

Printcraft

AND THE MAGAZINE PUBLISHER



NUMBER
16

PUBLISHED BY
THE ADANA ORGANISATION

PRICE
1'6



Christmas Bulletin

The Directors of Adana and the Editor of "Printcraft" wish all Customers, Readers, Contributors and their Families, the Jolliest of Christmases and a Very Bright and Happy New Year.

The latest development in our popular leaflet, "Chips off the Stone", is one that will please our readers.

Commencing with the November issue, each edition is printed on a different grade of paper. Eventually we hope to be able to cover the whole range of popular papers which can be supplied.

The name of the paper used will be stated with sizes available, and a brief note on its uses. So if you ensure you receive each issue by sending the necessary addressed envelopes, you will eventually build up a complete set of samples.



A specimen card from our range of plain and fancy cards will also be sent to you, but please remember that we require addressed (not stamped) envelopes, otherwise we cannot guarantee sending "Chips"; also back numbers of this publication are not available, as we exhaust each issue as printed.



This Christmas—think of next, as we are already doing.

Orders for next year's cards have been placed, and sample wallets will be available from next March.

The series will be of thirty cards of entirely new design, and we shall be able to offer these at 7/6d., plus 9d. postage.

Unfortunately, owing to paper scarcities we have had to restrict the number of wallets to be manufactured, and it would be advisable to place your order as early as possible in March.

Although we have placed the maximum order possible for Christmas cards, we feel that, as in previous years, we shall not be able to meet all the demands made, and expect by next August to have sold out our total production.



So do not be caught short next year as so many customers have in the past. We must emphasise that delays in ordering will mean disappointment.

OUR COVER

The cover of this Christmas issue of "Printcraft" comes to you through the courtesy of J. Lyons and Company, Ltd., the famous caterers. Originally it was designed and used as a menu cover for a pre-war Christmas occasion at the Trocadero Restaurant. Our warmest thanks are due to the Publicity Department of the Company for giving us permission to use it.

PRINTCRAFT

Vol. II
No. 16

AND

Dec., 1951

THE MAGAZINE PUBLISHER

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

BRIGHT shone the star
over the village of
Bethlehem that night.
A breathless hush
had settled upon the
land. While wondering shep-
herds trudged down from the hills
and the wise men rode in from the
East, the heraldic angels sang in
chorus from the purple skies.

They sang a song of gladness and
great joy. They sang to proclaim the
most marvellous miracle that has
happened in the history of the
world.

For below them, beneath the
dazzling star, in the lowly stable of a
busy inn, a Child was born.

His name was Jesus.

* * *
Nineteen hundred and fifty-one
years later we celebrate that event
with an ever-increasing fervour.
Why?

Because this Jesus Child grew up to
teach us the great lesson of human
happiness. Because He lived to
become the most vital living force
on earth. Because He gave us
Christianity, the sum of whose
teaching is to love each other.

Humbly He lived. Gloriously, if
dreadfully, He died.

* * *
Yet He left burning a torch which
lit the path of hope for man. He
left us a Faith which is all-enduring.

Thousands suffered and died
in the intolerant world in
which they endeavoured to
propagate His gospel. It was
not until nearly fifteen hun-
dred years later that the
inspiring religion of selflessness and
love as found in the New Testament
gained its firmest hold.

* * *
Today, from pole to pole, the
teachings of Christ are known and
loved. The Word grows in power
and strength, drawing Christian
men and women together in the
common human bond.

It gains momentum despite the
threat and shadow of war. In a
day not far distant it may yet prove
to be the shining light which will
bring peace on earth and goodwill
among mankind.

* * *
We printers may find pride in the
reflection that, in accelerating the
speed of the Christmas message we
have played our humble part. The
rapid spread of the Master's teaching
in the last five hundred years has
been largely due to the reading which
the art of the printer has made
possible.

It is a glowing thought for us this
Christmas Day. It is one which
should add immeasurably to our
pleasure in the joys we find around
us.



CHRISTMAS

By

THE EDITOR



PAPER FOR THE



A Nutshell Guide for the Young Printer who wishes to familiarise himself with the stock he may be called upon to use

IN the last issue I discussed the materials and methods used in paper-making. Before going into details of usage it might be well to define a few terms commonly used by printers and paper merchants in describing paper.

Weight : Paper is sold by the pound and paper substances are designated by size and weight.

Sizes : Writing papers are commonly bought and sold in the following standard sizes :

Large Post, which is 16½ in. × 21 in. From this size are usually cut the stationery sizes of 10 in. × 8 in. (quarto) ; 6¾ in. × 8 in. (6mo.) ; 10 in. × 5½ in. (long 6mo.) ; 8 in. × 5 in. (octavo).

Medium is 18 in. × 23 in. This size is usually used for the manufacture of duplicate, triplicate and other multiple books of stationery, such as invoices, delivery notes, order forms, and so on. The extra size allows for binding and trimming, with a tearout of the equivalent large post size.

Double Foolscap or Double Cap : This size varies with different mills from 16½ in. × 26½ in. to 17 in. × 27 in.

It is from this size that the popular foolscap folio, 13 in. × 8 in. size is cut. The so-called ruled "double foolscap," 16 in. × 13 in. folded to 13 in. × 8 in. should be called foolscap. It is a size that causes no end of confusion in the minds of printers and customers alike.

Printing Papers have their own sizes, although some papers, particularly those used for books or "bled off" illustrations, are also made in some of the writing paper sizes, or multiples thereof.

The standards are :

Crown : 20 in. × 15 in., usually sold as double crown, 30 in. × 20 in., or Quad Crown, 40 in. × 30 in.

Demy : 17½ in. × 22½ in., usually sold as Double Demy, 22½ in. × 35 in., or Quad Demy, 45 in. × 35 in.

Medium : 18 in. × 23 in., similar to the Writing size of the same name. This is usually sold in Double Medium, 23 in. × 36 in., or Quad Medium, 36 in. × 46 in.

Royal : 20 in. × 25 in., usually sold in Double Royal 25 in. × 40 in. This is the only size from which 10 in. × 8 in. or 8 in. × 5 in. can be economically cut and even then it allows no trim on

AWARD OF MERIT

to Anthony M. Walker,

329, Uxbridge Road,

London, W.3.

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING THE PERIOD OF :

September, 1951 —



— November, 1951

SMALL PRINTER



(Concluded from
"Printcraft" No. 15)

By Leslie G. Luker

the 10 in. side. For this reason 10 in. \times 8 in. or 8 in. \times 5 in. are usually cut from Demy with a certain amount of waste.

Quad Cap : Some printing papers are sold in this size 27 in. \times 34 in. It is a direct multiple of the Double Cap writing paper size.

Blotting Papers : Unless they are enamel coated on one side, blotting papers are invariably sold in one size only. This is Demy 17½ in. \times 22½ in., as in printing papers. Enamelled blottings are sometimes supplied in Drawing Royal 24 in. \times 19 in.

Cover Papers : These are usually sold in two or three sizes : Medium, Royal and Double Crown. Deckle-edged or fancy finished covers are sometimes sold under the same names, but the sheets are a little larger. For example, a well-known leather finished cover paper is sold in Double Crown, 20½ in. \times 30½ in.

Ledger Papers : These are often available in a wide variety of sizes, for special account books, and the books are known by the size of the paper from which they are made. In addition to the usual writing sizes they are made in the following :

Sheet and one third Foolscap, 13½ in.

\times 22½ in.

Sheet and one half Foolscap, 13½ in. \times

25½ in.

Oblong Double Cap, 13½ in. \times 34 in.

Demy—this, unlike printing demy, is smaller than Large Post, being only 15½ in. \times 20 in. The same applies to hand-made demy papers, and constitutes a serious menace to the unwary. Royal—this, like Drawing Royal, is 19 in. \times 24 in.

Drawing Papers : Drawing Cartridges and Boards are commonly sold as follows : Royal, 19 in. \times 24 in. Imperial, 22 in. \times 30 in., and Double Elephant, 26½ in. \times 40 in.

Boards : Ivory Boards are usually only stocked in Royal 20 in. \times 25 in., but pulp and paste boards are sold in : Royal, 20 in. \times 25 in., or 20½ in. \times 25 in.

Postal, 22½ in. \times 28½ in. Official post-cards may be cut 32 out of this size with great economy.

Gummed Papers : These are usually sold in Medium 18 in. \times 23 in., but may sometimes be obtained in Double Crown, 20 in. \times 30 in.

Equivalent Weight : For some reason many printers find this term puzzling, so I will try to explain it. As I explained in the last issue, paper is made in a continuous web, which may be anything up to, or even over, 240 in. in width.

Before being cut into sheets, the web is split into a number of narrower webs and re-reeled. It may be that, when finally cut up, the paper will be made up into Large Post, Medium and Double Cap. The paper will all be of the same thickness or substance, but the reams of different sizes will differ in weight. For example, if a ream of the Large Post weighs 11 lbs., the Medium will be found to weigh 13 lbs. and the Double Cap 14½ lbs. We therefore say that 11 lb. Large Post, 13 lb. Medium and 14½ lb. Double Cap are all equivalent weights. Tables are available, so that if the weight of one size is known, it is a simple matter to find the equivalent weight in any other size.

We now come to the different classes of paper.

Air Mail : This is a light weight, opaque kind of high-class bank, usually sold in 7½ lb. Large Post and 8½ lb. Medium. It is rather expensive as it is difficult to manufacture and must be made from good materials. It is used for letter-headings and documents to be sent by air, where freight charges are high. A fine grade of opaque printing called bible paper is rather similar in appearance and is extensively used for air mail catalogues.

Manifold : This is another high-grade, light-weight paper, extensively used in the past, but rather out of favour since typewriters became universal. The main difference between air mail and manifold is that, where air mail is opaque, manifold is made transparent, so that writing transferred to the back of the sheet by means of two-sided carbon paper can be easily seen and read.



Bond : The only difference between bank and bond is the weight, or thickness. Any bank substance over 15 lb. Large Post is called Bond. There are, of course, many qualities of both bank and bond obtainable. They vary from pure rag, through rag and esparto, or rag and chemical wood, to the mixtures of chemical and mechanical wood pulp papers.

For a business of any standing, poor paper is a very expensive way of saving money. A typing error can easily be removed from a sheet of rag paper, while a hole may just as easily be rubbed in a cheap one. High-grade banks and bonds are often unsympathetic to printing inks. Stiff, hard drying inks should be used and precautions should be taken against set-off. They are quite unsuitable papers for half-tone printing, although line blocks will print perfectly, provided the watermark does not interfere.

Cream Woves and Laid : An old-fashioned idea still persists in some quarters that the presence of "laid lines" in a paper is a sign of quality. It is nothing of the sort. Much of the worst writing paper I have ever seen has been "Laid."

Laid paper, when held up to the light, is seen to be covered with a network of lines ; fine ones, close together in one direction and thick ones about an inch apart in the other. Many papers are made in both laid and wove. My own preference for stock paper is wove, as the laid lines make it very difficult to print heavy type or line blocks, unless a great deal of colour and pressure is used.

Laid and wove papers are made in a wide range of qualities, from materials similar to those used for banks and bonds. They are much more opaque and less hard, because they are beaten for a much shorter period in the course of manufacture.



All of the papers so far mentioned are well sized to prevent writing ink spreading on their surfaces. This adds somewhat to the expense and is unnecessary in the case of jobs for which a similar quality of printing paper could be used.

Duplicator Papers : These are really printing papers, soft, and with little sizing, for use on office duplicating machines. The highest qualities may contain rag, but in the main they are esparto or chemical wood. A softer type of ink may be used on them with advantage.

Art Papers : These are good quality esparto papers, coated with an enamel of china clay, or barium sulphate, held in place with animal glue and alum or casein. They are heavy and expensive, but ideal for half-tone and colour printing. Soft, buttery inks should be used, or the surface of the paper will pick off and stick to the forme.

Process Coated : These are newcomers to the ranks of paper. Unlike real art, they are coated by means of an extra machine tacked on to the dry end of the paper-making machine. Although very valuable, care is needed as some of them cause serious drying problems, unless special inks are used. This will be more fully dealt with in a future article.

Imitation Art : The coating material is added to the pulp in the beating engine and although it often presents quite a good printing surface, the paper lacks strength. Again drying problems may arise, unless driers are added to a good half-tone ink, even when type or line blocks are being printed.

Litho Offset Cartridge : This is a very high-grade printing paper. It is uncoated and is often pure esparto. It is much more lightly sized than ordinary drawing cartridge and has excellent printing and folding

(Continued on page 98)

THE CHRISTMAS SPECIMEN PAGE



Samples of work received from : 1. Anthony M. Walker, London, W.3 ; 2. E. F. Bennelick, Truro ; 3. J. C. Linnell, Twickenham ; 4. C. A. B. Watts, Chalfont-St.-Peter ; 5. Anthony M. Walker (as No. 1) ; 6. The Scarlett Press, Edgware ; 7. K. Cross, Boston, Lincs ; 8. F. J. McAvoy, Middlesbrough ; 9. E. C. Brown, Chiswick, London, W.4 ; 10. R. D. Savage, Folkestone ; 11. Reg Hollins, Sutton Coldfield ; 12. R. D. Savage (as No. 10) ; 13. F. J. McAvoy (as No. 8) ; 14. C. A. B. Watts (as No. 4).





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Amateur Press MISCELLANY

NUMBER 3
Autumn 1951

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13

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CHRISTMAS, 1951.

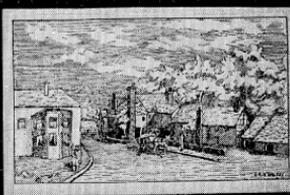
10



Mr. R. D. Savage

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14





qualities, but is unsuitable for half-tone work. One mill does make a very smooth finished cartridge suitable for fairly coarse screen work, but that is exceptional.

Super Calendered: This is a highly finished uncoated paper and at its best is almost equal to many imitation arts. It is decidedly cheaper and although it lacks strength it is very popular for illustrated magazines and books.

M.G. Printing: This is Mill Glazed, or calendered, printing paper; but unlike S.C. which is usually pure esparto, M.G. is always wood pulp. It is the cheap paper very popular for handbills, cheap programmes and a variety of purposes where keeping quality is unimportant.

Cover Papers: These vary from pure esparto to mechanical wood. They are available in a variety of finishes. The colours of the cheaper ones are seldom fast to light, but they provide few printing problems. Stiff ink and driers are advisable with the higher grades.

Boards: Ivory boards are very hard and transparent, made from rag, or rag and esparto. Stiff inks and driers should be used.

Pulp boards are made from esparto and wood pulp. They are made directly on the machine, by running more slowly with a more concentrated pulp. They are not very hard, but sometimes have quite a high finish suitable for coarse half-tones.

A fairly stiff ink and driers are advisable. They can be used for all kinds of covers, tickets, index and post cards.

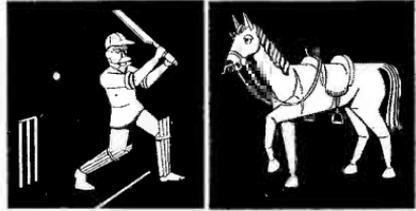
Pasted boards and triplex boards are made by pasting a thin sheet of good quality pure S.C., or similar paper, to each side of a softer, cheaper board called a middle board. They are harder and dearer than pulp boards and are used for similar purposes, when a stiffer, harder type of board is desired. They are often, however, of comparatively poor colour, owing to the dark coloured middle showing through.

Gummed Paper: Little needs to be said about this, except that it should be stored in a dry place. The best non-curling qualities are sometimes coated, on the un-gummed side, with a thin coating of gelatine, to offset the pull of the gum.

Manilla Tags and Envelopes: These are made from manilla, or jute fibres, and are very hard and tough. They are easily capable of battering type, so the wise printer does not use his best and most delicate type-faces when printing upon them, if it can be avoided. Stiff inks and up to an ounce of driers to a pound of ink are called for.

In our next issue Leslie G. Luker will write on the all-important subject of Inks.

Cutting and Prin



IF you resolve to be careful and painstaking there is nothing very difficult about cutting paper stencils for your first silk-screen job. And cutting of paper stencils will help you immensely when you come to work on slightly more difficult materials like Profilm, celluloid, etc.

The paper most ideal for the purpose is stout greaseproof or tracing. Apart from this you will require a sharp cutting knife which, if you are a handyman, you can make from the blade of an old pen-knife, a razor blade, a broken pad-saw blade, or even a strong nail file. If you are not a handyman you can buy one from your nearest artists' suppliers or in the stationery department of one of the big stores.

The great thing to remember is that the edge of the knife should always be keen and should be resharpened at the commencement of every fresh job.

You will also need a cutting base, i.e., a piece of hard, smooth, perfectly flat material, on which you will place your stencil during the process of cutting.

For paper stencils a sheet of stout glass is ideal, but a slab of marble or a piece of smooth steel, brass, etc., are all quite serviceable. Personally, I have used all sorts of surfaces as extempore cutting bases, including the underside of an upturned copper pan, the dining-room mirror, the stone top of the bedroom's dressing table and even the bottom of a stainless steel butler's tray.

For a start choose a design which is simple—one preferably with plenty of black areas. This is just a try-out, remember, so don't be too ambitious until you have become better acquainted with your apparatus. Have a go, if you like, at enlarging one of the two paper sculpture pictures shown above*. The picture opposite is from a more advanced form of silk

**To enlarge a design see the article on the Pantograph in the Magazine Publisher in this issue.*

ting Simple Silk-Screen Stencils

The First Experiment on Your Home-Made Apparatus

By Michael James

screen work, but the method by which the stencil was cut is basically the same as I am trying to describe here. Your editor has asked me to include it just to show you what can be done when you become really proficient at silk-screen printing.

Remember that the blanks left by the parts cut away are the parts which are going to print. Having got that in mind trace your design on the tracing or grease-proof paper. The paper should be the full length of screen frame and slightly wider. I advise this because, when your stencil is cut, the extra width can be taken up on the outside edges of the frame and sealed off to prevent any leakage of paint during the printing operation.

Having completed your tracing transfer it to your cutting base. A little gum or gummied paper should be applied to the corners to hold it securely in position while you cut. Cut carefully, and if it is necessary (as, say, for the centre of a letter or letters) to cut pieces completely away from the rest, number these lightly in pencil and set aside. You will need to replace these, after trimming, later on.

Now you set up your screen apparatus. On the base or bed place a sheet of the stock on which you are going to print. We are assuming, even though this is experimental, that you are taking several copies. You will, therefore, require registration guides just as you would if you were doing this job on an ordinary platen or flat bed machine. Your guides here, however, will consist of strips of thin card or thick paper.

Now place your stencil on the printing paper, and where it is necessary replace the loose pieces you have cut away. Next paint the underside edge of the screen frame with gum or varnish so that the stencil will adhere to the screen when it is lowered. Now lower the screen over the stencil, and make certain that all is in correct position. It is advisable, if you have any loose centres, to secure them by giving them a dab of gum through the silk of the screen.

Seal up the edges and your preparations are complete. The printing commences. Squeeze the ink on to the screen and spread over the surface. This will cause the stencil to stick to the underside of the screen. Draw the squeegee from top to bottom of the silk, lift the screen and lo! your first print is before your eyes.

This is your "proof" copy from which you make any corrections which may be desired. After you have carried these out proceed with the printing, but do not place the copies on top of each other because the paint will be still wet. Some sort of drying rack must be utilised for this purpose. This is a question we will go into later. Meantime, however, spread the sheets out and be careful they do not come in contact with each other.

When at last the job is finished, clean the screen with soft rags soaked in methylated spirit. Gum spots may be washed away with hot water.

So there you are. You have now completed your first silk-screen task. Maybe, now that you have grasped the fundamentals, you will be emboldened to go ahead and experiment little more widely. I hope you do. You will encounter snags, but you know enough now to be able to puzzle your own way out of them.

There is still a great deal to learn about silk-screen printing and its appliances. We will embark upon the next—and the more difficult—phase of this art in our next issue.



ROLLERITIS

MANY forms of this disease have been described in *Printcraft*, but this summer my H.S.2 had two kinds that have not been, I believe, described before. Both cases proved very puzzling and were at first thought to be pressure trouble, it being impossible to get strong black prints.

In the first case large blank spaces or grey areas appeared in the same places in successive prints, and increasing the pressure by the back screws or monkeying with the make-up had no effect at all, even though the paper was almost cut through by the type. The rollers had shrunk irregularly and at places did not pick up ink from the ink plate. This

was got over for the time being clumsily but efficiently, by inking the rollers by hand on the bad parts, holding the little ink hand roller against the machine rollers as they crossed the inkplate. The work was slowed up, but not so much as was expected, a speed of 200 an hour being maintained. A better cure for this temporary indisposition was found in packing up the inkplate on its spindle with two rough washers cut from photographic film.

It is quickly set up and, in addition to its obvious utility, it helps the novice printer to get a feeling for the unaccustomed "Pica Ems" and "Points" of the printer's measure.

The Point Rule is made by setting a continuous line of 10 point em rules, backed by em rules and four quad spaces. The figures on the next line are justified into their correct places.

The Pica Em Rule consists of 6 point em rules and em spaces alternately, giving a mark every 12 points. This is backed by em rules and nine em spaces. This rule could have been more easily made with 12 point em rules, but it would

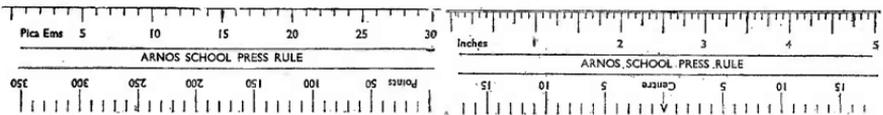
"PRINTCRAFT" READER

then have made the whole rule too wide.

On the back, the inches in twelfths are made by re-setting the 6 point em rules. In the first row they are set solid, in the second row every third em and every sixth em in the third row.

The Centring Rule is an adaptation of the Point Rule with a Gill Sans V inserted and sandwiched between two mid spaces to give the centre point.

Gill Sans figures and type are used



Front and back of rule (reduced) suggested by Reader A. T. Gill

On another occasion, with a second pair of rollers, a good black was found to be impossible. This was traced to the rollers being so shrunk that they did not bear heavily enough on the type. This was cured by packing up the chase in the bed with three sheets of paper under the chase.

In any case, printers who leave their machine idle for two or three months at a time will always have trouble with their rollers. A place that is damp one week will be too dry the next. Frequent inspection helps, for the condition of a roller is, to some extent, visible; so does stowing different pairs of rollers in different places. The floor of an outhouse is often damper than a bench in the same place. As an occasional printer for private purposes, rolleritis is my principal, almost ever-present, trouble.

—S.H.

A PRINTING RULE ★

The enclosed rule, printed on our Adana Quarto Flatbed, may be of interest to other readers.

throughout. In this case one hundred 6 point and one hundred 10 point ems were sufficient to print one side at a time.

One side was stuck neatly on to a strip of thin card, the card trimmed and the other side trimmed, and stuck on the back of the card.

As the back (Inches and Centre) is 6 point deeper than the front, an extra 6 point of leads is introduced into the front, set up so that the two faces are the same width.

Regular *Printcraft* readers will know many of the uses that em rules can be put to in tabular and decoration work. Here is yet another chance to use them to good purpose.

—A. T. Gill, Southgate, N.14.

INK-HINTS

For the occasional printer a large assortment of coloured inks becomes a nuisance. There is very little that he cannot do with five inks—blue, red, yellow, black and white—and mixing them to match a tint is much easier done than believed. Besides, the entertainment values of matching inks





THIS STAR MAY MEAN A CHRISTMAS PRIZE FOR YOU

As a special Christmas inducement we are again offering "Star" prizes. If your Print Hint here is marked with a star you are entitled to claim **ONE GUINEA'S WORTH OF GOODS**



PRINTERS' CHRISTMAS PRINT-HINTS

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).



is, for the occasional printer, one of printing's joys.

Ink from a pot wet with water may sound difficult to deal with when rolling it out, but this is not so. Most of the water can be blown away and what remains breaks up into small beads and clear patches on the glass plate that quickly evaporate and dry.

—S. H. S. Moxly, Lymington.

TWO COLOURS IN SINGLE OPERATION ★

I pass on the following suggestion as a solution for printing a small job in two colours. It will save the work of having to set the type for one colour, then removing this and setting type for the other colour, and it also will save the work of cleaning the rollers and ink disc.

Set the type (and block if required) for the complete job. Roll out the two colour inks on separate slabs, and by using two hand rollers the portions of type can be inked by hand in their respective colours. A finished print can then be taken.

This suggestion is more for a small job, such as a birthday card, when the greeting could be done in one colour and a picture block in another.

Possibly the same idea could be used for letterheads, doing the name of the club, firm or society in one colour, and the rest of the job in another.

—D. G. Bennett (Weymouth).

SHAPES FROM TOBACCO TINS

Here is an idea which I have used with success for cutting circles into paper or card, and which costs nothing.

Use the bottoms of tins—strong stout tins such as those used for containing tobacco. They can be brought to type-high by gluing quads to the case, and if half filled with cement or Alabastine or some such substance, will remain rigid and in shape for quite long runs. There is no difficulty in imposing if the sides are roughly filed at the four places where the furniture will touch—this filing gives the necessary "grip."

Use the tins as you would use perforating rule—with the rollers, of course, removed during the printing. If the cutting edge is not quite sharp enough this can be remedied by running the file round it.

—G. Chester, Glasgow.



TRAVELLER'S LAMENT

I am not a printer though I read *Printcraft* with interest, for I have found in it a number of ideas which I have been able to adapt successfully to my own business, which is that of a commercial traveller. I offer the following suggestion as a buyer of print.

In your last issue you talked about the New Year Notebook. I agree enthusiastically with all the suggestions you made, but might I suggest that you give some attention to specialised buyers of print such as myself. As a commercial traveller I have a crying need for a diary in which I can write my appointments and at the same time keep a faithful record of my expenses. A lot of diaries, of course, have special sections for cash entries, but these are usually far too inadequate.

My idea is for a double-diary. The first half would be items arranged in the usual way for notes and appointments, etc.; the second half would be given up to cash-ruled sheets with the date at the top of each sheet. People like myself would welcome such a diary as a godsend. It would prevent us from having to carry around two books—one plain, one cash-ruled—as we do at present.

—G. Prendergast, Crewe

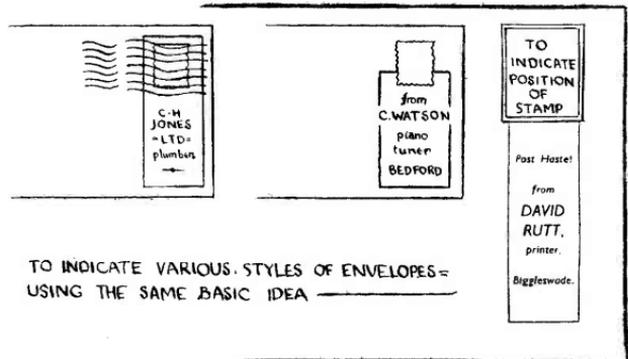
BRONZE OVER BLUE

When I first printed a wedding card in silver, using colourless bronzing preparation, I was very disappointed, because when I dusted the "surplus" silver off I found that much of the print was illegible! From that I made a discovery; for the next job I did in silver I decided to mix a light-coloured ink with the preparation so that I could see the finished printing easily before I silvered it. After some thought the colour I chose was blue, and the finished result was quite pleasing because this gave a foundation to the silver which made it easier to read and "gleam" more, in fact (for the want of a better word) it gave a "hard" quality. Blue has the

added advantage of toning in with silver so that it does not show when used in this way, unlike black (which, I believe, somebody mentioned in *Printcraft* some time back) which is easily detected, and prevents the "yellowish" tinge which silver work often has, especially when it has aged a little. But I have also used this same method when printing gold, and it is equally successful, this time using red mixed with the colourless preparation. It may seem that a colour such as yellow would be more appropriate in this case, but red, which is a "stronger" tint, seems to give that added quality which I have tried to describe above that blue gives to silver. Looked at ordinarily it has more "body" which again is not visible to the layman, and from an oblique angle it has a fine "bronze" effect.

ENVELOPE LAYOUT ★

Another hint on printing layout which I have not seen carried out elsewhere concerns the printing of trade envelopes. This is a job which is frequently given to the small printer—who is asked to print the required information either in the top left-hand corner where the modern Post Office machine-franking crosses it out, or (less frequently) in the bottom left-hand corner where it interferes with the address space.

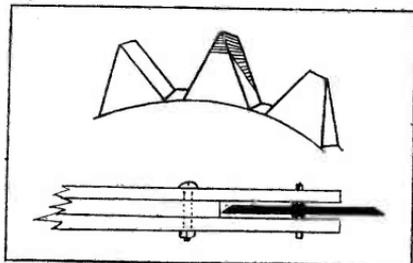


As I prefer the printing on the front of an envelope for this purpose, rather than on the flap, it occurred to me that the most sensible place to put this was on the right-hand side of the envelope, under the stamp—where both these inconveniences can be avoided. This I have done on my own trade envelope which I enclose. The lettering begins $1\frac{1}{2}$ inches from the top so that the franking marks will not

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.



cancel it. Further, I have made a slogan in my particular case to indicate that a reply to an enquiry is never delayed. This idea is enhanced, of course, by the fact that the panel runs from the postage stamp, and the use of italic type throughout lends itself to the idea of haste. The criticism of this design will be that my name is short and that a longer name would not fit in the narrow column, but a longer name could be fitted in in several ways : by running the full width of the column and breaking the sides at that point, or widening the panel, adding the top line to



Above : Reader Geoffrey Dart's idea for a perforator made from the cog-wheel of a clock. Right : Same reader's idea for increasing the height of the bed of the printing machine. (See "Swollen Rollers")

complete it, and making it almost as high as the envelope, so that the postage stamp can be placed within it. The important thing, I think, is that the stamp should be incorporated in the design rather than having an independent panel below it. This idea can be made attractive by printing two sets, one in red to match the letter-rate stamp, the other in green for bills and receipts.

ENVELOPE PRINTING

There is another point in the printing of envelopes which is rather more obvious. If it is held up to the light, it will be seen that an envelope has in some places two thicknesses, but in other places glued lap-over seams, making three thicknesses of paper. Thus it is important, when the correct position for your printing has been found on the envelope, to hold it against a window and draw lines across indicating where there are only two thicknesses of paper. Strips of gummed paper can then be cut to the necessary width and stuck accordingly on the pull taken on the draw sheet. This will give an even impression. —David H. Rutt, Beds.

QUICK SPACE SORTING

If you have a mass of small spaces—mids, thicks and thins—which have become mixed, the easiest way to sort and

diss them is to lay them out flat on a galley on their sides. Shuffle them all compactly together and then run the forefinger over them. You will discover at once, from the variations in thicknesses, which space is which.

Spaces at all times should be kept strictly separate. By being sure that the right spaces are in the right boxes much time and temper can be saved when setting up a job which must be done quickly. The smart small printer is always very space conscious. Pied spaces, to him, are as great an anathema as pied type.

—M. Richards, Conway

SWOLLEN ROLLERS

When rollers have shrunk it is quite an easy matter to raise the forme by placing a thin card in the bed of machine but, when the rollers have swollen the problem is a little more serious. However, there is a way of overcoming such a problem—



apart from buying new rollers—and that is to increase the height of the bed on which the galleons ride. To do this a main spring from an old clock is needed.

Commence by cutting two lengths of the spring approximately 1 in. longer than the periphery of the end of the bed and drill a hole at each end of each spring. Both springs should be bent just over $\frac{1}{2}$ in. from each end at an angle of 90 degrees. The springs should then be placed round the ends of the bed and fastened at the back with a nut and bolt.

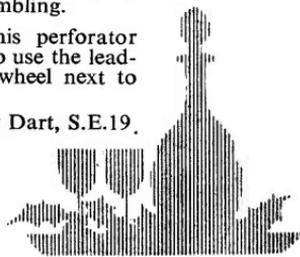
Should the height of the bed still be insufficient to enable the rollers to kiss the forme, thin card may then be placed between the spring and the bed.

COGWHEEL PERFORATOR ★

A cogwheel (from the same old clock) can be made into a handy perforator. The size of the cog does not really matter (I suggest one about 1 in. to $1\frac{1}{2}$ in. in diameter). The teeth on the cog should be filed and sharpened, as shown in the diagram, which is, I believe, self-explanatory. The handle can be made from three pieces of reglet (the middle piece being shorter than the outside pieces) bolted together. It may, however, be necessary to place a washer either side of the cog-wheel before assembling.

When using this perforator I find it better to use the leading edge of the wheel next to the ruler.

—Geoffrey Dart, S.E.19.



CHRISTMAS LABELS AND STAMPS

Some Timely Advice by GEORGE PLATT

YOUR gummed labels on parcels are quite an important item and a definite silent salesman. It can greatly influence sales if care is taken to make a really attractive label.

Great liberty is given to start with as there are no standard sizes in gummed labels, so you can determine the size from:

1. The type area of your machine.
2. The offcuts you may have by you, or the size you finally obtain.

The normal drab background of most wrapping papers provides an excellent background for your labels: popularly it is presumed that a border of rule or type should surround the design you decide upon. Your name need not be too big—but make it bold so that the recipient can see at first glance who the parcel comes from and allow as much space as possible for the customer's name and address.



COLOUR SCHEMES



You can make your choice of one or two colours or one colour on coloured gummed paper. The following suggestions may help:

1. Black on white.
2. Black on yellow.
3. Red on white.
4. Red on yellow or buff.
5. Blue on white.
6. Green on white or yellow.

To get really effective colour-schemes one can only experiment, so 'have a go'—see what you can produce. If, on the other hand, you decide against experiments, stick to black on white.

It can be suggested here that a seasonable label would enliven your parcels during Christmastide. One glance through the catalogue tells you how mixed and varied—and yet suitable—the border and small illustrations are. Perhaps you would

decide on a holly border all round as shown on page 22, or as an alternative break border at top left and bottom right to insert, as a second colour, two of the many small illustrations, such as 205 at top and 140 at bottom (see inner diagram below). However, with so many to choose from you cannot fail to make an attractive label.



EASY STAMP PRINTING



Another nice gesture is to incorporate greeting stamps on your Christmas parcels. They are quite easy to select and print, with suitable wording such as "Christmas Greetings", "Happiness at Christmas", "Peace and Goodwill", "The Season's Greetings", etc. (See examples below.) Print in a bright colour on any size gummed paper—this again can use up your off-cuts. An easy way to alternate them on a No. 2 H/S is to lock up a single strip or a perforating rule into the chase and with rollers and ink-plate removed it is quite a simple matter to perforate right between your printed designs, then alter the lay gauge to perforate across top and bottom of the printed stock. By feeding sheets either upright or Broadway, they are then ready to tear off.



SAVING ON BORDERS



Economy can be employed by purchasing just sufficient border to go only across and down two sides of bed or chase (the long and one short side of the border), and by making sure of your "lays" during their first printing, feed through a second time the opposite way round and so complete the printed design all round.

These are merely suggestions. We feel sure that if you only get down to trying various ways and ideas you will finally get excellent results.

Wishes Sincere
 Christmaside
 Sincere
 Greetings
 Joy Be Yours
 at Christmas



Christmas
 Greetings
 Yuletide
 Greetings
 Peace and
 Goodwill

Two label layouts
 and eight suggestions
 for Christmas stamps
 (two inset in centre)

The
Magazine Publisher



Section 7

Dec. 1951

THE CHRISTMAS NUMBER

AMONG the most popular heralds of the Christmas festivities are the various magazines whose bright colourful covers gaze at us from the bookstalls just now. They give us a taste of the good times to come and can, truly, be said to crystallise the Christmas mood which has been increasingly growing upon us these past weeks. I do not think there is the faintest reason to urge upon readers of the "Magazine Publisher" the necessity for printing a Christmas Number.

You who have been running magazines for some time have, of course, already produced Christmas numbers. From them you will have gained a wealth of experience which may lead you to consider the remarks which follow as being rather "G.H.". Please skip from this point. It is not to you I speak; but to the publisher or editor who has yet to see his first Christmas Number in print.

The planning and preparation of the Number is a delightfully exciting event. Its main difficulty

is not what to put in but what to exclude—there are so many irresistible suggestions which at once rush to the mind when Christmas is mentioned. But of course, one must resist the impulse to go *too* Christmas-crazy.

Foremost in your mind must be the *policy* of your magazine. It is a “seasoning” of this policy rather than a complete breakaway which is most to be desired. This, incidentally, has all been explained in the article, “The Special Number”, which appeared in *Printcraft’s* last Christmas issue and which I recommend you to re-read in conjunction with this.

I cannot, of course, review every type of magazine in the short space at my disposal, but I can pass on a few general observations which may help you in your planning. In the first place a Christmas Number may be published at any time between the middle of November and the Christmas week but the first week in December, I feel, is best because, by then, people are “warming up.”

The cover should be bright and seasonal and, if in colour, with attention paid to the reds and greens which are so inevitably associated with this period of the year. Aim at a bright festive note in your make-up which, if possible, should be more lavishly illustrated than usual (gay pictures are an inseparable feature of Christmas). There is no need to go to a great deal of extra expense over this. Your needs have already been anticipated in the catalogue and small stock-blocks can be purchased quite cheaply.

Your main story or feature, while being Christmassy, should conform to policy. Don’t be led away by printing something, even if it is super-excellent, which takes your magazine out of its general field of interest. If yours is a non-fiction journal—say the *Working Men’s Club Gazette*, for instance—you may not require a story, but there is no reason why a story-flavour should not be given to some Christmas experience of the club or one of its outstanding members. You might use a Christmassy picture of the club, covered in snow, to illustrate such a feature.

Christmas is essentially a period of memories and anticipations and a wealth of season-

able material can be obtained by looking back into the past or endeavouring to shape the future. Many fine and interesting articles can be built up on this basis.

A BEGINNER’S

HERE is the second of our Mechanical Drawing instruments—a trellis-looking contraption which can easily be made in a short time by the adaptable handyman. Its official name is the Pantograph.

The pantograph is invaluable for copying, enlarging and reducing. To enlarge you insert the pencil at point C; to reduce you transfer the pencil to point B. Yes: it’s as simple as that. The materials required are equally simple to obtain.

You can, of course, make your pantograph large or small, but here I propose to deal only with the size I know to be most serviceable. Not, indeed, that I could add a great deal to describe other sizes. The pattern in every case would be exactly the same.

CONSTRUCTION

Materials required are:

4 lengths of reglet—6, 8, 10 or 12 pt. (For a real sturdy job I recommend 12 pt.)

2 small $\frac{3}{4}$ " nuts and bolts.

1 nut and bolt $1\frac{1}{4}$ ".

1 pointer which may be made by cutting down a wood skewer of the same thickness of the pencil, or from a screw or nail.

1 ordinary $\frac{1}{2}$ " screw.

2 beheaded panel pins or old gramophone needles.

4 thin washers to be used in conjunction with the bolts and screw.

1 small block of wood about $1" \times 1" \times \frac{3}{4}"$.

Now take a look at the diagram and cut your reglet to the following lengths:

2 of $14\frac{1}{2}"$ (these run from point A to E and from E to C).

1 of $14"$ (running from point B to F).

1 of $7\frac{3}{4}"$ (running from B to D)

Now drill 7 holes as shown in the diagram, just large enough to take the bolts you are using. These holes must be numbered 2, 3, 4, 5, 6 and 7 on each piece of wood, the lowest number being nearest the centre of the piece in each case. The dimensions between them should be carefully measured as follows:—

From 2 to 3	..	$2\frac{3}{8}"$
" 3 " 4	..	$1\frac{1}{8}"$
" 4 " 5	..	$\frac{5}{8}"$
" 5 " 6	..	$\frac{3}{8}"$
" 6 " 7	..	$\frac{1}{8}"$



PANTOGRAPH

By Vincent Armitage

How to Make and Use a Simple Mechanical Drawing Instrument for Copying, Enlarging and Reducing.

To ensure strict accuracy strips A-E and B-D should be drilled together; likewise strips C-E and B-F.

A further bolt-hole is required at point E and two holes, big enough to hold pointer and pencil, at B and C.

Having done this, now prepare the block (point A). This block is used for fixing the pantograph to the drawing board. On its underside fix in the panel pins or gramophone needles, points down, so that, at a pressure of the hand, they will sink into the surface of the board (like drawing pins). Then, with your $\frac{1}{2}$ " screw fix this to the pantograph at point A.

Now fix the $1\frac{1}{4}$ " bolt at point E, the head of the bolt with screw and washer on the surface and the nut, of course, secured from beneath. Fix the other two and smaller bolts at the crossing places on the pantograph but with nuts and washers uppermost.

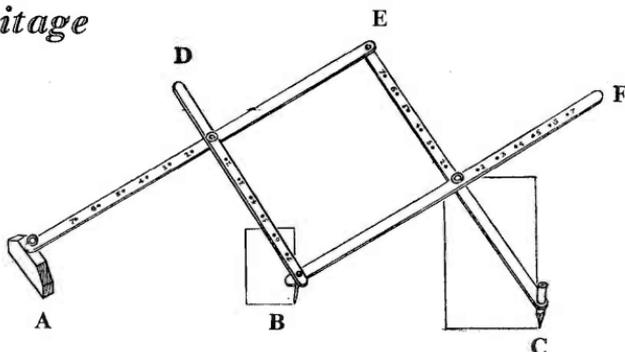
With the pointer inserted at point B and the pencil at C, the instrument is now fitted together. All you have to do to ensure good results is to make certain that the heights of A, B, C and E are exactly the same.

OPERATION

Your pantograph is now ready for use. Let us suppose you have a drawing or diagram you wish to copy so that it will appear twice as large. You adjust the instrument by connecting the strips at the points marked 2. Pin a sheet of paper to the drawing board and then, near the left-hand side, secure the pantograph by pressing upon the block (A). Now place the drawing under the pointer at B and run over the lines you wish to copy with the pointer. You will discover that the pantograph, in action, works like a piece of animated trellis, and as you move the pointer the drawing will be duplicated by the pencil at point C twice the size.

If you wish to enlarge three times, connect the strips at the points marked 3; for four times the size connect the instrument at the points marked 4; and so on.

If you wish to reduce the drawing place the pointer at C with the drawing beneath it and the pencil at B and the paper on which the reduction is to be made at point B. Adjust the instrument to the required



size. Reducing is just a simple reversal of enlarging.

And that, friends, is how to make a simple pantograph which will give the beginner good service. All editors, sub-editors, draughtsmen, lay-out men and letterers should never be without it.

Since I find myself with a little space to spare let me briefly describe another handy home-made tool which is likely to be a boon and a blessing to magazine printers who set their own type by hand. This, incidentally, has nothing to do with mechanical drawing.

The fixed stick is made to one rigid measure—such as the width of the column or page. With this little device there is never any need to worry about "making up the stick."

Suppose we are going to make a fixed stick to take a measure of 12 ems or 2 inches. All we should require is a strip of brass or aluminium $2\frac{1}{2}$ in. by 4 in., one piece of 36-pt. wood furniture 4 in. long and 2 pieces of 36-pt. furniture 2 in. long. The pattern is your own composing stick without, of course, any adjusting screw or lever. The 4 in. piece of furniture is the back, the two smaller pieces the side and the middle bar. The brass or aluminium is the base or "floor" of the stick.

The measure is contained within the two short pieces of furniture which, with the back, is screwed to the metal floor. Make sure your corners are absolutely true.



THE 1951 Christmas stories have, of course, all been written by this time. Most of them, indeed, are published or in the press. I have pointed this out to your editor but he seems quite unperturbed. "Christmas is with readers of *Printcraft* all the year round," he informs me. Write the article. It will be a very useful keep-by for them next year." I have ceased to argue. I obey.

I assume, of course, that yours is a magazine which carries a special Christmas story in its very Special Christmas number. Naturally, when planning the programme, the question inevitably arises: What kind of a Christmas story? Something novel? Startlingly modern? Dynamically dramatic?

My advice is: save yourself the headache—or postpone it for some other special number. Your readers (or the vast majority of them) require none of these things.



Christmas is an old-fashioned festival. Most of us like to keep it that way. Dickens popularised it in literature and Dickens is still our most reliable guide. Modernise the old Christmas plots, by all means, but let us keep the traditional spirit. Don't strain for originality. Let your motto be "the mixture as before but this time with a dash of 1951."

What are the essentials of a Christmas story? Exactly the same, of course, as for any other good story—with these seasonable differences. The atmosphere must be Christmassy; the sentiment pronounced; the people in it vivid and real. The Christmas "touches", such as the falling snow, the ringing bells, the singing robin, the bauble-laden trees, happy children, firing, feasting, drinking, etc., etc., must be skillfully employed in dialogue and description so that, throughout, the story is given a colourful Christmas character. And, however tragic the theme, one aspect must be emphatically insisted upon—the cheerful, happy ending, breathing that spirit of kindness, forgiveness and festive goodwill which is the main and most successful ingredient of any worth-while Christmas yarn.

As for plot—well, let's go a bit deeper into that. Bearing the above points in mind, practically any story can be re-hashed to suit the Christmas palate. Our friend Tommy Laidler, who has been asked to illustrate this article, obviously favours the Dickensian and, believe me, Tommy is no mean judge. In the pictures below he reminds us of those stories which bring back the smiles and the thrills and the tears which were such part and parcel of our youth and make us long to write (or read) them all over again. Can they be bettered?



THE I CHRISTMA

From Both the Editor's and

By Rex

What could be more Christmassy than the party at the old Manor with the jovial squire toasting himself and his coat-tails before the blazing yule fire while his happy son and daughter distribute the presents from the tree to the delighted kiddies? Such scenes, sincerely and feelingly described, ring the Christmas story-bell every time.



And what would the Christmas story be without its ghost? Why is it that the *Christmas Carol*, even though it was written in 1843, is still the most popular of the Dickens' yarns round about this time? The reader loves laughs and good cheer but he also adores a spice of the sensational and the creepy. Ghosts, for some reason, are more fashionable at Christmas than at any other time.

Then we have the heart-wringer—the erring prodigal daughter returning home with her ailing offspring to the parents



from whom she parted in shame and misery so many years ago. Is she sure of a welcome from that harsh old disciplining father who drove her out into the snow? Will he take pity on her now that she is in such poverty and dire distress? Of course he will, though at any other time she might appeal to his stony heart in vain. But 'tis Christmas, with its mellowing spirit of forgiveness and forgetfulness and, just because of that, she will be received with a flood of sobs and sentiment which shall spell happiness for herself and her baby then and ever after.

anything over your usual rate per thousand words he will be grateful.

But—just a word of advice.

Don't worry your editor with your Christmas story until he is ready for it.

That, roughly, is about the end of July.

I hope you will all have a very happy Christmas and I hope your Christmas story (whether you be editor or author) is a great success. Maybe I shall be allowed to return to this subject in *very good time* next year.



"Printcraft" in 1952.—This is your Editor, first wishing you the very Merriest Christmas you have ever enjoyed and adding the hope that 1952 will be your most profitable New Year in print and also your Healthiest and Happiest.

I am hoping that it will be *Printcraft's* too, but that is for you to decide. I have a programme of additions to our usual features which, I fancy, will please you. A hint of one is given on the back page of this issue. There are others, including a new series of very practical articles for printers entitled "The Old Hand's Notebook."

The "Old Hand" in question is Jonathan Stafford who was first apprenticed in 1897 and knows the jobbing printing game inside out. The notebooks he kept in his youth contain many practical hints, recipes and observations which will be of inestimable value to the struggling printer of today.

We shall also have a new series (apart from the one now running) from our contributor Leslie G. Luker in which he will tell you of the lessons he has learned in his printing career and how you, too, can benefit from his experience to make your printing profitable.



For readers of the "Magazine Publisher" there are many treats in store. The list is not yet complete, but at the moment I have secured promises of articles from several distinguished and very famous contributors.

REAL CHRISTMAS STORIES

the Author's Point of View

Kingston

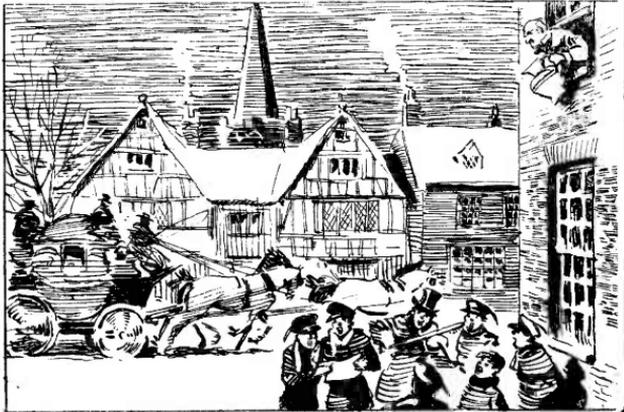


We must have some fun in our Christmas stories—some whimsy or humour to bring a laugh to drive the lumps from our throats or a smile to banish the thrill which had gripped us a moment before.

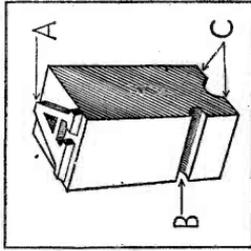
Here again friend Tommy goes all old-fashioned. The incident he depicts, of the lusty waits anticipating a shower of coins instead of the douche from the poised jug of their expected benefactor is as ancient as the hills but it never fails to get its laugh. There are hundreds of others like it.



So do not burst blood vessels, editors, in trying to get away from the old Christmas familiar. And do not worry, author, to rack your brains for something smashingly original. Give your editor a *real* Christmas story with as many of the essential ingredients as you feel to be necessary. Though he may not pay you



1 This is a piece of type. All that is necessary for you to know about it at the moment is that it contains a head (marked "a"), a nick (marked "b") and two feet (marked "c"). When setting, the type is picked up between the forefinger and thumb by its head, with the nick to the front. It is then placed in the stick on its feet. You will be told more about type later.

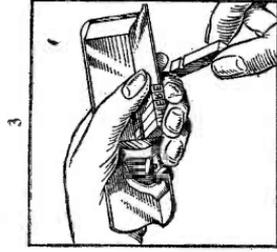


APPROACH TO PRINT IN PICTURES

Instructions by DAVID WESLEY
Illustrations by W. A. BOTHWELL

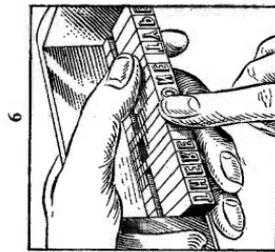
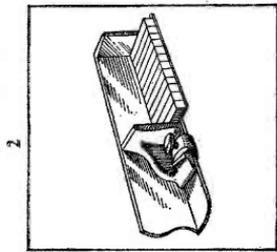
Here is a simple new instructional series, specially written and illustrated for the new magazine printer and every other raw beginner. In it the learner will be taken, by easy stages, from the setting of his first job to the actual printing of same on his Adana machine. Since we believe that achievement is the best form of encouragement we are omitting all but absolutely essential details in these early lessons so that the new printer will be able to achieve a rapid result. Later, of course, all this ground will be re-covered much more completely so that the student will become versed in all the finer aspects of his art.

4 You have completed your first word. You now require a space to separate it from the word which is to follow. Spaces are easily distinguished from type. They are not so high and they have no "face" (or letter) upon them. For the time being use a thick space (there are 3 of them to an em quad.) Go on setting and spacing in the same way until you come to the end of the line.

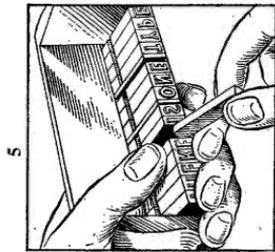


2 This is a composing stick, which contains a setting rule and a line of square spaces known as em quads. The setting rule is placed in the stick to form a rest against which to set the type. Here there are 12 em quads because you are going to set a line 12 ems (or 2") long. They are placed against the setting-rule, which is also 12 ems long. You now tighten your stick so that the quads become absolutely firm and thus you have set your stick to Measure, the measure being the length of the line. Now remove quads but not rule. You are ready to start composing.

3 You place your type in the stick like this—with the nick always to the front. When you have set one letter you place the next at its side. Notice that the nicks perfectly align.



5 Now you have set all the words which will go into the line but the line is too loose. You cannot get another word in so you space out equally the words you have. This equal spacing means that you must use the same number and the same sort of spaces between each



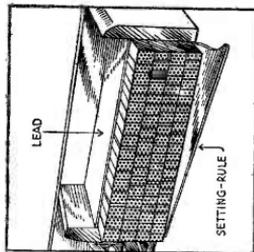
NOTES ON SPACES

(a) You have five different sorts of spaces—em, en, thick, middle and thin. There are two em spaces to one em, three thick spaces, four middle and five thins. We have not said here all that there is to be said about spacing, but this is all that you need worry about at present. Later we shall go into this important subject much more deeply.

(b) You probably have a quantity of larger quads than one em. These are two, three or four em quads. They make the blank spaces in your type matter. If you reach the end of a paragraph while setting, space the words with middle spaces and then fill the line with these larger quads,



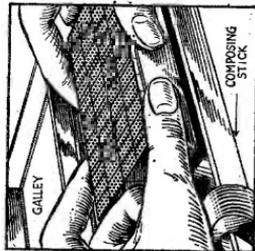
7



7 Here you have set about three-quarters of a stick of type. As you are a beginner I do not advise you to go on until you have filled the stick. A full stick is not quite so easy to handle at this stage though you will be able to do this nimbly enough later on. You must now lift the type out of the stick on to the galley. In order to do this replace the setting rule at the top of the stick as shown and place a lead or clump (a strip of metal) at the open end of the stick.

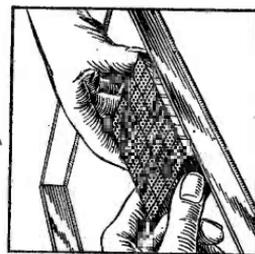


8



8 Place the stick conveniently near the galley. Then grip the type top and bottom with the thumbs and forefingers. At the same time press the second fingers against the side of the type. Squeeze with an even pressure. Gently ease the top lines first; be sure your grip is firm, then slip the type out of the stick and hold in a horizontal position. If a letter or space drops out don't get flustered; keep your grip.

9



IN OUR NEXT ISSUE :

The new printer will be told (illustratively) how to tie up his type, how to secure it in the galley and how (with an impromptu apparatus) to take his first proof.



6 Having completed the line test for tightness, pass a finger backwards and forwards over the face of the letters so as to make sure the line is absolutely rigid. When you are satisfied that it is you may commence setting your second line. Carefully remove the setting rule by putting a fingertip under its projecting nose and lifting upwards. Then place it against the line set and proceed with the composition of the next line.

9 Now, with the type still in a horizontal position, turn towards the galley. Give yourself plenty of elbow room, place the type smartly on the galley and slip it down to the edge. Still gripping firmly, slide the type into the lower corner. Not until it is in position release your grip. Make sure that the type is firmly on its feet—i.e. that it is not leaning sideways or forwards. Replace setting-rule in stick but leave the clump in place and proceed with the next stickful until the job is finished.

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p r s t v w x y z

DIAGRAM 23

24

Mode E OPEN R LINE G BLOCK L SHADED

DIAGRAM 24

Designs to be studied in conjunction with the text. This is the final article in RAYMOND B. BREED'S fine series.

Breed's Book of



BASIC LETTERS

TEXT. Frequently used in the most unsuitable settings, the style shown in diagram 23, known as Old English Text, is regarded by many to be the acme of perfection in lettering, but from all practical aspects, it is far from perfect as you will appreciate later on.

You must realise, first of all, that this is one of the few well-known styles where ornament rather than legibility is the predominant feature. It requires, therefore, much thought and practice to obtain an effective balance between the two.

As the quill pen was used to form the letter in days gone by, the obvious choice for us is the broad pen, for it must be noted that English Text is essentially a pen-formed letter.

A glance at the diagram will show you that here again the pen must be held at an angle of 45°. Commence by trying out the simplest of the small letters, like the "i," "e" and "t" and progress gradually through the whole of the lower case alphabet until you feel you have mastered the basic form of each letter.

Every stroke must be firm and clear, and the result will also show you how far you have progressed towards becoming proficient in the use of the pen. Elaboration should be kept to a minimum, little more than that shown in the diagram being used.

The capitals are less uniform in design than the lower case, and therefore require still more care in drawing. Close study of the examples is essential before attempting any drawing yourself, and then simply copy to start with—but *only* to start with! Continual practice will give you the true feeling of the essential characteristics of the style.

Another form of Text is shown in diagram 24 and you will no doubt discover many other variations in practice. But do please remember two things. First, that all Texts are useful in only a limited sphere of application—for house names, titling, legal and commercial heading work for instance. Secondly, *never* to draw a word completely in capitals—the result would be practically illegible.

SCRIPT. This style, like Roman, would need volumes to do it justice. One will find innumerable variations in use today, from the fine "Copperplate" script which was in great vogue during the 19th and early 20th centuries down to the apparently roughly scrawled variety very much used in commercial advertising at the present.

Copperplate script, known as Coulée, nevertheless must serve as the basis of your script lettering. Diagram 25 shows an alphabet drawn in this manner. Its

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t
 u v w x y z Queen Pen r

DIAGRAM 25

DIAGRAM 27

26

Then
RING

VIGOUR
 The Sale
 Printcraft
 Type Studio No!
 Delicacy
 Hunt's
 Thornton



form will be familiar to you, no doubt, bringing back memories of the copy-book stage in your school days.

The main features are the thick down strokes at an angle of about 60° to the horizontal, the thin upstrokes at a *slightly* greater angle; and the true curves joining one to the other.

These features are the basic essentials you must thoroughly understand. Two important points to remember in practice emerge from them. First, that the angle of both thick and thin strokes must be perfectly consistent throughout, and secondly the joins must be natural flowing curves—jerky or hesitant strokes completely destroying the resultant effect.

As with the last style we mentioned, commence by drawing the small letters first, only this time in pencil. With guide lines an inch or so apart, practice the forms and proportion before attempting to obtain the finished effect of thin and thick strokes.

To help you maintain a consistent

angle, lightly draw a few guide lines at the required slope about every one-and-a-half inches or so. When—and only when—you feel you have mastered the basic form, start inking in with the brush. Outline first in single strokes, and then fill in.

The capitals should be dealt with in exactly the same manner, progressing cautiously from one stage to another, until you feel satisfied that the result is all that it should be.

One word of warning, however, is here necessary. In this, as in all lettering, our maxim has been practice and more practice. But please do not let a thing become stale and laboured through too much concentration.

At the first sign of that, drop it and start on something else. Come back to it say one or two nights later, and you will find all your old enthusiasm returning.





From the strict form of *Coulée*, we pass on to the freer forms of script. Of these, many and varied as they are, I can but give a few examples and hints.

In *Rondé* we find an interim form inclining more to the vertical, and permitting of more elaboration and variation in style. An example of *Rondé* is shown in diagram 26, but you will find much material for practice in the pages of a type specimen book, which

will give you ideas for further development of this interesting form.

The final stage in script design is found in the so-called "commercial" scripts one sees so much in modern advertising and display.

Having thoroughly grounded yourself in the requirements of a set script form, you should now be ready to proceed with your own ideas in this style—but with caution. Most of these free styles, as you are aware, are imitations of ordinary handwriting, and appear to be hurriedly scribbled as, alas, most handwriting actually is in this age of speed. Nothing, however, could be further from the truth. Through the irregular formation of the letters, legibility is naturally affected; thus you require greater care and thought than ever to produce a presentable rough script.

A few examples are given in diagram 27, but the style offers unlimited scope for variations. Study all the handwriting you come across, note all the little idiosyncrasies that distinguish it and make a note of the principal features of every example of commercial script you see in the advertising world. Progress cautiously, exercise with both pen and brush, and resist the temptation to touch up once a stroke has been made—it will take away all the freshness intended.

Finally, to make a little analogy, remember a clown has to know how to walk a tightrope properly before he can think about doing his various antics upon it.

SHADOW. Much lettering, good in other respects, is completely spoilt by the addition of a shadow or outline, the

original intention presumably being to make it more conspicuous. I dare say many of you will have seen a bad example on more than one occasion, and so be warned by it, for the result is often far from attractive and legible. Shadow is a style on its own in this respect—to be applied solely on single words used as headlines, titles and so on, and then only when the style of lettering and context of the matter demand its use.

Diagram 28 shows the four main types of shadow commonly met with. Apply them in practice as above, and be careful that this addition is subordinate to the actual lettering. Remember it is the lettering which has to be read and not the embellishments. Therefore a precise balance between the two must be your aim.

PRACTICAL SUGGESTIONS. I presume that most of my readers are small printers wishing to learn enough about lettering to enable them to accept small orders that might come along with their printing jobs. I thought, therefore, that a few suggestions as to choice of style might be of some use.

Strip Banners.—Bold Sans-serif, Transitional or Heavy Roman.

House Nameplates.—Pure Roman, Sans-serif, Heavy *Rondé* or Text.

Posters and Showcards.—In general, a combination of Sans-serif or Transitional with Commercial Script. Never more than two *distinct* styles on one unit.

Price Tickets.—Roman or Sans-serif numerals.

Headings, Menus, Letter-paper, etc.—*Coulée*, *Rondé*, Pure Roman or Text combined with either Roman or Sans-serif.

When in doubt, use Sans-serif—it is a style of great utility and will combine with practically any other.

SUMMARY. Finally to summarise the main hints and rules:

Proportions.—Square and half-square, less allowance in Sans-serif for imaginary serifs. Heavier styles require fuller proportions.

Relative Proportions.—Small letters to capitals in ratio of four to seven a good average. Thickness of horizontal strokes never to exceed one-fourth of the total height of letter.

Construction.—Verticals first. Central horizontals slightly above centre line. Round letters *circular* and not pure circles. Round letters slightly above and below guide lines. All thickening on in-line and not outline. Horizontals in Sans-serif slightly thinner than verticals. Oblique strokes on all styles slightly less in width than verticals.

(Continued on page 124)



TIME SAVED ON CALENDARS



If you are late with your Calendars this year here are a few Hints and Ideas for which you may be grateful to

A. M. Purnell

IF you have not printed your New Year Calendar pads yet these few hints may help you. I find that six months 12 pt. size can be accommodated (with a minimum margin) in my No. 2 H/S, and of course, quite a handsome margin if set straight into the type bed. You will find it a great time-saver if you set the six months *all* for the same months (i.e. six January's) and then print off successive half-dozens until you have enough "Januarys" for the pads you require—for instance, 100 prints of the six Januarys for 600 pads. The remaining eleven months would then be set in turn, six of each month, and printed off in the same way.

Now, if you look at the calendar for next year, you will find that January, April and July all begin on a Tuesday. Therefore the same setting will do all three months, with the exception of taking out No. 31 in April and substituting a blank box, and of course altering the name of the month. So when you have printed 100 sheets for January, change the month name *only* to July, and print off 100 of these. Then change to April, take out No. 31 and print 100 April.

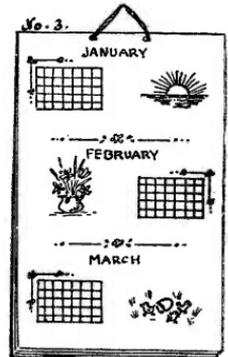
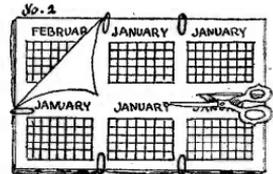
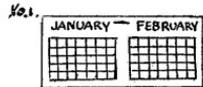
Only one month—October—begins on a Wednesday next year; so move your numbers along one space and put a blank on the Tuesday and change the name of the month for printing the next batch. May begins on Thursday, but two months, February and August, begin on a Friday, so these last two can be printed without moving the numbers at all, except for taking out 30 and 31 for February. March and November both begin on a Saturday, June only on a Sunday. When 100 sheets of each month have been printed off (only 50 if you want 300 pads, and 25 for 150 pads), place 12 single sheets of the months in right chronological order, secure the dozen sheets with paper clips and cut down and across between the blocks of figures, beginning in the centre

so as to leave the paper clips round the sides to hold sheets firmly in position (see illustration No. 2).

The pads are then ready for stapling, and as you see by the arrangement below, in their correct order without time being taken up assembling the months in each pad, as you would have to do if six different months were printed on one sheet.

If you have an interchangeable calendar in 12 pt. only, but need a few larger pads, print the months in sets of two; i.e. January and February, March and April, etc., and cut and staple the twin sets as per illustration No. 1. Or if time allows and you have some specially good pictures worth the extra trouble, print the months with a very generous margin (the No. 2 H/S chase will take two of these), and run a small border over the top and down the two sides and beneath a couple of lines of poetry or weather-lore suitable to the season, or a catch proverb.

This makes it a calendar pad with a difference, and it also makes up well as a pocket calendar with the addition of a few empty pages marked "Notes" and a fancy cover. I was shown a calendar composed of five sheets, the top one the cover and three months on the other four sheets (see illustration 3). It was called a "flower" calendar and opposite each block of figures was a bunch of flowers and a small verse appropriate to each month. The illustration types in the catalogue are admirably suited to this type of calendar such as the rising sun for the dawn of the New Year, the rowing boat, speed boat and swimmer for the holiday months, games (or fruit) for September, and the various flower illustrations suitable for several months of the year. Last but not least there is a good range of Christmas subjects for December. The calendar mentioned above was priced at 2/-, and I was promised a big order straight away if I could produce something like it.



DESIGNING IN CUT PAPER

LAST year when mounting pictures on card for hanging calendars, I had difficulty in getting pictures printed on art paper to stick to the card, as the paste or gum caused the art paper to "bubble" and swell. Previously I had invested in a small packet of gummed paper squares (100 in assorted colours for 1s. 3d.). This I cut into strips of about $\frac{1}{4}$ " wide and attached my pictures to the card by these strips, which were stuck round the edge of the picture, making a coloured frame which greatly improved the appearance of the calendar. If I had not managed the corners very tidily I cut circles, squares or some fancy shape in a contrasting colour, and placed one at each corner, with very good effect.

These gummed squares in pastel shades are ideal for such oddments as book plates, Christmas labels, covers for calendar pads, etc.; the ungummed packets equally so for note-book and scribbling tablet covers; larger sizes for writing-pad covers.

But the greatest and most helpful use I have found in this cut paper work so far is in making cut-out silhouette designs for actual calendar pictures, Christmas and birthday cards, posters and menus, etc. (illustrations A and B). It needs very little practice to become quite adept in silhouette work. The main thing is to keep one's eyes open for good clear outlines in snapshots, etc., then trace them off and pin the tracing firmly on to your coloured paper (black is the most effective) and cut carefully round pencilled outline.

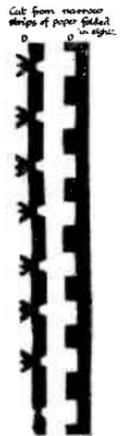
If you need a quantity of the same design, paste your tracing on to a piece of card, cut out the pictured design, and then place it over the coloured paper and pencil round the edge. The gummed paper is thin enough to allow several sheets to be cut at the same time. Illustration D2 shows what can be produced in this way.

For magazine covers, posters, etc., a very wide field is opened by cut paper work, and particularly by the interesting effect achieved by folding the paper several times and cutting it in such a



Cut from paper folded in half down the centre.

For explanation of diagrams see text

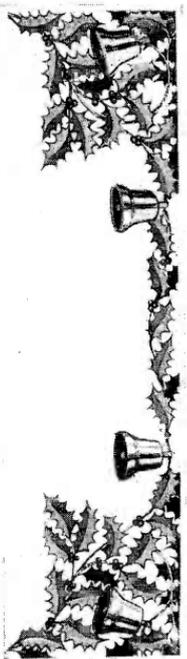


way that the repeated design is continuous (see Illustrations D and E). For this type of continuous design it is necessary that the design touches the sides at one point—preferably two. It will be noticed that in the folding the design or pattern is reversed at every other fold, so if you want the pattern to go in one direction only, you need to cut away every reversed pattern (see Illustration C), leaving a wider space between the pattern.

Last, but not least, the black gummed paper is invaluable to the printer when designing bold effects for line blocks. Cut out the design in outline only, paste on to white paper or card, and then put in all fine lines and dots, etc., on to the black with a fine paint brush dipped in process white (illustration E.2). In this way those who are not gifted in the artistic sense will find it quite possible to achieve with a pair of scissors what they could not attempt with pen or brush.

These are only a few suggestions of how cut paper work can help the printer. No doubt enterprising readers will find many other uses if they will invest a few pence in a packet or two of these gummed paper squares which are obtainable in various sizes and colours, from any handicraft centre, artists' stores or stationers.





MAINLY ABOUT BOOKMARKS

Included are a Few General Observations on the Planning of Blotters

By John Wheway

TWO items of printed stationery which have not yet received the attention they merit are bookmarks and blotters. Bookmarks are popular items with stationers and booksellers because they are inexpensive and, at this time of the year when so many presents of books are being handed out, very much in demand. There is a steady sale for blotters all the year round.

Bookmarks, of course, are made from a variety of substances apart from paper—leather, silk, plastics, cellophane, and what have you. They are made in a variety of shapes and sizes, too, but respecting the limitations of the average small printer's plant and for the sake of economy in space we will concern ourselves here only with the most general. This is a bookmark in the shape of an elongated card whose dimensions are, let us say, 5 ins. by 1½ ins.

This card may be of any colour. Personally I am not keen on white, though there is no rule against its use. As books usually contain white pages there is no contrast. Apart from that white becomes dirty so quickly and easily.

The card may be cut to shape at one or both ends—but that is for you to decide. You may also decide that the shape of a family cut card is sufficient in itself without the addition of design. So it is, but in that case your interest in what I am about to say evaporates at this point. For what I am dealing with in this article is the design of the bookmark.

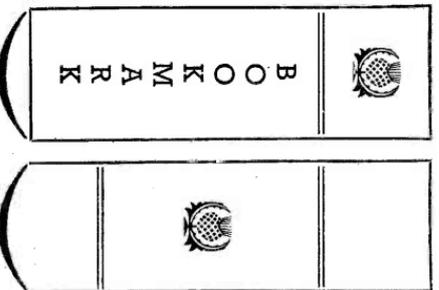
Now let's find out *why* you are producing this article. For general use all the year round? For some special occasion such as Christmas? As a card—greetings, birthday or remembrance? As an advertisement? I ask these questions because, in the planning and printing of bookmarks, each class calls for a different kind of treatment.

Actually, of course, you cannot do a lot of planning in such a small and elongated area, but what you do must be in

extremely good taste. The simplest form of "copy" is an all-over print from a wood, lino or process block, but as the planning here begins and ends with the choice of a suitable block our observations in the matter are herewith concluded. Another form of simple planning is a bookmark composed of alternate bands of colour running diagonally across the face and bled off at the sides. I'm not keen on this. It always appears to me that the printer of such a marker is hard up for an idea.

There are a score of ways of planning the general-purpose bookmark. The simplest is the best. A favourite of mine is the first one of the two which the compositor has set up here—with just a simple ornament at the top, a double rule or a narrow border running beneath it with the word BOOK-MARK set perpendicularly (the word itself may be omitted if this style of setting offends your taste.) The second is a style derived from the first wherein the small block is set centrally with a double rule or border top and bottom. This is all that is really necessary for the beginner marker-maker. Experiment with the two examples shown as your basis and you will find many new variations suggesting themselves.

The Christmas bookmark requires designing in a different way. The "copy" is composed usually of the ornament or ornaments and a seasonal greeting, motto or verse. I repeat here an example which was given in *Printer's* last year. I fancy you will find it a good model when planning your own. A marker which



is to serve the purpose of of both greetings card and bookmark calls for special arrangement. You may, of course, design it as a single card as Ron Emery suggested in *Printcraft* No. 11, but because this card serves a double purpose I prefer it to be double-leaved with seasonal ornamentation on the front and the greeting, motto or verse, with the name of the sender, on page 3. To make it absolutely clear that the first leaf is to be torn away for bookmarking purposes I would suggest that the word "Bookmark" be introduced on the cover or on page 2 of the card. Also that the folding be done by means of perforating rule.



If your bookmark is to be an advertisement, design it with that object in view. Here, perhaps, there may be no need to use a block, but if the advertiser has an attractive trade mark, try and incorporate it. If no trade mark is available a suitable but not wordy slogan can be placed at the head of the marker; in the centre an appropriate message or matter describing the advertiser's business; and at the bottom the advertiser's address.

Lay this out as three separate sections, leaving plenty of space between each.

Now a few general remarks on blotters, though I cannot possibly do justice to this important subject in the small space remaining at my disposal. I feel, in fact, that I shall have to devote a whole article to it later on. But in case you are waiting for guidance, let me offer a pointer or two which will help.

1. Don't overload the blotter with type-matter.

2. Don't employ too many colours—two is sufficient. As the blotter is likely to be considerably exposed to daylight choose colours which are strong and non-fading.

3. Keep the name of the advertiser and his business bold. Remember that the blotter is intended to be around on the customer's desk for quite a while, and will, therefore, be constantly before his eye. Make the slogan catchy so that it will imprint itself in his mind.

4. An illustration is eye-catching. It might consist of a picture of the owner's premises, the owner himself, or a selection of his wares. If a general-purpose blotter use a picture of a pretty girl, a pleasing country or seaside scene.

5. Don't be afraid of using white. Keep the items on the blotter well separated.

"A Dozen Ways to lay out a plain single business card" is the subject of the next layout article. It will appear in the next issue of "Printcraft" which will also contain the first of a new and valuable series of practical print-helps entitled "The Old Hand's Notebook". This series is written by Jonathan Stafford who, since he was apprenticed 54 years ago, has spent his lifetime in print.

A BOOK FOR THE STUDENT

"LETTERING": A SOURCE BOOK OF ROMAN ALPHABETS, BY JOHN C. TARR. PUBLISHED BY CROSBY LOCKWOOD AND SON, LTD. PRICE 18/-.

The ever-growing mass of literature concerning the graphic arts must yield one of its foremost places to this latest work by John C. Tarr. Here is a book which will fascinate the student typographer, the artist, the lay-out expert and all others who seek interest in the construction of type and letters.

Through a series of convincing and valuable alphabetic illustrations the author takes us from the classic Trajan to the modern Gill. The illustrations are all of letter-faces, and printer and letterer alike will regard them as treasures.

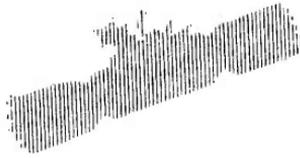
Frankly, I do not think I can improve upon the publisher's comment on the jacket of this book. Having read it I enthusiastically endorse every word of it. The comment is as follows:

"In reviewing writing from the earliest Egyptian forms, the development of the Roman alphabet, the Caroline script and all the major developments of writing, lettering and, later, printing the author demonstrates the true fundamentals of modern type design.

"The book is composed entirely of illustrated examples which are explained and described in an illuminating manner. Hitherto students have had to carry out their own researches and will be the first to appreciate the valuable service which Mr. Tarr has performed in collecting material from diffuse sources. For all concerned in a wider appreciation of type and lettering this book will provide an admirable guide."

If you wish to treat yourself or your typographic friend to a really enthralling Christmas present I cannot advise a better choice than this volume.





CHRISTMAS CRACKERS

"Make Your Own" advises WILLIAM HOLT

WELL, why not make your own Christmas crackers? It is a seasonable and profitable sideline for the printer-stationer. It is certainly very much cheaper than buying crackers ready-made even at wholesale prices. It is quite fun because you can use lots of your own ideas and, being a printer, design your own decorations for the front and make up your own mottoes for the interior.

WRAP AND FILL

To make an 8-inch cracker (that's the popular size) first cut a piece of coloured crepe or tissue about 9 by 5 inches. This is the outside wrapping.

Next cut a piece of plain white thinnish paper slightly smaller—say half an inch all round—and place it on top of the coloured wrapping.

Now you must insert the filling—i.e., the toy or trinket, the paper hat or motto (or the whole lot if you like) which the cracker is to contain. Roll this in a piece of thin card about 5 inches long and then glue the end of the card so as to form it into a tube. Now roll the filling in the white paper and dab the edge with the paste-brush to prevent its unrolling. Your white paper is now itself a tube with the filling in the middle.

INSERT BANGER

Now insert your bang or banger, bundles of which can be obtained from the large stores or places which usually sell fireworks. Place this between the tube containing the filling and the coloured paper and then roll all three into a tube. Again add a dash of paste to the edge of the coloured paper so that it doesn't come unstuck.

Now get someone to pinch the ends of the cracker together and, while it is held perfectly still, loop a piece of thread just above both ends of the inside filling and tie, leaving a small hole in the centre. Then add your decoration to the front and the cracker is ready for use.

Additions of silver, gold, bronze or frosted paper cut into fancy designs can also be added to the wrapping—or cut into shapes to make extra ornaments. Scalloped or diamond-cut collars—to decorate the narrow necks of the crackers—give a touch of added gaiety and glitter.

If you do decide to add these collars, however, make provision in the very first place. They should be laid down at the same time as your outer cover so that all can be rolled neatly together in the same operation.

MAKING BANGERS

If you wish to make your own bangers, here's how:—

Cut two strips of thin card 4 inches long by $\frac{1}{4}$ inch wide. Cut up a piece of emery or fine sandpaper into strips $\frac{1}{4}$ inch by $\frac{1}{2}$ inch and peel the backing from the strips to reduce their thickness. Next glue one of these emery pieces to one end of each strip of card.

Now brush over the emery surface with a little paste and leave it until the paste has started to set. Before it has actually set sprinkle it with a pinch of saltpetre and leave to harden. When this has happened take two of the strips and lay the saltpetred ends face to face, but overlapping, one above the other. Then loop over them a strip of gummed paper.

HENCE THE BANG

But do not fix *too* firmly, please! For, you see, when the cracker is pulled these two saltpetred faces will pass sharply over each other, thus setting up the friction which results in the bang.

You can buy the saltpetre from a chemist. It is not dear and a small quantity—say an ounce—will make a large number of bangers.

I wish you a glad Christmas. I hope it goes off with a bang!





PROBABLY the first thought that comes to your mind when you read the title of this article is "The Bible." How correct it is! The Bible is the greatest book in the world, in every sense.

It is easily the biggest selling work ever written in any language (and it has appeared in most of them). It is one of the very oldest books still in regular use. Its influence on the lives,

beliefs and decisions of untold generations is beyond assessment; no other literary work of any description has ever exercised one tithe of its power on the minds of men.

In sheer size, too, the Bible must be among the world's greatest books—leaving out the encyclopedias, of course, some industrious mathematician has calculated that the 66 books of the Bible contain no fewer than 810,697 words and 3,566,480 letters. And for those interested in figures of this kind, there are 31,173 verses and 1,189 chapters.

To the practical printer, our Bible is a source of immense interest. Since the era of Gutenberg no other work can have been printed so many times and by so many different men. In England the Authorized Version remained unaltered in literary content from 1611 until 1881, when the Revised Bible began to appear, but its production in one edition after another, generation after generation, forms a fascinating history in miniature of the progress of the printer's craft.

To tell the full history of this mighty work would require more than one large volume in itself and in any case would be incomplete, for historians are still divided about the origins and early history of its books, but let us take a brief glance at its history as a printed work.

The first printed Bible is the Gutenberg Bible, which is probably the most famous book in the world. We know with reasonable accuracy the date of its appearance, for on August 15th, 1456, one Heinrich Cremer, a vicar at Mainz, completed the rubrication and binding of the work and recorded the fact at the end of the second volume.

These two volumes are now in the Bibliotheque Nationale, in Paris. It is

almost impossible to put a price on any surviving copies of the Gutenberg Bible, but one was sold quite recently for £30,000.

It is a matter often disputed whether Gutenberg himself printed this work, for some authorities ascribe it to his partner, John Fust or Faust, and Schoeffer, but it is clear that Gutenberg was the original planner.

In England, the first complete translation of the Bible into English had been made by "that turbulent priest," John Wyclif, about 1380. William Tindale printed the New Testament only and published it in 1525, and Miles Coverdale printed the first complete version of both Testaments in 1535, with a dedication to Henry VIII.

Then followed a whole series of Bibles, most of them edited and revised to a lesser or greater extent. John Rogers, an assistant of Tindale, brought out his own edition in 1537, considerably revised, and this is now regarded as the first reasonably accurate translation of the work in

THE "PRINTER'S BI

A Glance down the Generations at Pro

By Leon

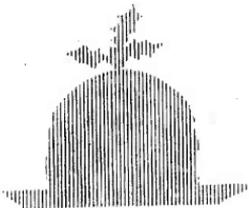
English. The Great Bible, printed in large folio, of 1539, Cranmer's Bible of 1540 and the Geneva New Testament of 1557 followed.

So far the printers of these editions had copied Caxton in using "black letter" or Gothic type imported from the Continent. The first Bible to be printed in a roman face, more or less similar to that in use to-day, appeared in 1560.

In 1603 King James, having determined to revise the English translation, appointed a committee of 54 leading authorities to carry out this immense task. Forty-seven of them actually undertook the work, and they completed it in four years. For a long time various editions continued to be used in the churches and elsewhere, but eventually the Authorised, or King James' Version became accepted as the standard Bible in the English-speaking world.

Despite this official standardization of the work, subsequent editions contain many variations, some due to editing and some simply printers' errors. The latter have given particular fame to a number of these editions and surviving specimens are eagerly snapped up by collectors on the rare occasions that they are offered for sale.

Among them is the Breeches Bible, which contains several variations. It gains its name from the fact that the printer made Genesis iii, 7 (referring to Adam and Eve) to read: "They sewed fig leaves together, and made themselves breeches."

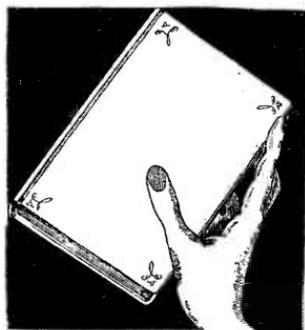


instead of "aprons" as in the Authorized Version. In Judges ix, 53, it reads: "And all to brake his braine pan" (instead of "skull"), and in Luke ii, 16: "And the Babe lying in the cratch" (instead of "in a manger"). A copy of this Bible, which was printed in Geneva in the 17th century, was discovered late in 1949 in an antique shop in the Cotswolds—a rare find indeed.

The Printer's Bible is so-called because in Psalm cxix, 161, it reads: "Printers have persecuted me," instead of "Princes have persecuted me." The Place-Maker's Bible makes Matthew v, 9, read: "Blessed are the place-makers," instead of "peacemakers," while the Bug Bible makes Psalm xci, 5, read: "Thou shalt not be afraid of the bugges by night," instead of "terrors by night." This, by the way, refers not to creepy-crawlies with numerous legs, but to "bogies," an old word for

Forde Printed on the Ice on the Thames, Jan. 18, 1715-16."

Least it be thought that modern editions are liable to contain printers' errors, let me hasten to point out that remarkable care is taken by Bible printers today to ensure perfect accuracy. Mr. W. H. Wheeler, an expert on the subject, who for many years was responsible for reading proofs of the Bibles and Prayer Books



printed by the University of Oxford Press, has written an authoritative history of Bible printing, from which some of the facts in this article have been taken. (His work was printed for private circulation only.)

Mr. Wheeler explains that nowadays when a new edition of the Bible is going through the press it is customary for the compositors to set the type from one copy and for the readers to use one or more different editions in checking, so that a Bible is read again and again. The greatest care is taken when the final revision is carried out before the plates are made, and the plates themselves are carefully examined for battered letters, etc., before the actual printing is started.

In recent years editions in Basic English and colloquial English have made their appearance, while "Stories from the Bible" and similar paraphrases are legion, but the familiar Authorized Version remains what it has been for over three centuries, the greatest and best-loved book in our language.

"Printcraft Platform". — We have, without regrets, omitted our usual "Printcraft Platform" feature from this issue. We did not feel that it was in keeping with the spirit of the season to include any matter of an even faintly acrimonious nature in this, our Christmas, issue.

Our critics and dilettanti will be conspicuous in No. 17 of *Printcraft*, when we shall also resume our much-missed feature, "In Greater Detail."—*The Editor*.



BLE" AND OTHERS

ducers of the World's Greatest Book

ard Drury

terrors, and so is not so inappropriate as might at first be thought.

A particularly famous edition is called the Vinegar Bible, from the fact that the headline above Luke xx in it reads: "The parable of the vinegar," instead of "vineyard." The printer of the Vinegar Bible was John Baskett, Printer to the University of Oxford from 1715 to 1742.

His edition was a lavish job, in large type and with many plates, but it contained many misprints and at the time became known as "A Baskett-full of Errors." As a result of his carelessness, the Printer was fined by the Vice-Chancellor of the University!

Some of these old-time Bibles contain interesting notes relating to their printing and production. For instance, one edition which appeared in 1687 was written in shorthand by William Addy and engraved by John Stuart. A note on the last page runs as follows: "This Bible in Stenography, my brethren at sight, and all others skill'd in ye Art of Sculpture know it's engraven; but in a peculiar manner. It was written by Mr. Addy in ungu'm'd ink burnished on the wax and then run through with the Engraver by John Sturt." While a Bible published in London in 1706 contains two labels pasted in. The first reads: "Mr. John Forde of the Six Clarks Office, London. Printed on the frozen Thames, January the 30th, 1683." The second reads: "Mr. John

“PRINTCRAFT’S” BOOKSHELF

“THE AMATEUR’S MICROSCOPE” BY R. F. E. MILLER. PUBLISHED BY PERCIVAL MARSHALL AND CO., LTD. PRICE 7s. 6d.

Unless you have read “Science for Printers” you may ask: Why review a work about microscopy in a magazine whose main interest is typography and publishing? The reasons given in our review of Mr. Leslie Luker’s book, in Number 15, supply the answer. Also because I like passing on a good thing to you when it comes my way.

Most of us, at some time or another, have to use a magnifying glass, but we do not always find it adequate for our purpose. A microscope, on such occasions, becomes almost a necessity.

But microscopes, you say, are too expensive. So they are—if bought from the usual sources. But have you ever thought of making one for yourself? In this book you are told exactly how to do that.

Possession of such an instrument will add vastly to your knowledge of printing materials. Examination of its fibre will tell you exciting things about your paper, a smear of ink on a plain glass slide will open up a new world of colourful wonder. Patterns and designs hidden in Nature because they are too small to be seen with the naked eye become vivid and vital inspirations for new pictorial ideas—especially when you are instructed how to draw them direct from the microscopic object itself.

This is a stimulating book; intensely practical yet fascinating to read. It is tastefully bound in stiff linen covers and is helpfully illustrated throughout. The author earns our admiration for the lucid manner in which he has passed on his knowledge. The publishers deserve warm congratulations for producing such a grand little volume at such an accessible price.

LONG SENTENCES

GEORGE MELL Describes Some of the World’s Records

WITH pardonable surprise the American printer who set up the text of a speech by Mayor O’Dwyer of New York pointed out that one sentence, which meant only “No thanks”, contained 311 words. But he was wrong in claiming that it was the longest sentence ever to appear in type.

For twice within the last year or so the House of Commons has dealt with measures containing sentences much longer. One National Tribunal report of a trade dispute contained one sentence of 700 words and, a few days later, the same body published a four-page statement enshrining in its four paragraphs a 1,638-word monstrosity, which was only readable because 91 commas and 54 semi-colons were distributed about it.

At once comparisons were made with a celebrated sentence for which Victor Hugo’s “Les Miserables” is noted. It is a description of Louis Philippe, covers about 2½ pages in most editions, and embodies 823 words, relieved by 93 commas, 51 semi-colons and four dashes.

Yet even that amazing string of words was beaten in 1941 on two separate occasions. During a trial in Chicago a question was asked containing one sentence of 4,800 words to which the reply was simply, “No”. Then, a few weeks later, the printer responsible for preparing the

minutes of the Cincinnati Town Council encountered one which, with its 20,000 words, was one-quarter the length of the average novel!

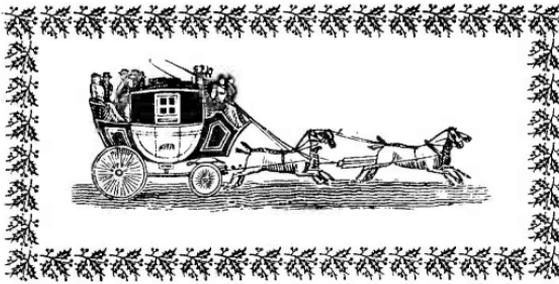
Strangely enough, however, longwindedness is not restricted to pompous official documents and statements. Private citizens have contrived to spread themselves even in telegrams.

For many years Mr. Flo Ziegfeld, the well-known theatrical producer, proudly claimed that a “wire” he sent to an associate in Florida contained 3,169 words and was the world’s longest. And so it was until January 30th, 1934, when a birthday telegram was sent to the late President Franklin D. Roosevelt from Birmingham in Alabama.

It consisted of greetings and 41,000 signatures occupying a quarter of a mile of paper and took nearly 20 hours to transmit on high-speed automatic machines!

The modern craze for novels of terrific length has made many weary printers wonder which is the longest book ever published. Several authors have tried to surpass in number of words the 810,697 in the Holy Bible, but almost certainly the record for sheer length is held by Adele Garrison, the American writer who has been contributing a serial called “Love’s Perilous Path” to United States newspapers for the past 33 years. So far she has written well over 10,000,000 words, the equivalent of 125 full-length novels or one-third the length of the Encyclopedia Britannica. And her fount of inspiration has not yet run dry!





By
Ron Emery

THE PRINTER - PHILATELIST

More About the History of the Postage Stamp

THE steel plates used came from Sheffield, and the first plate for the first sheet of adhesive stamps ready for the first run was complete on April 8th, 1840, and the first sheets printed on the 11th. By the 15th the authorities gave the "right away," and throughout the nights and days up to May the run-off continued until the day when the sheets would be issued to the general public.

Rowland Hill's diary reads:

May 1st: Stamps issued to the London public for the first time.

May 2nd: £2,300 worth of stamps sold yesterday.

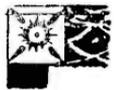
May 6th: Stamps came into use today.

Faulty punching made this double letter



Although the date of postage was May 6th, it is known that a letter carrying a Bath post mark passed through the post on May 2nd.

Owing to the first plate beginning to



Guide lines

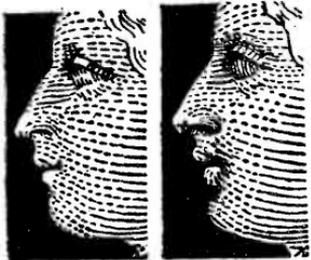
wear out another plate had to be introduced. During the period up to January, 1841, a total of eleven plates had to be used, and these plates can be distinguished by "Penny Black" experts by the variation in the check-letters used. "Check-letters" is the official name for the "Alphabets" used in the two lower corners of the stamp.

The check-letters are ranged into four Alphabets, known as Alphabet I, Alphabet II, Alphabet III, and Alphabet IV. Of the Penny Blacks (Plates from 1 to 11) Alphabet I was used. The watermark is a small crown and Die I was used for all eleven plates.

In the first instance we are called upon to determine the *Alphabet*; in the second the *Water-mark*; in the third the *Die*. It is the compositor's knowledge of type that enables him to detect the Alphabet; the paper-maker's experience gives him a lead on the watermark; and the process worker is foremost in detecting the die. To get a clearer understanding for the student, let us deal with each item separately first.

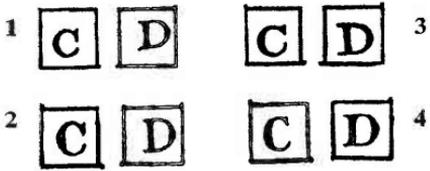
1. The Dies.

Of the line-engraved stamps of Queen Victoria, we had in use two Dies known as



Die I
on left

Die II
on right



Alphabets (See text)



Die I and Die II. These two Dies were used for the postage stamps issued from 1840 to 1869 and the values were :

- (a) Penny Blacks.
- (b) Twopenny Blues.
- (c) Penny Reds.

A description of the die has already been given, but as there were two dies in use the student should be able to distinguish one from the other. The first die was engraved by Heath and the second became known as Humphrey's Re-touched Die II. Our illustrations show clearly the difference in the work of the two engravers, and the Wyon City Medal from which the original sketches were made.

These two dies were used on the first five issues of the original six issues of the only line-engraved stamps issued of the Stamps of Great Britain. The sixth issue was of a different design in two values—the $\frac{1}{2}$ d. Red and the $1\frac{1}{2}$ d. Red.

Our next problem is how to acquire the art of determining the correct Alphabets—those small letters formed in the corners of the stamps. There are four Alphabets and a brief description is given below.

Alphabet I. Used for all plates from 1840 to the end of 1851.

Alphabet II. Plates from 1852 to mid-1855. Letters are larger, heavier and broader.

Alphabet III. Plates from mid-1855 to end of period. Letters tall and more slender.

Alphabet IV. 1861. 1d. Die II, Plates 50 and 51 only. Letters were hand-engraved instead of punched.

It will be noticed in the table above that the earlier plates had their corner letters punched in, but at a later stage were hand-engraved. In many cases of the former, the workman erred by having his punch in the wrong position at the first strike. When the punch was altered into its correct position a double letter was seen as in the illustration on page 123.

These markings must not be confused with those known as "guide-lines." Guide-lines, cutting through the stamps

when going through the process of printing, are usually discovered before the sheets are put on the "run"; but some sheets did manage to get into circulation showing such markings as those given in the illustration.

Having dealt with the design, dies, and corner letters, we are still left with an explanation of paper, watermark, gumming and perforations. Each of these items are important from the printing angle and in due course students will be confronted with text matter on the printing of stamps and philately containing abbreviations which need describing. Here are some of them :

Anniv.	denotes	Anniversary
B.W. & Co.	..	Bradbury, Wilkinson & Co.
C	..	Chalky paper
Des.	..	Designed ; designer.
Diag.	..	Diagonal; diagonally
D.L.R. & Co.	..	De La Rue & Co.
Eng.	..	Engraver ; engraved
Fisc.-c.	..	Fiscally cancelled
Imp., Imperf.	..	Imperforate (not perforated)
Inscr.	..	Inscribed
L.	..	Left
Litho.	..	Lithographed
mm	..	Millimetres
O	..	Ordinary paper
Opt(d).	..	Overprint(ed)
P.-c. or Pen.-c.	..	Pen-cancelled
P. Perf. or Pf.	..	Perforated
Perçé en arc	..	Perforated in curves
Perçé en scie	..	Perforated with a saw edge
Photo	..	Photogravure
Pin-Perf.	..	Perforated without removing any paper
Ptd.	..	Printed
R.	..	Right
Recess	..	Recess-printed
Roul	..	Rouletted—a broken line of cuts
S.	..	Specimen (overprint)
Surch.	..	Surcharged
T.	..	Type
Typo	..	Typographed
Un.	..	Unused
Us.	..	Used
W. or Wmk.	..	Watermark
W'low & Sons	..	Waterlow and Sons
Wmk.s.	..	Watermark sideways

(Continued in "Printcraft" No. 17)

BREED'S BOOK OF BASIC LETTERING

(Continued from page 114.)

Italic.—Good average slope—15° from vertical. Full letters slightly condensed ; half square letters fuller to the same extent and circular letters elliptical. Consistency of slope.

Spacing.—By area of white space and not horizontal distance. Three main groups of letters.

Condensing.—Two main methods : (a) by projection ; (b) by proportions.



Series.—Five main types. Consistency and normal flow from letters. Projection into thin bars.

Styles.—Sans-serif, Egyptian, Transitional (Sans-serif Roman), Roman, Text, Script, Commercial Script, Shadow. Utility of Sans-serif well to remember. Restriction on use of Text, Script and Shadow important.

Practical.—Order of strokes with even-stroke pen. Brush practice. Brush lines in single stroke. Process of "filling-in." Broad pen practice.

PRIZES FOR

Christmas Stationery



A New "Printcraft" Competition

WE take pleasure in announcing a new Competition which, we are sure, will please all readers. We want samples of your Christmas stationery-cards, labels, calendars, gum-strips, etc. These may be samples of lines which you have already produced or cards which you plan to produce. The major stipulation is that all items must be composed or designed by yourself.

Colour, novelty of idea and lay-out will all be taken into consideration in the judging. Entries may either be printed or merely sketched.

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

The following prizes will be awarded:—

FIRST PRIZE—Printing Supplies to the value of Five Guineas.

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

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

RULES

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

the back of each item submitted.

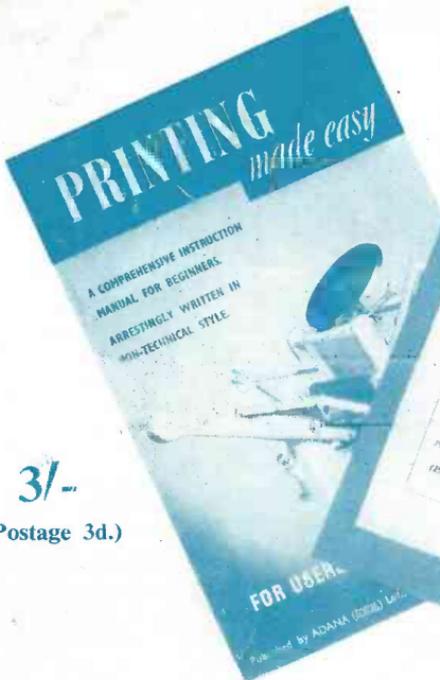
If you wish for any item to be returned please enclose a stamped and addressed envelope. It must be clearly understood that "Printcraft" can accept no responsibility for entries lost in transit.

Send entries to "Christ-

mas Stationery Competition", "Printcraft", 15/18 Church Street, Twickenham, Middlesex.

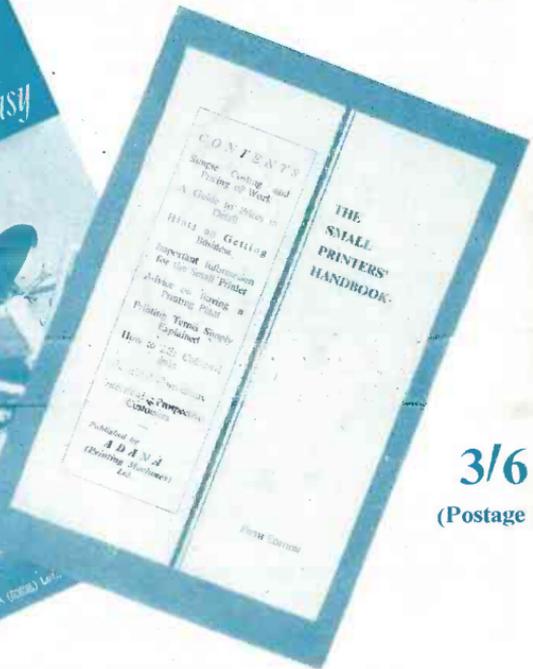
No correspondence with regard to the competition can be entered into until the result has been announced in our next issue. Closing date is February 15th, 1952, after which entries cannot be considered.

PRESENTS FOR PRINTERS



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3/6

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SUBSCRIBERS will hear of something to their advantage in our next issue. Your Editorial Panel is now working out the details of a novel new scheme whereby it is hoped to offer

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There will be no competition for these gifts. Only one condition will be demanded—that eligible readers shall have had their names on our subscription register for at least two months before becoming entitled to participate. This, of course, automatically includes present subscribers. New ones who register before January 5th, 1952, will also be included.

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Half Sheet Work. A term used in bookwork to describe a forme of pages which are used to print both sides of the sheet. Also known as "**Work and Turn**" (*q.v.*).

Half Sized (*paper*). A term indicating the degree of sizing in a particular paper.

Half Title. The name of a book printed on a separate page before the title-page proper. Usually the half title-page contains the title only, the fuller particulars being given on the title-page.

Half-Tone Block. Illustration produced by a photo-mechanical etching process in which the lights and shades (or the tones) of the illustration are represented by dots of varying sizes. (*See Screen.*)

Hammer Finish (*paper*). A paper whose surface is so treated that it appears to have been beaten with a hammer. (*See also Anvil Finish.*)

Hand (*type*). (Same as **Fist** (*q.v.*)).

Handbill. A printed announcement or advertisement intended to be distributed by hand to passers-by in the street or put through letter-boxes.

Handling (*paper*). Term describing the unpacking, the counting and the delivery of paper to the pressroom.

Hand Made (*paper*). The highest class of paper, made from the best linen rag. So called because each sheet is formed by the vatman dipping his mould into a vat containing the pulp and taking up a sufficient amount to form a single sheet. Abbreviation **H.M.P.**

Hand Presses. Printing presses, such as the Adana range, which are worked by hand instead of by power.

Hanging Paragraph. A paragraph in which the first line is set to the full width of the measure and the lines below it indented. The items in this "Inquire Within" are hanging paragraphs with an indentation of one em.

Hard Packing. A packing required to cover the platen of a printing machine when printing from new type and engravings on certain types of hard papers. It consists of hard paper and cardboard.

Hard-Sized (*paper*). Term employed to indicate the maximum of sizing.

H., B., H.B., etc. Abbreviations indicating hardness, found in blacklead pencils. **H** signifies **Hard**. **B** signifies **Black** or soft. **H.B.** signifies **Hard and Black**. Degrees of hardness are specified by the number of H's, softness by the number of B's.

H.C. Abbreviation for **Hand-Cut**, used in the envelope trade to describe envelopes which have been made by hand.

Insert. An additional word, sentence or paragraph to be added in the place marked, for insertion in the revised proof.

Inset. Separate or advertising matter in the form of a leaflet, pamphlet, booklet, etc., to be inserted in a magazine or periodical after printing.

In Sheets. Said when a work is printed and folded, but not yet bound.

Inside. (*See Inner.*)

Intaglio. A design hollowed out on a gem, plate, or other material. **Intaglio Printing.** A plate, etched or engraved, from which impressions are taken. The reverse of letterpress (*q.v.*) from which the printing is done by raised surfaces.

Interlay. Paper, thin card or similar material used in the process of preparing a printing plate or engraving for the press. The interlay is placed between the plate and the mount—i.e., the wood or metal base to which it is fixed—in order to bring it up to type-high level. (*See also Overlay and Underlay.*)

Interleaf. A blank leaf (or leaves) in a book inserted for the purpose of making notes or for the protection of a coloured plate or other matter.

Interleaving. When printing, the process of placing sheets of paper between each impression so as to avoid **Set-off** (*q.v.*).

Interlinear Matter. Small type which is set between the lines of larger matter. Quotations or extracts in the text.

Galley Racks. Partitioned cabinets varying in sizes, made for storing galleys. To prevent pieing they are sometimes made with partitions sloping.

Galley-Stick. A long side-stick placed against the type in a galley so that it may be temporarily locked up for a proof to be pulled.

Gallon. A measure containing 4 quarts or 8 pints. Abbreviate **gal.**

Galvanography. The production of plates by electrolyte method.

G.A.O.F. Abbreviation for “**gummed all over flap.**” For added security a number of envelopes are gummed in this manner.

Garamond, Claude. Born 1500; died 1561. French type designer of Roman, Italic and Greek faces which enjoyed a wide popularity in Europe during his life and which have been revived in modern times and today are still as popular as ever.

Here are three examples.

This is 12-pt. Garamond

This is 12-pt. Garamond Italic

This is 12-pt. Garamond Bold

Gathering. Term which describes the process of gathering together and placing in correct sequence the sheets of the printed copies of books before they are bound.

Gatling. (*See Gun.*)

Gauge. Typographically, the measurement of a type-letter from top to bottom. (*See Gage.*)

Gauge Pins. Metal guides for fixing to tympan of printing machine, against which material to be printed is fed.

Gauze. A light, perforated fabric such as silk, cotton or wool or any slight open-woven material like wire-gauze.

G.B.E. Abbreviation for **Gilt Bevelled Edge** as found in some fancy cards.

G.D.E. Abbreviation for **Gilt Deckle Edge**.

G.E. Abbreviation for **Gilt-Edged**—cards whose edges are of plain gilt without decking or bevelling.

Gelatine Printing. (*See Hectograph and Photo-Gelatin Printing.*)

Gem. Name of a type-size, now obsolete, equivalent to modern 4-pt.

Gensfleisch, Johan. *See Gutenberg.*

Gentleman's Card. Another name for a visiting or "thirds" card. $3\frac{1}{16}$ ins. by $1\frac{1}{2}$ ins.

Gentlemen. The word when used in a printed letter should be indented one em. Abbreviation: **Gent.**

German Text. A type generally employed for newspaper and bookwork in Germany before the first world war and, later, during the Hitlerian regime.

Ink Balls. Cushions of wool or some other soft material to which was fixed a handle. They were used in pairs to spread the ink on to the type before the invention of the modern composition roller (*See Brayer.*)

Ink Cylinder. The cylinder within the ductor on a printing machine.

Ink Drums. Cylinders on a printing machine which distribute the ink to the distributing rollers.

Ink Knife. (*a*) A thin steel-bladed implement with a round end used for spreading ink on to the ink-table. (*b*) In a press the knife in the ductor which regulates the amount of ink to be given to each impression.

Ink Table. A flat steel or iron surface on which the ink is spread and distributed with the ink roller or rollers before being applied to the forme in the bed of the platen on a hand press.

Inner. The side of a sheet which contains the second page. A forme of type containing the pages which occupy the inside of a printed sheet. (*See Sheet Work and Outer Forme.*)

I.N.R.I. Latin: *Iesus Nazarenus, Rex Iudæorum*, meaning "Jesus of Nazareth, King of the Jews."

such as Encyclopedias, which would otherwise be unwieldy, to save bulk. In spite of its extreme lightness—a ream of 516 sheets is only $\frac{3}{4}$ " thick—the printing on one side of a sheet does not show through. It is now made in two varieties in England which are known as Oxford India Paper and Cambridge India Paper.

India Proof. A proof pulled up on India Paper,

Inferior Characters. Figures or letters set smaller than text and below the line, as in some references, and largely in chemical formulae such as H₂O, etc. (See also **Superior Characters**.)

Infinitive. A grammatical name applied to that mood of a verb which expresses the action of the verbs without limitation of person or number. (See **Split Infinitive**.)

I.N.I. Latin *in nomine Iesu*, meaning "In the name of Jesus."

Initial Letters. Capitals larger than the text or large, ornamental letters placed at the beginning of a chapter or article.

Initials. First letter of proper names or the capital letter at the beginning of a sentence or paragraph.

"Get In." Expression describing the setting of MS to make less space than that which had been estimated; to cram more matter into a line, page or forme than is in the printed copy from which the compositor is setting; to take in matter; to set close; to set a line with thin spaces in order to make it fit without carrying over a word or syllable into the next line.

G.GR. Abbreviation for **Great Gross**, otherwise 144 dozen.

"G.H." A retort used among compositors to express derision of a piece of stale news. Taken from George Horne, the name of a romancing compositor.

"G.I." Compositors term meaning "great indulgence." Originally it meant that a newly employed compositor was expected to celebrate his good luck with his new companions by standing them treat.

Gill. To surface paper with a gloss by hot-rolling.

Gill, Eric. Famous modern typefounder (born 1882; died 1940). As sculptor artist, typographer and a great authority on the subject of lettering, he designed a number of popular typefaces, particularly the **Gill Sans** series (*q.v.*) and **Perpetua** (*q.v.*).

Gill Sans. A very popular modern type family designed by Eric Gill. Here are some examples :

This is 12-pt. Gill Sans

This is 12-pt. Gill Bold

This is 12-pt. Gill Extra Light

This is 12-pt. Gill Extra Bold

This is 12-pt. Gill Sans *Italic*

Glaire (*bookbinding*). The strained and beaten white of an egg which is used to make the gold leaf adhere to the binding.

Glassine. A glazed transparent paper very much used for covering windows in envelopes, for book jackets and for certain wrappings in the grocery and confectionery trades.

Glazed (*paper*). A term, applied generally to super-calendered or water-finished papers.

Glazed Casing (*paper*). (*See Casing.*)

Glossary. An explanatory vocabulary of technical terms or phrases not easily comprehended by the lay reader in the text of a book.

G.O. Abbreviation for **Gummed Only**.

Goatskin. A light leather made from the skin of the goat, used in bookbinding.

Goatskin Parchment. A proprietary brand of exceptionally strong and durable parchment.

Improvers. Printers who have not qualified to become journeymen because they have not served their full time as apprentices.

Incavation (*etching*). The process of making hollow or the hollow itself, as in the incised part of an **Intaglio** (*q.v.*).

Inch. English lineal measure, one-twelfth of a foot. The sign ("). Abbreviation: **in.**

Inching. Term denoting the turning of a printing machine cylinder by inches at a time.

Incunabula. Generally the earliest examples or monuments of an art or race; the cradle; the birthplace. In printing any printed work produced from the invention of printing to the end of the year 1500. Singular: **Incunabulum**.

Indent. To commence setting a line with a blank space, i.e., one-em indent means begin with an em space. **Indentation.** A line so set.

Indenture. The sealed contract or agreement which binds the apprentice to his master for a given term of years.

Index. An alphabetically arranged table referring to items and topics in the text, usually found in the rear portion of a book. Also the sign which is used to call attention to some particular item.

India Paper. Originally imported from China this is thin, opaque printing paper used for works

Impression. The extent of the pressure upon a sheet of paper when in the printing press; the imprint of the type, etc., upon the sheet or page. The copies of a book which are printed from the same formes or plates at the same time. (*See Edition and First Impression. Second Edition* is not to be confused with **Second Impression.**)

Impression Cylinder. On a printing machine the surface which takes the paper and contacts the type-forme or the plates.

Impression Screws. The screws used to regulate the impression cylinder.

Imprimatur. Literally, "let it be printed." Sanction to print.

Imprint (Printers). The name of the printer or his press and the address at which the work in question was printed. Placed at the end of a book or on the back of the title page. The Imprint is made necessary by Act of Parliament and, with a few exceptions, must be placed on every work done by the printer. **Publisher's Imprint.** The name of the publisher or his business and the address from which the work in question was published. In the case of books this is usually printed on the title-page. In periodicals and magazines printers and publishers' imprints are usually combined.

Goffered. The overhanging edges of some leather-bound books such as Bibles and Prayer Books. Also known as **Yapp edges.**

Goldbeater. One who makes gold-leaf by beating out the gold with a hammer.

Gold Dust. (*See Gold Powder.*)

Gold Foil. Thin sheets of gold a little thicker than gold leaf.

Gold Leaf. Thin fine leaf made from beating gold.

Gold Powder. A fine powder made from gold or some similarly coloured metal substitute.

Gold Tooling. Ornamental work and letter in gold applied to the binding of a book by the finisher.

"Gone to Bed." Among newspaper men an expression used to denote that the paper has gone to press.

"Good." Type matter which may be required for re-use and which, therefore, should not be distributed or destroyed.

"Good-bye." A parting salutation. Set with hyphen.

"Good Day," "Good Evening," "Good Morning," "Good Night." Salutations. Set as two separate words, without hyphen.

Good Friday. A holy-day kept on the Friday of Passion-week in memory of Our Lord's sufferings. Set as two words.

Gossamer (*paper*). A high quality of very thin silky copying paper which is used when a large number of copies are required to be duplicated on the typewriter.

Gothic. A loosely-used term to describe sans-serif type faces, but originally applied to black letter types such as Old English. Strictly, a type face whose strokes are all of the same width. (*See Alphabetic Headings in this work.*)

Gouache. A method of water-painting with opaque colours which are mixed with water, honey and gum.

Gouging. A method of cutting rounded index steps in some account books.

G.P. Abbreviation for **General Practitioner**.

G.P.O. Abbreviation for **General Post Office**.

Grain (*paper*). Spoken of when referring to the direction of the fibres in a specimen of paper.

Graining. A method by which the surface of a lithographic stone or metal plate is given the appearance of ground glass.

Graining Plates (*bookbinding*). Engraved plates by means of which a grain or pattern is produced on the covers of calf-bound books.

Grangerise. Filling out a book with engravings and illustrations not specifically done for it and culled from other sources. The word comes from the method of illustrating **Granger's Biographical History of England**.

Illustration. A picture in a printed work which elucidates some part of the text or is inserted for adornment. A diagram, cartoon, drawing, engraving, image, painting, photograph, print, etc.

I'm. Meaning "I am." Set without space before or after apostrophe.

Image. (*See Illustration.*)

Imitation Art. Substitute for Art Paper in which the coating material is added to the pulp during the process of manufacture. Should not be used for printing very fine half-tone blocks. A 133-line screen is about the maximum from which a good result can be expected on this paper.

Imitation Parchment. A cheap white substitute for greaseproof and vegetable parchment.

Imperial. A standard size of printing and writing papers. Sizes :

Double	44" × 30"	Quarto	15" × 11"
Folio	22" × 15"	Octavo	11" × 7½"

Impose. Arranging pages of type in a forme so that, when they are printed and the sheet is folded, they will read consecutively.

Imposing Surface. The top of a table with a smooth iron surface made for the purpose of imposing formes. Commonly known as a "**Stone**" because stone was the original material from which this surface was made.

- unit. Repeating this unit indicates II; repeated twice III. Before v, x, l, etc., it means minus I as IV = 4. (See **Roman Numerals.**)
- I. & P.** Trade abbreviation for "Indexed and Paged," used in connection with account books, etc., which, while indexed and paged, have not yet been titled or lettered.
- Ib.** (*or Ibid.*). Latin for *ibidem*, meaning "In the same place."
- "Iced."** A variety of fancy card on which the effect of icing has been produced by treating the surface with a lead acetate preparation. Very popular for social occasions.
- Id.** Latin for *idem*, meaning "the same" or "as mentioned before."
- I'd.** Meaning "I had" or "I would." Set with no space before or after apostrophe.
- Idem Quod.** Meaning "the same as." Abbreviation **I.Q.**
- i.e.** Abbreviation for "that is." Set in lower-case and use comma before occurrence.
- I'll.** Meaning "I shall" or "I will." Set without space before or after apostrophe.
- Illuminating.** Decoration of books and manuscript with gold and colour. In ancient manuscripts initial letters, illustrations and ornamental borders were exquisitely painted by hand.

- Granite Paper.** A blue-grey class of notepaper which is also known as **French Grey, Mottled Grey** and **Silurian.**
- Granjon Old Face.** Type whose design is based upon the letters cut by Robert Granjon (*q.v.*)
- This is 10-point Granjon Old Face
- Granjon, Robert.** French 16th-century printer and typesetter. Dates of birth and death unknown.
- Graph.** (*a*) A system of dots and lines and sometimes curves on squared paper to denote a rise and fall—i.e., the temperature chart of a hospital patient. (*b*) A gelatinous compound used for duplicating purposes. (See **Hectograph.**)
- Graphic** (*a*) The art of writing or expressing meaning by letters or written signs. (*b*) Pictures or phrases with vivid or dramatic effect. (*c*) Written, engraved or recorded through the medium of letters or inscription.
- Graphic Arts.** The fine arts—drawing, painting, engraving, etc.
- Graphite.** Also known as **Plumbago** or **Black-lead.** A mineral substance composed chiefly of carbon and used largely in the making of electrotypes.
- Graphotype.** A substitute for a wood engraving in which chalk is employed instead of wood.
- Grass** (*paper*). A trade term for Esparto papers.

Grass Bleached. Term applied to tissue papers of a particularly bright white colour and which is chiefly employed in the wrapping of silverware, cutlery, etc., when it is essential that the paper should be free of chemical residues. Always made from the best rag materials.

Grass Hand. A compositor who is employed by the hour or the day. One who is employed casually.

Grave. Meaning "to engrave."

Grave Accent. The sign (`) used largely in French and Italian.

Graver. (*See Burin.*)

Gravure. Abbreviated form of the word "Photogravure" (*q.v.*)

Greaseproof (*paper*). A popular wrapping, transparent or semi-transparent paper which is made from vegetable parchment or imitation vegetable parchment.

Great Primer. Obsolete name for a type-size about 18-pt.

Greek Alphabet. (*See Addendum in rear of this work.*)

Green (*paper*). Paper which has not matured. (*See Mature.*)

Greeting Cards. Decorated cards used on ceremonial occasions such as birthdays, Christmas, Easter, etc. There is a wide variety of shapes, colours, sizes and finishes.

Hue. The name of a colour, such as red, blue, green, red-brown, etc.

Hundredweight. A standard avoirdupois weight, in England 112 lbs. Abbreviation **cwt.** Set without points between letters.

Hurdie. A steel punch with a serrated end which is used for levelling electroplates.

Hyphen. The punctuation mark (-) used to connect two words or to divide a word into its syllabic parts.

Hyphenate. To insert a hyphen or hyphens in a word.

Ii	Œi	Ii	Ii	Ii
Roman	Black Letter	Italic	Script	Gothic

I. The ninth letter and the third vowel in the English Alphabet. Probably derived from the Egyptian through the Greek and the Latin. The original sound of the letter was *ee*, but at the end of the 16th century the sound had become generally the diphthong *ai*. Lower-case *i* was first marked by a dot in the 14th century. A symbol denoting the 9th in a class, order, group or series. A Roman numeral (I) denoting one

Hook-In. Words belonging to a line but which, because of the length of the line, cannot be got in. In some cases (particularly in poetry) the words are carried above or below the line and "hooked in" by means of a square bracket.

Hornbook. A child's primer which was in use before the invention of typography in Europe. Actually not a book at all, but a single leaf set in a wooden frame and covered with a thin layer of transparent horn.

"**Horse-Flesh.**" (*See Dead Horse.*)

Horse Power. The power of the average horse when drawing; the standard for estimating mechanical power, each horse power being reckoned as equivalent to 33,000 lifted one foot high in one minute. Abbreviation **h.p.**

"**Hotch.**" A newspaper term describing the collection of announcements in the "Births, Marriages and Deaths" columns.

Hot-Pressed (*paper*). Meaning the finish of sheets which have been smoothed by rolling pressure under heat.

House of Commons. Abbreviation **H.C.**

House of Lords. Abbreviate **H.L.**

House Organ. A journal issued periodically by a business concern for the advertisement of its products and to promote the welfare and maintain the *esprit de corps* of its employees, salesmen and customers.

Houses of Parliament. Abbreviate **H.P.**

Gripper Edge. The edge of a sheet of paper which is caught by the Grippers (*q.v.*) when it is fed to the machine for printing.

Grippers. Metal fingers which automatically press against the sheet being printed to prevent it adhering to the forme when impression is being taken off. Adjustable for any size of paper or card.

Groove (*type*). The narrow concave channel between the feet on which a type letter stands.

Grotesque. A type face square in shape and possessing no serifs. (*See Doric and Gothic.*)

Grub Street. Not an old name for Fleet Street as is sometimes believed. The original Grub Street was inhabited in the 17th century by impecunious authors who derived meagre livings from hack literary work and so came to make Grub Street a term for mean, paltry and needy. The street, now named Milton Street, is in Moorfields, London.

Guards (*bookbinding*). Page-length strips of paper inserted in the back of a book for the reception of additional pages, notes, plates, etc., which, if necessary, are pasted into place.

Gudgeons. Discs or wheels, fixed at the end of the inking rollers on which they run.

Guide-Cards (*or Guiders*). Strong manilla cards with projecting tabs used for marking up a letter, name or subject in a filing system.

Guide Line. A line placed at top of a galley to identify copy or operator. A mark placed on a portion of manuscript to indicate its place in the copy.

Guillotine. A hand- or power-driven machine for cutting and trimming paper.

Gummed Papers. A wide range of papers of various sizes and thicknesses with backs coated with gum arabic or some substitute adhesive.

Gun. A device containing a number of moulds which is employed in the clothing of rollers with composition. (*Also known as Gatling.*)

Gusset Bags. Strong bags or envelopes which are usually hand-made with a gusset let in at sides and bottom, so permitting the bag to receive contents of a bulky nature.

Gutenberg (or Gensfleisch), Johannes. The German typographer (born 1399; died 1469) to whom is given the credit of first inventing printing from movable metal types. This is disputed by admirers of the Dutchman, Laurens Janszoon Coster (*q.v.*). Also printer of the first bible known as the 42-line Bible.

Gutter. The back margin in a bookwork sheet or forme.

Heliogravure. A photogravure.

Hell Box. Box or other receptacle for battered or waste type, etc.

Hempel Quoin. A popular metal quoin which consists of a pair of wedge-shaped pieces whose inner sides are symmetrically ridged so that they can be locked by means of a special key.

Hides. The heavier kinds of leather used in bookbinding.

Hieroglyphics. The picture signs or symbols of the ancient Egyptians. Founts of such signs are employed in the setting of Egyptological and archaeological works.

H.I.S. Literally *hic iacet sepultus*, meaning: "Here lies buried."

High-Light. The lightest or whitest part of an illustration produced from a half-tone block.

High Spaces. Spaces usually reaching to the shoulder of the type which are used in the composition of formes which are to go to foundry to be stereotyped or electrotyped.

His Majesty's Service (or Ship). Abbreviation H.M.S.

His (or Her) Royal Highness. Abbreviation H.R.H.

Hollander. A pulp-washing and beating machine which was invented in Holland about 1750.

H.E. Abbreviation for **His Eminence**.

Head. The white margin at the top of a page.

Head-Band. An ornamental band at the head of a chapter or a page in a book. In *bookbinding* the silk-covered cord or slip of vellum placed at the head and tail of a book.

Headcap (*bookbinding*). The fold of leather covering the headbands.

Heading. The title at the head of a page. Usually set in caps.

Heading Chase. Iron or steel chases used for locking up formes for account-book headings and similar work. (*See also Chase Sizes.*)

Headline. The line at the top of a page or text matter. In books, usually includes title and often number of page. (*See also Running Headline.*)

Headpiece. Ornamental block placed at the head of the first page of a book or a chapter.

Headquarters. Abbreviate **H.Q.**

Heat. (*See Degree.*)

Hebrew. Alphabet is composed of 22 letters, with a number of accents, points, etc. The language is read from right to left.

Height-to-Paper. The standard height from base to printing surface of types, blocks and all other material. In Britain and the U.S.A. height is .918 inches.

Hh Hh Hh Hh Hh

Roman Black Letter Italic Script Gothic

H. The eighth letter in the English language, technically known as a "glottal fricative" because of its sound. The eighth in a class, group, order or series.

Hachures. Lines used in shading on maps to form the contours or slopes.

Hair-Lead. An extremely thin lead for spacing between lines or letters. Card is often used in its place.

Hair-Line. The fine strip at the extremities of some serifs on a type-character.

Hair-Space. The thinnest of all the spaces which range from 8 to 12 to an em.

Half-Binding. A term used to describe that only the back and the corners are bound in leather.

Half-Case. Type case half the size of an ordinary case.

Half-Frame. Composing frame made to hold one pair of cases, the upper mounted above the lower case.

Half-Line Block. Process plate from a black and white drawing which is lighter in effect than the original because it has been made through a half-line screen.