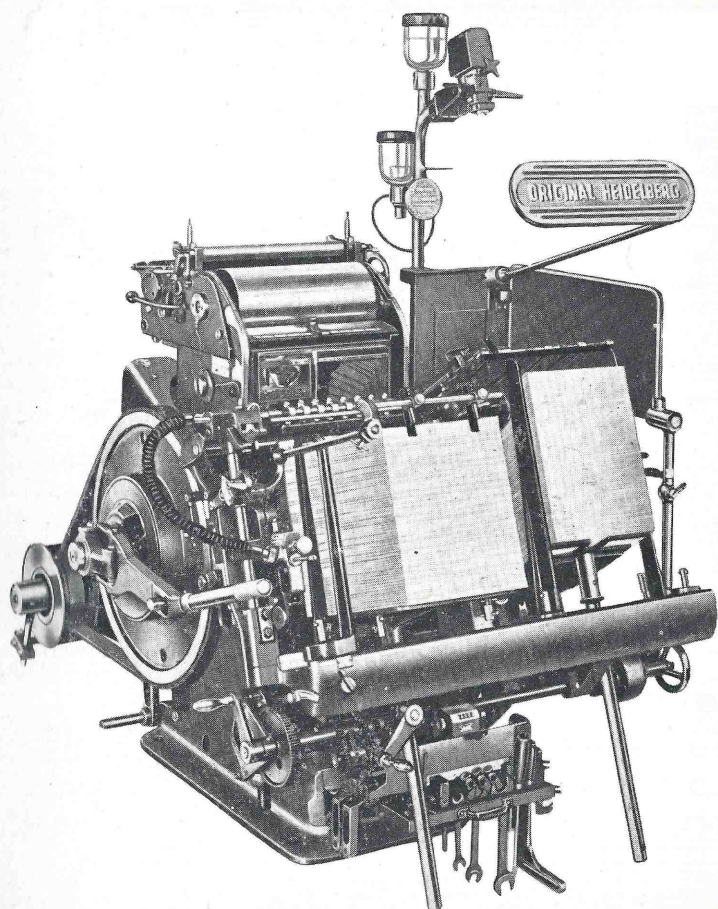


PRINTCRAFT

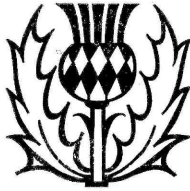
AND
THE MAGAZINE PUBLISHER



Nº 19

PRICE
1/6

Published by the ADANA ORGANISATION



ADANA BULLETIN

1953

A NEW range of coloured pictures for Calendars, Calendar Pads and Mounts is in preparation. You cannot be too early asking for particulars.

Thermograph Machine

A special power model is being manufactured for trade work, and in the next issue of "Printcraft" we shall give you full details. The price is **£36 10s.** The old power model has been discontinued.

The hand model is still available, but it is expected that the price will have to be increased to cover rising manufacturing costs very shortly.

New Catalogue

Our autumn catalogue, which will be issued in the

near future, will have an entirely new make-up. In it no prices will be quoted but every item numbered.

A separate price list will be published in conjunction with the catalogue. This will be a great convenience for it can be used to indicate type styles, etc., without showing prices. In future customers need not purchase a new catalogue but will only have to ask for the latest price sheets.

Catalogue additions will appear in "Chips" and should be inserted in the main catalogue.

Christmas Cards

Do not wait until completing your order book. Keep up to the minute with your requirements.

Remember that Reliefite gives that final sparkle to your Christmas designs.

ISSUED BY

ADANA (PRINTING MACHINES) LTD.
CHURCH STREET · TWICKENHAM · MIDDLESEX

PRINTCRAFT

and

THE MAGAZINE PUBLISHER

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

Vol. II

No. 19

September, 1952

Bright News for the School Magazine

MOST of us, when we went to school, looked eagerly forward to each new issue of our school magazine. It was fun reading it. It was such greater fun writing for it, drawing for it, reporting, sub-editing and producing it that, looking back now, we cannot associate a dull moment with those phases of our youthful existence. And if we are still fortunate enough to possess copies of our magazine, what happy memories are ours! How vividly, for half an hour now and then, we can re-live the pleasant experiences of the past.

As a twelve-year-old I had my share of these experiences. The title of our school magazine was *The Young Idea* and I was its editor. It was not a printed production. It was not even duplicated typescript.

It was produced by the graph-copier process. Its circulation rarely exceeded forty copies per issue because, after that number had been peeled from the gelatine, the results were so spectrally illegible that they appeared to have been traced through a sheet of cardboard. But I was proud of it; so was my enthusiastic "staff", and everybody, from my headmaster downwards, just loved it. Whenever I have cause to think of my schooldays now, *The Young Idea* looms, inevitably, in the foreground of my most affectionate memories.

Perhaps you will understand, then, why my interest in the school magazine has always been vivid. It is an institution for which I have always yearned to do something.

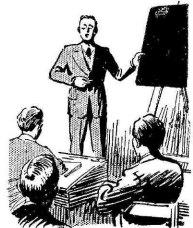
Happily enough this interest is also shared by *Printcraft's* enterprising governing and editorial directors. We think—as I'm sure you all do—that every school should have its own magazine, however it is produced. But, being printers first and foremost, it is, perhaps, only natural that we should also think that to make the school magazine as nearly perfect as possible it should be a neat, clean, crisply printed production.

So—well, what can we do about it?

We cannot, of course, achieve this ideal all in a moment. But we can do *something* and it is my happy privilege to announce that we are going to set the ball rolling. Sit up, schools, and listen to this bright news.

In our next issue you will find a separate inset which will announce a grand new *Printcraft* School Magazine Competition. There will be no sort of entrance fee and the Competition will be open to *every* school, no matter what its status, in the British Isles. I cannot, as yet, give you the full details, partly because I haven't the space, and partly because the said details have not been finally worked out. But, to put you on your toes, I can tell you this:—

The competition will be in two sections—one for senior schools with



ages eleven and over and one for junior schools, ages under eleven. There will be three awards in both sections.

In the senior group the first prize will be one of the famous Adana No. 3 High Speed Printing Machines (now costing £27 10s.) with type and accessories to bring the prize value to £40. The second prize will be components to the value of £10, and the third prize one of the celebrated Adana No. 1 High Speed models.

In the Junior Section the first prize will be an Adana No. 2 H.S. (£10 15s.) with accessories to bring it to the value of £20 ; second prize £5 of accessories; third prize another Adana No. 1 H.S. Incidentally, if winners of these machines or accessories require a larger machine, the value of the prize will be taken as part payment.

All Are Welcome !

Girls, as well as boys, are cordially invited to enter the competition which will be judged by a panel of *Printcraft* editorial and typographical experts. All that you will be required to do is to send us a copy of the magazine for which you are responsible or the finished dummy of a magazine for which you hope to be responsible.

But all details will be found in the special leaflet in our next issue. We hope that this offer will give a fillip to school magazine production and that all existing or would-be magazine

editors will combine to make it such a success that it will be possible to run other competitions with the same objective in the future.

We want to do all we can for the school magazine and we ask you to help us by spreading the news of this competition among those whom you think it will interest. In the meantime take care that you order your own next issue of *Printcraft* which is, of course, our Special Christmas Number.

Congratulations, Aberdeen

Departing from our usual practice, we award the current certificate of Merit, not to an individual but, appropriately enough, to a school. The production which has evoked our admiration is a 24-pp. work entitled "A Short History of King's College", written by George M. Leys, M.A., Ed.B., and very tastefully produced under the supervision of Ellis R. Milne, B.A., by the pupils of the school. It is illustrated with a number of really excellent lino-cuts by Ian Munro and Peter Nielsen, who also composed the type. Printed in orange, these cuts pleasantly contrast with the Times Roman in which the text is set.

We heartily congratulate Mr. Milne and his industrious team on a publication in which all the rules of good printing have been most faithfully observed.





“Printcraft” Readers Print-hints

No hint can be guaranteed publication in any particular issue

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

Payment of 4/- per 100 words is made for each item used. Diagrams and sketches are paid for additionally, but **MUST** be drawn in **BLACK INK** (Indian for preference).

CIGARETTES FOR ADVERTISING

THERE are all sorts of money-making and advertising ideas which any intelligent printer, young or old, can easily carry out with the aid of his Adana.

One has in mind, for example, the possibilities of purchasing a few packets of thin cigarette papers which can be readily detached, one by one, from their holder.

Now grasp your Adana composing stick and set up in small but fairly bold type the words (in two lines of 8 or 6 pt.) “For Particular Printing for Particular People, try Jackson” and add your address. Then lock up the two lines of type which should, of course, be less than the length of your cigarette papers and print off and dust with bronze or gold. You need not print many cigarette papers for a start.

Taking your cigarette-making machine and having bought a half or one ounce of *cigarette* tobacco, proceed to manufacture novel advertising cigarettes.

You may now get ready to indulge in a little subtle advertising. If you are smart, you can introduce the ever-present question of **PRINTING** to any of your friends or even strangers by first offering them a “smoke”, which they won’t refuse.

Now draw the friend’s attention to the novel wording on the cigarette and bring the talk round to *his* printing requirements. You will be surprised how well the idea comes off. You will get the credit of being a generous sort of a chap and you can approach would-be customers in this

way while chatting in the street, travelling on a bus, or on the Underground, at social events, concerts, whist drives, or, not the least, in the friendly atmosphere of your favourite “pub” or inn.

—H. P., Derby

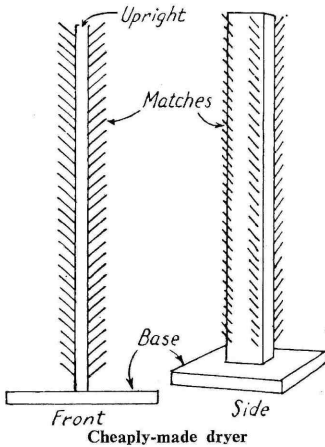
DOUBLE-SIZED JOBS

I had my H/S 2 for some time before I discovered that one could print a quarto sheet by making two “goes” at it. I have two beds for my machine and I fill one up and the second one about two-thirds to three-quarters full. The first part is printed in the usual way; the second is placed in the machine *upside down*. The lower blank part of the previously printed sheets are then fed in as usual—with a little adjustment up or down of the type in the second bed (or chase). A big area may be printed and the join in the two printings unnoticed. It is best to arrange for the second bed to start with a new paragraph.

INK AND ROLLERS

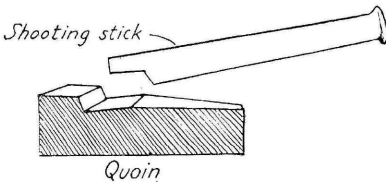
I find it a good plan, especially with red inks, to ink the plate in the usual way and then, *before* fitting the rollers to the machine, to work them up and down on the plate, holding each roller separately by its runners. This ensures a good coating at the *ends* of the rollers and gives that lovely even satin-like coat of ink, which, in my experience, takes quite a time to form by working the machine handle up and down.

After use I clean my rollers with a wet paraffin rag, wipe off with absorbent paper (I have some old rolls of cheap



wallpaper for this), then wipe with Meths and place *immediately* in one of the cardboard boxes in which the rollers were supplied, *keeping the runners on* to lift rollers up from bottom of box. I put on the lid and store in a cupboard, and I have not had a distorted or swollen roller yet. My only damage has been caused by roughly cut brass rule placed vertically in the machine. I keep old rollers for this now and use a curved leading edge to the rules to stop cutting the rollers.

—J. C. Wrake, Lowestoft.



Treatment of wood quoin to make unlocking easy

DRYER FROM MATCHES

This is a Card Holder and Dryer which I have found very successful, especially as a space-saver, as I am very limited as regards working-space. All that is needed is one length of wood $24'' \times 2'' \times \frac{5}{8}''$

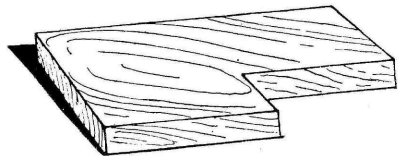
for the upright, one square of wood for the base, $5'' \times 5''$, and about 500 or more used match-sticks, which have not been burned too much, or strips of thin wood cut up, similar to cocktail skewers.

First, drill holes the diameter of a match-stick the whole length of the upright in two rows and about $\frac{1}{4}''$ from the edge; then fix the upright to the base by means of slotting or by screwing through from the base, whichever is most convenient. Finally fix the match-sticks or similar sticks into the holes, which should be about $\frac{3}{16}''$ apart, and there is your Card Holder, which can be tucked away in any odd corner.

—Eric Brown, Chiswick, W.4.

TIME-SAVING FURNITURE

Cut a rectangle of hard-wood $\frac{5}{8}''$ thick, $\frac{1}{8}''$ less in length and breadth than the inside measurements of the chase. Cut away an area of the wood the size of the card to be printed, i.e. $3'' \times 1\frac{3}{4}''$ for Ex-Thirds Cards (see diagram).



By making a few of these for the popular sizes required, cut away area $2'' \times 1''$ for Note Headings, $3'' \times 1\frac{3}{4}''$ for Ex-Thirds Cards, $3\frac{3}{8}'' \times 2\frac{3}{8}''$ Smalls Cards. By using this simply-made "gadget" time can be saved in the setting of these popular size jobs.

—J. S. Armitage, Huddersfield.

EASY "UNLOCKING"

I have had difficulty in unlocking quoins of the wooden variety, either damaging the pointed ends or something else, and I have overcome this by notching the quoins as per illustration with a penknife. The result is a longer lasting quoin and easier manipulation. This idea is recommended for fellow Adana printers.

—J. McMahon, Accrington.

SPECIMENS RECEIVED FROM

Top Row : L. H. Rose, Wanstead ; Rev. T. H. Norman, Romford ; L. H. Rose, Wanstead. 2nd Row : Frank Farrar, Newmarket ; J. Jones-Fuller, Waltham Cross ; Paul Chapin Squire, Nice, France. 3rd Row : Thomas McBride, Motherwell ; G. Stokoe, Sunderland ; D. J. Evans, Cardigan. 4th Row : H. Linnell, Twickenham ; L. and K. Baker, Edinburgh ; M. Cargill, Nottingham. Bottom Row : Les Nottle, Chingford ; L. and K. Baker, Edinburgh.



THE STAMFORD PLAYERS
(Stamford Staff Association Dramatic Group)


AND NO BIRDS SING

JERRY LARD & JOHN EARNOLD

Toynbee Hall Theatre

TUESDAY, 8th APRIL 1952

PROGRAMME THREEPENCE



OLD CHURCH REVIEW
A QUARTERLY MAGAZINE
Printed and published at
OLD CHURCH - HORTON
- EDWARDS
- JUNE 1952

THE STAMFORD PLAYERS
(Stamford Staff Association Dramatic Group)

ANNUAL DINNER
AND
SOCIAL EVENING

ALDWYCH BRASSERIE
Aldwych, W.C.2

SATURDAY, 28th APRIL 1952

"To know that we work for God and for our fellow men is to know that we are in the right way."

FRANK FARRAR
HAND WEAVING

"Weavers" Bradford, Newmarket, Suffolk

Wools

Dress Materials

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in Cheviot, Saxony & Botany.

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MILNERSIDE 04 PRICES
ALWAYS BY APPOINTMENT.

EAST HERTS BOY SCOUTS
ASSOCIATION

ANNUAL SPORTS MEETING 1952

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was won by

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SIMONE

Southern (London) Cartographer

WINITE has pleased her being
the BEST of French's might
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The 1952 production (limited edition) will be followed
"Lead Us"
"The Affairs in Order"
"Let Us Be the Father"
"The House of the Future"
"The Question"
"Love Letters On"

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YOUR Home Builder

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Moorbevel.

Complete Sewing Machines, Fancy Goods, Cloth & Textiles,
All kinds of Furniture, Bedsteads,
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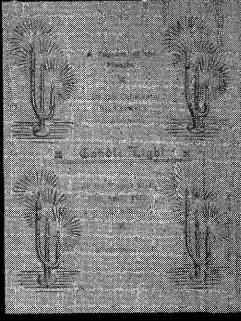
Tea, Coffee, Beer, Snacks, etc.

THE DURHAM GAZETTE

Organ of Durham County Council, The Incorporated Small Printer's Association, No. 1 May 1952

The first meeting of the newly formed Durham County Branch of I.S.P.A., took place on Saturday, March 29th, at 7.30 p.m. Present were L. Blythe, J. McKnight and G. S. Smith, to whose home the meeting was held and who was appointed to act as Secretary. It was decided to hold a meeting on the last Saturday in each month at each member's home, in turn, whenever convenient, the member acting as chairman for the evening. A programme will be formulated shortly and members are kept by suggesting possible topics for discussion at meetings. In order to save valuable space in "Newsletters" the Branch decided to publish a monthly news-sheet, which it was of modest dimensions. Much useful talk ensued, ranging around printing and kindred subjects. Leave Right gave details of expenditure with a folding machine he had made and also did for glass making cards, which John McKnight was proud of the time spent on it in making sets of handbills.

Head set and printed on an Adams M.S. 2 by G. B. Smith, 3, Howard Green, Catterick, York.



TOWER LODGE PRINTING

B. H. LINDSELL

TOWER LODGE
10, TOWER ROAD
WIGBORNE

TAINTON SCHOOL
TAINTON
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More Print-Hints

Practical Ideas
from
Printcraftsmen

SILVER ON BLACK

I think readers of *Printcraft* will be interested in this couple of ideas when using silver powder. I brush on the powder with a paint-brush and brush off excess powder with another one, keeping two brushes set aside for this purpose.

Also, although you may not think it would work, silver powder looks quite good on black ink! I found this out when a few days ago I received some from Adana and my friend wanted to try it out. So, having black ink on the machine at the moment, we tried it and were very much astonished at the effect.

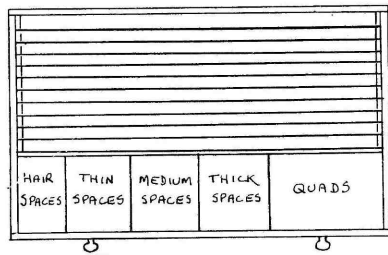
—H. Linnell, Taunton.

CHEAP TYPE CASES

A type case may be made for less than 2s. I have, in fact, made ten cases and a cabinet for approximately £1. To make one of these cases the following materials are required:

One strip of wood, 2' 6" × 1½" × ¾"; one piece of plywood, 9" × 6"; strips of 6 pt. reglet or any thin strips of wood will do; en spaces and two wooden knobs.

Firstly make the frame, size 9" × 6", and when doing so I suggest that the



corners are dovetailed. The depth at the front of the frame should be 1½", and the sides and back 1". Glue and screw the plywood to the bottom of the frame. Cut the reglet to fit lengthwise inside the case.

Should you wish to keep 18 pt. type in this particular case you should fix 18 pt. en spaces between the strips of reglet—

one at each end. You may either glue these spaces in, or drill a small hole in each and fix with a screw to the sides of the case. It is most essential to ensure that the distance between the strips of reglet is just a little more than 18 pt., otherwise the type will be difficult to lift out. Having fixed on the knobs, the type may be placed between the strips.

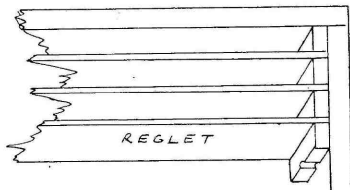
As it is not practicable to keep spaces between the strips of reglet, due to the difficulty in lifting them out, I suggest that space is left at the front of the case as shown in the diagram.

The advantages of such a case are:

1. Very little room is needed for storage or when typesetting.
2. One can see at a glance what and how much is in the case.
3. The possibility of getting wrong sorts in the case is practically eliminated.
4. Two or more small founts of type of the same point size may be put in the case with no fear of the type getting pied.

The only disadvantage, as far as I know, is when taking type from the case some characters will be apt to fall over. This, however, can be overcome by having a 2 or 3 em quad at the end of each line and as the type is removed the quad is pushed along periodically.

M. Erskine (Eltham, S.E.9).



Two sketches which illustrate the method of making type cases for small founts

MEASURES IN INCHES

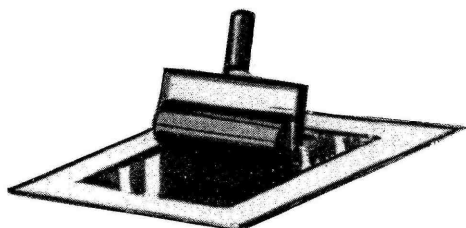
If you find yourself with a measure in inches or halves, quarters, or eighths of inches, the simplest way to set your stick is to use 18 pt. quads. An 18 pt. em is ¼", an en ⅛". Thus, for 2½" measure you would use ten 18 pt. ems.

J. E. Smith (Hampton Hill)

MAKE-READY TIP

On the tympan of my TP 48, instead of plain paper as the top sheet I use a piece of squared paper. Knowing the distance apart of the squares I find I can place my quads in position (bottom and side) quicker and with greater accuracy.

S. W. Brookes (Croydon).



The third and last of our series for Practical Printers, written specially for "Printcraft" by the well-known master-printer and author of "Science for Printers"

Choosing and Mixing Your Printing Inks

IN previous issues I have dealt with the raw materials used in the manufacture of printing inks. I now propose to deal with the selection, adjustment and mixing of stock inks for specific purposes.

First a few words about the purchase of ink. This forms so small a part of the printer's expenses that there is not the slightest justification for buying anything but the best. The manufacturer can afford better quality raw materials and very fine grinding for his best-grade inks.

This is reflected in greater covering power, the reduction of set-off and sticking and faster handling of work without unnecessary washing up. I could tell many stories from personal experience when by paying double the purchase price for ink, the covering power has been multiplied by four or more. A recent example of great covering power was the printing of 3,000 copies of a 220-page Royal 8vo book on 2½ lbs. of ink and then being complimented by the publisher on the solidity and brilliance of the result.

During my early years in the trade I noted the best products of a number of ink-making firms and so built up a theoretical range, but this fell down owing to the need for a whole range of reducers and the fact that mixing inks to match colours often led to trouble. In 1928, on taking over the management of the printing department of a large box factory, I was faced with the problem of opening one or, at most, two accounts for everything. Two firms were outstanding for high quality and very comprehensive ranges of colours; both were regarded as expensive and beyond the reach of a small firm.

On investigation I found them both most willing to supply half-pound tins of any colour in the range if desired. The policy of one firm was to supply standard inks in different ranges to suit different

machine conditions and with driers added to give maximum drying speed for most purposes. They supplied a range of rather fluid inks for high-speed machines and stiffer inks in the same colours for hand-fed machines. The idea was that the ink should be matched to machine and paper and used straight out of the tin.

The other firm made even longer ranges of colours, all on the stiff side, with the minimum of driers. There were three main series: one for cover papers; another for banks and bonds, writings and printings; and a third for art, imitation art, and other coated papers. Slight adjustments with driers and/or reducers enabled the printer to cater exactly for the most critical requirements until the advent of the process coated papers. A new range was produced to cater for these.

Owing to the great range of my requirements I chose this last firm and so started an association which has lasted ever since. With the passing of nearly a quarter of a century, we have arrived at a very close understanding of each other's problems, requirements and products. With intelligent co-operation we have solved every one of the many knotty problems that have cropped up during these many years of very high-class colour printing practice, and it would be obviously absurd for me to ever think of changing my supplier.

When your Editor suggested that I should write about ink and its problems I foresaw what might have been an embarrassing situation. Could I sincerely recommend inks or write about the products of an unknown ink-maker. A few words dispelled this fear as I found that the Adana Organisation had followed similar reasoning to my own and had placed their contract for ink with the same maker. I can therefore recommend the small printer to buy from the Adana

people, with every confidence that he will be obtaining the highest quality ink in quantities to suit his purpose.

Good inks deserve intelligent use, and if my readers will closely follow my recommendations they should enjoy trouble-free machining.

First, let me deal with black inks. As black does not involve any range of colours, it is good practice to invest in small tins of the proper grades for different purposes.

For mill-finished, super-calendered, antique, book and other printing papers; cream wove or laid, writing or duplicating papers, the No. 1 black is very suitable. If necessary drying can be speeded up with a *little* driers, or No. 3 black.

Process blocks or type printed on art paper, imitation art, super-calendered paper or art boards may be printed with No. 2 black. If picking is experienced a little solid reducer may be added.

Process coated papers such as Cotine, Aerocote, Galart, Diamond, Gold or Silver Star papers may be printed with No. 2 black, but drying tests should be carried out overnight and enough driers added to ensure proper adhesion of the ink films. These papers are sometimes prone to powdering, or chalking, unless the pigment is firmly bound to the papers with driers.

Bank, bond, hand-made, ledger, and other hard writing papers, manila boards, tags, envelopes, linen lined, paste, ivory and other hard boards and cards should be printed with No. 3 black. This should not be reduced, neither should driers be added, as any further addition may have a retarding effect.

The machine must be washed up immediately after use, or every four hours. Making ready can be done with a softer ink such as No. 1 and the No. 3 put on when ready to run. If the ink dries on the machine in much less than four hours, the machine should be moved, if possible, to a cooler room. Failing this, a little No. 1 black may be thoroughly mixed in to retard the drying sufficient for convenient handling.

The foregoing will have shown that even with three grades of ink several kinds of modification may be needed to cover a normal range of papers. With the possible exception of ledger papers, the printer may be called upon to print any of the kinds of paper or board mentioned, in any colour.

The papers for which No. 1 black was recommended should cause no difficulty. Colour inks from tins may need a little reducer to prevent picking.

The papers for which No. 2 black is suggested may call for reduction with transparent tinting medium and a little solid reducer. Process coated papers

should cause little trouble if printed in one of the above mixtures, with the addition of some paste driers to ensure adhesion.

Hard papers will need the stiffest ink, with up to one ounce of driers to 1 lb. ink. If the available ink prints with any appearance of wipe, it should be stiffened up with a little stiff litho varnish of the variety known as "rat-catcher".

A full range of colours is a great convenience, and the range in the Adana catalogue, with the addition of transparent tinting medium, will enable most colours to be matched.

Browns. These may be made by adding touches of blue, green or black to red. If the result is too blue, green should be added. If too red, a little yellow will kill it. If the colour is too dark it can be lightened with white or a mixture of white and tinting medium.

Greens. It is far from easy to make a good green unless a range of yellows and blues are available. Olive green can be made from a touch of blue and black added to yellow. One stock green can be modified with yellow, blue or black, according to need.

Violet. In theory violet is a mixture of blue and red, but in practice it is almost impossible to make a good colour. Most mixtures are dull and muddy and are a waste of time and ink.

Greys. Most shades of grey can be made quite easily from black, blue, or a mixture of them in white or tinting medium.

Many fine effects may be obtained by the use of background tints. These are of two kinds, opaque and transparent.

Opaque tints are made by adding the appropriate body-colour to a mixture of equal parts of white and transparent tinting medium. This gives an opaque tint suitable for modifying the colour of a cover paper or coloured board. The tinting medium is added to improve adhesion and prevent powdering. If another colour is to be printed on the tint, no driers should be used or the second impression will not "take". The second working should follow the first within twenty-four hours. When this is impossible, drying of the tint should be retarded by the addition of a very small amount of solid non-drying grease such as vaseline. Driers should be added to the overprint ink and precautions taken against set-off and sticking.

Transparent tints may be made by adding body colour to transparent tinting medium, or thin litho varnish. No white should be used in a transparent tint. When a transparent tint is to be used as a background to black text a good trick is to print the black first. Allow this to dry thoroughly

and then print the tint on top. As the black is printed on paper and not on an ink film the danger of set-off is greatly reduced.

If the tint does not take on the black, it will not matter, although the reverse would be serious. The film of transparent tint over the black will cause it to dry with a brilliant gloss; and being of a pale shade, any slight set-off will probably be unnoticeable.

Care should be taken in colour matching and tint mixing. Ink in tubes is an economical way of buying the small quantities used for this purpose. Because of the difficulty of loading ink into tubes, it is reduced with a volatile solvent and should be left for half an hour before use.

Evaporation of this solvent will not affect the colour of a tint, but it will affect the consistency. As the mixture tends to thicken this is a fault on the right side, and the loose consistency helps the incorporation of the colour into the vehicle.

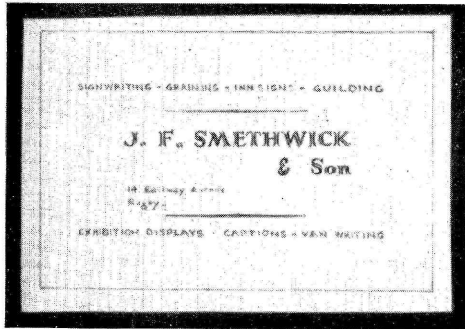
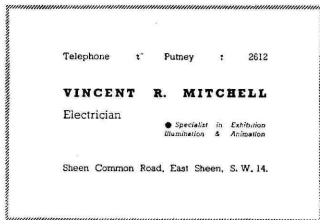
Take a clean knife and dig out a suitable amount of tinting medium, placing it on the centre of the slab. Separate about 10 per cent. and push a little to one side. With another knife place the white (if to be used) beside the tinting medium and separate out about 10 per cent. again. The vehicle can now be thoroughly mixed. If a very dark colour, such as blue or black, is to be used to make the tint, a small portion of the mixture should be set aside.

Tiny portions of the body colours

should be squeezed out on one side of the slab. A little of this can be mixed with a small part of the vehicle set apart for the purpose. The diluted body colour can then be added with caution, and thorough mixing, to the main quantity of vehicle. In this way the ink is gradually darkened with occasional testing by patting out on a piece of the paper to be used for the job. If the final addition should be slightly too much, the small portions put aside at the beginning are mixed in and no waste occurs.

This may sound a lot of trouble, but it takes nearly as long to write about it as to do it. If dollops of body colour are added to the vehicle so that the first tint is too dark, endless difficulty will be experienced in trying to lighten it.

There is great satisfaction to be found in the confident handling of little colour jobs, in addition to cutting out a great deal of competition by raising the prestige of the printer. One final word! A set of perfect rollers is an enormous asset in colour work. If a light colour such as red, orange or light green has to be printed with cut rollers, clean up as thoroughly as possible and run a number of sheets of clean waste round the rollers. Run up a thick film of yellow and wash up with clean rags and if necessary repeat and dry as thoroughly as possible. The light colour will help to seal the remains of black in the cuts. This is only recommended for use in an emergency as it is quicker, cheaper and better to use perfect rollers.

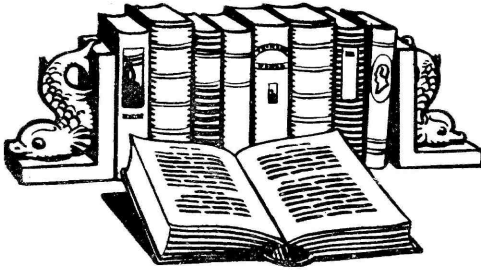


“CARDS” COMPETITION RESULT

This competition, in which the Editor offered prizes of half-guineas for layouts, was—well, let's be frank about it—very disappointing. Very few entries were received and these, with two exceptions, were not of a very high standard. Here I reproduce what I consider to be the best

of them—two entries by Robert C. Francis, 22, Vernon Avenue, Rugby, and John L. Seaman, 13, The Grove, Isleworth, Middlesex, to whom I am awarding half a guinea each.

Another small layout competition is announced on page 217 of this issue.



Book Review by
LESLIE G. LUKER

Design in Business Printing

WITH one or two notable exceptions, the authors of books on design usually set out to lay down general principles of typography, more often than not in violent disagreement with each other, and spend most of their time writing about type designs and the established—and hackneyed—principles of bookwork. They usually show a few pages of obsolete type specimens condemned as too too awful, followed by a few more pages of the same designs, recut or eviscerated and lauded as the latest “dynamic” designs for advertising display. Thus, we find them condemning the “fat Egyptians” and praising Karnak, Memphis and Rockwell. One will condemn Thorogood’s “Fat Face”, while another will praise “Ultra Bodoni”—and so on.

It was, therefore, with some pleasurable anticipation that I picked up *Design in Business Printing* by Herbert Spencer, just published by the Sylvan Press at 12s. 6d. That great printer of the late nineteenth century, C. T. Jacobi, friend of William Morris, published *Printing for Business* in the early years of this century, and I hoped that the new book would carry on with sound up-to-date information on the latest trends of thought, with some really new ideas for improving business stationery and direct mail publicity.

The author commences his introduction by saying that “this is a book about design in one particular but extensive field of printing: business printing.” After 10 pages of the history of type design and printing, he ends a chapter by saying “. . . nevertheless, the page, the brochure, the book (my italics) is a unity”. We learn, however, that one of the late Adolph Hitler’s few acts of grace was to close the Bauhaus. For this I can never be sufficiently grateful. Then follows 16 pages of printing specimens reproduced in black on a strong grey paper with comments. A rather amusing page shows a verse of

poetry in French set vertically. From page 37, the author deals with “business printing in practice”, and to this he devotes 22 pages of text and adds 41 pages of specimens.

A number of pages are devoted to showing the difference in appearance of a number of type faces when printed on newsprint, a fine printing paper and a toned art.

One curious point (in a book devoted to *business printing*) is that the author several times reverts to book practice and even devotes a page in two colours to specimens of book spines. I heartily agree with him against many eminent authorities that the logical arrangement for the title of a book is to run *down* the spine.

I hope I have not been unduly critical, but I have read the book and have studied it from the viewpoint of a book printer and a typographer of many years’ experience. With the exception of the two type specimen pages mentioned, and in spite of my dislike of asymmetrical pages in books, the general typography and machining are excellent, the materials used and the binding are of the highest order. The contents, although not exhaustive, should be of great interest and value to young typographers, while at 12s. 6d. the value for money is almost unbelievable.

SCHOOLS! Have you read the news on pages 189 and 190 of this issue? If you publish a magazine or would like to publish one it will certainly interest you. In a very simple schools competition, *Printcraft* is awarding machines and equipment to ANY school which cares to compete. There is *no* entrance fee for this competition and *no irksome rules*. Full details will be published in our next issue.



How Many Printing Days to Christmas ?

Have You Done All that Should
be Done by this Date ? Don't be
a "Last-Minute" Man

TO one unacquainted with the commercial side of Print this may seem rather an odd question to ask in the middle of September, but it is one, to a craftsman of experience, which might add to the rapidity of his heart-beats. For if he is a popular printer, with a profitable business, there cannot be enough printing days between now and Christmas.

"But how absurd," might comment the uninitiated. "Here you are with fifteen days to go in September. You've got another thirty-one in October, thirty in November and an additional twenty-four in December before Christmas Day arrives. One hundred days in all. Why the panic?" Let's examine the argument from this critic's point of view.

Here he is—let's say he's a new printer—with, as he thinks, a useful interval of a hundred days in which to get his orders, print and deliver them. He is going to start blithely now where Mr. Wise Printer has already made considerable progress. His Christmas programme, let us argue, is going to be exactly the same as his more experienced contemporary—greetings and club cards, envelopes, stamps, labels, calendars, blotters, and all the rest of it.

For a start he has to canvass for his main orders (mark the word *main*). Assuming that he is brisk and business-like, let's say this will take him to the end of September and not until the middle of October as is more likely to be the case. Having received his Christmas commis-

sions he has to order and await delivery of his stock—another fortnight.

That takes him to the end of September. October and November he is printing—but don't let him forget that other orders which he has not sought will also come along. Then he must remember that December, from a printing point of view, is largely "out"—for no customer wants stationery delivered so near to Christmas Day that it is going to be a headache to get it all despatched. Most customers expect delivery the first week in December and those who intend to send cards and other ecceteras abroad, much earlier than that.

In the meantime, our tyro will probably discover, to his consternation, that the New Year immediately trends upon the heels of Christmas. New cards, calendars, blotters, and other items are required for this. He may also find himself commissioned for tickets, bills and brochures for the January sales, 1953 club cards, menus, dinner-dance and other celebration stationery may come his way. All these must be worked in with his Christmas orders and if they are to arrive in time to satisfy his customers they must be delivered somewhere about the middle of December.

And—you noticed my request to mark the word *main*, did you not? The main orders are given by the sensible customer who is capable of making up his mind in advance of the festive season. But for every one of his kind there are at least three of the other who will ignore the approach of Christmas until they see the

announcements of the big stores and then will flutter in with urgent demands for this, that and the other.

These latecomers also have to be accommodated and—if you can tactfully do it—a gentle hint dropped into their flurried ears that they will be wise to think well in advance next Christmas (which they probably won't). But new orders mean applying for more stock, and this, by the end of October, might be obtainable only in small quantities, or perhaps not obtainable at all.

So you see? As far as actual printing is concerned—Christmas and New Year—you can cancel out the days of September and December. This leaves you only October and November to cope with all the orders which are likely to flow your way, plus your ordinary routine work. Are the sixty-one days of these months sufficient to see you through?

The wise printer's answer is an emphatic "No"—which is why he sets about accumulating his stock and getting his orders during the summer. Also he foresees the rush of the last-minute customers and so makes provision in his own orders to his suppliers. Apart from this, he allows himself that margin of time to plan and lay-out his jobs—a vital business-building practice the last-minute printer never gives himself a chance of doing. If the latter plans at all it is usually when he is setting at the case. In consequence the job, more often than not, has to be set all over again.

So take heed, Mr. Printer. Regard Christmas as though it is on top of you—which it is. If you haven't yet got cracking resolve to start tomorrow.

Or—better still—today!

J.J.-F. (Waltham Cross).—Congratulations on your work, a specimen of which is included in the collection on page 193 of this issue. I have sent your request on to the reader you name.

Mr. and Mrs. H. Wood (Royton).—Congratulations on your card which Mr. Holmes has passed on to me. I was deeply interested in the story of your printing difficulties and in the way you have grappled with them. This would make a very acceptable little article for *Printcraft*. Would you care to write it up? Keep it to about 600 words.

T.P. (Leicester).—Our advice is to dispose of your old bourgeois type. The proof shows that it has been well used in the past and you will have the utmost difficulty in getting the sorts you require. Adana will make you an allowance for it if you are ordering new type.



“Printcraft’s” Postbag

Some Brief
Replies to Letters
Received

Apology.—L. Nottle (London, E.4). Sorry have not been able to write to you personally. I like your work and have pleasure in publishing a sample in this issue.

Suggestions.—W. Scarlett (Edgware). Thanks for your good wishes which are sincerely reciprocated. Thanks also for your information and your suggestion, which has been passed on to the Sales Department.

Queries.—J. E. Smith (Hampton Hill). Thanks for your letter and your items, but please do not give us any more type-transformations. Some of the experiments we have seen in this direction lately have definitely decided us to discourage the practice. We are informed by the typefounders that the “W” you speak of is made in two styles because one is considered more legible than the other. The suggestions you have made for increasing the circulation of *Printcraft* have all been carefully considered, but for various reasons we cannot put them into practice. We do not accept ads. for *Printcraft* because we wish to fill our space with all the reading matter possible, and we prefer to grow on personal recommendation rather than by advertising in other papers which, incidentally, we have tried with no marked success. We appreciate your “constructive criticism” but we like to keep *Printcraft* as bright and as “different” as possible, you know.

Our Oldest Reader?—A. W. Nuth (Shrewsbury). Congratulations—and many of them. To be “going strong” as a working master-printer at 81 is certainly a fine and proud achievement. I imagine that you must be our oldest reader. Jonathan Stafford adds his congratulations and hopes you will keep “going strong” for many years yet. We shall all be pleased to hear from you whenever you care to write.

Helpful.—G. D. (Upper Norwood). Thanks for suggested layout for cover No. 20. I am sure our readers would like to see this, so I shall do my best to reproduce it in our next issue. Sorry, however, I cannot use it as you intended. No. 20 will be our Christmas Number and special instructions for the cover have already been given out.

MAGAZINE PUBLISHER



The Editor and Producer of a New School Magazine Reviews his Programme and Plans a Useful but Economical Printing Plant



Making a Modest Start

IF only I had another chance!" I suppose the phrase could start an article on almost anything from reincarnation to juvenile delinquency, but this time it's about printing. Many an amateur printer and probably many a professional one, too, has surveyed the conglomeration of useful material jostling among the junior white elephants that together make up his "press", and thought how nice it would be to have a fresh start and order all over again. There are many things that have so solidly proved their worth that one would order again; and there are some things which, succumbing to the blandishments of over-enthusiastic advertising, one has ordered and never used but once.

If only one could order again right from the start!

Well, I've just had that lucky opportunity. Until a month or so ago I was happily engaging more of my spare time than I should with the A—— School Press. Now I've had a change of job and find myself at B—— School. B—— School hasn't got a press; at least, it hasn't got one yet. It's been my pleasant task to plan a new outfit from scratch.

Planning the Plant

Perhaps I should explain that I'm not a millionaire, and Education Com-

mittees allow schools only a limited amount of money, so the style of equipment chosen will be what is so delightfully termed as "modest". The first decision relates to machine size. Some year's experience with school printing (and it has its special problems) has led me to believe that the High Speed No. 2 machine will give a good (though modest) start. Later on, we may be able to afford a No. 3 machine, but even then the No. 2 will still be able to tackle a good proportion of the work and need not be "pensioned off."

Type Choices

Next, type. Among the varied multitude of faces offered, I choose the Times New Roman family. A glance at the pages of *Printercraft* will show why. It is an "all-round" face; it can cover the needs of both body and display work. A 10A50a fount in both roman and italic will meet the demands of most jobs, while the small capitals of the roman letters add a variety in height for display work without the inconvenience of another body size. A 5A12a fount in Times Bold will give occasional emphasis and will not spoil the finished appearance of a job. These founts will all be in 10 point; the same spaces and quads will serve them all.

10 point is, I think, another good "all-round" choice (remember we are thinking in "modest" terms). Both in display and

body matter it presents a suitable compromise in size of letter. In addition to the 10 point, we shall have a small display fount, 3A6a, of 18 point Times Bold. It will blend both in size and style with the other letters, yet be big enough to provide the "big" line wanted on tickets, handbills, programmes and such.

There are many more founts I should like to order to relieve the Times; some Gill Sans, small founts of a Black letter and a script would be useful, but all these will have to wait until the cash is available. In any case, I shall stick to the 10 point and 18 point sizes. It is a limitation, but with schoolboy learners at the cases, it's a good thing to have as few complications as possible. The merest tyro can tell the difference between 10 point and 18 point; further niceties are better left to more expert workers. A set of 10 point leaders, em rules and parentheses complete our type order. For the time being we shall not order any ornaments or borders, relying on our ingenuity with em rules, colons, etc., to provide such ornaments and tail pieces as we require.

Type Cases

Here we have saved some money by getting full-size cases second-hand from a firm which deals in them. For the Times Roman an upper and a lower case, and for the italic a double case. Other large founts, when they come, will need further double cases. For the small founts the Adana wood and plastic 36-division cases are ideal. Four cases will nicely house the Times Bold in its two sizes, the same lay of the case will suit both 10 point and 18 point and any other small founts we

buy later. In use, these small cases will rest on the larger cases, so there will be no need to make special provision for the 10 point spaces. The 18 point spaces will go in a special eight-division small case made from cardboard and the same size as the wood and plastic ones.

Saving on Sundries

We shall get the furniture, reglet, lead spacing and brass rules in lengths, and cut it carefully ourselves. A rule cutter would be an asset, but we can't afford one yet. Leads and rules will both be in the $1\frac{1}{2}$ point thickness. They will "work" together satisfactorily, and although it means forgoing the advantages of a choice between $1\frac{1}{2}$ and 2 point, the saving in material and complications is worth it.

Another expense-saving idea is to limit the widths available in leads, rules and reglet. They will be cut in 12-em, 18-em, 24-em or 30-em widths and jobs will be set to the most suitable width. Properly, of course, one should "set the stick" to the size most suitable for the job, but by tackling the problem in the reverse way, only four widths of spacing and rule, rather than a multitude, need be stocked. A few pieces of brass and lead in 3- and 6-em lengths will come in handy for short underlining work.

One 8-inch composing stick will suffice as we intend to make a set of sticks in wood to fit our standard widths. Galleys, planer and imposing surface will also be home-made. And with a tin or two of ink the outfit will be completed. We're looking forward now to its arrival; then we shall settle down to some gentle jobbing—modestly.

NOT AS MEANT

The opening ceremony was attended by nearly 1,200 guests, who assembled in a huge packing and despatch bag for a reception and luncheon.

(A South Wales newspaper.)

Mrs. Britton I. Budd, one of the many who took turns presiding at the tea-table.

(A Chicago Sunday newspaper.)

The Peacock skirt, created so that a hostess won't trip over her skirt while running to greet cocktails or pour out guests . . .

(Fashion note in a Miami newspaper.)

Lady Cynthia's eyes quickly took in the cups and plates and dishes on the

Some Newspaper "Plums" from the Collection of RODERICK WILKINSON

table. It was obvious that they had just eaten.

(A story in a woman's paper.)

I ordered a large pot of tea and got into it immediately.

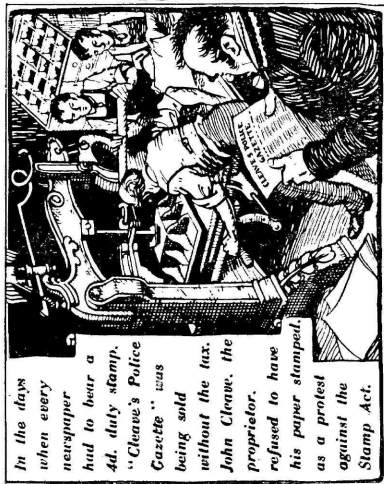
(A London periodical.)

What happened to that milkman who delivered his customers in the morning?

(Letter in a London daily.)

When I told Mr. Osborn that I had been to school in nearby Dewsbury, he immediately pressed a chocolate biscuit on me.

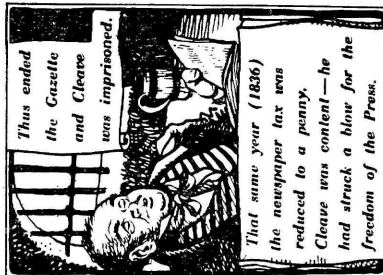
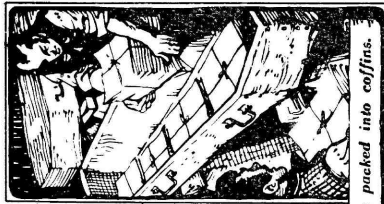
(London daily.)



The police were instructed to watch Cleave's office at No. 1, Shoe Lane —



—and seize all the papers as they came out.



We are indebted to the London Evening News for permission to print this interesting picture story, which is No. 3 of the famous series by Peter Jackson. The block is reproduced in line from a photograph of the original drawing which was kindly supplied to Printcraft by the Features-Editor of the newspaper.

A SERIES FOR HESITATING EDITORS

TYPE-FACES FOR THE MAGAZINE

EASILY the most beautiful of the modern sans serif, the Gill family, with its variations of weight and form, is another creation of Eric Gill, having been originally designed for the Monotype Corporation who introduced it in 1928.

It is an ideal series for the jobbing printer since it may safely be used for practically any class of work. As a text type it is eminently suitable for technical brochures, catalogues, pamphlets, etc., but not particularly

for general magazine or bookwork which involve the production of large numbers of pages.

Many pleasing typographic contrasts can be achieved with the Gill forms of Light and Bold. Its dynamic qualities lie in its Shadow, Shadow Line, Cameo and Cameo Ruled, which are ideal for striking titles and display. It prints well on all papers but is at its very best when produced on art or coated stock.

Gill Sans is listed in the catalogue in the following styles and sizes :—

36-PT. CAMEO

GILL SANS

18-pt. ABCDEFGHIJKLM
 18-pt. abcdefghijklmnop.
 14-pt. ABCDEFGHIJabcdefghijk
 12-pt. ABCDEFGHIJK abcdefghijkl
 10-pt. ABCDEFGHIJKLM abcdefghijklm
 8-pt. ABCDEFGHIJKLMNO abcdefghijklmno
 6-pt. ABCDEFGHIJKLMNQP abcdefghijklmnopqrst

GILL SANS ITALIC

18-pt. ABCDEFGHIJKLMN
 18-pt. abcdefghijklmnopqr
 14-pt. ABCDEFGHIJK abcdefghijk
 12-pt. ABCDEFGHIJKL abcdefghijkl
 10-pt. ABCDEFGHIJKLM abcdefghijklmno
 8-pt. ABCDEFGHIJKLMNQP abcdefghijklmnopqr
 6-pt. ABCDEFGHIJKLMNQPQRST abcdefghijklmnopqrst

30-PT. SHADOW

TYPE TRAVESTIES

By K. Bartlam

Can You
are Re



1



2



3

TORS AND DUBIOUS PUBLISHERS

Gill Sans—36 to 6-pt. Bold—36 to 6-pt. Italic—24 to 6-pt. Light—24 to 6-pt. Light Italic—24 to 6-pt. Bold Condensed—24 to 6-pt. Shadow Line—36 to 14-pt. Shadow—36 to 24-pt. Cameo—36 and 24-pt. Cameo Ruled—36-pt. You will find samples of each face in these two pages.

The average number of characters per inch in the principal text faces are:

Gill Sans: 6-pt.—23; 8-pt.—19; 10-pt.—15; 12-pt.—13.

Italic: 6-pt.—24; 8-pt.—19; 10-pt.—16; 12-pt.—13.

Bold: 6-pt.—21; 8-pt.—17; 10-pt.—13; 12-pt.—11.

Light: 6-pt.—23; 8-pt.—19; 10-pt.—15; 12-pt.—13.

Light Italic: 6-pt.—25; 8-pt.—21; 10-pt.—17; 12-pt.—14.

This matter is set in 8-pt. Gill Sans. The title and the sub-titles printed in the upper margins of these pages is in 18-pt. Gill Shadow Line Caps.

No. 3: THE GILL SANS FAMILY

CAMEO RULED

GILL SANS LIGHT

18-pt. ABCDEFG abcdefg

12-pt. ABCDEFGHIJKL abcdefghijk

10-pt. ABCDEFGHIJKLM abcdefghijklm

6-pt. ABCDEFGHIJKLMNOPQRS abcdefghijklmnopqr

GILL SANS LIGHT ITALIC

18-pt. ABCDEFGH abcdefg

12-pt. ABCDEFGHIJKL abcdefghijkl

10-pt. ABCDEFGHIJKLMN abcdefghijklmn

6-pt. ABCDEFGHIJKLMNOPQRST abcdefghijklmnopqrstu

GILL SANS BOLD

18-pt. **ABCDEF abcdefg**

12-pt. **ABCDEFGH IJ abcdefghij**

10-pt. **ABCDEFGHIJKLM abcdefghijkl**

6-pt. **ABCDEFGHIJKLMNO abcdefghijklmno**

GILL SANS BOLD CONDENSED

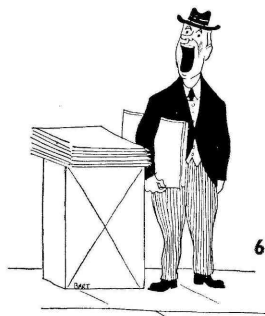
18-pt. **ABCDEFGH abcdefgh**

12-pt. **ABCDEFGHIJKL abcdefghijklm**

10-pt. **ABCDEFGHIJKLMN abcdefghijklmno**

6-pt. **ABCDEFGHIJKLMNOPQRST abcdefghijklmnopqrstu**

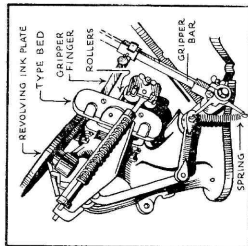
Can you Guess What Faces presented Here? See page 215



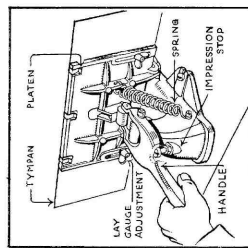
APPROACH TO PRINT IN PICTURES

“Printcraft’s” New Instruction Series for the Raw Beginner. By GEORGE PLATT

27



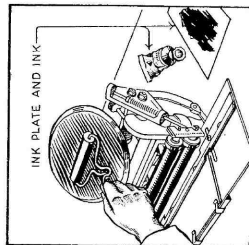
28



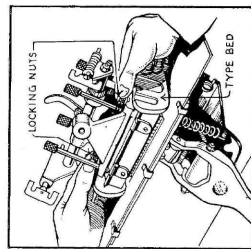
27 Your forme is now ready for printing, so it must be secured in the bed of the machine. How this is done will depend, of course, upon the make of the machine, so we must refer you to your instruction book if you are working on a model other than one of the popular Adana High Speeds. For the purpose of these instructions, however, we are assuming that your machine is one of the favourite Adana H.S.1 or H.S.2. To enable you to understand the terms you will meet with in this lesson we start with two explanatory diagrams. In this picture you see the main parts of the machine, which includes the type-bed in which your forme is locked, the ink plate, rollers, grippers, etc.

28 The diagrams above gives you a rear view of the other part of the machine into which the paper is fed for printing. The tympian is the packing or padding on the platen which enables the printer to adjust the amount of impression required. This, naturally, varies with the kind of job which is being done. Generally speaking, soft padding is used for most jobbing work set from type; stereos or line blocks require slightly harder packing; much harder packing is required when printing from half-tones.

31

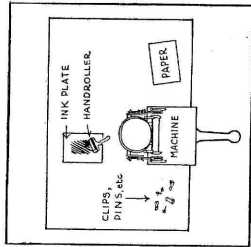


32



31 We now come to inking up, which can be disastrous if you are too free with the ink. From the tube or tin, put a small amount on to the ink-plate. (See note *q*), which you have handy on the bench. Slightly push hand roller into it. Do not just move hand roller backwards and forwards, but lift a little and allow roller to revolve, so that the ink is evenly “broken-up” before applying it to machine ink-disc. Now apply hand-roller to ink-plate or disc of machine, either up and down, or side to side, until ink is taken from the roller. Now depress handle of machine, which causes inking rollers to run over the disc, then lift handle to make rollers come to the “rest” position. Repeat this operation several times until the ink is evenly distributed on both rollers and disc. Remember that only a thin film of ink is required at this stage, and bear in mind it is far easier to add more ink than to remove it!

32 Now release the four impression bolts, taking them back two or three turns, and lightly tighten the bed-locking nuts. The forme is next screwed into the bed, and held in position whilst the four set screws are tightened. On occasions, especially if a heavy forme is being used, it is inclined to tilt slightly forward when



29 Make sure that the machine is on a firm foundation, level and firmly fixed. Fix machine so that handle projects over the edge of bench or table, for should the handle make contact with the bench the platen would be prevented from adequately coming into contact with the type. Have at hand a supply of padding cards, gauge pins, clips, paste, top-sheets, and small pieces of gummied paper. Also ink plate and hand roller.

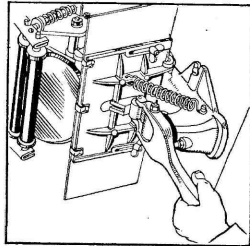
Wipe the ink disc and roller before inking up the machine in order to remove any dust that may have settled. Also DO lightly lubricate the machine at all points, including roller spindles and springs.

30 Now make sure that the lay gauge is safely down and not likely to foul the forme. Also remove gripper finger, or alternately keep it up to extreme "clear" position. If padding card or packing is being used for a second time, it is advisable to change or reverse it, so that no old indentations mar or impair fresh make-ready. (See note p.)

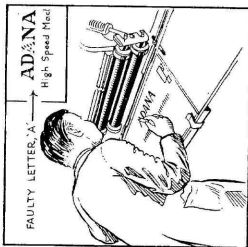
With the No. 1 or No. 2 H.S. platens, it will be found that two sheets of plain paper on top of the padding card are sufficient to give resilience. For the No. 1, the sheets should be approximately $5 \times 5\frac{1}{4}$ ins.; for No. 2, 8×7 ins. This is just sufficiently deep enough to reach bottom of slotted card (which is held by the lay gauge and folded back under top of card, and held by padding clips or grips).

tightening top screws. If you experience this, just tighten side screws first, finishing off with top screws. It is essential to tighten all screws if you are doing colour work.

33



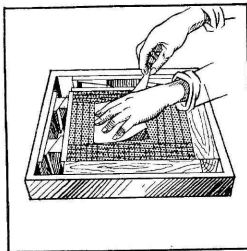
34



33 Now close the machine, with a sheet of plain paper in it. Observe results. Quite likely the paper is only slightly marked—or perhaps there is no impression on it at all. If this is so, depress the handle until it rests on the impression stop. Keep it in this position (by leaning your body against it), ease off bed-locking nuts, release handle and take another impression. By now the results should be fairly good, with only a possibility of an odd letter or possibly a block to be brought up to correct printing height. If, on the other hand, all is printed evenly, but not quite sharply enough, slip a sheet of paper behind the padding card—this will be better than attempting to put an extra turn on each of the four impression bolts.

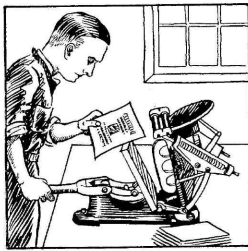
34 "Spotting-up" (see note 1) is your next operation. Take an impression on your padding. Cut thin strips of the gummied paper and stick a piece on the padding exactly over the letter which appears faint, making sure it does not touch letters next to or near to it. "Spotting-up" is always carried out on the padding—not behind the forme.

(Continued overleaf)



35 Block depths cannot always be guaranteed and it is quite possible you will have to bring your blocks up to .918 inch by pasting on to their bases a thin piece of paper or even card, according to the deficiency. (See note s.) When you are satisfied that the print is all it should be, next "get position". (See note t.) There are various methods of doing this for platen machine users; pins, lay gauges and quads. High-speed models, of course, have the lay gauge for the down lay and gauge pin for the side lay. Other platens need pins for both down and side lays. Another method is quads held in position by paste. It is impossible to give a hard-and-fast rule for getting position as much depends on whether the forme is set "upright" or "broadway", the size of sheet being used, whether it is to be on the sheet centrally, or to one side, etc., etc.

36 During this make-ready preparation, the sheets are pulled from the forme by hand. All that remains now is to set the grippers according to the available margins—making sure, when they are in operation, that they lie flat on the platen and do not foul type, gauge pins or quads.



NOTES

p. "Make-ready" is the professional term which embraces all the operations of spotting-up and patching-up on the platen and the underlaying and the interlaying of blocks and stereotypes.

q. See picture No. 12.

r. "Spotting-up" is the term used to describe the small bits of make-ready which may have to be done when the first impression is taken. Low letters in the type require to be "spotted-up"—and height added—so that they will print with the same blackness as the rest.

s. This is known as underlaying. The piece of card or paper mentioned is cut to the size of the base of the block and pasted on to it.

t. "Getting position" means that you must make a guide on the tympan into which to feed the paper you are printing. Against the quads or pins which form this guide, the paper is slipped, thus falling exactly into the same place every time.

IN OUR NEXT ISSUE

George Platt will describe the operation of printing and the cleaning of the machine after the job is done.

OUR COVER. The Original Heidelberg

THE illustration on our cover is the Original Heidelberg. This is a fully automatic platen machine which is used in the production of *Printcraft*.

The paper is picked up by suction and taken by a gripper arm which revolves, taking the sheet down on to the platen where it releases it and the automatic lays give the correct position for printing. The gripper then takes the sheet again after the impression and transfers it to the delivery pile. There are two of these gripper arms revolving windmill fashion, and as the first receives the sheet from the suckers, the second arm deposits the previous printed sheet on the delivery pile. This is one feature of the machine which gives high running speeds and, although the type of job being printed dictates the speed to a great extent, a maximum speed of 4,000 impressions per hour can be reached.

The ink duct is at the back of the machine. The ink passes from the duct roller over four rollers to the ink cylinder

which is 8 1/4" in diameter and reciprocates and is in continuous contact with two distributor rollers. The three rollers which ink the forme take the ink from the cylinder as the impression is taken and pass down over the forme as the platen retreats, two of the rollers inking the forme. They then return over the forme, all three inking this time, as the platen comes up for the next impression.

The gun and container, which you see in the illustration, above the delivery pile, is for preventing set-off. This gun sprays a fine wax solution over each sheet as it is printed and dispenses with slow, tedious interleafing on jobs which are liable to set-off.

The Original Heidelberg is made in two sizes, 10" x 15" and 12" x 18". The larger machine has been described in this article. The smaller has the same features but there are less rollers in the inking system and the maximum speed is 5,000 impressions per hour.



New Uses for Old Snapshots

A FEW blocks in which he holds his own copyright is very much desired by the creative printer, but though the cost of making blocks is reasonable enough the employment of an artist to do the original work is a far more expensive matter. And—unless, of course, we are artists ourselves or have an obliging friend who is—we are usually deterred from making our own blocks by this fact.

But there is a way of getting round this. Actually there is no need to employ an artist at all. You have probably got a host of your own subjects for block-making a your finger-tips at this moment. What about those snaps you took on your summer holidays? Can't you get a few pictures of your own from those?

You can, you know, even though the snaps may not be first-class photographic efforts. There is no need to use the whole picture or even a large portion of it. You can pick out the best bits and make blocks from those.

Look at the snapshot above—not a particularly good one, admitted, but a fairly average sample of the home-made pictures we bring back with us from our holidays. By itself it would make a pleasing illustration for a calendar front, a blotter, etc. That, of course, would mean making a half-tone block, but half-tones, as you know, are expensive. Anyway, we



don't want a half-tone and we don't want the whole picture.

So let's pick out a few individual features from the snap—the boat beached in the foreground, the boats on the water, the odd bit of landscape in the rear. Any of these can be converted into good pictures, and all you have to do to turn them into line drawings is to use the method described on page 38 of No. 14 of *Printcraft*. If they are not large enough for your purpose they can be enlarged by the use of the pantograph which Vin Armitage told you how to make in *Printcraft* No. 16.

And there are other ways of turning your old snaps to useful account. Silhouettes, for instance, make grand ornamental pictures. An animal, a child's head, a lighthouse, windmill, etc., are easily obtained by merely going over the chosen subject in indian ink and, when that is dry, blanking out the rest of the snap with chinese white.

So if you aim to make a few of your very own blocks get out your old holiday snaps and browse through them. You'll probably be quite excited by the number of subjects you will find.

If you can't find all you want there then ask a friend or a relative to let you look through their old snaps. If they don't want to part with the prints I'm sure they'll lend you the negatives so that you can make your own copies.



The Old Hand's Notebook



What Can You Learn from the
Man Who Started Printing in
the Last Century?

By
JONATHAN STAFFORD

I HAVE to start with a criticism against myself. I think it is only fair that I should put it on record for, as I hope I have made clear, most of these notes were compiled half a century ago, when conditions and methods were very different from what they are now, and when typographical knowledge was not so advanced. The criticism comes from Mr. Leslie Luker whose articles I read in this magazine with profound respect and before whose superior knowledge I enviously bow. Apropos of my paragraph (in *Printcraft* No. 18) on making gum arabic, Mr. Luker says :

“In spite of the few drops of sulphuric acid (in the gum) it will have broken down and gone mouldy long before it is used up. A better preservative would be a gram of phenol to a pound of gum. This would inhibit both bacteria and moulds.”

I pass the criticism on with the advice to gum-makers to take this advice and ignore my own. This, obviously, is the more modern method of preservation, though I must admit it was unknown in my time. All I have to add is that the method described by me in my last article was one that was nearly always used during my printing apprenticeship, and I don't remember hearing any complaints about it. In any case, it was only made as required and never kept hanging about long enough for it to get mouldy.

I sincerely thank Mr. Luker for his interest and I cordially welcome his correction.

Spiking

Do you know what “spiking” is? It is a reprehensible habit which, in my time, was very likely (and deservedly) to get the offender the sack. It is a rapid but unjustified method of justifying a loose line in the forme to save the trouble of taking it out and re-setting it. Simple spiking consists of hammering the point of the bodkin into a space or spaces, so that the surface of the space is temporarily enlarged, and therefore holds. But a multitude of disasters may ensue from this practice.

First—and this is a serious consideration to small printers with a limited amount

of sorts—the space thus treated is rendered unfit for further use. Second, spiking fractures the head of the space so that a portion of it may become detached during the printing and may fall down into the forme with dire results to the impressions being taken, and a battering of the type on which it comes to rest. Third, it may get down into the platen and clog the working parts. Fourth, it may get on to the tympan and pierce the padding. Fifth, once a piece of metal has broken away (nine times out of ten it will) the line to which it belongs may become loose again and the type sucked out by the rollers during the printing operation.

So, young printers, don't get into the slovenly habit of “spiking” or, as some prefer to call it “bodging”. For the sake of the few minutes the correct way of re-justifying a loose line will take it isn't worth it. It is a practice frowned upon by professional printers who take a pride in their work. It is one which the small printer to whom time and type mean money just cannot afford to pursue.

Mounting Electros

If you have electro or stereo plates which are required to be mounted on a wooden base here is a good home-made adhesive for the purpose.

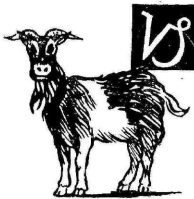
Take a small quantity of ordinary carpenter's glue and dissolve it in water until it is of the thickness of syrup. Now furnish yourself with a supply of pure wood ash by burning *wood only* in an empty grate. Add small quantities of the wood ash to the glue, constantly stirring until finally the mixture looks like varnish.

This is a very strong and simply made adhesive and will hold the plate firmly to its base throughout a very long run.

Dissing

Before dissing a quantity of type which has been locked in a chase for some time, well soak in turps or turps-substitute, then work the hand over the surface of the type to allow the turps to find its way down between the letters and so loosen them. You will find this will considerably quicken your speed in dissing and will prevent the type from forming into chunks which may pie in your hand and, perhaps, spill over into the case.

A Calendar for Those Who Believe in Luck



CAPRICORN



IN other issues of *Printcraft* we have discussed several ways of making New Year Calendars more attractive and interesting. We now offer the suggestion (not new, but very fascinating, and especially to the ladies) of the Zodiacal Calendar.

And, for the benefit of *Printcraft* printers we have prevailed upon our artist, Edward Bassett, to design the entirely new set of zodiac signs you see here, and which you are at liberty to copy.

There are, as you observe, 12 of these signs, each with its appropriate symbol. Since one sign covers some part of two consecutive months, you may prefer to use two signs on each leaf of the calendar. The name of the sign and its operative period of influence should, of course, be included. Since a large number of customers are also interested in horoscopolical trifles you might think it desirable to print the lucky days, stones, and colours which go with each sign. We leave that to *your* judgment.

Anyway, here are the details. If you decide to use only one sign the first-named is the appropriate one.

JANUARY: Capricorn, the Goat (Dec. 23rd-Jan. 30th), and Aquarius, the Water-Carrier (Jan. 31st-Feb. 19th). Lucky day, Saturday; stone, ruby; colour, brown.

FEBRUARY: Aquarius and Pisces, the Fishes (Feb. 20th-Mar. 20th). Lucky day, Saturday; stones, red garnet or amethyst; colour, red.

MARCH: Pisces and Aries, the Ram (Mar. 21st-Apr. 20th). Lucky day, Thursday; stone, amethyst; colour, blue.

APRIL: Aries and Taurus, the Bull (Apr. 21st-May 21st). Lucky day, Tuesday; stone, diamond; colours, blue, green, grey, red.

MAY: Taurus and Gemini, the Twins (May 22nd-June 21st). Lucky day, Friday; stone, sapphire; colour, blue.

JUNE: Gemini and Cancer, the Crab (June 22nd-July 23rd). Lucky day, Wednesday; stone, sapphire; colour, delicate green.

JULY: Cancer and Leo, the Lion (July 24th-Aug. 23rd). Lucky day, Monday; stone, emerald; colour, green.

AUGUST: Leo and Virgo, the Virgin (Aug. 24th-Sept. 23rd). Lucky day, Sunday; stone, topaz; colour, golden yellow.

SEPTEMBER: Virgo and Libra, the Scales (Sept. 24th-Oct. 23rd). Lucky day, Tuesday; stone, jade; colour, silver or grey.

OCTOBER: Libra and Scorpio, the Scorpion (Oct. 24th-Nov. 22nd). Lucky day, Friday; stone, opal; colour, blue.

NOVEMBER: Scorpio and Sagittarius, the Archer (Nov. 23rd-Dec. 22nd). Lucky day, Tuesday; stone, blue aquamarine; colours, dark reds.

DECEMBER: Sagittarius and Capricorn, the Goat (Dec. 23rd-Jan. 20th). Lucky day, Thursday; stone, diamond; colour, blue.



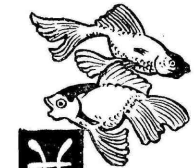
SAGITTARIUS



AQUARIUS



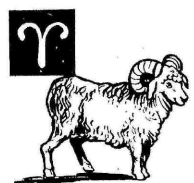
SCORPIO



PISCES



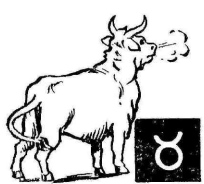
LIBRA



ARIES



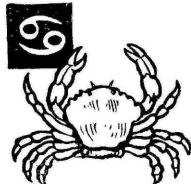
VIRGO



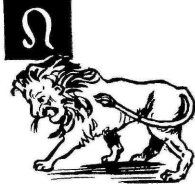
TAURUS



GEMINI



CANCER



LEO



Building Up a Success

A series of practical help articles for the young typographer who is anxious to make profit from his print. All ambitious printers will find in them a first-class guide to ultimate achievement.



THE two restaurants with which I started often had twelve to fifteen dinners a week each at the height of the season, and although specially printed menus were not used in every case they provided a considerable turnover.

I prepared a few really good samples and talked to the managers, who were very pleased to find a printer keen to study their difficulties and help solve their problems of short notice and quick delivery. Sometimes three or four orders for four- to eight-page menus would be taken one lunch-time and delivered the same evening. The eight-page ones had insets of good cartridge paper tied in with narrow silk baby ribbon or silk cords.

When the orders were received they were entered in the order book, bags made out and copy placed in them. The required cards and, if necessary, insets, were assembled and the bag passed to the composing room. The name and other details peculiar to the job would then be set, a standing date line altered and the name and address of the restaurant added.

In twenty minutes or so the front page would be set and spaced to a standard length, locked up in chase and ready for

machining. The menu would then be assembled from the galley of standing matter, with perhaps one line requiring to be set; the toast list would be assembled in the same way. Lines for proposers' and responders' names were usually set or turned in from the other lines. The programme of music would probably need some setting, but the Laudi Spirituali Masonic grace would be kept standing to complete the page if appropriate.

The impressions rarely exceeded a couple of hundred, so there was no great saving by machining more than one page at a time. The formes were always machined on a small treadle platen, and by locking up the first and third pages to lay to the head and the second and fourth pages to lay to the foot, using standard spacing in every case, one make-ready did for the lot.

Immediately the first forme was prepared it was put on the machine and run off, while the remainder were being assembled. As soon as the first was finished with, it would be altered for another job, and so on through the batch.

The idea was to allow the maximum time for drying before backing up. If three orders on the same size card had to be printed, the order would be something like this: first page of first order; third page of first order; first page of second order; third page of second order; second page of first; first page of third; third page of third; second page of second; fourth page of first; second page of third; fourth page of second; fourth page of third.

By this time it might be about twenty minutes to six, leaving nice time for washing up the machine while the jobs were being packed, invoices made out and copied into the Sales Journal. The order would then be delivered on the way home and by seven-thirty or eight o'clock the diners would be studying them with some interest.

The machining provides few problems if the ink is carefully chosen and even more carefully controlled. There is an ink sold as Masonic Blue, but it is a pale and washed-out colour only suitable for use as a tint, or for printing fancy borders. Blue Lake, with a little driers, is a colour generally acceptable to Freemasons and to the majority of firms.



ful Printing Business

Leslie G. Luker, who writes these articles, is a noted creative and colour printer whose flourishing business in South-West London is still expanding. What he writes here is a result of past personal experience during the building up of his establishment.

Clubs often prefer Green or Brown and sometimes want the menu printed in the club colours. Washing up can often be minimised by grouping the work and by suggesting, when no strong preference is expressed, the use of a colour already earmarked for another job to be printed at the same time. If several colours have to be used and the machine is clean at the start, work from light to dark, but if the machine has black on it and colour rollers are not available, work from dark to light. The greatest difficulty occurs when a club's colours are some combination such as yellow and violet, but fortunately this does not often happen.

Now for charging the work. A reasonable rate is about twelve lines an hour and on this basis a four-page menu may take from three to five hours. For an example, take an average of four. An hour is a reasonable time for making ready and running two hundred impressions of a pair of pages of ordinary work.

The job should be in colour, so there is 2s. chargeable for that. Suppose the blanks cost 30s. per hundred and the cost of delivery is another 2s., the sum is set out as follows :

	£	s.	d.
4 hours composition @ 8s. per hour	=	1	12 0
2 hours machining @ 4s. per hour	=	8	0
Washing up and ink	=	2	6
225 Menu blanks @ 30s. per 100	=	3	7 6
Handling charge at 15% say	=	10	0
Folding and packing	=	2	0
Delivery	=	2	0
Total cost	=	£6	4 0
Add 33½ profit	=	£2	1 0
		£8	5 0

This is for one order, but in less than four hours each for a man and a boy the production is three orders of this kind, because setting and make-ready have been cut to a minimum by standardisation and standing type.

Instead of three orders, assuming that they are similar, costing £18 12s. and show-



ing a profit of £6 3s., which is quite reasonable, the sum would be as follows :

	£	s.	d.
4 hours composition @ 8s. per hour	=	1	12 0
4 hours machining @ 4s. per hour	=	16	0
Washing up and ink	=	7	6
675 Menu blanks at 30s. per 100	=	10	2 6
Handling charge at 15% say	=	1	11 0
Folding and packing	=	6	0
Delivery	=	6	0
Total cost	=	£15	0 0

The total profit would therefore be £9 15s. at least, while it is possible that another ten shillings or so would be saved on washing up, packing and delivery. With care, a further saving could be made by reducing the overs allowed. The additional profit would very soon repay the capital tied up in galleys and standing type.

In case this should look too good to be true, I can assure readers that I obtain even higher prices without difficulty in my own business. On the other hand, I have a very high reputation, built up over



many years, and I think the figures quoted are fair for reasonably good work.

The small man who is not registered for Purchase Tax is at a slight disadvantage in the matter of blanks, as he has to pay tax when purchasing material, although no tax is chargeable on finished menus, unless they incorporate a picture, in which case the tax is 100 per cent.

One important point is that the restaurant manager does not usually look for a rake-off on orders he places, although he will very likely accept a decent Christmas present. Sometimes, however, he will send a customer to deal direct with the printer, and in such a case usually expects 10 per cent. commission. The customer goes direct to the printer in the hope of saving the restaurant's profit on the deal, so it is only poetic justice to put $12\frac{1}{2}$ per cent. on the price quoted to cover the 10 per cent. on the selling price for the restaurant.

(To be continued in "Printcraft" No. 20)

TWO TIPS FOR CHRISTMAS



Odd quantities of small cards, that is, $2\frac{3}{8}'' \times 3\frac{5}{8}''$ and smaller sizes, which accumulate during the year, can be used to advantage by making them into Christmas Tags. The fact that they are of mixed colours will be all to the good. Words of greeting plus a small block or blocks, or perhaps a simple lino-cut in the corners, are all that are needed to create many pleasing designs. A hole punched in one end and threaded with fine, coloured string completes the tag.

ALL IN A ROW

One small block can be made to do the work of many if a repeat design, such as a border, is required. The block is printed in the usual way except that after the first impression has been made the paper or card is moved to the right and another impression is taken beside it, and so on. A side lay-gauge is not used. Instead the top sheet of the tympan paper is marked off with appropriately spaced divisions.

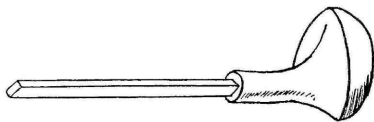
The above sample, a Christmas Tag, shows seven bears holding hands, their leader (by the simple expedient of overprinting) carrying a candle.

R. N. HIBBS.



PRIN

Adding Distinct



UNTIL a few years ago the costly process of die-stamping was much more popular than it is now. This can doubtless be traced to its attractive and distinguished appearance when compared with the poor quality of most letterpress work early in the century.

We can now simulate this kind of work by using "Reliefite" powder, but for the job where cost or length of run precludes the use of this method, blind embossing of an initial or trademark, used in conjunction with type, provides a good and inexpensive method of adding distinction to a letterhead or card.

Talking to the director of a large printing firm the other day, I was told how such work involved the use of embossing machines and expensive brass dies, not to mention considerable delay. This seemed too bad to be true, and I spent the next Saturday experimenting on my handpress, with results that greatly exceeded expectations. The secret lies in glue and blotting paper!

In order not to waste time, I took a blank 30-pt. solid circle and engraved a letter into its surface, using wood engraving tools, which are not unduly affected by cutting type metal.

The most important thing is that the cut should be fairly deep, and the sides as nearly vertical as possible. Naturally, the best kind of letter forms are the fairly bold ones.

As embossing depends on the light and shade of a deep impression for its effect, it is better to use letters or decorations with as few hair lines as possible. For those who do not feel equal to doing their own engraving, one can easily buy a reverse line block made of some other existing type-face.

The ordinary zinc plate, if mounted on metal, will last for several hundred im-

TING WITHOUT INK

tion to Your Stationery Easily and Economically

pressions and can always be etched very deeply if the blockmaker is told how it is to be used.

A further attractive possibility is the use of a blind embossed frame in which to print type, and this can easily be arranged by stamping from a double box of thick machine-cut brass rule. This will emboss with no more difficulty than ordinary letters, though the overlay may need a little building up at the outer corners in order to keep them sharp.

At this point it might be as well to say that to print the part of a design that is embossed is seldom satisfactory, for the inevitable slight distortion of the paper under the die makes it hard to obtain precise register, and, if this is not exact, nothing looks worse. One can, however, arrange that the background to the embossing-plate is made to a definite shape for printing, the white embossing in the centre standing up like the motif on a cameo brooch.

To do this satisfactorily it is necessary to take great care not to over-ink, and, further, to set the inking rollers very lightly, as there is always the probability of the edges of the embossed part being marred by clots of ink.

The technical method of carrying out this method of embossing, with its many possibilities, is quite simple. The forme is locked up in the usual way, but with the die as near the middle as possible, and the platen adjusted to give a perfectly even impression, being dressed with a piece of hard pulp board between 1½ mm. and 3 mm. thick.

TYPE TRAVESTIES

WERE you clever enough to guess the answers to the type-faces caricatured by K. Bartlam on pages 204-5? They are not all in the catalogue but they are all familiar to experienced printers. Here are the answers supplied by Mr. Bartlam:

1. Roman Condensed.
2. Be(e)ton Open
3. Plantin Italic.
4. Cooper Black.
5. Imprint.
6. Holla.



For ordinary blind embossing, a first impression is taken on the board to show register, the inking rollers removed from the machine, and the face of the die wiped clean.

Having glued quads in the correct position as lays, stick two pieces of thick blotting paper on to the board to cover the impression, using some kind of quick-drying glue, in far greater quantity than is normally needed to stick the paper together. On top, with just a touch of glue, place a piece of tin-foil.

As an alternative, one can spread a thick blob of melted shellac on to the board, covering it with a piece of strong tissue paper soaked in turps. This, incidentally, has the advantage of setting very quickly, but does not always last out so many impressions.

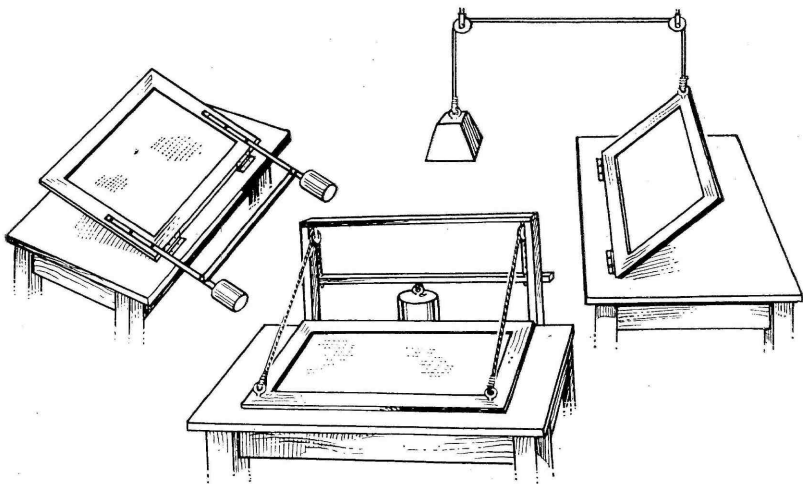
Now, without releasing the impression adjustment of the machine, rapidly take a blind impression on the tin-foil and blotting paper—applying as much pressure as you feel the machine will stand—rather more than you would normally need for printing such a small forme.

If your machine is of the toggle action type, leave it locked in pressure until the glue sets. The excess glue wells up into the paper, filling the engraved part of the die, whilst it is forced into the fibres of the surrounding paper and allows it to be pressed flat as if it were damped. Enough will seep through to stick the foil firmly, and this, in turn, prevents the glue sticking to the die or the paper.

As soon as the glue or shellac has set hard, you can start to print. The platen should be allowed to dwell rather longer than for ordinary printing, and hard bond papers will often be improved by a double impression, but it is quite possible to emboss thin card by this method, too, provided it is of a fairly soft, short-fibred variety.

As the run continues, the embossing should become sharper until the glue breaks down, but there is no reason why this should happen under 500 impressions at least.

The completion of the job with a line or two of printed type, letter-spaced and not too bold, will produce a very effective piece of printing with little more than the normal outlay of time and material.



Your Silk Screen Plant

PERCIVAL PAYNE Describes Some Easily Devised Refinements to the Home-made Apparatus

IN a wholly admirable series of articles running through issues 14, 15 and 16, Michael James, my predecessor in silk screencraft followed the excellent *Printcraft* principle of getting you to your first silk screen objective as quickly as possible.

He told you in those articles how to make your own machine, how to cut your stencils and how to print your first job. All very sound. Michael, with an enviable economy of words, gave you all the gen necessary to enable you to get going as a silk screen printer.

Now I have been asked to take up his spike—with no guidance from Michael himself, who—good luck to him!—is at this moment planning layouts in a Canadian printing office. Not knowing what Michael had in mind I cannot propose to carry on where he left off. I have, therefore, had to sketch out my own scheme and I think I can best serve our new silk screen enthusiasts by going back over some of Michael's ground and filling in the gaps which—so inevitable in reaching a quick goal—my colleague had to leave blank.

You know now how to make and operate a silk screen apparatus, but the intro-

duction of a few refinements will make the task easier and yourself more expert. So, for the time being, we will concentrate on refinements and this article we will devote to what I consider to be one of the most important refinements of all—the counterbalancing of the machine.

What is this ?

A very simple matter really. If you intend to print a number of copies you will find it convenient and time-saving to improvise some device for holding the frame of the machine upright while the paper is taken off and the new sheet inserted beneath the stencil. This can be done by means of a weight or weights, known as counterbalances.

There are many simple ways of introducing this accessory to your machine. Just to give you an idea I have illustrated three of them here and no doubt, when you have grasped the principle, other ideas, perhaps better, will occur to you.

These counterbalances need cost you next to nothing. Anything heavy—a discarded flat-iron, a heavy scales-weight, even a box filled with stones, useless nails and other old iron scrap, will make the

body of a counterbalancing weight. Apart from the weight you may need pulleys and a rope—it all depends, of course, upon which counterbalancing method you decide to adopt.

You may (though that is not illustrated here) prefer a simple spring attached to the upper portion of the frame and fixed to an upright post or support immediately in rear of the frame. Or, if the screen table or bench rests flush against the wall, a hook to take the spring, driven into the wall.

I think the diagrams explain the home-made counterbalancing system better than any words I can employ. In the figure on the left we see a double-weight counterbalance—that is a weight secured to the top and bottom sides of the frame.

This is easily improvised from two strips of iron, suitably pierced for screws and each weighted at its extremity.

What form of weight you use depends upon your resources. In the diagram we show two canisters which are intended to be filled with molten lead. If you haven't any lead to melt down then you can try cement mixed with heavy stones, iron scrap or any other weighty substances. The one important thing is that both counterbalances should be, as nearly as possible, of the same weight.

The right-hand illustration shows the overhead pulley system and here again the picture speaks louder than words. The pulleys are fixed to the ceiling (if you work in the kitchen you can make the ceiling airtier serve this purpose, providing, of course, the airtier itself is first detached). The composition of the weight again is left to you. But it must be heavy.

The illustration in the centre shows a rear counterbalance on a simply constructed wood frame furnished with ropes and pulleys and with the weight attached to a loose bar of wood which automatically raises the frame when hand pressure is relieved. This sketch, incidentally, is not technically correct for the frame could not be maintained in the closed position with the weight up as is shown. It has been deliberately drawn incorrectly so as to make the details clear.

So—well, need I go on? You have now grasped the principles, and, no doubt, have already decided on what counterbalance you will adopt or invent for yourself. In the next issue of *Printcraft* we will deal with other refinements, among which I hope to give you several devices to be used in registering.



An All-Purpose Card for the Christmas Club— and a Little Competition for You!

IN the last issue of *Printcraft*, William Holt wrote a very short article entitled "Coaxing the Christmas Customer". You read it, of course? In it friend William urged printers to encourage customers by forming Christmas printing clubs.

The idea seems to have hit our Printcraftsmen in a big way—though many, mind you, had already thought of this scheme themselves. One writer, indeed, told us that he had organised a Christmas printing club in 1945 with subscriptions starting in *January*, and that it had been increasing in strength from year to year. It kept him so busy (he said) that he actually had to start ordering his Christmas stock in *March*.

That's the sort of news that makes us feel good to hear. In view of all this enthusiasm it seems that, from now on, we had better devote some part of our space to the designing of club cards. First—though I'm afraid it's a little too

late to be practical about it this year—let's concentrate on the Christmas-club card.

Once one is in a layout mood and gets toying with paper and pencil an endless variety of possibilities suggest themselves. What sort of businesses run Christmas clubs? The poulterer, the grocer, the confectioner, the draper, the toy-shop, the fruiterer, the gift-shop—oh, there's really no end to them. Each one of these businesses calls for a different sort of layout and each one of them will get it—in due course.

It's a good plan, if you're interested in this Christmas-club card stunt, to put on your thinking cap and try and sketch out a few ideas of your own now—and, wait a minute! that gives *me* a new idea.

Supposing you do put pen to paper and knock out a scheme or two for these various club cards? And supposing, having done them, you send them to me? And suppose—despite the chill disappointment with which I surveyed the meagre response to my invitation for business-card designs in the last issue—I send the best entries a cheque for half a guinea?

Yes, it is an idea; you can say it is "on" from this moment so please get a little busier this time printcraftsmen! Send your entries to Club Cards, Adana Organisation, 15-18, Church Street, Twickenham, and—since I would like to have the time to make blocks of the best efforts—get them to me by November 15th.

Righto then. That's fixed. Now where were we? Ah, yes, the Christmas-club card. In this issue I'm not going to suggest designs for a whole variety but only for ONE. Let's call it our Stock-card.

It is useful to have a Stock-card on which you can ring the changes. So many customers with no ideas of their own will so eagerly accept it. There is no need to make it elaborate or "classy" for the average customer, no typographer himself, cannot appreciate such effort. What we want is a design which cheerfully communicates its purpose; one which is simple to make up and so spaced that its type and blocks are easily interchangeable.

One suggestion for a Stock-card surmounts the heading of this article. The card itself is a pink-covered blank. The borders are in green, the type and blocks in black. There is nothing excitingly new about it, but I do claim that it fulfils the purpose for which it is designed.

This card, as you have probably guessed, was schemed out for a tavern—an old and historic London tavern—hence the

spelling of the name and the Light English Text in which the name is set.

There is no reason why this design, with the name, type-style and blocks substituted, should not be used for *any* Christmas-club card. With type in appropriate Gill Sans, Bold Times or Plantin, and with the small turkey block in place of Champagne Charlie, the design would equally well suit the poulterer. Set in Kino with the witch, one of the teddy bears, the jester or the busy little fellow with the bundle hanging from his gun, it would be very suitable for the toy-club.

These blocks are from the "type ornament" section of the catalogue. If you would like larger or different ones there are dozens to choose from among the "Illustration Types".

All you need do with the Stock-card is to re-set the name of the business in an appropriate type and the words "Contributor's Card" to match. In nine cases out of ten you need not even alter the "Christmas Club" line as this, actually, is part of the design.

A better idea than having one Stock-card is, of course, to design two or even three to offer your customers. And talking of the customer here is a suggestion—though this, mind you, has nothing whatever to do with layout and design.

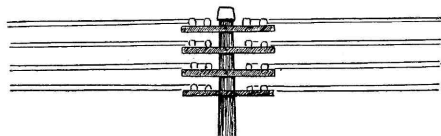
Seeing that it is too late for you to sell Christmas-club cards this year why not spend some time planning a possible campaign for next year? Most shops which run Christmas clubs are now enthusiastically advertising the fact on their premises. Take a few strolls around and make notes of the clubs which seem most popular.

All these shops are duplicated in the district a dozen times over as a rule. With an attractive card to offer there is no reason, if you make an early start next year, why you shouldn't sell out the Christmas club idea to other shops who have not already dabbled in it. An attractive Stock-card, with the name of the potential customer drawn or printed in, costs you nothing except a small amount of your time, but will, possibly, bring you an order. I found in my own active printing days that it was always best to *offer* a new customer something than to *ask* for it.

And so, as there is no more space to talk about Christmas-club cards in this issue, we will return to the subject in our Christmas number. Meantime don't forget that I am looking forward to your Christmas-card layouts which may be either printed or pencilled in one colour or more and of whatever size you may find convenient.

Progress in the Printing of Stamps

A Page from the Past and a
Peep into the Future for the
Printer-Philatelist



As a hobby the collecting of postage stamps is both fascinating and instructional. Even children with small collections derive educational benefits. Their natural interest in stamps gives them the knowledge which helps them considerably through such subjects as Geography, History and Reading. So it is in the case of apprentices to the printing trade, also the journeymen—who could learn much by delving into the difficulties that confronted our printers of bygone days: paper, inks, gumming, perforations, alignment, correct registering and so on.

Among the printer's most formidable critics are the philatelists of the day. Their eagle eyes can detect almost at a glance any typographical faults. When bad alignment, bad type face, batters and faulty use of colouring matter in inks are present in a printed job they are quick to be observed by the philatelist.

It must be remembered that philately has been in vogue for the past 100 years. "Adhesive labels" have been produced and circulated throughout the world since 1840. Where the Great Britain specialist is concerned, it is enough to

deal with one reign only; now, with the accession of Elizabeth II it can be considered an admirable accomplishment to have acquired a knowledge of all issues and values covering the six reigns of the past 115 years.

In previous articles we have only briefly covered the ground of the origin of the line-

engraved stamps of Great Britain; there is a lot yet to be said. A philatelist, whatever his speciality (a specialist is one who collects and devotes the whole attention to one particular country, or a particular issue of any one country) can always find new facts to keep him busy in his own chosen field of interest.

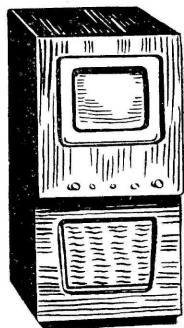
As a Great Britain specialist, I find I have enough to handle in the issues of Queen Victoria alone. You will probably agree when you reflect that my last four articles in this series have been devoted to a mere summary of the line-engraved issues only. What of the remaining 30 years of surface-printed issues of Victoria, following with Edward VII, George V, Edward VIII, George VI and now Queen Elizabeth II?

And what progress has been made in this industry! A complete revolution has occurred in every branch of postal printing. Present-day stamp-printing machinery, with its intricacies, is a vastly different proposition from that used by Perkins, Bacon and Co. of the 1840 era.

What of the present-day methods of postal transit? The postal deliveries of 1516, with Sir Brian Tuke as the first post-master, were made in relays by horseback; then came coaching, railways, motor-traffic and now, nearly 500 years later, we have air mail, with a delivery of 5,000 miles in the space of 24 hours. With jet planes delivering at speed all over the world, we will yet see our own post handled by gyroplanes or rocketed through the air at miles a second.

It is very certain that the production of postage stamps will be vastly reduced in the course of time—by telephony—by radio—by television! Let us pause to reflect: Science and inventions of the past fifty years have progressed to such an extent that it is almost impossible to forecast what they will be like a hundred years hence. Then letters, whether business or private, will probably be delivered with the same speed as that of modern telegrams and cablegrams!

But this is by the way. Our present concern is with the past and present.



Our collection of adhesive labels, or postage stamps, gives us a pictorial diary arranged in chronological order, covering a span of 100 years, and that we are able to do this we are indebted to men like Stanley Gibbon, whose cataloguing idea has developed from a mere leaflet into volumes on the stamps of Great Britain and British possessions.

As printers we learn by trial and error, and the many forms of printing put to use since the inception of the Penny Post offers a novel and interesting medium of gaining an insight of how our own work compares with that of other days; but let us always remember: it was the "old hands" of postal printing who showed us the way!



“THE HOBO NEWS”

GEORGE MELL describes one of the World's Oddest Newspapers

IT was sheer luck which led Patrick Bernard Mulkern, a tramp with no liking for work, to the one printer in the United States who would accept his one and only dollar for a miscellany of printers' accessories. But it was rare intuition that led Mulkern to abandon his hobo existence and, with the printing knowledge he had acquired as a youth, start a paper devoted to those wayfarers who "bum" their way from city to city. He called it *The Hobo News*.

Strangely enough, he made it an outstanding success and his 32-page issues (11" x 17") constitute the queerest hotch-potch in journalism. News items lifted from current dailies jostle age-old cartoons. Poems fill the gaps between weird assortments of illustrations and, in addition to editorials on the various aspects of living without working, there are reports from roving correspondents giving up-to-the-minute information on the pros and cons of rackets, routes and havens of rest.

Within six months Mulkern increased initial circulation to the point where he could buy plant and keep pace with the demands made by his salesmen. They get copies of the "News" for one cent each but rarely sell at the printed price of ten cents. Any offer that will yield a profit

suffices and few hoboes ask more than three cents when bad weather makes quick sales all-important.

Most of the copy submitted would make the average printer shudder, for it is usually written with pencil on odd scraps of paper by the light of a candle in a lurching freight-train or cross-country truck.

Even when it is converted into "fair copy" on the "News's" own type-writers, the result is hard on the eyes. For each machine has some letters missing and copy makes several trips over the rollers so that the gaps left by the first machine can be more or less filled in on the others.

Yet by its very novelty *The Hobo News* is paying its way. Patrick Mulkern ekes out his budget by selling hobo song-sheets and making periodic radio broadcasts at 75 dollars a time and donating the fees to his paper. Celebrities as well as down-and-outs subscribe to it and in 1944, only eight years after the first issue appeared, Mulkern paid 95,000 dollars, cash down, for more suitable premises in West 52nd Street, New York.

The editor, it would appear, is the only hard-working hobo connected with the paper.

Pleasant Surprises for

8

Another List of Gifts for Lucky Subscribers

THIS gift scheme, as announced, is open to *subscribers only*. If you wish to become eligible for a generous Surprise Present you have only to get your name placed on our Subscribers' Register. Here are the ways in which you can do it.

1. Register direct in accordance with the directions given below.
2. Through your newsagent. Hand him your name and address and request him to forward it to us when he orders your copy or copies for you. London readers may order direct from our showrooms at 8, Gray's Inn Road, London, or from the Fleet Street Bookstall, Ludgate Circus.

All new registrations effected by November 16th, 1952, will be included in the scheme.

Below are the names of the latest lucky eight—who are now requested to write to us and claim the gift awarded. No gift can be despatched until the claim is received. Except in special cases the claim *must* be made between now and October 31st, 1952. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 20. All claims should be sent to

“Printcraft” Gift Scheme,
The Adana Organisation, 15-18, Church Street, Twickenham, Middlesex.

THESE SUBSCRIBERS CLAIM GIFTS

J. A. Brooks, Greenford Road, Middlesex. (*One copy of “Practical Printing and Bookbinding”.* Published by Odham's Press, Ltd., at 12/6.)

A. W. Clements, The Meadows, Prestwich. (*2 lbs. of 18-pt. Spaces.*)

J. A. Cridland, Thornton Road, Carshalton. (*Christmas Card Block No. 32G.*)

A. Dawkins, Nairobi, Kenya. (*Free subscription for six issues of “Printcraft”, this award to follow when Mr. Dawkins' present subscription expires.*)

H. Ross, Herbert Road, Plumstead, S.E.8. (*Fount of 12-pt. Times New Roman, U. and L.*)

J. A. Smith, South Road, High Green, Sheffield. (*Set No. 201-212 of Twelve Illustration Types.*)

W. F. Tyler, Kynance Gardens, Stanmore. (*Three Founts of Border to be chosen from the catalogue by Mr. Tyler himself.*)

G. Westnage, Brook Green, W.14. (*Fount of 18-pt. Gill Sans Bold Condensed U. and L.*)

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Nº 20

of *Printcraft* and the *Magazine Publisher* (our very Special Christmas Number) will be on sale early in December. It will be a seasonable issue, filled with festive reading fare and containing many tasty typographical tit-bits. Authors will include Leslie G. Luker, Leonard Drury, Bernard Smith, David Wesley, Percival Payne, Sister Mary Xavier, Theresa Fleming, etc. We also welcome a newcomer to the *Printcraft* team— Frank Lazenby, the well-known Fleet Street illustrator.

No. 20 will also contain a special leaflet giving FULL DETAILS of our new **SCHOOLS MAGAZINE COMPETITION** for which ALL schools, whatever their status, are invited to enter.

Printcraft rapidly sells out. So be wise. Order this best of all Christmas Numbers well in advance !

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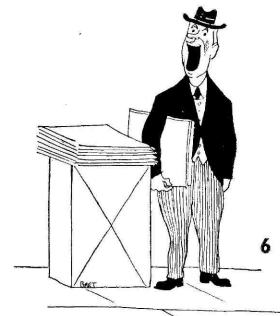
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30-PT. SHADOW

TYPE TRAVESTIES

By K. Bartlam

Can You Guess What Faces are Represented Here? See page 215



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