with any other unit border. Making letters is almost as easy since the only spaces used in the letters above were one-em and half-em quads. In forming an unsymmetrical design you can hardly go wrong with your placing of the stars, but if you are intending to use several sizes you may find the spacing a wee bit tricky. The simplest way of setting a constellation is to use stars which will justify easily in the same line. 18-, 12-, and 6-point stars, for instance, can be set with very little trouble. You simply start your line with an 18-point star or quad and keep your 12- and 6-point stars justified to that depth as you go along. If, however, you should require a few 8- or 10-point stars to mingle with the rest, then I advise setting these in a line of their own spaces. If you will study the "Illuminations" group carefully you will see how this has been done.

Another design—very much reduced

So there you are, dear readers. I don't think I need elaborate. I hope I've given you a suggestion which will suggest a crowd of others to you. If you do dabble in any star experiments will you please let me see a proof or two? Your Editor tells me that he, too, will be very interested and promises to award a special prize for the best star-picture sent in.

★ ★ ★ SUGGESTIONS ★ ★ ★

Take care in your choice of a type-face to go with this form of decoration. Remember that the lettering must stand out first and foremost. Use a bold, heavy face. Personally, I think Gill Cameo or Gill Cameo Ruled (the examples shown are set in the latter), Gill Shadow, Rock-

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ FOOTNOTE. My colleague, Rex ★
★ Kingston, has just called in to see me and ★
★ he is fascinated by this star idea. Rex, ★
★ as you know, is no printer, but he is quick ★
★ to see possibilities in any subject and he ★
★ suggests that stars, in varying sizes, ★
★ might be usefully employed by amateur ★
★ astronomers and schools for the purposes ★
★ of making charts of constellations and ★
★ plans of the night skies. With Rex's ★
★ blessings I pass on the suggestion to those ★
★ who may be interested. Meantime it ★
★ occurs to me that you might adapt these ★
★ ideas for use with your Christmas station- ★
★ ery. Also in connection with any celebri- ★
★ ties who might be performing at some local ★
★ institution whose bills or programmes ★
★ you have been given to print. ★
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



SETTING VERSE FOR CHRISTMAS CARDS

“REMY” Gives You a Few Simple Directions

AS a result of my remarks on the setting of verse in *Printcraft's* last issue I have received quite a number of inquiries from anxious readers asking for advice with regard to the composition of Christmas Cards. Is there any uniform system of setting type for this purpose?

Well, although we can give freer rein to our work than when setting ordinary poetry, this job also must conform to some rule. I do not think, however, that we need worry about it unduly.

Cards differ so much in size and design that hard-and-fast rules simply cannot be fixed, but in the interest of good composition generally I think we ought to be agreed on the most important points. Here, if you think they will help, are my observations on the subject.

Let us confine ourselves to the three main considerations which are:

1. Position on the card.
2. Indentation.
3. The length of line.

Taking these points one by one:

1. The position, if the verse is to occupy the page, is central but set slightly higher than the horizontal centre-line. If the verse is to be followed by a greetings message from the sender the verse should be placed above the greeting. If the page contains an ornament or block placed in the right-hand corner the verse should be set slightly left of the centre so as to balance.

2. Indentations are suggested by the style and rhythm of the lines of the verse. The simplest form (and there is little need to depart from this in the majority of cases) may be exemplified in this first verse of “Kings in Conceit,” taken from “Poor Robin’s Almanack,” 1695:

*Now thrice welcome Christmas,
Which brings us good cheer,
Minced pies and plum porridge,
Good ale and strong beer;
With pig, goose and capon,
The best that can be.
So well doth the weather
And our stomachs agree.*

A verse such as this, in which the following lines rhyme, is best set with indentations:

*Gay go up gay go down
To ring the bells of London Town:
Oranges and Lemons,
Say the bells of St. Clements’.
Bull’s eyes and targets,
Say the bells of St. Marg’rets.
Brick bats and tiles
Say the bells of St. Giles’, etc.*

3. As far as length of line is concerned: two long lines such as these

*Not just because it’s Christmas and seems the
thing to do;
But because I wish you happiness I’m sending
this to you,*

are more easy to read and better in appearance if made into four. If you can, roughly divide each line so that you express a sentiment, or part of a sentiment, in each. This, for example:

*Not just because it’s Christmas
and seems the thing to do;
But because I wish you happiness
I’m sending this to you.*

The first letter of lines 1 and 3 should align vertically. The second and fourth lines should start somewhere about the middle of the first and third lines as indicated.

That, I think, is all you need worry about. The rest is a matter of your own good taste and your interpretation of the author’s style.

BOOK REVIEWS

We regret that we have had to hold over the reviews of two excellent books recently sent to us.

These are

LETTERING, BY JOHN TARR

THE AMATEUR’S MICROSCOPE, BY R. F. E. MILLER

These will be included in our Special Christmas Book feature in the next issue of *Printcraft*.

THE MAGAZINE PUBLISHER

Section Six

September, 1951



LOOKING MORE ALIVE!

THE Editor of *Printcraft and the Magazine Publisher* has asked me to review some of the very promising house magazines that come his way, and *THE LIVE WIRE*, which I deduce from internal evidence is a periodical designed to record the activities of the Derby Railway Carriage and Wagon Works, singles itself out for notice because of its excellent material.

There is some first-rate reporting here; some really informative material, and a lot of cheerful reading which, I am sure, will appeal to everyone connected with the organisation and many outside it. I have nothing but praise for the contributors—so far as I can make out their work. In this I had difficulty, for a reason connected with my principal criticism of this magazine.

I hope the editors will take my comments in the helpful spirit in which I offer them. I sincerely admire what they are doing and my only desire is to be helpful.

The copy has been reproduced on a duplicator—and prepared on at least two typewriters, judging from the rather startling changes in type-sizes which occur in its pages. In the issue before me the duplicator—or its operator—seems to have fallen down on the job, for several pages of really excellent material are practically indecipherable. I will instance page _____! No, I cannot, for the pages are not numbered, which must have caused the person who collated and stitched them something of a headache.

I would recommend the managing editor to number his pages clearly; it is also desirable to number the issues and to indicate on the cover how often the magazine is published and which issue is to hand. If the sequence is a little erratic, as it often must be when editorial work is a spare-time job, then label the issue Summer, 1951, or something like that.

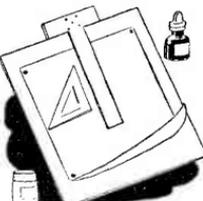
A first-rate, very informative article from the Works Superintendent is on (what should be) page 3, and it proves a theory of mine that anyone who really knows his job and has a lucid brain can produce something of fascinating interest on his own subject.

I am sure a lot of the young railway enthusiasts who haunt our stations during school holidays bearing little notebooks would find the information in this article (and in several others), completely absorbing. That answers a possible protest from the editors that this is a family publication not intended for outsiders. Some of these youngsters may be the Carriage and Wagon builders of the future. Anyhow you show the quite reasonable desire to get people interested in your work because I gather you had an "At Home" day on May the 12th. A jolly good idea, too. I wish I'd been there.

The same article, "Visiting the C. & W.", on the same page, suggests to me that you have at least 5,000 employees at

By **REX KINGSTON**

(Fleet Street School of Authorship)



your works. This means you have a potential readership of 5,000, to say nothing of countless numbers up and down the country who would like to know something of your affairs and interests! That, I think, completely justifies my major point.

A magazine like this, packed with good material, would look a thousand times better if it was *printed* instead of duplicated, and your wide field entirely justifies a clean and attractive presentation. Maybe the printers' estimates scared you off, but why not print for yourselves?

The cost? Much less than you probably assume. Your magazine's contents fully justify a small charge and this could be made to more than offset the production expenditure. **THE LIVE WIRE** would probably be more widely read and more appreciated if your readers realised that you put a value on your work.

Your printing machine would prove an asset in many other directions as well. I suggest that you share it with your sports organisation, when it would be invaluable for printing fixtures, announcements of

social occasions, and the countless communications which you must have to despatch.

Your illustrations also justify the dignity of print. The lino-cuts on the cover are most attractive, and your gay little drawings within justify a much better reproduction medium.

Illustrations, of course, involve the making of blocks, and once again you may imagine that the cost is forbidding. *Printcraft* would be very happy to advise and help you as to the use of blocks, both in line and in half-tone. I will pass on to you, also, a hint that will keep your block-maker's bill within reasonable bounds. A number of small pictures can be reproduced on one sheet of 14 square inches and there are many "stock blocks" which can be purchased quite cheaply in addition.

Here's hoping, then, to see, *and to read with ease*, your next issue of **THE LIVE WIRE**. I hope your indignation will have died down sufficiently to invite me the next time the Works has one of its "At Homes"!

SYSTEM IN THE MAGAZINE OFFICE

We have received the following letter from Mr. C. Overland, the Editor of the "Radio Constructor," together with copies of the charts which are reproduced in reduced form below. We offer Mr. Overland our very sincere congratulations on his enterprise and at the same time thank him for affording our readers an insight into a system which might be turned, with great advantage, to their own uses.

Dear Sir,

First, may I say how much I appreciate your lively and informative publication.

I am enclosing some sample Progress Sheets, which may be of interest to your readers—at least, those who are concerned with magazine production. The details they contain are not necessarily ideal for all cases, of course, but we have found them quite satisfactory. Other readers

may need more information, and some will be content with less. But I think you will agree that some such system is required if a publication is to be produced regularly.

With regard to the item by Lionel Buck in No. 13, we ourselves started in 1945 with a good all-round knowledge of radio, none at all of publishing or printing, and very little capital. Today, we have two monthlies with a steadily rising circulation, plus irregular booklets. So there is still opportunity in our own little island—provided one is prepared to work hard, to "rough it" at times, and be interested in the subject with which one is dealing.

Yours faithfully,

C. OVERLAND, *Editor*.

Publication:

ADVERTISEMENTS

Issue:

Display								Small					
INVOICE	PART OF	ADVERTISER	SPACE	COPY	PROG. SHEET	RATE	PER INVOICE	ADVERTISER	COPY	WORDS	PROGS		

PUBLICATION:

PROGRESS SHEET

ARTICLE OR CHAPTER	ILLUSTRATIONS				TEXT					
	HALF-TONE SIZES	ENCO SIZES	TO DWG OFFICE	TO BLOCK MAKER	PROOF	TYPED	CHECKED TO PRINTER	GALLEYS	CHECKED	SPACE

“Printcraft” Platform

Here, since we believe in giving you the worst as well as the best opinions about us, is the second batch of views supplied by “Printcraft” critics. Let us have yours, please—and don’t pull your punches.—*The Editor.*

SPECIMENS

“Some time ago I sent you some specimens, one of which you promised to use. So far I have seen no sign of it. Does this mean you have changed your mind and now think it is not good enough?”

Certainly not. When we make a promise we do our utmost to keep it. We cannot print every specimen at the time most convenient to the contributor, however. Like everyone else he must take his turn since our space is so limited. Your specimen will probably appear in our next issue.

LAY-OUT

“I am a beginner whose only typographical education is gained from *Printcraft*. I read your lay-out articles because I believe you should plan first what you print. But why aren’t you more down-to-earth in your subjects? My tongue is hanging out for some guidance on laying out visiting and business cards, billheads and letterheads and similar jobs which are now coming my way.”

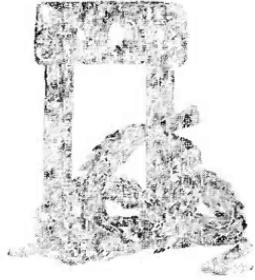
Obviously you have not been a reader of “Printcraft” from its inception otherwise you would have found that all these subjects have been covered. We have said our piece for the time being on visiting cards and letterheads. But cheer up! In No. 17 we have a special illustrated article on “A Dozen ways to Plan the Plain Business Card”, and later we intend to deal with the subject of billheads and letterheads more exhaustively.

AWAY WITH THE SUPPLEMENT!

“Why clutter up *Printcraft* with a Magazine Supplement? I used to dote on the journal until that came along. Now I resent the space it uses. This could be employed much more valuably by more talk about print.

Yours is a voice in the wilderness. So far you are the only one who has expressed such a point of view. The Magazine Publisher is a feature which was asked for a long time before we decided to include it, and it is proving to be one of the most popular things we have ever done.

Ninety per cent. of the Magazine Publisher is of value to printers as well as to publishers. Quite a number of magazines



heretofore duplicated as type-written matter are going over to print; many amateur publishers are taking a practical and plant-buying interest in print. We believe that the intelligent printer likes to know—and should know—what is happening at the copy-supplier’s end. Several printers have written to tell us how much they have gratefully learned from the Magazine Publisher. We aim to keep putting knowledge in their way.

GONE UNDERGROUND

“The series of articles I have most enjoyed in *Printcraft* were ‘The Underground Press.’ I like to see something different in a magazine and I have been very disappointed since you discontinued them. Why did you?”

Because the majority of our readers did not think the same as you do. Excellent as the articles were, we felt (and had evidence) that when they had run for 18 months they had outlived their usefulness. When we are satisfied that a sufficiently large number of readers require a similar feature we shall gladly provide it. Until then our policy is—“Practical print and as much of it as we can get into print.”

FLEET STREET INFLUENCE

“I sometimes get the impression that *Printcraft* is run by a crowd of slick Fleet Street journalists.”

Partly right—but please substitute the word “slick” for sincere. “Printcraft” contributors are mainly Fleet Street journalists, but (except in the Magazine Publisher) every one of them can boast a large amount of printing experience.

ONE FOR THE CRITICS

“Thank you for *Printcraft*. I hope disparaging letters such as appeared in the last issue will not cause you to change your policy or—worse!—cease publication. It is possible to have too much from and for the ‘experts.’ They seem to forget they were ordinary once.”

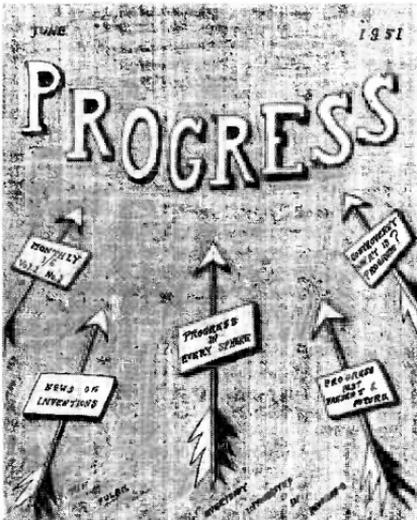
Don’t worry. “Printcraft Platform” will never become “Printcraft’s” coffin. We thrive on criticism.

FRANKLY, I did not expect an overwhelming entry for our Magazine Dummy Competition. Actually, I did not get it, but I was agreeably surprised to receive a far greater number of dummies than I had expected, and I was pleasurably impressed by the freshness of ideas and the talent revealed by most of them.

It was evident, in almost every case, that the competitors had taken most careful notice of what Don Rye said in his article, "Preparing a Dummy," and had done their utmost to profit thereby. It was also plainly evident that we have many potential editors among our readers.

The first prize, as you learned in the June issue of *Printcraft*, was awarded to Geoffrey Dart for his "Typographia." Please don't run away with the idea that I named him the winner because he had done something on *Printcraft* lines. (This, as a matter of fact, was a point *not* in his favour.) It was the general excellence of the work, the painstaking care with which it was executed and its editor's superb lay-out which carried the day. You see two pages of the dummy, very much reduced, at the head of this spread. I feel, after you have carefully inspected them, you will agree with me that Geoffrey Dart was the worthy prize-winner.

Second prize went to Raymond Hibbs for his dummy "Progress." This again was carried out on the lines suggested by Don Rye's article. In designing it friend Raymond aimed at a popular periodical dealing with progress in every phase of life. In his contents he has endeavoured,



TYPOGRAPHIA
NUMBER 1
AUGUST 1931

DEALING WITH

The Editor's Commentary on Some
in Our Recent

with a large measure of success, to cater for every member of the family. I have, in fact, only one fault to find with "Progress'" policy. As it is designed to appeal to so wide a public it should contain (this is only my opinion, of course) some fictional feature or features or some article of romantic interest. The only departure from stern practicality in "Progress" is a cartoon contribution for the kiddies and a small joke strip. Apart from this the dummy was an extremely worth-while effort with many new and progressive ideas.

J. C. Geddes, with "The Bervie Mag" won the third prize. I must congratulate J. C. upon his enterprise and his energy. He was not content with a mere skeletonised magazine; J. C. wrote and printed the whole of "Bervie Mag's" 16 octavo pages from cover to cover! As a local magazine it was lively in its interest, news and personalities and it appealed to me immensely. It was illustrated throughout with appropriate stock blocks and, except that its editor-printer-publisher has omitted to number the pages, is, on the whole, a pleasing piece of typography.

Now for a few brief comments of the Highly Commended:

"Indoors" (Miss Gwendoline Gillespie). An excellently prepared dummy but with a policy rather limited, as it is intended to appeal to older men and women. Miss

TYPOGRAPHIA

DESIGN, COPY, MAKE

NUMBER 1

ANNÉE 1951

FIRST IMPRESSION



TECHNICAL TRAINING BOARD FOR THE PRINTING INK AND ROLLER MAKING INDUSTRY

A Lecture on the reproduction of coloured originals will be given in the Lecture Theatre of the Royal Institution, Albemarle Street, London, W.1, on Saturday, September 29th, 1951, at 10.30 a.m.

A short address on "Some problems relating to the reproduction of coloured originals" will be given by Mr. D. J. E. Wells, A.R.P.S., the Graphic Arts Technical Adviser to Messrs. Kodak Ltd., who will also be prepared to answer questions arising out of his address. A new Kodak colour film entitled: "Photo-Lithography" will afterwards be shown in the Lecture Theatre.

Tickets can be obtained from the Secretary of the Technical Training Board (Mr. John Hannaford, Aldwych House, London, W.C.2.).

TH DUMMIES

me of the Magazine Ideas Submitted Competition

Gillespie has a charming layout sense and an unflinching eye for the right sort of pictures. I liked this dummy very much.

"Sky" (A. W. Golding). Good work — thoroughly done. A new idea, too, though I feel "Sky" would fall short as a regularly published magazine because its subject-matter is not likely to capture popular public interest. It might prove quite a success, however, if presented as a small book (or series of small books).

"The London and Home Counties Pictorial News." (Nicholas Quennel). A dummy which reveals the alert and inventive mind of its creator but which approximates too closely to one or two large national magazines to have a real chance if put into circulation. Nicholas is on the right lines and will, with a little more experience, produce something much more spectacular.

"The Stereoscopist" (R. S. Moxley). A bright, lively and well-written magazine with, alas! a policy too limited. This magazine, if brought to life, would form a grand and attractive addition to the literature of any club interested in the project which is the main plank of its policy.

The Berrie Mag.

Number One

May 1951



Berrie's Pocket Magazine
Is Launched!

Local Interest

[Historical and Topical]

x Sport x



MECHANICAL DRA

Helps for the Editor, the Lay-out
who has no Artistic Skill



IN my very up-and-down career I have been many things. My youth I served learning the mysteries of composition. My early twenties were spent in running a printing business of my own. This, with the impetuous foolishness of the young, I deserted for journalism. I then found myself a sub-editor; later an editor. Later still I became a writer and a reporter and now I am in an editorial chair again. All these things, I think, I may claim to have done moderately successfully since I have made my livelihood from them. In pursuit of them I had to master many trades and develop faculties in directions hitherto undreamt of. But one thing I never could master—and haven't to this day. I never learned to draw.

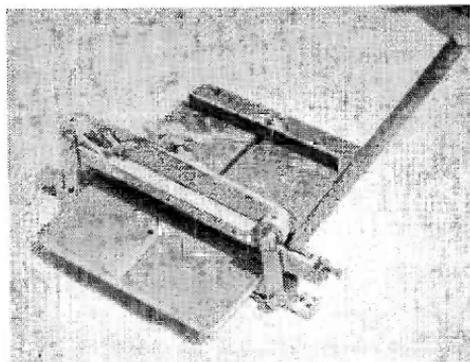
Maybe that doesn't appear to be a great handicap, seeing that my life has been devoted to letters. But, believe me, it has. Especially in my early editorial capacities when I did a considerable amount of lay-

out work and quite a number of technical articles. An editor can always find an artist, but he has much trouble in unearthing an art specialist who knows the ins and outs of some particular technical job.

Lay-out work and technical articles call for the services of an illustrator who is well versed in the particular subject. As the editor or the writer you know exactly what sort of illustration you require, and if you had the skill yourself you could draw it. But you haven't. And probably you are in a hurry and haven't the artist. So what are you going to do?

The problem I solved in part by studying mechanical drawing. When I couldn't find an artist or perhaps couldn't afford one owing to the limitations of my editorial pay-sheet, I resorted to the dodges about which I am going to tell you here. For my subjects I first took photographs or copied (with permission, of course) from some other technical work.

Mechanical drawing is mainly copying though I have also discovered a few aids to first-hand art work which I will pass on to you later. For copying you require apparatus. A great deal of this can be made on the spot—as, for instance, the spectrograph which you see illustrated



LINE BLOCKS

use of half-tone blocks. Also I was anxious to prove whether the method was suitable only for perfect photographs, or could be successful with an amateurish attempt.

My first step was to find a suitable subject. It came to me that this process would apply particularly to illustrations where emphasis was required on certain features. I began by laying an Adana guillotine (for which I particularly needed an illustration) on the ground—using a dust sheet as a background—so that good relief for the subject could be obtained. Then, mounted on a box, I took from an angle of about 45 degrees and at a distance of five feet, a snapshot with an ordinary 2½ in. by 2½ in. hand camera. For the purpose of easy working I made two enlarged prints about 8 in. by 6 in. One is shown in the half-tone illustration.

One print was made on a hard glossy

IN the last issue of *Printcraft* a method of converting a photograph to a line drawing was given. Being a very amateur photographer, I was intrigued into obtaining a true test of the process which serves as a cheaper alternative to reproducing actual photographs by the

WING

By VINCENT
ARMITAGE

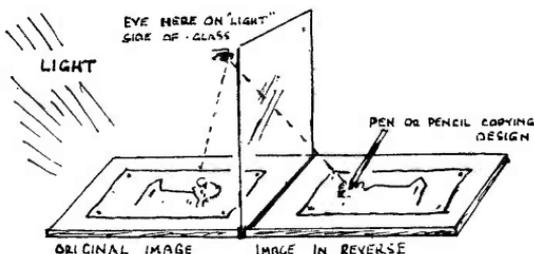
Man and the Silk Screen Printer but MUST Make Pictures

here (not by a professional artist, you will observe: I could not find one who had ever heard of the contraption). A lot of mechanical appliances have their limits, but with the aid of a little imagination, industry and some indian ink praiseworthy sketches can be produced.

My first attempt at making pictures was with a magic lantern. The original of the picture I wished to make I first rendered transparent with paraffin and, using this as a slide, reflected it upon a sheet of cartridge paper on which I copied. The one drawback to this method was that my pictures were always too large.

I then experimented with a spectrograph, which is the apparatus illustrated here. This is by no means a perfect instrument, but for copying clean line work without much detail it is quite satisfactory. It is easily constructed from an oblong length of wood and a piece of clear glass (which can temporarily be borrowed from a picture frame).

The diagram reveals the method of making and working. The glass reflects the picture from one side to the other when, by keeping the eye in the correct position, the original is easily traced. The base board should be slotted across the centre



Details of the Spectrograph

so that the glass can be fixed in it vertically and the drawing to be copied should be pinned to the board nearest the main source of light. The eye should look down upon the board from the "light" side of the glass and if a sheet of paper has been placed on the second half of the board a reflection of the drawing will be seen upon it in reverse. And, as stated, all that you have to do then is to trace the image. The tracing, of course, will also be in reverse.

Incidentally, the base-board can be disposed of if you care to make a slot of three pieces of wood in which the glass can stand erect.

In the next issue I will endeavour to tell you how to make and use a pantograph, which, you observe, is being handled by the young man in the heading. The pantograph has the virtue of enlarging or reducing and can be constructed almost entirely from 6- or 8-point reglet.

FROM PHOTOGRAPHS

By Our EDITORIAL
DIRECTOR

paper to give as sharp a definition as possible from the indifferent negative.

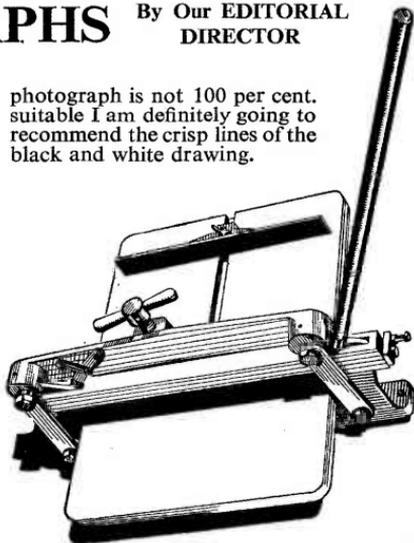
The second print was made on a normal matt paper. My intention was to use the first print as a visual aid to detail and the second (matt surface) on which to work.

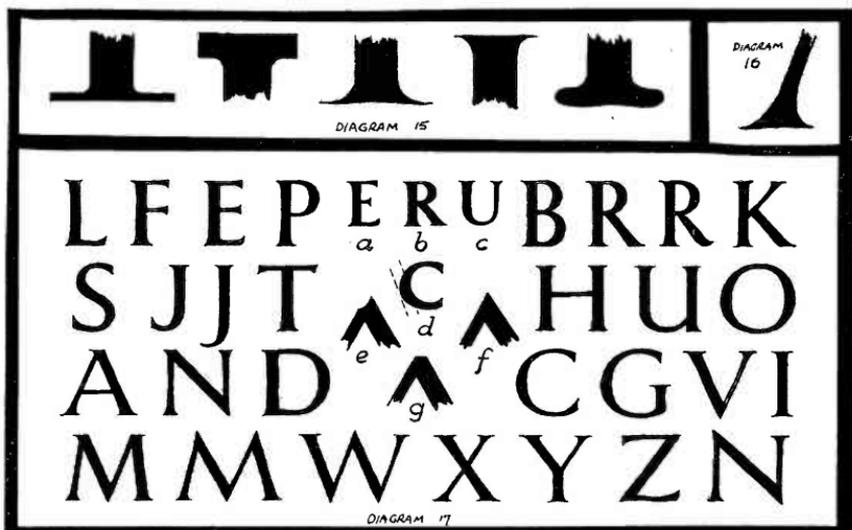
It was quite easy. The outline was gone over with indian ink on the matt print and washed out as instructed in *Printcraft* No. 14. The result—well, here it is.

If you compare the two illustrations, you will find the handle is shown in slightly different positions. This was done to discover how far correction could be made when the subject photograph was not all to be desired. The handle shown in the half-tone, owing to the angle of taking, is not obvious, so I had it drawn in a better position. So the process certainly has additional merit inasmuch, to a degree, photographic faults can be remedied.

My decision is: In future no more indifferent half-tones. If the subject-

photograph is not 100 per cent. suitable I am definitely going to recommend the crisp lines of the black and white drawing.





BREED'S BOOK OF BASIC

11. THE SERIF

The second characteristic of the Roman style, the serif, had its origin as a finishing stroke. Sometimes it is highly decorative and sometimes it is simply a single line.

Diagram 15 shows examples of the five main types of serif. Do not be too generous with the stroke, but on the other hand be careful not to go to the other extreme and make it hardly discernible. You will discover, after some experimenting, the happy medium necessary to make it appear correct and well balanced. However, two most essential points must be borne in mind. First, serifs on any one set of lettering must be consistent. Secondly, they must appear to flow naturally from the stem of the letter. This last is still more apparent where a thin stroke is concerned, an example of which is shown in diagram 16. A slight thickening is required towards the serif to strike a balance with the thick stroke.

12. THE ROMAN FORM

It would literally need volumes to give full instruction on the construction of this type of lettering, for although it is the finest in appearance, it is the foundation of all other forms, and is by far the most difficult to draw really perfectly.

However, the hints and general analysis which follow will give you a good understanding of the essentials. Follow the principles you have learnt carefully and

sensibly, make a continual study of the work of others, and above all please realise the limits to which you may go in embodying your own ideas. Remember, this style is basically the same as it was 1800 years ago.

From the point of view of actual drawing, be consistent, letter to letter, as regards serifs, terminals, width of strokes and so on. As always practice brings proficiency.

13. ROMAN CAPITALS

Diagram 17.

- L. F. E. Normal development of additional bars. Avoid common mistake (a) of shortening centre bar in F and E.
- P. B. Upper loops same size. Lower bowl in B wider by no more than one stroke width to obtain balance.
- R. Loop slightly smaller than in P. Oblique terminal serif or curl—never (b) a double serif.
- K. Oblique similar to R. Upper arm shorter to balance but with double serif.
- S. Slight lean forward rather than backward. Smooth flow into serif—avoid ugly join.
- J. Long or short optional, but former preferable.



LETTERING

Continuing Raymond B. Breed's valuable course for Magazine and Lay-out Artists. The diagrams given here should be closely studied in conjunction with the text, in which they are fully explained.

- U. Serif on lower right arm optional, but preferable. In any case, both strokes wide and not as in (c), which is an unnatural formation.
- O. C. G. Vertical or diagonal stress. If diagonal (d) all circular letters must be similarly dealt with, especially in lower case, where most letters are of circular shape. (q.v.).



DIAGRAM 21 (c)

- D. Lower junction similar to flow from serif while upper junction remains a sharp angle. Applies also to B. E. L. (q.v.).
- A. Apex serified, broken (e), pointed (f) or cut (g). Thin stem thickened toward serif (diagram 16), and so in N. M. V., etc.
- N. Pointed junctions, but also with serif at top. Never serif on bottom angle. Oblique strokes slightly less in width than corresponding vertical; thick strokes

- in other letters, and so in A. V. W., etc.
- M. Wide or narrow, pointed or with serifs at top, never a serif on lower point.
- W. Preferably as shown but can be drawn as two overlapping V's. Once again, never serifs on bottom points.

14. ROMAN LOWER CASE

Diagram 18 is an example of a typical lower case set. Here, even more than in

capitals, it is essential to realise the limits of originality of style.

Take, for instance, the ascenders and descenders. These may be set vertically, curved, flourished or have a flourished serif to name a few instances. You have learnt the basic form—keep strictly to it, and to start with, copy the examples given. With perseverance and practice you will gradually find your own characteristic style. You have your own ideas—never force them.

15. ROMAN ITALIC

Little need be said about this style, for only the capitals known as 'swash' letters are used and then solely on carefully planned occasions. The lower case as such is non-existent in lettering, a more or less modified form of script taking its place. Of this more will be said later.

In diagram 19 several examples of swash letters are given, and you will observe they are simply an italicised flourished capital. Type specimens, for once, can prove very helpful to you in initial practice of this style. Proceed with caution, though, bearing in mind that no matter how decorative the result, legibility is and must be your first consideration, as in all lettering. And please—*never* draw a word completely in swash capitals!

16. THE BROAD PEN

Up to the present we have been mainly concerned with the brush, but as we approach the Script and Text styles, the pen takes precedence.

I expect you are familiar with the types of nib shown in diagram 20. They are either square or obliquely cut, and can be obtained in useful card sets from any good art dealers and most stationers.

The greatest difficulties in their use lie in developing the ability to obtain a clean lift from the paper after a stroke, and in maintaining a consistent angle of pen to paper throughout.

Commence by practising with a square-cut nib. Revert to the correct position and hold in pen work, and with two guide lines, draw such exercises as are shown in diagram 21 (a)—care being taken to ensure that the nib is making an angle of approximately 45 degrees with the paper (diagram 21). Make it your aim to draw a stroke without hesitation, and to obtain a clean start and finish to it.

However tedious they may seem, constant and extensive practice in these exercises is the only course if you are determined to attain a perfect facility in the use of this pen. So important is it that, as it is an impossibility to give adequate instruction here, I recommend you to read and follow the method given in a little booklet by W. J. Higgins, entitled — "Pen

Practice," published by B. T. Batsford, Ltd.

Finally, always exercise with a purpose. Practise in drawing meaningless strokes and patterns, and virtually letting the pen wander aimlessly over the paper will only defeat its own object.

17. NUMERALS

It is with a purpose that no mention has been made of numerals until now.

You should have acquired a fairly adequate knowledge of style, general construction and arrangement of letters, and therefore be in a good position to appreciate and understand the form and requirements of numerals. Examples detailing construction must be few (diagram 22). However, with careful thought and adequate exercise, you should be able to perfect a good series provided you bear in mind the following essentials.

First, style and shape must bear a consistent relationship with that of the corresponding letters. Terminals, thick and thin strokes, direction of stress, whether pen or brush formed, must harmonise completely with such letters, and be drawn by a similar procedure.

Secondly, proportions are, in general, standard for all figures. They are, with certain exceptions in the Roman style, the same height as letters, and width approximately that of the corresponding E.

Thirdly, the rule for condensing and expanding still holds good, although a limited amount of exaggeration is permissible for figures provided it suits the style.

Finally, study the work of others whenever you can. So much can be learned, not by careful copying, but by the process of analysis and reconstruction — breaking down and building up.

For initial practice, I would suggest taking a word and drawing it in the basic sans-serif. To this add, say, the figures "349," shown in diagram 22. The rest of the page should then be devoted to building up a complete series, constructing each numeral progressively on the one preceding it. If it doesn't appear to harmonise correctly, leave it and start again. In this way the essential characteristics of each individual figure will become obvious and the comparative relationship established—and you will have the added satisfaction of knowing you have actually created something yourself.

Considerable practice will enable you to move on after a while to the Italic style. You will form that series in the same manner and so go on through Transitional to Roman. In the last-named, I would advise you to first use the broad pen held at 45 degrees to discover the distribution of thick and thin strokes—a very difficult proposition otherwise, as you might have found out.

(This series is concluded in "Printcraft" No. 16)



sible and separate the colour varieties, then place them in their correct positions in the books; following this, attention must be given to the Alphabets I and II—Alphabet I had smaller Roman letters than Alphabet II. Should difficulties arise in determining the difference when a fairly good contribution to a reconstructed plate is made, experts are always willing to explain and help in this side of the hobby. Other than that Seymour's book explains the whole thing.

PERFORATIONS

It was round about 1850 that Archer submitted his experiments of dividing each stamp into sheets of 240 with perforations. Although his work was of an unofficial nature, he was allowed to use plates from 90-92 and 101-105. Henry Archer's first attempts proved somewhat unsuccessful. Either the sheets must have moved during the process or his machinery of combs (lines of pins) had been too close, for many of the earliest experiments resulted in distinct tears or bad alignment.

His first efforts are known as "Perforated 16." The first Government Trials came about in 1853 and a further experiment in the same year was made by reducing the gauge of the pins to 14. This proved more successful, but the 16 comb was still to be found in use until 1857. The use of the 16 perforation ceased at the Filk issue of July, 1858; also by this time

The Study of the Postage Stamp

RON EMERY Continues His Series for Printer-Philatelists

THE lettering system of the Reds of 1841 is exactly the same as in the Blacks and Blues; but difficulty arises owing to the large variety of colour and ability to determine the different alphabets (I and II). Alphabet I was used until 1852 on plates up to 131. Alphabet II continued from plates 132 to 204. Care must be taken over these plates, because students of plating can easily become confused.

COLOUR SHADES

The colour varieties of Alphabet I and the year of issue are as follows: yellowish-brown, 1841; red-brown, 1843; deep brownish-red, 1845; red-brown, deeply blued, 1846. Of Alphabet II, issued in February, 1852, the colours varied from red-brown, lake-red, orange-brown and red-brown, deeply-blued.

ALPHABETS

The best advice I can give to newcomers to plating is to purchase a few plating books, get as many Reds imperfs as pos-

sible and separate the colour varieties, then place them in their correct positions in the books; following this, attention must be given to the Alphabets I and II—Alphabet I had smaller Roman letters than Alphabet II. Should difficulties arise in determining the difference when a fairly good contribution to a reconstructed plate is made, experts are always willing to explain and help in this side of the hobby. Other than that Seymour's book explains the whole thing.

POSTMARKS

It is with these imperfs and perfs of the Penny Red from February, 1841, to 1858 that postmark specialists get the biggest kick. I think I am right in saying the complete postmark field has never been covered. It is certainly exciting to collect the many varieties—cancellations and postal markings run into thousands. Just imagine! For practically 50 years almost every village throughout the British Isles had its very own postmark number. Those interested in this branch of the hobby must refer to Mr. Hugh Vallancey's book of postmarks, 10/-.

Rowland Hill's postal reform of nearly 120 years ago, has created throughout the entire world a turn-over of currency that it is almost impossible to assess. A man of exceptional talent, Rowland Hill was a master of statistics and mathematics. His initial argument boiled down to the

fact that the conveyance of 1-cwt. of post from London to Edinburgh cost the Post Office 16/8 as against the charge of one shilling to the sender of one single-sheet letter—the letter weighing a quarter of an ounce, the cost of transmitting resulting in one-sixth of a penny. He published a pamphlet entitled "Post Office Reform," and after much opposition gained the Royal Assent on August 17th, 1839, for his scheme to go through.

He was appointed to the Treasury on September 14th, 1839, and by October of the same year he placed before the general public a competition for the best suggestions to adopt in the new project. Of 2,600 communications received four were finally selected, these being the efforts of Messrs. Bogardus and Coffin, Mr. Benjamin Cheverton, Mr. Henry Cole, and Mr. Charles Whiting. The suggestions of these four became reduced to those of Cheverton and Whiting. Cheverton's main ideas were concerned with embossing, water-mark and gumming. Whiting's were connected with the engraving side of the work. His suggestions became known as the "Beaufort House Essays," consisting of elaborate designs in two-colour, engine-turned, which made forgery almost impossible. It is to Whiting also that the credit must go for producing the first penny die; but this apparently was not a success and was ultimately rejected owing to the background being too light.

The approved die became known as the "Original Die" (Type I), and, before being finally accepted, it passed through many processes, manual and mechanical. The engine-turned background was supplied by Perkins, Bacon and Petch, and a sketch of the Queen's head was made by Henry Corbould from that depicted in Wyon's City Medal, struck to commemorate Victoria's visit to Guildhall.

From this sketch Charles and Frederick Heath (father and son) engraved on the die in the space left in the engine-turned background. When the "Postage" and "One penny" top and bottom with the four corner pieces were complete, a decision had to be made with respect to filling in these minute spaces. After a series of trial with the top two spaces, the letters V and R were displaced by ornamental stars with letters punched in the bottom two squares. These letters are known as "Alphabets" (as aforementioned), and have now become an important feature among philatelists in determining the dies and types of plates from which any individual stamp originated.

This article, with some helpful diagrams and illustrations, will be continued in "Printcraft" No. 16.

SILK SCREEN

Making Your Own Plant at Home

THE most important part of a silk screen equipment is, of course, the frame. One can buy silk screen frames in a variety of sizes, but as I'm pretty sure that the resourceful readers of *Printcraft* will prefer to make their own, we are not advocating a bought frame here. As your editor says: "We believe, on *Printcraft*, in trying to make pennies do the work of shillings and shillings the work of pounds."

There are, of course, several kinds of frames, but as we cannot describe them all until a later date, let us concentrate now on the very simplest. This consists of the following pieces:

1. Frame.
2. Two hinges.
3. Material for the screen.
4. The table, bed or printing base to which the frame is hinged.

The frame requires to be made a little larger than the job it is intended to take. A serviceable size for the beginner is that of 16 x 28 inches. This will satisfactorily print all silk screen jobs from the smallest sizes up to 14 x 22 inches. The printing base should be larger than the frame—say an extra inch all round.

For making the frame my own preference is for 2 x 1 inch timber. It should be of seasoned hardwood free from warp or knots. Plane it smoothly before work is commenced and finally finish off with fine sandpaper.

The corners can be tenoned, mortised or dovetailed, but they *must* be absolutely rigid. They may also be mitred in the same way as a picture frame. This, perhaps, is the quickest method, but if it is adopted each corner should be secured with angle plates to give them the necessary rigidity and strength.

The underside of the frame, over which the silk is to be stretched, should be slightly bevelled with the plane on the outside edges. This is done to take off the sharpness of the edge which might otherwise cut the silk.

The printing base or table of the apparatus can be made from five-ply wood, a drawing board, or even a pastry board. The main essentials are that the table should be absolutely flat. A good plan is to give it a coating of shellac or lacquer before it is hinged. This will reduce any tendency to warp and will considerably minimise the work of cleaning after a run has finished.

The hinges should be of the pushpin variety—i.e., ordinary brass hinges with a pin through the centre, so that, when it is necessary to remove the frame from the bed, the frame can be lifted away by merely

EQUIPMENT for the HANDYMAN

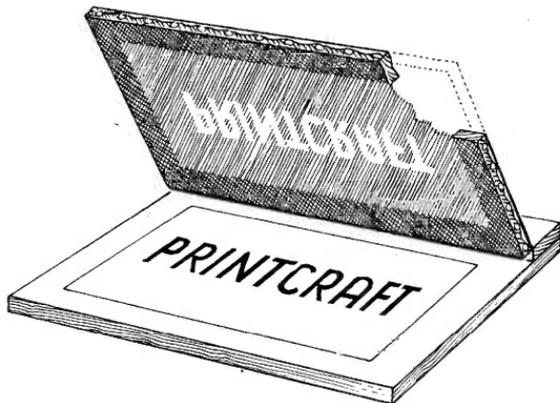
By MICHAEL JAMES

pulling out the pins. They should be screwed into one of the long sides of the frame about three inches from each end. The frame is then placed in its correct position on the bed and firmly fixed to it by screwing in the other parts of the hinges.

Now, on the underside of the frame we have to tack our silk. This may be done with flat-headed drawing pins or brads, but the silk must be taut and straight in every direction. There are many varieties of silk—or, to be more correct, “mesh.” These meshes may be of silk, cotton, linen, or even of metal gauge. It all depends, of course, what job is going to be done.



Squeegee in action with frame closed and details of a simple frame with corner cut away to show construction.



But we won't go too closely into that at this juncture. Too many details are apt to confuse. Let us content ourselves with considering the two most popular mesh materials—silk bolting cloth, which is used for sifting purposes in the flour industry—and organdie, which can be purchased from your local drapers or haberdashers.

Both these are quite suitable for the beginner, though it may be mentioned here that a good range of specially prepared screening material (and other accessories) can be purchased from Selectasine Silk Screens, Ltd., 22, Bulstrode Street, London, W.1. All we need know at

present is: the finer the mesh, the finer the work; the coarser the mesh, the coarser the work.

So much for the frame. Next on the list comes the squeegee. This is merely a piece of hard but fairly flexible rubber which can be purchased at most oil and colourmen's stores. It should be about $\frac{1}{4}$ " thick and should have a good clean edge.

It should be slightly smaller in length than the inside width of the frame so as to allow of easy working. The rubber strip can be bolted between two thin but strong boards and must have a handle set centrally. Or it may be manufactured from a piece of grooved wood with the rubber blade set in the groove. Alternatively you may use two strips of aluminium with the rubber sandwiched between them. In fact you may fashion the squeegee any way that pleases you, always remembering that the edge must be hard and true and straight.

There remains now the question of stencils. I am sorry I shall not have space to tell you how to cut these in this article, but if you want to start immediate experimenting you have a good guide in the articles on this subject which have appeared in past issues of *Printcraft*. The essentials required for stencil cutting are grease-proof or tracing paper or “Profilm,” a transparent sheet of material which is easy to cut and which, instead of being gummed to the frame, is ironed on. It all depends, again, upon the quality of the work under consideration, but since we are, as yet, in the elementary stages of silk screen printing, let us confine ourselves, for the time being, to paper stencils.

About these I will tell you in the next article, when I also hope that we shall complete our first simple silk screen job.

READERS' SPECIMENS—(See page 63)

Left column (read from top): E. A. Gabb, Harrogate; A. R. Johnson, Walsall; Jan Blomberg, Castle Bromwich. Centre column: A. R. Johnson, Walsall; T. A. Amos, Bath; W. H. Poole, Upper Norwood. Right column: T. A. Amos, Bath; P. S. Cundy, Anerley; D. A. Humphreys, Eltham.

For "Printcraft"

THERESA FLEMING Suggests Some
Cards Which You Are

It is hard to imagine Christmas without the Christmas Card.

All the rejoicing, the festivity and goodwill that go to make up the spirit of Yuletide are crystallised in the exchange of this simple token. Not only to the family and to our immediate circle of friends do we tender this greeting but to our neighbours and acquaintances and those friends who live far away.

A custom that is now such an integral part of the Festival might seem to be almost as old as Christmas itself: yet in the two thousand years since the birth of Christ it is only in the last century that the Christmas Card has appeared.

Undoubtedly, since the earliest days, Christian people have exchanged messages of goodwill, but the Christmas Card as such had its advent in Victorian times when Christmas took on that genial, Dickensian atmosphere which still characterises it today.

The Christmas tree, the carol singers, the snow, the turkey, the punch-bowl and the festival pudding—although all known before those times—were popularised to such an extent by the writings of Charles Dickens, and the enthusiasms of Prince Albert that, in spite of present-day austerities, our Christmases conform as nearly as we can make them to the old pattern.

It was of this tradition that the Christmas Card was born.

The first card was designed in 1843 by a Royal Academician, J. C. Horsley, for Sir Henry Cole, who was the Director of the South Kensington Museum (now the Victoria and Albert), as was explained in the last Christmas issue of *Printcraft*.

In 1848 another card was designed by William Egley: but it was some time before the custom of sending Christmas Cards became generally popular. Later in the century, however, they enjoyed a considerable vogue, and many famous artists and illustrators did not think it beneath their dignity to design them.

Today the Christmas Card undoubtedly plays a large part in presenting the Christmas tradition. It is a kind of genial "propaganda weapon" to further the celebrations of the Festival.

Requirements for Christmas Cards vary from the extremely formal card for business purposes to the affectionate Family Greetings Card. The formal business card may carry a trade mark or advertisement, together with the words of greetings, and so needs little extra ornament. But sometimes your client will require a motif to give a Christmassy touch, and it is as well to have some small blocks of standard designs—holly, bells, robins, etc., with which to enliven odd corners.

Such blocks will also be extremely useful for the decoration of the inside of folding



Printers Only

Original Designs for Christmas
Invited to Use

cards, and for Christmas labels, party invitations and so on. I have included a set of motifs here which you may like to use.

Now to discuss the other designs reproduced on these pages.

The Coaching scene is an ever-popular subject—particularly suitable for men, who prefer this kind of card to the comical or sentimental. For a Family Card, the Victorian Christmas Pudding is perhaps the most amusing. The choirboy might charm a mother or grandmother into forgetting how naughty their little sons or grandsons can be when they choose.

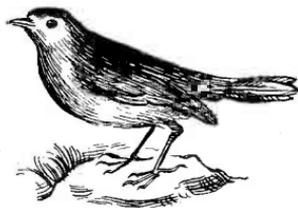
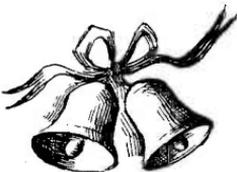
Since Christmas is supremely a Children's Festival, don't forget to produce at least one design especially for the kiddies. Santa Claus is still the delight of the little ones, so I have drawn him here as a typical example of a children's card. The Christmas Angel would also be suitable, but it need not be confined to children alone.

Finally, for something out of the ordinary, the snow scene in the decorative frame should catch the customer's attention, and would make quite an "important" looking card.

I hope that you will find some of these designs useful, whether you have them enlarged and made into line blocks, or merely adapt the ideas for cards of your own.

Verses or quotations should be chosen to suit the type of card. For a fairly formal card, this verse might be used:—

*The years bring many changes,
And yet we may be sure
That one thing in this changing world
Will yet remain secure.
For the months go passing by—
It's December once again—
And this, the last of all the months,
Brings CHRISTMAS in its train.*



For a Family Card or for a friend :

*Holly, Ivy, Mistletoe,
Sunlight sparkling on the snow :
A table laid with Christmas fare,
Love and friendship everywhere :
All these things, and more beside,
I wish for you this Christmastide.*

And so that we shall not forget the message of Christmas, here is a verse for the more religious cards :

*The Christmas bells and joyful singing
Now across the snow are bringing
Their sweet melody to you :
"Peace on Earth—Goodwill to Men"—
Hear the promise once again,
For its message still is true.
Peace can reign within our hearts,
For this Festival imparts
Hope, to shape our lives anew.*

So—good luck to your Christmas Card ventures this year !

These Designs given here may be reduced or enlarged according to requirements. But before being used permission **MUST** be obtained from the Editor.

"PRINTCRAFT'S" BOOKSHELF

"SCIENCE FOR PRINTERS," BY LESLIE G. LUKER, B.S.C., PUBLISHED BY CHARLES GRIFFIN AND CO., LTD. PRICE 17s. NET.

Here is a fascinating new book by our talented contributor, Leslie G. Luker, which deals with printing from an altogether unexpected angle. For the craftsman who is keen to know more than the mechanics of his subject it is a book which should find a proud place on the shelves of his typographical library.

I am no scientist, but in the pages of "Science for Printers" I found absorbing reading and enough food for thought to sustain me for the next twelve months or more. No typographer, however practical and varied his experience, will put this book down without feeling that he has added considerably to his knowledge of a subject which, maybe, he previously thought he had at his finger-ends. Here he will learn a great deal which may surprise him about his type-metals, his ink and his paper. He will probably be tempted (as I am) to experiment with a few of the simple tests which Mr. Luker so lucidly describes.

If you are even slightly interested in the relation of Science to Print this volume will be your companion for weeks to come. I recommend it with hearty enthusiasm, and I am only sorry that I have not the space to give it the full justice it so brilliantly deserves.

IN September, 1937, the great day arrived. I bought a large automatic art machine, a cutting machine and a lot more type and material, starting on one floor of a two-storey building. My father-in-law still carried on with his own work, but tackled some of the customers with whom he was particularly friendly for orders on my account. He picked up quite large orders from a big shoe multiple with whom I am still doing business, and a well-known department store. One of the early enquiries obtained on the strength of my personal advertising was for a complete three-colour catalogue from one of the big rubber companies. The art work and blocks alone came to over two thousand pounds.

Unfortunately, I had to turn it down, as I had nowhere near enough capital. It was a pretty compliment and I still regret that I could not manage it. A job that was executed was an edition of 500 copies of a twelve-page booklet, eight pages of which were half-

tone blocks bleeding off on three sides. The cover, on a fine white cover paper, was diestamped and printed in gold, and cut out to allow a half-tone of a wedding cake to show through. All of the blocks had dense black backgrounds. The inset was printed, folded, trimmed and inserted in the cover, which overhung at the edges. The whole was stitched with one wire, punched two holes and bow-tied with narrow white silk ribbon. Including the blocks, this little order came to over £75. Quite apart from the money its prestige value was considerable.

By this time the war clouds were gathering, and just as I was about to buy a Royal art cylinder machine the Munich crisis put a damper on everything. Six months later, owing to Mr. Chamberlain's "Peace in our time" speech, business was steadier and the lower floor of my premises was rented. The big machine was moved downstairs, a cylinder machine and a wire stitchee and again more types were added.

I had already foreseen that war was practically inevitable and had changed my policy from aiming at colour-advertising for luxury trades to concentrating on work for the electrical and engineering trades.

It takes a long time before a policy change of this kind bears fruit. The engineering work did not arrive in any volume before 1941, but in July, 1939, I found a customer who was spending about £2,000 a month on nice little

START IN

The Continuation and
G. LUKER'S Insp
Autob

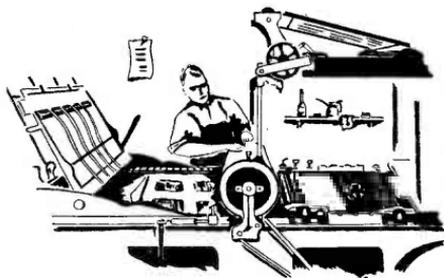
illustrated booklets that might have been specially designed to suit my plant. His individual orders varied between £20 and £50, and were quite profitable. These jobs just about saved my life for, in the first week of the war, practically every order in hand was cancelled, owing to large-scale evacuation.

Within a few weeks of the war starting, I realised that there were going to be two alternatives before me. The first was to invest in a very large cylinder and go after Stationery Office contracts, the other was to invest in paper stocks, as it appeared certain that paper would be practically unobtainable. The Stationery Office would supply their own, but prices would be cut to ribbons.

I reviewed our resources and decided to spend £150 on paper. I drew up detailed schedules of the paper requirements of all my customers and sent them a letter telling them what I proposed to do. I asked them to pay their accounts immediately, in-

A STABLE

Conclusion of LESLIE
Printing Typographical
Photography



stead of taking their usual credit period, promising in return to spend at least fifty per cent. of the money on laying in paper stocks against their requirements.

Then the war started. While thousands of others were concentrating on enjoying their last peace-time holiday, I spent the time in ordering literally thousands of reams of paper. Had it all come in, I do not know what would have happened. The Paper Control had clamped down on the mills and only about one per cent. of the stuff I ordered turned up. Nevertheless paper poured in; the place was packed solid with it. I roofed over the office and stored seventy reams between the office and the roof. I rented two garages and filled them and still it came in. There were two hundred and fifty reams of 11-lb. Large Post and one hundred and seventy-

five reams of 13-lb. Medium thin bank alone. The stock included banks, bonds, cream wove, art, cartridge, covers, boards, stock-ruled forms and cards. Fifty thousand envelopes were stored under the cutting machine and I was broke.

It was a long time before I was clear of debt, although my good friends the paper merchants were very kind. It was then that I discovered what a good reputation I had built up by fair dealing and considerate treatment of travellers during the bad times.

The devil of it was that I found, with the exception of my booklet customer, practically all my trade disappeared. Controls clamped down on advertising, dozens of customers evacuated and the war factories had barely started.

The following year was dreadful. I kept my staff waiting for the rush that was "bound to come" but didn't. In the end most of them were called up for the Forces and I was left with one man and a boy.

We hung on until the great fire blitz in December, 1940, trying to find customers in need of a printer, but without any notable success. Then I discovered that the owners of blitzed firms were collecting their mail from their local postman's office.

I promptly sent my man to the City to find which streets had been burnt out. A circular letter expressing my sympathy and offering a quick printing service to any firm who had lost their printer until he could get re-established again, was set up and printed. The report of blitzed streets came back and we set to work addressing the circulars to all the businesses that had been in the area, obtaining the names from Kelly's Directory.

Customers came to see me and I explained that I was prepared to help them and would not attempt to keep them from their customary printer when he was re-established with fresh premises and plant.

From this time until well after the end of the war we worked continuous overtime. Some of the new-found customers remained, as their printers decided to retire from business; others went back to their old firms and I did all I could to help. In the meantime expanding war production and increasing paper shortage brought a number of big firm's accounts on to my books. Licences for tons of paper enabled my stock to be kept up, and all through the war no order for a war factory was turned down, although latterly I was consuming every month about two years' pre-war consumption.

(Continued on page 92)

IN No. 12 of *Printcraft* I wrote on the subject of Christmas and New Year stationery. In that article I promised (perhaps somewhat rashly) to return to the theme in good time for this season. Glancing back at No. 12's article now I observe that we "did" Christmas Cards and Calendars as thoroughly as may be from an elementary planning point of view. But we left untouched the rest of the range.

After cards and calendars come envelopes, labels, greetings stamps, decorated adhesive tape, blotters, bookmarks and so on. To these I am going to add two others—the Business Complimentary Card and the New Year Note Book.

THE SEASONABLE TOUCH

Christmas is such a season of good cheer and good will that we cannot, I feel, be too frequently reminded of it.

Wishing You a Good Time and Good Things This Christmas

Christmas Message in 12-pt. Cochin Italic

Like holiday anticipation, the spirit begins to get hold of us long before the actual festive event takes place. There are great goings-on in our homes (especially if we have kiddies); there is a new zest in our exorbitant shopping. With Christmas geniality gathering happy momentum as the great day approaches, even our business interests are affected. No part of our lives, in fact, can escape it.

Which, of course, is all as it should be.

Personally I see no reason why, if we allow the Christmas spirit to invade the office, why we should not acknowledge the fact in some part, at least, of our business stationery. Particularly have I in mind at this moment the Christmas Business Card.

I am advocating no new special lay-out for this. Always in the forefront of my mind is the watchword "Economy." Apart from that we may, perhaps lay ourselves open to the accusation of not being sufficiently serious-minded if we allow the Christmas approach to reflect

PLANNING PRINT

The Look-out for

By JOHN

too visibly in our business stationery. What I am

suggesting is that a certain number of your ordinary business cards should be overprinted with a small festive ornament in a different colour (or, better still, in two colours) to give the card the right seasonable touch. If its recipient is also Christmas-minded it will expand his good will towards the presenter of the card and may result in an extra order. It will, at least, pave the way for a pleasant interview.



THE NEW YEAR NOTE BOOK

This, I am suggesting, should be a "give away." There is nothing particularly new in the idea—in fact, we have, discussed something very much like it in a previous issue of *Printcraft*, but not in connection with the Christmas season. The note book I have in mind is a very personal affair of a few pages only and of such a size that it will fit comfortably into its owner's pocket or wallet. Its printed contents (to these you may add or subtract as you think fit) should consist of spaces for all those odd dates, names and numbers which the average man finds it impossible to commit to memory and which he would almost certainly lose if he carried them about with him on scraps of paper.

There would be a page or two for personal memoranda such as numbers of insurance policies and dates when premiums are due; car registration number, identity card number, ration book numbers, National Health card number, etc. There should also be spaces for sizes of shoes, collars, socks, hats, etc. (it is astounding how many people get muddled when they try to think in a hurry of these should-be familiar things).

There should be a page or two for important dates which the owner doesn't wish to forget, a blank page or so for



FOR CHRISTMAS

the Lay-out Artist

WHEWAY



odd notes and appointments . . . but you get the idea now, don't you, and I've no doubt you will vastly improve upon this short list of suggestions which I am just shooting off the cuff as it

were. Personally, I always carry such a note book about with me. It contains (but this, of course, is strictly between ourselves) a couple of pages for Derby and other tips which may be passed on to me.

Well, if you are going to do anything in this line, don't plan it too elaborately. Make it pleasing, of course—and legible and dignified and everything else I have tried to stress in these articles. A cover in some stiffer and differently coloured paper from the inside leaves should be aimed at. Use a plainish letter (the example given is in Canterbury) and border if you must and add a touch of ornamentation in the shape of one of the small stock-blocks you will find in the catalogue.

FESTIVE BLOTTERS

On the subject of blotters I am not going to say much here because this is a subject to which I hope to devote some serious attention in our next issue, when I shall also ventilate the question of book-marks. For blotters which you intend to give away or sell at Christmas-time my advice is very much the same as for the Christmas business card. Make use as far as possible of your present stock by overprinting with blocks or ornaments which will supply the necessary festive touch. If this is not possible plan and print a special Christmas message or design on gummed-back paper. This can then be stuck on to the existing stock. If you do desire to design a *special* Christmas blotter, to save expense and time, I advocate the re-use of your favourite Christmas card block with an appropriate message in type to go with it.

ENVELOPES, STAMPS AND TAPES

Envelopes, whether to be used for business purposes or not, can carry a gay little reminder in the form of a special Christmas block, printed preferably in two colours. This may be printed on the flap of the envelope, if plain, or at the side of the type matter if on the face. Christmas stamps, as you know, are merely small coloured adhesives affixed to the backs or fronts of envelopes to add the gay and festive touch. As for decorative parcel tapes and gum-strips, well, I do not think you require much advice here from me seeing that the designing of such strips lies largely in the choice of the most pleasing blocks. There are many to choose from in the catalogue,

Wishing You a Best-Ever Christmas

Kino may be made to carry your festive greetings.
This is 30-pt. very much reduced

and four or five different blocks, printed in two or more colours and repeated at the necessary intervals can hardly fail to attract. (See suggestion below.)

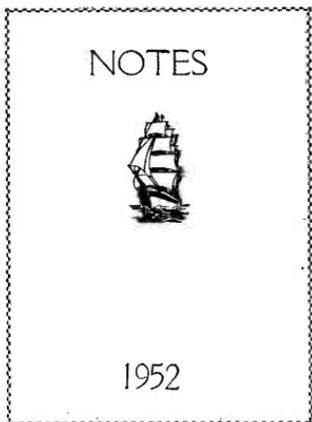
CHRISTMAS LABELS

There remains now the question of labels. Let us give a little space to this. Size and colour of the printing stock are considerations—but by this time you should have learned enough about these matters to act without further guidance. If you are planning Christmas labels for general sale you can, of course, go ahead and please yourself. But please remember, all the time, not to *overdo* the ornamentation and the colour.

If you are not planning labels for general purposes but for private or business uses, have a thought. Better still, trot out your sample book and go through the contents with your customer to find out which of them approximates most nearly to his own ideas. Then, of course, you have a guide-line. Not all private customers have the same ideas as you may have, remember, though few customers realise it until they see their orders in print.



If you are designing labels for a business firm try and make the job conform to the pattern of the firm's business stationery—i.e., set the letterpress in the same type and in the same style as the firm's letter-heads. Use "safe," typically Christmas ornamentation and think carefully of the relationship between such ornamentation and the firm's business. A firm of shoemakers, for instance, might look askance at the picture of the charming little female carrying a hat box. Similarly the local temperance club might be excused for



losing its Christmas cordiality if it found its Christmas stationery decorated with the twinkle-eyed gentleman in the topper about to indulge in his favourite pastime.

As for types in which to plan all these items I still stick to my selection of nine months ago. To these I would now add Kino—not a suitable face for every grade of work but appropriately quaint for most festive jobs. Cochin Italic, too, may well be worth a trial. How do the two examples given appeal to you?

For single display lines such as CALENDAR and CHRISTMAS I would like to draw your attention to the two Cameos which have been added to the catalogue—Gill Cameo and Gill Cameo Ruled. These faces look well in colour and will combine well with letterpress printed in black.

Another layout in "Printercraft" No. 16.

OUR COVER. The cover of this issue is, you will observe, rather a departure from our usual. We think you will be intrigued by the house that Mr. Printer built from the materials found in his own printing establishment. E. Benningfield is again the artist.

START IN A STABLE—

(Continued from page 89)

During this time a textbook of Motor Trade Law was produced entirely with the aid of one man invalided from the Fire Service and a little girl of about sixteen. A loose-leaf manual of camouflage, running into more than two hundred pages, was produced directly for the military authorities. This was produced in frantic haste, the first part in preparation for the El Alamein battle, and the remainder in time for D-day.

In addition to this, I found time to serve as an Air Raid Warden until seconded to a Chemical Warfare service in 1941. This brought me into touch with a great many famous scientists and chemical manufacturers. The contacts were too valuable to lose, so immediately after the war I helped to form the Merton and Morden Scientific Circle, wherein, out of about forty members, some twenty-eight are University graduates.

AFTER THE WAR

This led me to specialise in chemical and other scientific work, so that today I am well on the way to being a specialist in the production of highly technical matter and scientific textbooks.

I have had an extra building erected since the end of the war and am now awaiting the erection of another before buying a very large cylinder printing machine for handling big book editions, and a small automatic machine for increasing my output of leaflets and stationery. During the last five years I have added a fairly large high-speed platen, punching, perforating and an additional stitching machine.

Very little has come easily. This growth has only resulted from constant hard work, and a tremendous sustained effort to maintain quality of production, in spite of air raids, labour and material shortages and often poor quality materials.

High ideals must be linked with a high degree of technical skill, and this only comes through constant effort and refusing to be beaten.

The surprising thing is that my original ambition years ago was the quite humble one of turning out the kind of cards, tickets and small stationery for which the "Adana" hand presses are eminently suitable. If it had not been that I started with orders for which a larger machine was essential, the "Adana" would have been my starting point, and I doubt whether the final result would have been much different. It would probably have taken a little longer; that is all.

THE END



IN ANSWER TO YOURS

▲
Some
Very
Brief
Replies
to "Print-
craft"
Letter
Writers
▼

W. H. Poole (London, S.E.19). We consider your specimens very good on the whole and have used one in this issue's gallery. Be careful, however, not to be too original in your use of ornamentation. Your lay-out competition idea is noted and will probably be used in a future issue.

B. Ringer (Chiswick). No, we do not print ALL specimens sent to us. Only those which we consider good examples of small printers' work, or which contain an idea of interest to others, or because of original treatment.

M. Bell (Middleton). Thanks for all the nice things you say about "Printcraft". Glad you had such success with your home-made poster press. In answer to your queries: (a) Frankly, I cannot see that a home-made treadle in connection with this machine is a practical proposition. (b) It would be difficult to organise such an examination unless one could get the examinees together and conduct the exam under supervision. (c) With regard to your suggestion re a bookbinder's plough, why not write this up and submit it to us for publication?

E. G. Gordon. We are holding your article until we can find space for it. Please write to me re payment.

A. Bayliffe (Oldham). A striking and unusual letterhead! Please send us an unfolded copy.

W. Seddon (Prestwich). Congratulations on the industry of yourself and your pupils in the production of your magazine. Good work! Thanks also for your glowing appreciation of "Printcraft". We are pleased that it has helped so much.

C. Gerrard (Regents Park). Contents of your letter much appreciated and shall be pleased to hear from you again. Should like to see some sketches from you on topographical subjects with a view to their possible publication in "Printcraft."

E. F. Jay (Salisbury). We do not appear to have heard from you since you sent us your "Gang Show" specimens. Though we did not agree with the colour scheme the general typography was excellent and I am sure you have turned out some very good work since. Why not let us have a few specimens of your other jobs?

R. Pearce (Cardiff). Congratulations on your ingenuity. I am afraid, however, that your suggestions would be beyond the resources of most of our readers. Should like to hear from you again.

D. F. Bailey (Stoke). Excellent suggestion! We hope to deal with it in our next issue.

R. D. Savage (Folkestone). Many thanks for your letter. Your suggestion for an article sounds attractive, but it cannot be used at the moment because we have such a full programme. Shall be pleased to consider it later on, however, if you will re-submit it.

A. T. Gill (Southgate). Will you please send TWO specimens of your rule? We would like to include this in our Print-hints feature, and the two specimens are required so that blocks can be made of both sides of the rule.

E. R. (Huddersfield). Re specimens on which you ask for comment. On the whole good and very workmanlike, but we do feel that the border selected for the marriage service programme was not suited to the stock used (you noticed, didn't you, that it reproduced rather smudgily?). Also we would advise you, with regard to the billhead, to use ruled blanks or else print your rulings in two workings instead of one and thus obviate the broken appearance of the cash columns. Let us have a job of yours for inclusion in our Readers' Specimens. We liked your letter and congratulate you on your success.

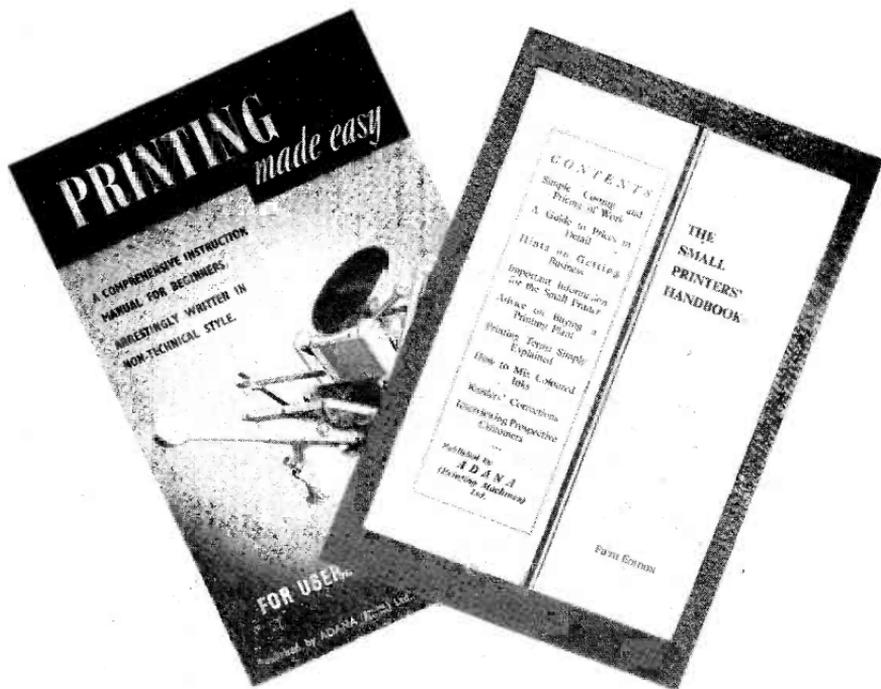
T. A. Frost (Norwich). Thank you for your letter. We will bear in mind your suggestion for an article on the printing of music.

BECOME A REGISTERED READER

of "Printcraft and the Magazine Publisher" and so make absolutely certain of your subsequent issues, your following parts of "The Printer'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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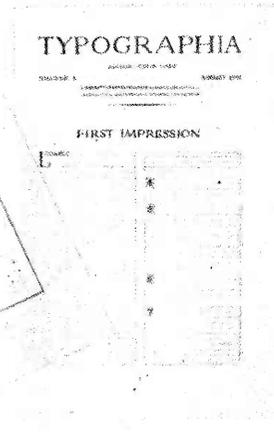
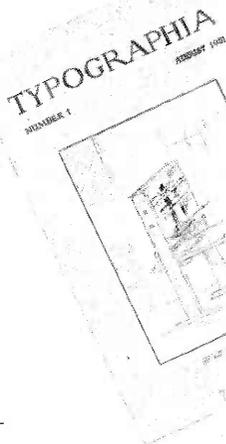
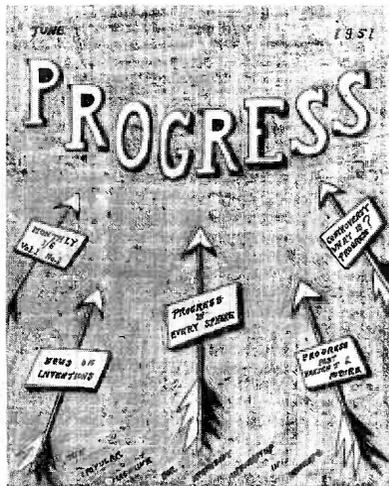
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FRANKLY, I did not expect an overwhelming entry for our Magazine Dummy Competition. Actually, I did not get it, but I was agreeably surprised to receive a far greater number of dummies than I had expected, and I was pleasantly impressed by the freshness of ideas and the talent revealed by most of them.

It was evident, in almost every case, that the competitors had taken most careful notice of what Don Rye said in his article, "Preparing a Dummy," and had done their utmost to profit thereby. It was also plainly evident that we have many potential editors among our readers.

The first prize, as you learned in the June issue of *Printercraft*, was awarded to Geoffrey Dart for his "Typographia." Please don't run away with the idea that I named him the winner because he had done something on *Printercraft* lines. (This, as a matter of fact, was a point *not* in his favour.) It was the general excellence of the work, the painstaking care with which it was executed and its editor's superb lay-out which carried the day. You see two pages of the dummy, very much reduced, at the head of this spread. I feel, after you have carefully inspected them, you will agree with me that Geoffrey Dart was the worthy prize-winner.

Second prize went to Raymond Hibbs for his dummy "Progress." This again was carried out on the lines suggested by Don Rye's article. In designing it friend Raymond aimed at a popular periodical dealing with progress in every phase of life. In his contents he has endeavoured,



DEALING WITH DUMMIES

The Editor's Commentary on Some of the Magazine Ideas Submitted in Our Recent Competition

with a large measure of success, to cater for every member of the family. I have, in fact, only one fault to find with "Progress" policy. As it is designed to appeal to so wide a public it should contain (this is only my opinion, of course) some fictional feature or features or some article of romantic interest. The only departure from stern practicality in "Progress" is a cartoon contribution for the kiddies and a small joke strip. Apart from this the dummy was an extremely worth-while effort with many new and progressive ideas.

J. C. Geddes, with "The Bervie Mag" won the third prize. I must congratulate J. C. upon his enterprise and his energy. He was not content with a mere skeletonised magazine; J. C. wrote and printed the whole of "Bervie Mag's" 16 octavo pages from cover to cover! As a local magazine it was lively in its interest, news and personalities and it appealed to me immensely. It was illustrated throughout with appropriate stock blocks and, except that its editor-printer-publisher has omitted to number the pages, is, on the whole, a pleasing piece of typography.

Now for a few brief comments of the Highly Commended:

"Indoors" (Miss Gwendoline Gillespie). An excellently prepared dummy but with a policy rather limited, as it is intended to appeal to older men and women. Miss

Gillespie has a charming layout sense and an unflinching eye for the right sort of pictures. I liked this dummy very much.

"Sky" (A. W. Golding). Good work—thoroughly done. A new idea, too, though I feel "Sky" would fall short as a regularly published magazine because its subject-matter is not likely to capture popular public interest. It might prove quite a success, however, if presented as a small book (or series of small books).

"The London and Home Counties Pictorial News." (Nicholas Quennel). A dummy which reveals the alert and inventive mind of its creator but which approximates too closely to one or two large national magazines to have a real chance if put into circulation. Nicholas is on the right lines and will, with a little more experience, produce something much more spectacular.

"The Stereoscopist" (R. S. Moxley). A bright, lively and well-written magazine with, alas! a policy too limited. This magazine, if brought to life, would form a grand and attractive addition to the literature of any club interested in the project which is the main plank of its policy.

TECHNICAL TRAINING BOARD FOR THE PRINTING INK AND ROLLER MAKING INDUSTRY

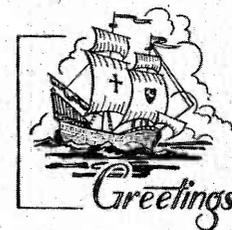
A Lecture on the reproduction of coloured originals will be given in the Lecture Theatre of the Royal Institution, Albemarle Street, London, W.1., on Saturday, September 29th, 1951, at 10.30 a.m.

A short address on "Some problems relating to the reproduction of coloured originals" will be given by Mr. D. J. E. Wells, A.R.P.S., the Graphic Arts Technical Adviser to Messrs. Kodak Ltd., who will also be prepared to answer questions arising out of his address. A new Kodak colour film entitled: "Photo-Lithography" will afterwards be shown in the Lecture Theatre.

Tickets can be obtained from the Secretary of the Technical Training Board (Mr. John Hannaford, Aldwych House, London, W.C.2.).

The Bervie Mag.

Number One May 1951



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Local Interest

[Historical and Topical]

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