

Printercraft

and
The Magazine Publisher



Christmas, 1952

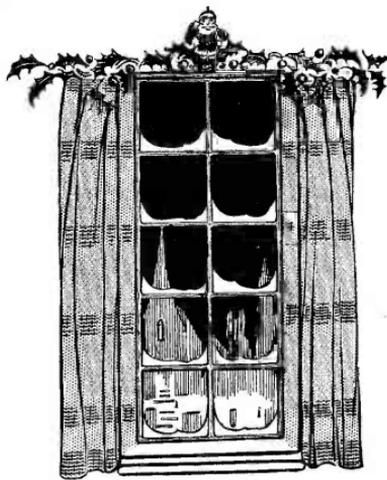


Published by the
Adana Organisation

No. 20

Price 1/6





Christmas Bulletin

First let us wish all Adana users, all over the world,
a Very Happy Christmas and a Bright and Prosperous
New Year

Now we have a special item of very pleasing news for our overseas readers. In Canada a new branch of our progressive firm, trading under the name of ADANA Printing Equipment, Ltd., has been opened at 1508, West Fourth Avenue, Vancouver 9, B.C. We look forward with confidence to its future and we sincerely hope that Canadian readers of "Printcraft" will write to us here so that we can establish a feature expressly for their benefit.



We in this country are always glad to hear from our overseas readers, in whatever part of the Commonwealth they happen to reside. We ask you to write to us—frequently. Tell us how you use your machines, and how your printing is helping you. And if you have any problems, please do not hesitate to ask our aid in helping to solve them. It will be freely given. We should also appreciate any suggestions.

We hope, by now, that all "Printcraft" readers are in possession of our new catalogue and price list. This catalogue, as announced in the last issue, has an entirely new make-up and you will find it a boon. Used in conjunction with the supplementaries which will appear from time to time in "Chips of the Stone", it will give you an up-to-date idea of what is obtainable and the prices prevailing. The catalogue is so compiled that it will not become out-of-date. It is issued free, but if further copies are required they can be obtained at the price of ninepence.



The introduction of Calendar Pads and Prints was very well received by customers, so we intend, in the New Year, to augment this series. Samples will be available in the early spring. Notification of this will appear in "Chips of the Stone" and will probably be the subject of further comment in our next Bulletin.

PRINTCRAFT

and

THE MAGAZINE PUBLISHER

Published by the
ADANA ORGANISATION
Twickenham, Middlesex

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

Vol. II

No. 20

December, 1952

Relax, Mr. Printer!

ANN GILMORE

Proposes a Christmas Toast

IN our household there is an honoured event which is unfailingly observed every Christmas Day. It is a toast to Mr. Printer.

Mr. Printer is not there in person, but we are all acutely conscious of his influence. The evidence of his work surrounds us on every side. The festive mantelpiece is brightly crowded with a hundred of his colourful cards; from every wall cheerful "Merry Christmas" messages stare down at us. The wastebasket overflows with the brilliantly decorated wrapping papers from which our Christmas presents have been extracted.

There are Christmas gift books on the table; the kiddies are buried deep in their lovely new Christmas Annuals; Grandpa is absorbed in the latest edition of his favourite Christmas Almanack. Proudly occupying a position of honour is the exquisite New Year Calendar which my publishers posted to me yesterday.

We have new games—Halma, Snakes and Ladders, Draughts and Ludo among them. Uncle has sent Dad several new packs of playing cards and the children sets of "Snap" and "Happy Families". Auntie has given us tickets for the panto tomorrow night and we have all received a grand New Year Diary from Mother.

In the crackers we shall presently pull with such hilarity are printed Christmas mottoes and on the crackers themselves beautiful and intriguing cut-out pictures in enchanting colours. The bottles from which we shall pour the Christmas wine in which to drink the toast add to the festive atmosphere by reason of their inviting labels. There are other labels attached to the presents on our glittering Christmas tree.

As we sit down to our Meal of the Year the postman arrives with a charming Christmas greetings telegram from brother Bob and a dainty little blotter from Mr. Simms, the stationer down the road.

In almost everything we touch or look at there is a reminder of Christmas and Mr. Printer. We may be pardoned for

wondering how drab in contrast were those Christmases before Mr. Printer made his warm influence so welcomingly felt.

And so we say: "A Merry Christmas to you, Mr. Printer", and into the wish goes all the deep sincerity and feeling of which we are capable.

Yes, we have—very heartily—to thank Mr. Printer for the glad excitement with which our modern Christmases are celebrated. It is fitting that we should spare him a long and grateful thought. For the last two or three months he has been busy wishing us Merry Christmases with blocks, borderings and type and here they are, come to life in this cheerfully festive room. Unflaggingly he has laboured to bring the colour into this joyful day; none, we think, can have worked harder.

And so, with our Christmas toast we also couple this advice to the friend none of us can do without:

Relax, Mr. Printer, for you, above all others, have earned your rest.



TAKING over from Miss Gilmore (see previous page) this is *Printcraft's* editor. I am sure you have all appreciated our contributor's graceful compliment which, I can assure you, is as sincere on her part as it is well deserved on ours. She really does think, talk and act this way.

"But who is this Miss Gilmore?" I hear you ask. "We have never heard of her before in *Printcraft*."

Maybe you haven't, but if you've a young daughter or sister ask her. Miss Gilmore is a prolific writer of stories for the modern school-girl; hence her affectionate anxiety for the welfare of printers. For: "if it wasn't for the printers where should I be?" sensibly argues Miss Gilmore.

A very pleasing sentiment. But let me come to the point. I have introduced Miss Gilmore in this most important issue because she has consented to be the judge of the schoolgirl's journals which, we hope, will be received in large numbers for our great new Schools' Magazine Competition. The judge on the boys' side has not yet been officially appointed, but I hope to give you a very pleasant surprise when I announce his name.

Through the medium of the *Magazine Publisher* we shall be hearing more from Miss Gilmore, who will criticise and help as well as judge. She has an unrivalled experience both as a writer and an editress and I am sure that all the literary-minded among you will benefit hugely from the comments she will make.

Introducing Volume Three

It seems incredible, looking back, that *Printcraft* is now five years old and that this Christmas issue of ours is the last in Volume Two. It has been a great pleasure, as well as an honour, to have occupied the editorial chair during all this time and I am proud of the host of friends I have made in the process. *Printcraft* is now firmly established as the favourite organ of the small printer and publisher and it is my aim to keep it that way.

Volume Three starts with our next issue which will also be a Special Coronation Number. This will also contain an Index for readers who wish to bind Volume Two into a permanent form. The Index will be free, of course, and additional to our usual number of pages. A further feature of Volume Three will be the increase in the number of pages of our free supplement to 24 instead of 16.

Meantime, however, the golden goal—that of publishing *Printcraft* at more frequent intervals—is still far off. The response to my appeal for new readers has been encouraging, but we are still short of the necessary number. If every present supporter of this little magazine could persuade only one non-reader to take in *Printcraft* regularly, the goal would be achieved.

Let me conclude by wishing you all a very enjoyable Christmas and good health, profitable printing and happy magazine production in the New Year.

THE EDITOR.



AWARD OF MERIT

to Paul Chapin Squire,

207, Avenue de la Lanterne,

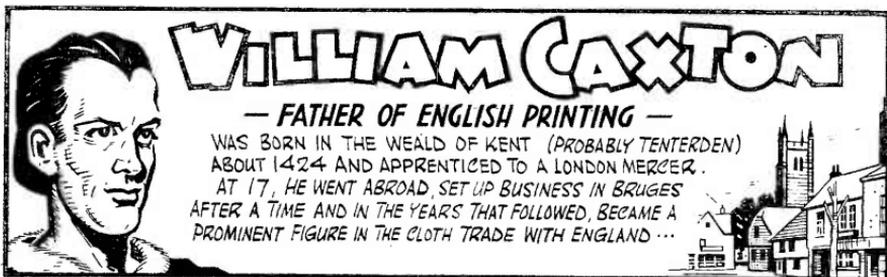
Nice, France.

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

September, 1952 —

— November, 1952





WILLIAM CAXTON

— FATHER OF ENGLISH PRINTING —

WAS BORN IN THE WEALD OF KENT (PROBABLY TENTERDEN) ABOUT 1424 AND APPRENTICED TO A LONDON MERCER. AT 17, HE WENT ABROAD, SET UP BUSINESS IN BRUGES AFTER A TIME AND IN THE YEARS THAT FOLLOWED, BECAME A PROMINENT FIGURE IN THE CLOTH TRADE WITH ENGLAND ...

IN 1468, HE BEGAN A TRANSLATION FROM THE FRENCH OF "THE HISTORY OF TROY" BUT FOUND WRITING BY HAND TEDIOUS AND LAID IT ASIDE ... "MY EYES DIMMED WITH OVERMUCH LOOKING ON THE WHITE PAPER," HE SAID



BY NOW, CAXTON HAD ENTERED THE SERVICE OF THE DUCHESS OF BURGUNDY, WHO URGED HIM TO COMPLETE THE WORK. HE DID SO, BUT FLINCHING FROM MAKING NUMEROUS HAND-WRITTEN COPIES, PRINTED IT AT COLOGNE IN 1474 ... (HE HAD STUDIED THE CRAFT IN HIS EUROPEAN TRAVELS)



"THE HISTORY OF TROY" WAS THE FIRST BOOK TO BE PRINTED IN ENGLISH ... APPROXIMATELY 100 FOLLOWED IN THE NEXT 15 YEARS, OF WHICH 21 WERE TRANSLATED BY CAXTON HIMSELF ... HE WAS STILL AT WORK WHEN DEATH OVERTOOK HIM IN 1491.

IN 1476 HE RETURNED TO HIS OWN COUNTRY, SETTING UP HIS PRESS IN A BUILDING NEAR WESTMINSTER ABBEY ... IT WAS THE START OF THE SPREAD OF KNOWLEDGE IN ENGLAND

THE above picture-history of the most celebrated character in British typography was drawn specially for "Printcraft" by the famous illustrator and cartoonist, Frank Lazenby, whose work is so familiar to all who read the national newspapers. We are pleased to announce that Frank is now a member of the "Printcraft" team and will be a regular contributor to the issues of Volume Three which commences with the publication of our next number





Christmas Workshop :

**Readers Write to Readers with Ideas,
Gadgets and Hints for Sidelines**

THE suggestion to fit a baseboard to the H.S.2 machine is not new, but it is not so well known that if the baseboard is made long enough no clamp to the bench is necessary and that the machine will remain firmly on the bench when operated. My baseboard is the bottom of an old ammo. box (broken up for the wood it produced) and measures 20 in. by 8 in. by $\frac{3}{4}$ in., but these measurements are not at all critical ; the baseboard projects $3\frac{1}{2}$ in. in front of the machine and $4\frac{1}{2}$ in. behind ; the handle just clears the baseboard when fully down. Stood on a bench, the machine can be operated at high speed without a tremor or any sense of insecurity.

There is another use for this baseboard. It enables the machine to be stood on end, in which position the bed can be filled with easily set stuff, such as simple ruled forms. Up on end, the weight of the machine is taken by the end of the baseboard and the edge of the inkplate (which suffers this indignity without any sort of protest) with the bed lying nearly horizontal. In this position the bed can be filled provided that the matter is not too complicated. Ruling paper for notebooks, both vertical and horizontal, has been commonly done and is just too easy. A special box is kept with sets of rule and furniture to fill the bed completely either vertically or horizontally ; this box provides a good part of the rule used in setting up any forme of this size. A mixture

of blue and white inks gives the traditional "feint" colour that can hardly be improved upon. A double printing with the horizontal lines in one pull and the uprights in a second often saves a lot of trouble in setting up ; it may also allow some effective work in two colours.

Should a dumb chase be made the same size as the bed, more ambitious stuff can be dealt with. Set up in the chase at ease, it is afterwards transferred to the bed bit by bit.

R. S. Moxly (Lymington)

Readers who wish to adopt Arthur Crocker's excellent method of producing lantern slides for publicity (*Printcraft* No. 18) may find the following hints of interest.

The removal of the old emulsion, though not difficult, is made easier by the addition of ordinary washing soda to the water in which the old photographic plates are soaked. The quantity used is not at all critical, but two or three table-





Christmas Workshop :

Readers Write to Readers with Ideas,
Gadgets and Hints for Sidelines

THE suggestion to fit a baseboard to the H.S.2 machine is not new, but it is not so well known that if the baseboard is made long enough no clamp to the bench is necessary and that the machine will remain firmly on the bench when operated. My baseboard is the bottom of an old ammo-box (broken up for the wood it produced) and measures 20 in. by 8 in. by $\frac{3}{4}$ in., but these measurements are not at all critical; the baseboard projects $3\frac{1}{2}$ in. in front of the machine and $4\frac{1}{2}$ in. behind; the handle just clears the baseboard when fully down. Stood on a bench, the machine can be operated at high speed without a tremor or any sense of insecurity.

There is another use for this baseboard. It enables the machine to be stood on end, in which position the bed can be filled with easily set stuff, such as simple ruled forms. Up on end, the weight of the machine is taken by the end of the baseboard and the edge of the inkplate (which suffers this indignity without any sort of protest) with the bed lying nearly horizontal. In this position the bed can be filled provided that the matter is not too complicated. Ruling paper for notebooks, both vertical and horizontal, has been commonly done and is just too easy. A special box is kept with sets of rule and furniture to fill the bed completely either vertically or horizontally; this box provides a good part of the rule used in setting up any form of this size. A mixture

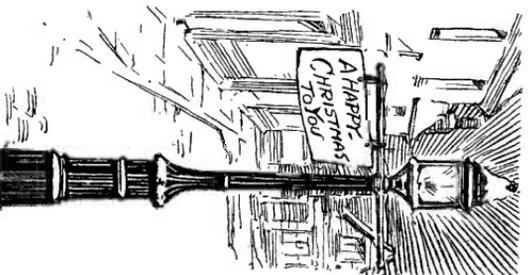
of blue and white inks gives the traditional "faint" colour that can hardly be improved upon. A double printing with the horizontal lines in one pull and the uprights in a second often saves a lot of trouble in setting up; it may also allow some effective work in two colours.

Should a dumb chase be made the same size as the bed, more ambitious stuff can be dealt with. Set up in the chase at ease, it is afterwards transferred to the bed bit by bit.

R. S. Moxly (Lymington)

Readers who wish to adopt Arthur Crocker's excellent method of producing lantern slides for publicity (*Printer*, No. 18) may find the following hints of interest.

The removal of the old emulsion, though not difficult, is made easier by the addition of ordinary washing soda to the water in which the old photographic plates are soaked. The quantity used is not at all critical, but two or three table-



spoonfuls in a pint of warm water should suffice. As an alternative, for those who are unable to obtain old photographic plates, cut to size "cover glasses" for lantern plates are stocked by the larger photographic dealers at prices ranging from 18s. 6d. to £1 9s. per gross. The cheapest quality would be quite adequate for this purpose.

It is usual, and really necessary, to give some indication to the projectionist as to the right way round to put the slide into the projector. This is conventionally done by placing a white spot (of about one-third of an inch in diameter) in the bottom right-hand corner of the slide. That is the bottom right-hand corner of the slide looked at so that the lettering is both the right way round and the right way up.

Readers who combine photography as a hobby with printing will know how to use a pull on transparent cellophane to print on to lantern plates so as to leave the letters transparent (and so illuminated on the screen) against a black background. It would not be too difficult, and would certainly be very effective to superimpose an advertising message printed on cellophane upon a photographically produced slide showing a suitably chosen picture or even illustrating the product advertised.

D. L. Hawkins (Acton, W.3)

GAUGE FOR SPACES

When distributing type it is difficult for the beginner or the amateur to distinguish quickly between thin, mid and thick spaces (en and em spaces are fairly easy). It is fairly simple to make a gauge which will enable them to be sorted quickly.

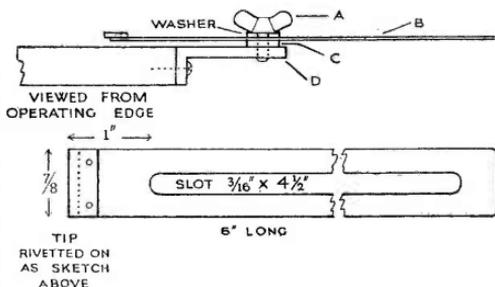
Take four pieces of furniture each about two to three inches long and all of the same thickness, bore two holes near the ends of No. 1 block and fasten No. 1 to No. 2 by two screws with countersunk heads. Having made the appropriate holes in No. 2 separate the blocks and bore another pair of holes right through No. 2 (countersinking the tops of the holes).

Proceed in the same way for No. 3 and No. 4.

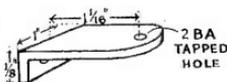


Diagram of No. 3 block. The circles show the countersunk holes and the two dots are the holes which receive the screws which receive the screws coming through from No. 2 block. The dotted lines show the edges of the gum-strip which is first wrapped round the spaces.

On No. 2 block the position of the countersunk holes will, of course, be on the outer edges of the block, while the holes to receive the screws from No. 1 will be on the inside, next to the spaces.



Details of home-made gauge for an Adana No. 2 H.S.



Now separate the blocks and start with No. 4. Take two thin spaces and round each of them wrap a piece of gum-strip and stick them on to No. 4 in such a way that the spaces are inside and clear of the holes. It does not matter if the gum-strip covers the holes. If thick gum-strip is used one fold will be enough. If thin, two may be required. The object of the gum-strip is partly to hold the spaces in place while the blocks are screwed together and partly to make the eventual gap between the blocks a little wider than the thickness of the spaces themselves. Then fasten No. 3 to No. 4 by means of two screws, and stick two mid spaces on the face of No. 3.

Fasten No. 2 to No. 3 and stick two thick spaces on the face of No. 2. Screw No. 1 on to No. 2, and the gauge is complete.

If the work has been correctly done it will be found that a space will drop easily through its appropriate gap between two blocks because of the thickness of the gum-strip, but that this space will refuse to go through the gap of the next smaller size or at least will require pressure. On the other hand if the gum-strip is too thick the gap belonging to the mid-space may be wide enough to pass a thick space, which would, of course, defeat the object of the gauge.

If the thickness of each of the blocks composing the gauge is made the same as the width of the division of the tray in which the spaces are kept, the gauge can be laid on the top of the tray and when being distributed the spaces will fall through the appropriate gaps in the gauge straight into their proper compartments.

E. Carter (Bloomsbury)

A GAUGE FOR H.S.2

I have used this gauge on my H.S.2 for the last two years.

The advantages are : (1) It dispenses with the use of gauge pins ; (2) more

accurate for two or more colour work (my original reason for making it) ; (3) can be sold separately as an extra.

One disadvantage has made itself apparent, but is outweighed by the advantages, and that is the possibility of knocking and bending it.

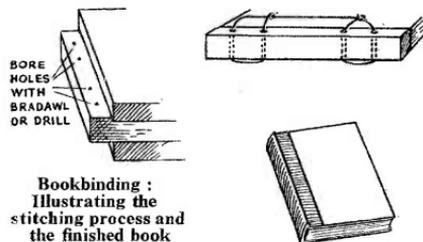
The point of fixing is located so that when the lay-gauge is at its highest point it does not foul the side gauge.

In use the blade is given a slight curve so that when the thumbscrew is tightened it presses the tip in contact with the padding.

F. W. Tomkins (Surbiton)

BINDING PADS

Binding printing into books or pads for your customers is a great help in providing a comprehensive service. It can be done easily and well if you have two pieces of equipment—a glue-pot and a means of



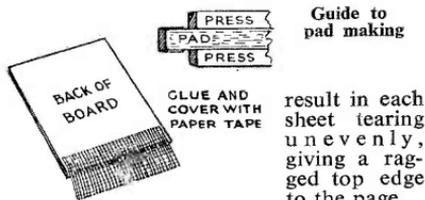
pressing the sheets of paper together. An old-fashioned letterpress is just the thing to do this.

To make the pad :

Cut the back board to size. Glue a length of one inch bandage to the top edge, as shown in the drawing. Cover this with a piece of brown paper tape unless you intend to fit a full cover to the pad later. Knock the paper up with the board underneath ; that is, shuffle and tap the paper as you would a pack of cards to bring it into a block shape. This is best done on a hard, flat surface, such as the stone.

When you are satisfied with the smooth top edge of the pile place the pile in the press and tighten up. This is the most important part in the making of the pad and should be done very carefully.

With the head of the pad just showing, brush a smooth layer of glue along the paper, then bring up the bandage and smooth this with your fingers along the line of the glue. Finally, brush more glue on to this. Throughout you should use only just enough glue to get the required effect. Too much will



When the glue has almost set, remove the pad from the press and trim away the surplus bandage. Curved nail scissors are best at this stage, so borrow your sister's (or your wife's) manicure set !

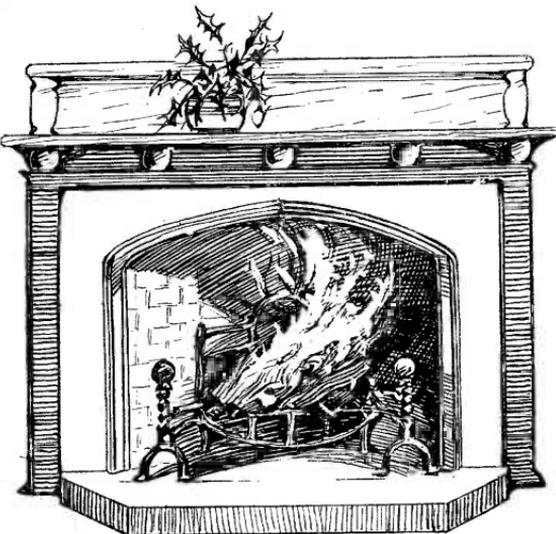
Tear off the top waste copy, trim again, and the pad is ready. Should you want to glue a cover to hide the bandage, do so now and replace the pad in the press until the glue is hard.

To bind books :

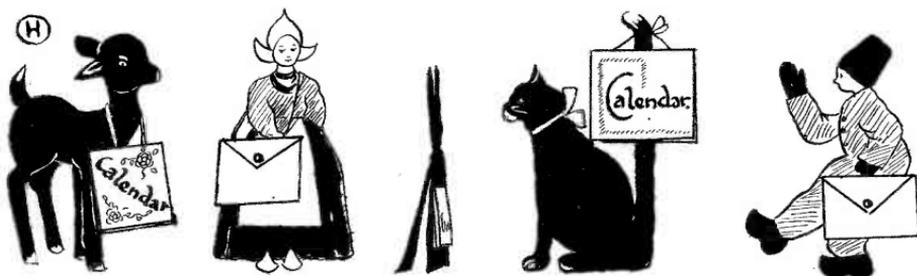
Knock up the paper with index boards on each side cut to size. Place as before in the press with about half an inch of the side of the book showing. Drill four holes with a bradawl or an archimedean drill should the book be fairly thick, as shown in the drawing. Stitch with heavy thread. Then remove the book from the press and glue a piece of bookbinder's cloth down the spine and over the stitching. Leave in the press until the glue is hard. Then trim the head and foot of the spine with scissors.

Both these warehouse jobs are greatly improved if the finished pile of books or pads are trimmed on three sides by guillotine. A printing office or wholesale stationer's will do this job for you, but remember that you are liable for 33½% Purchase Tax on their modest charge !
J. Purchase (London, N.2)

* Readers interested in bookbinding at home will find a further excellent and fully illustrated article on the subject in "Printcraft" No. 6.



Calendar Novelties for the New Year



RECENTLY, I was told that calendars did not sell well last season, and was advised to cut down the production of same this year. Whether this is the general experience I do not know; but on thinking it over it seems highly improbable that calendars will become a back number, as they are almost indispensable. So, if there is a slump, it must be because they are not appealing to the public, and therefore it is up to us to find ways of presenting our calendars more attractively. So far, I have not had any difficulty in disposing of my calendars, and it occurred to me that *Printcraft* readers might find some of these "tried" ideas helpful.

To begin with, I use an 8-point perpetual calendar set on most of the items described below, but a 12-point set could be used with *minimum* margin.

Bookmarkers.—From my own experience, bookmarkers are top on the popularity list. Last season I had several repeat orders, including one for 40 bookmarkers. The first design overleaf (A) is very simple, but always appeals: cut your card about $6\frac{1}{2}$ in. x $1\frac{1}{4}$ in. and print your text and stick picture on top half of the card. Next, staple or stick the calendar pad underneath text, and mitre bottom of card, punching a hole for cord or ribbon about $\frac{1}{2}$ in. from centre point of mitre. I use imitation sheepskin vellum for this type of bookmarker; it can be bought at any handicraft centre in white and pastel shades at 3s. per sheet 50 in. x 20 in. The only snag is that, having a hard surface, it is not easy to print on it, and only a larger size type—say 14-point upward, can be successfully used. Also the ink takes a few days to dry on this non-absorbent stock, but the vellum has such an attractive appearance it is well worth the extra trouble.

The second design (B) cannot be made from this vellum as it will not bend. Cut your card the same width but a little longer. Leave about $1\frac{1}{2}$ in. to 2 in. near bottom

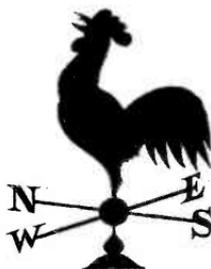
end for calendar tab, printing text and sticking picture immediately above, but being careful to leave enough blank at top for turnover. It is usual to print on the turnover "Best Wishes from . . ." or something similar. This, of course, would be printed before card is folded, together with the other printing, but remember to set the text for turnover *upside down*, against the front setting.

Another design (C) has a cut-out edge and ribbon slotted through. This is the prettiest design, but it takes longer to make and is more expensive on account of the ribbon. This also I make in sheepskin vellum.

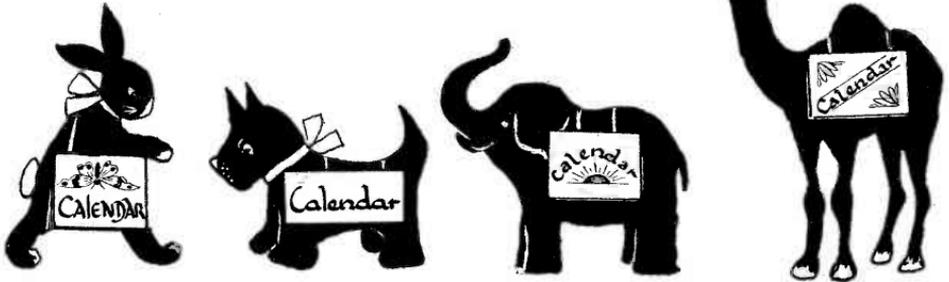
For vellum bookmarkers I made folders with printed greetings on the outside cover, and on flap inside "From" and "To So-and-so", thus making it unnecessary for the sender to write on the back of the vellum.

Writing Pad Corners. (See diagram D).—These are made either in linson or imitation paper parchment. Linson is a very strong material resembling leather and can be creased and stitched. It costs 1s. 9d. a sheet 38 in. x 20 in. Imitation paper parchment is 1s. a yd., 38 in. wide, in cream, pink and biscuit, and is very strong and durable.

To make a corner cut a piece from selected material $5\frac{1}{2}$ in. x $2\frac{1}{4}$ in. Mark the centre $\frac{1}{4}$ in. from top (1) and crease from that point to corners 2 and 3 (Illustration E). Staple calendar tab in position level with bottom crease 1 and 2, fold two creased sides over to the back, neatly folding surplus $\frac{1}{4}$ in. at extreme corner 1, and stick one over the other, flat. I do not put a cover on these tabs, as it is more convenient just



Some interesting and pleasing suggestions for the printer who aims at giving his customers something out of the ordinary



to glance down to ascertain the date at left-hand corner of pad, without having to lift cover.

Case Calendar and Wallet.—Here, again, linson (or a similar material) is handy. Cut a piece $8\frac{1}{2}$ in. x 4 in. Turn down a piece $1\frac{1}{2}$ in. one end and 1 in. the opposite end, and stitch or stick. These serve as pockets for season tickets, stamps, etc. Crease in the middle, and on left-hand upper side staple or stick a calendar pad, and underneath a pad of blank sheets for note (Illustration F). If the end turned down 1 in. is cut a little longer top and bottom the other side of the case can be tucked into it to keep it shut.

A pocket wallet can be made in similar fashion, only larger, with two deeper pockets and a calendar pad snapped on top right-hand side *outside* pocket (Illustration G). This year we are printing a small calendar inside our Christmas cards, with a dotted line on left side for cutting guide, and a heavy horizontal line across the middle for creasing guide, advising recipients to cut the calendar out and fold it, for a convenient pocket or handbag calendar.

Silhouettes.—Medium weight black card can be bought at about 5s. per packet of 25 sheets, $12\frac{1}{2}$ in. x 10 in., from which can be cut at least 300 figures. Now prepare or copy silhouettes of animals such as a cat, dog, rabbit, baby lamb, elephant, squirrel, etc. (Illustration H). From three to four inches high is quite a good size, and keep fairly narrow, so that the card will fit an ordinary envelope. Cut out your design in strong cardboard first, then place it on the black card and pencil round (the pencil mark shows up quite well on the black), and cut out. Make a "leg" also of the black card and stick on the back, so that the figure stands, and staple or stick your calendar pad about centre of figure. Have a bright cover to your pad, and put a matching ribbon round the neck of the figure, or

if you wish to keep the price down cut a thin strip, on the stretch, of coloured crinkled paper. If desired, a few lines in white paint to bring out the eyes, nose and whiskers of the animals may be added. Another idea is to cut silhouette figures in black or colour of a Dutch boy or girl, or clown, and hang over the shoulder a plastic or linson satchel, holding the calendar.

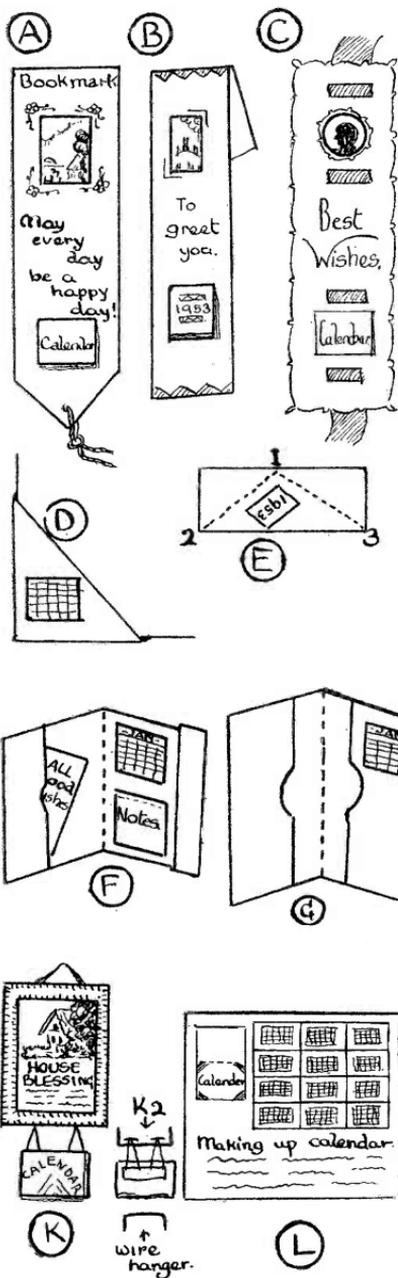
House Blessing Calendars.—I think these may be classed as second in order of popularity; at any rate I had several repeat orders on them last Christmas. Choose a good stout card, white or coloured, and a good bold type; and if you have a block of a house to illustrate it, all the better. Keep the text as short as possible. Here are two samples:

God's Blessing rest upon this house,
On all who dwell therein,
May want and trouble keep away,
May love and laughter come to stay,
And peace reign o'er supreme.

God's Blessing rest upon this home,
And everybody in it.
I wish you joy throughout the year
Each day, each hour, each MINUTE.

Hang the calendar pad below card in the usual manner, or if there is room, stick it straight on to the card below text.—(Illustration K). An improvement on this is the plaster plaque. Print the House Blessing text on thin paper, or if thick paper or card is used, roughen the back very gently with fine emery paper. Look out a tin lid about $\frac{1}{2}$ in. deep





A series of calendar bookmarks, writing pad corners, wallets, wall decorations, etc., which are easily made and guarantee good profits

(an oblong shape is best), well grease it, soak your card or paper in water, and then place it text downwards, in centre of tin lid. There should be about $\frac{1}{2}$ in. to 1 in. margin left all round the paper, to act as a frame.

METHOD OF MAKING

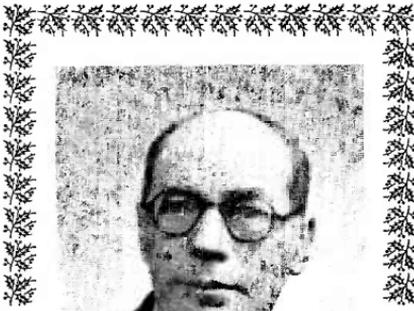
Mix some plaster of paris (about two parts plaster to one part water) and pour into lid, shaking the lid gently to release air bubbles. Then before the plaster sets, push in about $\frac{1}{2}$ in. from the top and bottom edge two wire hangers, previously prepared, to hold the hanging cord and cord for the calendar. When plaster is quite set and dry, loosen edge and shake to release plaque. If it "resists", float the tin in water for a few minutes and then it will come out quite easily, but avoid this if possible as it will take so much longer in drying the cast. In passing, do not attempt to dry the plaque in direct sun or in an oven, as the paper will blister and curl away at the edges. When quite dry, paint the frame of plaster surrounding the text in gold or silver paint or coloured enamels. For hanging the plaque and attaching calendar pad we use coloured flat plastic thonging, which can be bought at 1s. a dozen yards. It is cheaper and stronger than ribbon. Thread suitable lengths through the wire loop at bottom edge of plaque and secure to back of calendar pad with a strip of gummed paper (detail K.2).

School or Occupational Therapy Outfit. (Illustration L).—This consists of the 12 months printed with bold lines in between each for cutting guide and on the same sheet a pad cover in outline, printed "Calendar", and a few lines of instructions for cutting out and mounting the calendar. Each sheet has a card supplied with it, on which is printed a design in outline to be hand-coloured with paints or crayons, a square denoting position to stick calendar pad, and with two holes punched at the top for hanging cord. We vary these by printing with different coloured ink and different shades of paper and card, as well as varying the design. Children (and grown-ups too!) love these, and we print extra sheets, as people like to buy these singly to mount on their own cards, or to "do up" an old calendar.



Silk Screen Printing

We regret that owing to illness Percival Payne was unable to contribute his promised article on Registry Guides and other refinements for your Silk Screen Printing apparatus. We hope he will be sufficiently recovered to write it for our next issue, when it will appear in conjunction with a second article by Herbert Stoneley entitled "Silk Screen Magazines".



The Author

Many inking troubles are caused by rollers swelling, shrinking or losing the tackiness of their surfaces. The small printer is, fortunately, not concerned with the problems of heating and bursting that assail pressmen operating high-speed automatic machines. Seldom does he need to worry about carefully balancing the pressure on one another of the component steel and composition rollers of a pyramidal inking system. More often than not his problem is the equally difficult one of trying to print a good red from a badly-cut set of rollers previously used for black.

A proper understanding of the materials used in making composition rollers will help to prolong their useful life and prevent problems arising.

The first composition rollers made from glue and treacle appear to have been manufactured by Robert Harrild just over 130 years ago. They were a great advance on the pounce balls used on hand presses and the early experimental attempts to employ skin-covered rollers, something similar to those used on flat-bed lithographic machines until quite recently.

The moisture soon dried out of the glue and treacle rollers, so that the surfaces hardened and cracked, while they also shrank considerably. Their lives, therefore, were lamentably short. Nevertheless, they showed that mechanical inking was a practical proposition. It must be remem-

Rollers—

The First of a Two-Part Series on their History, Characteristics and Use

IT is difficult to find a subject about which the printer can find less information than rollers. Most which is available is hopelessly inaccurate, if not the product of the fervid imagination of an armchair theorist. Twice recently I have seen fantastic formulations suggested. One contained 50 per cent. glycerine and would not set even in a refrigerator and the other unholly mixture contained a high percentage of whitening, but heaven knows why. It is a great pity that greater knowledge is not available, as the rollers may truthfully be called the heart of the machine. Without good rollers the finest pressman cannot do justice to good machinery, ink, type or paper. Yet the rollers are often bought without regard for quality or suitability and are expected to do good work long after they have expired of old age and ill-treatment.

Good rollers are very susceptible to variations in temperature, atmospheric moisture and the effects of cleaning solvents and storage conditions.

bered that prior to Robert Harrild's invention there were no platen, cylinder or rotary machines as we know them to-day. All printing was handled slowly and laboriously on hand-presses operated by a man and a boy—except on newspapers, where it was usual to employ a team of two men and a boy. Even so, it was hard work printing two thousand sheets in a twelve-hour day.

For about forty years glue and treacle rollers were the best that were available, and it was not until about 1860 that glycerine was added to the composition to prevent moisture drying out. It is difficult to fix any exact date for many of these developments, as there were no printing trade journals and, in any case, such inventions and improvements were closely-guarded trade secrets.

Books published long after this time still dealt mainly with "presswork" from the hand-press angle. Each author gave his own recipe for cooking up an evil-smelling concoction in a composition kettle rather like a large glue-pot. Some

of the recipes were wonderful, obviously concocted by people who had never cast a roller in their lives. One very well-known book reprinted as recently as 1904 suggested using so many parts of glue and so many parts of gelatine without realising that they were only different names for the same thing.

During my early years in the printing trade a roller mould was always supplied by the maker with a new machine. I even remember an occasion in my youth when I was given a lot of end trimmings from new rollers and had to strip the composition from the stocks of worn-out rollers. The strippings were then put into a large iron saucepan with water and set to heat over a smoky coal fire. The scum of oil and old ink was then skimmed off, most of the water poured away, the new trimmings added and the lot left to simmer, while the roller mould was thoroughly greased. An alarming smell warned me that the compo was beginning to burn, so the whole lot was stirred, heated a little and cooled a little in turn, in an effort to melt the composition without burning it.

The spindle of the roller was stood up in the centre of the mould, the composition poured in, and the roller was formed. I am sorry I cannot tell you how it turned out; in fact, I cannot tell you to this day whether anyone ever succeeded in getting the roller out of the mould. All I know is that I could not. However, I soon got another and better job!

By the way, I would not recommend any of my readers attempting to emulate my efforts, as the stewing in water would dissolve out both glycerine and treacle and ruin the composition.

When you have finished laughing and feeling superior, let us try to learn something of the constituents of roller composition.

GLUE

Roller makers use the finest quality gelatine prepared from calf-skins. Good quality gelatine when soaked in cold water does not dissolve, but it does absorb a considerable quantity of water.

It is possible to make a roller from this water-swollen gelatine simply by melting it. The snag is that the roller would be very sensitive to atmospheric conditions. It would soon dry out and shrink in dry weather, while in wet weather it would become waterlogged. This would make the roller very liable to burst while running on the machine.

GLYCERINE

This is added to the water-swollen gelatine to control the swelling or contraction within reasonable limits.

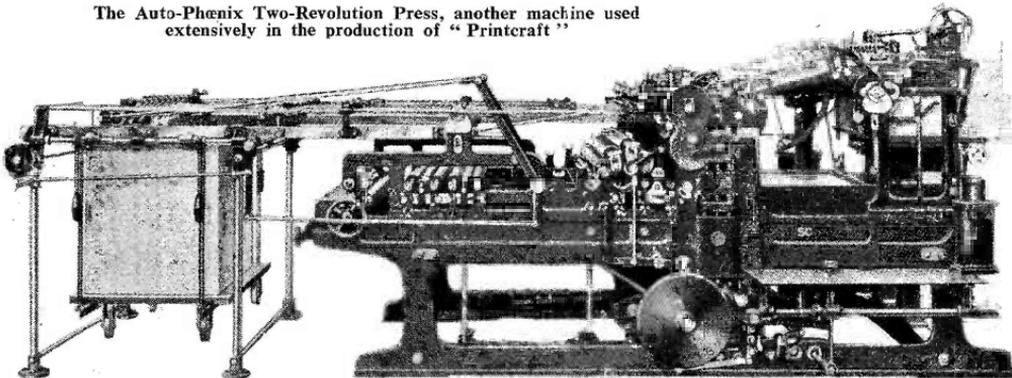
Glycerine has the property of absorbing water from the atmosphere until the proportion of water in the roller balances the moisture in the air. This balance is the secret of successful roller making. The amount of glycerine is adjusted to suit the conditions under which the finished roller will run.

It is said that glycerine will absorb up to ten times its own weight of water, and it should now be clear why I said that a formulation consisting of about 50 per cent. glycerine would never set.

For the same reason, a much more reasonable formulation containing 8½ per cent. glycerine, recently published, would cause grave trouble in a damp machine-room. One hundred pounds of composition containing eight and a half pounds of glycerine might easily increase in weight and bulk by 25-30 per cent. in certain circumstances. An increase of 2-3 per cent. in diameter is all that can be allowed if a set of rollers are to work efficiently on most types of machine.

A glue-and-glycerine composition will make a very good roller for use in any dry location. In very damp conditions, however, it is difficult to balance the composition and still keep the roller firm, but tacky, without risking waterlogging. Space has now run out, and I will have to deal with the solution of this problem in the next issue. Meantime may I wish you all a very happy Christmas and a bright New Year.

The Auto-Phenix Two-Revolution Press, another machine used extensively in the production of "Printercraft"



The Magazine Publisher

Section Eleven

December, 1952



Calling All Schools!

Something to Think About
This Christmas



DOES your school publish its own magazine? No? A pity. But why doesn't it? Not for the lack of enthusiasm, an eager would-be editor or a crowd of ambitious contributors, I'll be bound. Take at random any group of half a dozen schoolboys or schoolgirls and I'm willing to wager that among them is one, at least, burning with the urge to create a proud periodical for his school.

The trouble is—and always has been—that though one may think up the most brilliant idea for a school mag., there is so rarely the means of bringing it into being. The hand-written passport is all very well in its way, but it becomes so dishhearteningly dog-eared by the time the tenth fellow has handled it that it is then only fit for the waste-paper basket. The hectographed magazine is an improvement but the labours of duplicating are so involved and the legitimacy so

often eye-straining that editorial enthusiasm is liable to evaporate after the first few issues or so. The typewritten duplicated production is much better, but how is that to be achieved without a typewriter or duplicating apparatus? Equipment of this nature, together with its accessories, would cost about £50 if bought only second-hand.

And then it wouldn't look half the job it could be made to look if it were printed. Incidentally, machinery and type sufficient to start a magazine could be purchased much cheaper than a typewriting-duplicating plant.

So when the potential editor visualises his magazine it is as a *printed* production. The letterpress copy is the most dignified, the most easily read and the most satisfactory in every way. But again, initial cost is the snag. The sum required simply cannot be raised. And so—sadly—the new school magazine dies before it has been born.



By

THE EDITOR





That, at least, has been the situation up to the present. But now there is hope. No doubt you have read the leaflet which is included in this issue. That is designed to set the spark of inspiration flaming within you again. Your school magazine can now become a distinct possibility.

Read the leaflet carefully again. It is meant for the no-magazine school every bit as much as it is meant for the fortunate establishments who are already equipped with their own school organs. Let me make clear a few points on which, at the moment, you may possibly be uncertain. Your chief worry, I think, will be in answering one of the items on the Application Form.

That is the line which invites you to reveal the name of your magazine. How can you do this if your magazine, as yet, is not in existence?

The answer is this. Regard your brain-child as already established. Give it a name and write that name down. Send in the Application Form, all filled in, just as though your magazine was healthy



flourishing. Once having posted the form, get to work constructing a "dummy"—that is, a skeleton copy of the magazine—so that you will have it all ready to send along to *Printcraft's* office by the date you will be given in our next issue.

You have from now until May 1st next to do that. This gap has been deliberately created so that you are given sufficient opportunity of putting your best work into your idea. In the same way it gives the editors of established magazines the time in which to produce an extra-special number if they so wish.

Now let me elucidate a few other points. First, the age question. You may ask, reasonably—and we would have told you in the leaflet but we hadn't the space—"What do you call (in the Junior Section) age 11 and under? And who does this age apply to, anyway?"

Answering the last question first, the age applies to the Editor or the person responsible for producing the magazine. By "11 and under" we mean that the Editor must not yet have reached the age of 12. When the judging takes place the age of the Editor will play an important part in assessing the magazine's merits. If the Editor is, say, only seven, we shall not expect as high a standard of production from him as from the Editor aged ten or eleven.

These remarks, of course, also apply to competitors in the Senior Section.

Now how, exactly, shall we judge this competition? I'll tell you. We are mapping out a scheme something like (I know you hate the sound of the word but I can't think of a better) an exam. paper. Maybe I'll explain this more fully in our next issue, for, as you can guess, we on this side are still busy working out details. Broadly the scheme is this:

Each magazine will be awarded marks for Production, Quality of Contents, Make-up (call this Lay-out if you prefer that name), Originality, Cover Design and General Appearance. There will be two judges for each section—one for boys' magazines and one for girls'—with both judging together where magazines produced by co-educational establishments are concerned.

Another point I'd like to emphasise is that of the adult interest. Naturally, teachers take a great interest in the school magazine and many like to have a hand in its production. We wish to encourage this spirit; therefore we make no rules as to teachers or other adults supervising, contributing or helping in the printing. If the teachers themselves have any views, queries or comments on this question we shall be pleased to hear from them.

I am calling all schools to enter this competition. I want to see a really tip-top entry. Please don't disappoint me.

LIGHT English Text is one of the Black Letter or Gothic faces, of which there are many in being to-day. It is a derivative of the first movable type invented by Johann Gutenberg, of Mainz, who took as his model the handwriting of the beautiful manuscript books which were a feature of his times. Though not generally so fashionable in Europe as a text or body type as formerly, it is still used for this purpose in some parts of Germany where it is known under the name of Fraktur.

In the British Isles its use is mainly confined to legal and ecclesiastical works and documents of a historical nature. It is also a very popular choice for display work at this time of the year owing to its religious associations. In general jobbing work it is often employed for the setting of invitation cards, visiting cards, wedding announcements, birthday cards, etc.

It prints well on any sort of paper but naturally shows to best advantage on coated material. There are many modern versions of Black Letter, but we venture to suggest that the most practical, from the small printer's point of view, is the face illustrated here. Being neither too heavy nor too stylish, Light English Text is, perhaps, the most popular of all the modern Black Letters.

Remember, when using it, either for display or text, that no word or line should be set *all* in capitals.

18=pt.

ALPHABET OF LIGHT ENGLISH TEXT
abcdefghijklmnopqrstuvwxyz

12=pt.

ALPHABET OF LIGHT ENGLISH TEXT
abcdefghijklmnopqrstuvwxyz

10=pt.

ALPHABET OF LIGHT ENGLISH TEXT
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12=pt.

1234567890 £. , " ' ? ! ; # \$ % :
& — () = 1 2 3 4 5 6 7 8 9 0



Type-faces for the Magazine

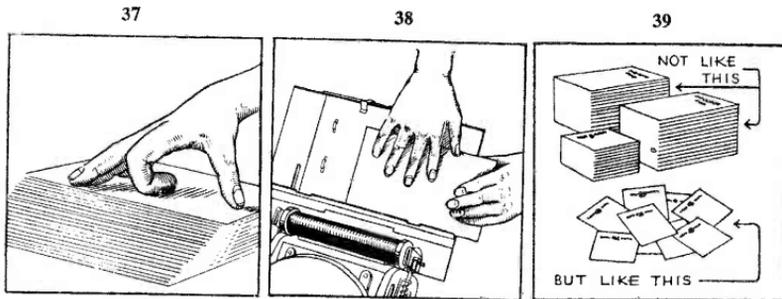
A series for editors and publishers who are faced with the task of choosing types for their magazines. The alphabet lines here are set in Old English Text. This paragraph and the introductory matter above are in Times New Roman; the titles in 24-point Light English Text.

Light English Text





37 We commence this lesson presuming everything is made-ready as instructed in our last set of pictures. Fan out (see Note u) the pile of card or paper, whichever you are going to feed into the machine, thus making sure only one sheet at a time is picked up and to enable you to create a rhythm for easy feeding.



Approach to Print in Pictures

Concluding the Elementary Stage for the Beginner

By GEORGE PLATT



NOTES

u. "Fanning out" is the process of separating the sheets before work is commenced. The knuckle is pressed upon the top sheet of paper and if a swift up-and-down movement is maintained the sheets will come apart as shown in the illustration. Another method of "fanning out" is to rotate the knuckle on the paper in small circles, maintaining pressure all the time. In this case the paper separates circularly or fan-wise.

v. Interleaving is the process of placing a sheet of paper on top of the printed sheet taken out of the machine so as to prevent the ink "setting off" on the back of the sheet previously printed. Any paper which is dry and clean will do for this purpose—even old newspaper if it is cut to the required size first.

w. Very lucid instructions concerning this operation are given in "Printing Made Easy".

38 Lift a sheet from the pile and lay down on to the bottom lay gauge and slide over to the side lay. Don't at any time attempt to locate the down and side lays at the same time. This is a clumsy operation and you'll never be sure that the sheet is lying square along the bottom lay gauge (see sketch 30).

With the first sheet squarely on the gauges, start printing by depressing the handle, keeping your hand on the handle throughout each complete impression. Press smoothly until impression stop is contacted, and then lift handle up to open machine.

Now take out printed sheet with the left hand and at the same time pick up the next sheet with your right hand and feed on to the lays. This will speed up the printing time and you will soon become adept at quick feeding.

39 Never pile the printed sheets exactly one on top of the other, for the printing from the face of the first sheet will adhere on the back of the second sheet, and so on, causing a fault known as set-off. The easiest way to prevent this is to spread out the sheets as shown. Heavy solids on art paper should be interleaved (see note v).

Now, as you put down the printed sheets, make a habit of looking at each so as to keep an eye on the inking. This will enable you to detect when a little more ink is required. It is far better to add a little ink with the hand roller regularly than to speed along without looking and suddenly discover the printing is losing its density of colour.



40 If, whilst printing, you are called away for any reason, do make sure the handle is fully raised, i.e. platen fully open. This ensures that rollers are resting at their lowest point and are not in contact with the type forme or ink-plate, which will cause an indentation in your rollers.



43 For the cleaning of the type forme there is nothing better than a brush. It can be tooth, nail, small shoe or hair brush, but please don't use a suede shoe cleaner or other wire brush. The main reason for brushing a forme is to ensure complete cleanliness of the type and to be certain that no ink has been allowed to dry into the depressions and so block up letters as shown.

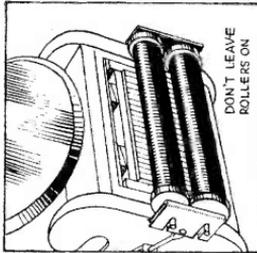
You can use either paraffin or petrol for cleaning purposes. Whichever you use, put a supply on the brush and then rub briskly all over the type forme until satisfied it is thoroughly clean. Finally wipe the type and chase with a clean rag.

IN OUR NEXT ISSUE

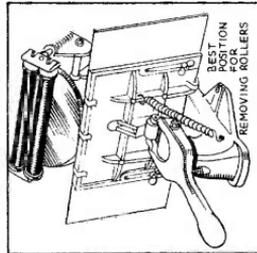
George Platt hands back to David Wesley, who will commence a new series of picture lessons with a more technical approach. It is assumed that the pupil, having set and run off his first job, now has an elementary grasp of the art of printing. If he follows the new series with diligence he will emerge as perfect a printer as "Print-craft" can make him. Look out for the new series:

The Picture Guide to Print

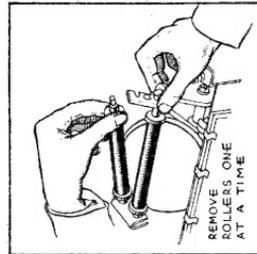
40



41



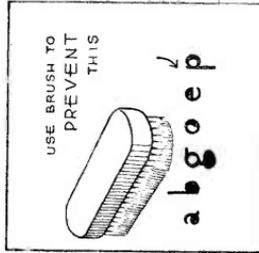
42



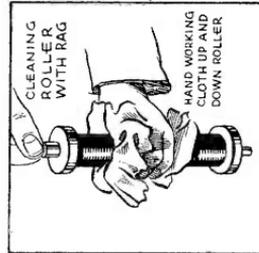
41 Now for the cleaning up. First depress handle so that rollers are half-way across the ink-plate.

42 Hold handle against part of your body to leave hands free; then remove rollers (see note w) one at a time. Next, take off the ink-plate. Now remove chase, or release bed, whichever you have the types locked up in.

43



44



44 The brush is not required for cleaning the rollers and ink-plate. For these you need two pieces of rag. Try to obtain non-fluffy material. Soak one with the cleansing liquid and wipe off the ink from the rollers and ink-plate. Use the second piece of clean rag for ensuring that all traces of ink have been removed, and that the ink-plate and rollers are thoroughly clean and dry.



How to Start a School



THERE'S something especially important in being the editor of a school magazine. Prefects, captains of football and cricket teams, leading athletes, monitors, N.C.O's in the pre-service units—all these may be looked up to as being distinguished from the rank and file. But the magazine editor is in quite a different category. He holds a position that gives him a peculiar power. For "the pen is mightier than the sword"—and it is the editor who wields the pen. Even the head prefect is sensitive about what is said about him in the school magazine.

Now, how does one set about starting a school magazine? Well, the first thing the editor must do is to get firmly fixed in his mind "the average reader" to whom his journal is meant to appeal. Time and again, when trying to decide whether or not to accept a contribution, he will have to ask himself: Will this appeal to the majority of my readers? Unless he has a very definite idea as to

who his readers are—their tastes, hobbies and interests, etc.—he will often be filling his pages with matter which will never be read.

To take an extreme case. If his school has nothing whatever to do with Rugby football, but specialises in soccer, an article on "How to Play Rugby" would obviously be out of place. But hints on soccer training, dribbling, heading, shooting and tactics would be quite suitable. When an editor is short of contributions, he may sorely be tempted to include a feature about, say, billiards, written by a boy whose father runs a saloon for the amusement of billiards-players. But if he knows that the vast majority of his readers don't know a billiard-cue from a bus queue, he should harden his heart, turn down the contribution, and seek elsewhere for something better.

PRODUCTION—WITH A ?

Having decided upon his average reader the editor's next step—unfortunately—is to go into the question as to whether the school magazine is likely to pay its way. Although the prospect of making a profit may be slight, he certainly doesn't want to be out of pocket as a result of his efforts.

He must, therefore, decide how many copies he is likely to sell—remembering that many boys lend and borrow magazines instead of each buying a copy for himself. The next job is to delve into the various methods of reproducing the magazine. The cheapest production is by means of a hectograph—a device which, with the aid of a substance like gelatine, enables copies of written or typewritten matter to be duplicated. A hectograph can be home-made, or bought at a shop—but the finished pages will undoubtedly look amateurish and cheap. If the circulation of the magazine warrants nothing better—say, if you are likely to sell only fifty or sixty copies—a hectograph production will have to do. A more ambitious—and certainly a more ideal—magazine will certainly have to be printed.

There are hundreds of small printers who will be only too pleased to print school magazines at a reasonable charge. (I am assuming, of course, that your school hasn't a printing machine of its own!) Printers will quote you a figure for supplying the paper, composing the contributions, stitching the pages, and delivering the finished article to you. Go into the question of page-size and paper quality and the number of pages, as all these will, naturally, affect the cost.

The reproduction of pictures must also be considered when working out the



The former Editor of the "St. Albans Scout Magazine", who is now actively engaged in helping to produce the latest and most sensationally successful boys' periodical, "The Lion", gives would-be editors invaluable advice culled from experience in many years of juvenile journalism



probable costs. Before they can be printed, blocks have to be made from them by a process engraver. (The printer will know of suitable firms.)

Blocks are no light financial item so go carefully. You might have just one made for the title of the magazine, and re-use it for each issue; or perhaps you could run to one or two pictures per issue. If the editor wishes to use a number of small blocks his best plan is to buy them, ready made, from a printer's supplier. Adana, for instance, has a large selection of blocks of various sizes and shapes known as "Illustration Types." These are quite cheap.

Here I should mention that "line" drawings can be printed without difficulty on the cheapest of paper; so, as a rule, can largish portraits. Photographs containing a lot of detail, however—and any which are not extremely clear—can be reproduced satisfactorily only on art or imitation art paper.

ADS. AN ASSET

Now what about advertisements? They can be a fine source of revenue, so long as you charge enough to make a profit. The way to get them is to call upon local tradespeople and "talk them into it". The outfitter who supplies the school suits, caps and ties is pretty certain to become a client. The tuckshop proprietor should also be tackled. The local sports outfitters and bookshops offer further fields for the advertisement hunter. Remember, too, old boys of the school who are now in business and have something to sell. They will probably be delighted to advertise their goods in the organ belonging to their old school.

Reference to old boys reminds me that many of them are sure to want to buy the magazine. If there is an old boys' club connected with the school, call on the secretary and ask him to make the mag. known to his members. He might agree to include a note about it in his next circular to them—at no cost to yourself.

An Old Boys' Page in each number would sustain their interest. Get the secretary to write it for you!

This leads us to the all-important matter of contributions. The editor must have a

policy. He must know exactly the class of story and article he wants—and go all out to get it. It's no good just sitting back and waiting for "copy" to come rolling in. It may do so for the first issue or two. But when the novelty of the new school magazine has worn off, potential contributors must be constantly stirred into activity.

The editor must set a good example by himself displaying lots of energy. Suppose he decides that the policy of his magazine is to record everything of major interest that occurs at the school? In this case, it is vital that his readers should never be let down. They should know that the school play, for instance, is *certain* to have a write-up when produced. They should be equally confident that sports events, prize-givings, educational expeditions, etc., are sure to be reported.

It is the editor's job, therefore, to form a reliable team of reporters and feature writers—and to be prepared to take on any of the jobs himself in an emergency.

Now here's a good tip—one that's always borne in mind by all editors of





local newspapers: *readers love to see their names in print!* When reporting the school play, mention the complete cast individually; *and* the workers behind the scenes. In your account of the football match with the rival school, honour your team by listing their names—and mention each player who did something worthy of note. But on no account ladle out undue flattery. If John Brown missed a sitter, say so—even if he is a bigger chap than you are!

ALWAYS ALERT!

Don't restrict your policy solely to the reporting of events. Open your columns to boys who have interesting hobbies and pursuits, or who have had unusual experiences. Suppose Bill Brewer has the finest collection of butterflies, or fossils, or stamps, or nature photographs for miles around. Then call on Bill and persuade him to write it all up for the magazine; he'll feel highly honoured. But if he is sure that he's quite incapable of scribbling the actual article himself, get one of your reporters to do the job for



him. Failing a reporter, do it yourself. Once you've made up your mind to have that article, don't be satisfied until you've got it. Determination and persistency are essential qualities of a successful editor.

Correspondence columns are a "must" in your school magazine. They're the forum for the launching of ideas. No end of fellows will write a letter to the editor even if they would never dream of penning an article. If necessary, start the ball rolling by writing your own letters and invite readers to comment. Once started, a discussion is sometimes difficult to stop. Keep your ears open—and when you hear a boy "going off the handle" about something that's happened at school, suggest that he writes to the magazine about it.

Ought contributions to be accepted from masters and others in authority? This is usually a crucial question. Turning down a contribution from one's master can be terribly embarrassing! It is therefore advisable, right from the outset, to make it clear that masters should write for the magazine only by invitation. Such a policy gives you a chance to snap up something good on occasion. One example will suffice.

A master, on vacation, goes bear hunting in Canada and meets with a thrilling series of adventures. What better than an exclusive narrative of the same in your mag.? It would appear because the editor commissioned it—not because masters have a right to contribute.

THE IMPORTANCE OF THE TITLE

Finally—yet of great importance—the title of the mag. What is it to be? Your first desire is probably to hit on something really original—snappy and up to date—something with a real punch in it. Beware of such titles! They look so good on the first number, but after a dozen issues have been published they appear a bit tawdry. Think of the popular song of to-day. Everyone hums it, the radio blares it forth from morn till night. But what do people think of it in twelve months' time (if they think of it at all)?

I struck a new note with my first schoolboy magazine. I called it "The ? ? ?" Consequently it was known variously as "The Queries", "The Three Queries", "The Three Question Marks", and goodness knows what else. Before long I was kicking myself.

On my desk at this moment is the St-Albans School Magazine. It's called "The Albanian". Such a title is dignified; at once it proclaims the policy of the magazine and is unchallengeably perfect even though the journal should circulate throughout the centuries.



Designing for the Coronation

Timely Advice and Some First-Class Ideas for the Small Printer who is Capable of Grasping a Glorious Opportunity

THE big event of next year will be the Coronation. In fact it will probably be the most important national event of the decade. No business firm or home in Great Britain, or indeed, the Empire, will let the Coronation pass without some vivid notice, and the demand for appropriate decoration will be enormous. Every street will be flag-decked, every shop window gaily adorned, every magazine in gala dress, and there will be all kinds of souvenirs from coronation medallions and pottery to special editions of the newspapers and periodicals.

No one will be busier than the printers, and the amount of work likely to fall to the lot of the small printer will be enormous.

Do not wait until the rush begins before you start your Coronation printing. If you have not already done so—consult your customers straight away and try and get their orders *now*. Some business firms already have schemes afoot. Others

have not yet realised the possibilities. You will need to publish an interesting leaflet suggesting

various items which are bound to be needed.

- (a) Special souvenir cards to be sent to regular clientele.
- (b) Brochures, catalogues, lists, etc., with appropriate Coronation covers.
- (c) Paper bags and wrapping paper with Coronation designs.

These are just a few likely needs, but you know your customers and the nature of their regular orders.

Apart from dealing with the requirements of the business firms you serve, you may also take this opportunity to turn publisher, and produce some really attractive little souvenir leaflets and booklets for the general public. A programme of local events taking place during Coronation Week—processions, carnivals, firework displays, etc.—should be of interest to everyone.

If you fancy yourself as a journalist, why not publish a booklet dealing with various aspects of the Coronation? A brief history of the regalia—the Crown jewels; or



English Coat of Arms



St. Edward's Crown

By **THERESA FLEMING**

the Coronation chair ; or Coronation of former Queens — Elizabeth I, Anne, Victoria. None of these subjects should be beyond the scope of anyone with enough initiative to borrow a book or two from the local library.

There is no need to write at length on the subject of your choice. It is the attractive layout and decoration of these kind of booklets which will sell them. Use wide borders, largish type and illuminated capitals if possible. Print on good paper and use as much illustrative matter as you can afford.

Incidentally, you may suggest to any old-established local firms that they publish an illustrated brochure, giving a brief history of their products over the reigns of so many kings and queens.



The Royal Coat of Arms and a Suggestion for a Decorative Motif

All cities have small industries or firms of craftsmen — shoe or glove makers, gold and silver smiths, brewers, millers, tailors, who have a tradition of which they are proud. They may like to publish a brochure to the effect that : “ In 1837, when the young Queen Victoria came to the throne, our firm was supplying the citizens of Bridgetown to their satisfaction . . . In 1953 at the time of the Coronation of Queen Elizabeth II we are glad to say that our tradition has been maintained.”

Some local places, ancient inns and hotels may have associations with Queen Elizabeth I, in which case a similar idea

would be even more appropriate. Don't wait for the firms to come forward with these suggestions. Take the ideas to them, then you will make sure of getting the job. If you have plenty of ideas as to the layout and decoration of such booklets, present them in some concrete form—roughs and samples. These will stimulate the imagination and enthusiasm of your client.

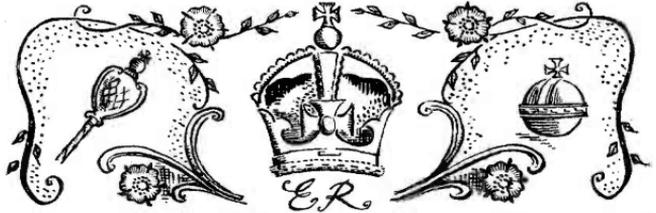
With regard to the kind of decorations to use, photographs of the Royal Family, the Royal Insignia, national flags and coats of arms, crowns and sceptres, the Royal Monogram—all these easily recognisable subjects may be used in dozens of different ways.

Let your decorations be as *rich* as possible. The pageantry of such an event as the Coronation is a great opportunity to relax from our rather austere modern approach to decoration. Use colour where possible. Especially experiment with gold and silver inks ; the results will be most rewarding. *Two-colour* printing will often give as gay an effect as multi-colour printing. Of course, you will use plenty of red and blue on white paper. Red and black, red and yellow, yellow and blue also make effective colour combinations.

A motif like the Royal coat of arms here illustrated would be easy to experiment with as a two-colour line block in yellow, overprinted with deep red. One warning though ! If you are not sure of the *correct* colours of a heraldic device, or cannot use the right number of colours, it is best to print it in black alone.

We have mentioned the English coat of arms illustrated on the previous page. The other illustrations are :—

The Royal Coat of Arms.



Decorative frame for photograph of the Queen or for cover of booklet, when the *title* of the book could be substituted for the photograph.

St. Edward's crown.

Decorative motif with crown, sceptre and orb.

It is not every year that we have the opportunity to design for such an interesting and inspiring event. Let us make the very best use of our originality and skill, so that we may look back with real pleasure to the work achieved for the Coronation of Queen Elizabeth II.



Building Up

A Successful Printing Business

A Modern London Master Printer Tells
You How to Make Profit in Your Printshop

books, statements, invoice and account books, receipts, letter headings, etc.

A connection should be sought among restaurants which use daily menus but do no banquet business so as to balance the loss of banquet menus during the off season. In this way a sound business may be built.

Credit will have to be given as the business worth having is always done on a monthly account basis; this is why I dealt with the bookkeeping aspect at some length in the first part of this series. Some good, very sound restaurants will take two, or even three, months credit, and this should be allowed for when budgeting capital requirements before starting.

It may well be that the capital required is beyond the immediate reach of the budding printer. In this case, my other suggestion of In Memoriam* card printing may be within easier reach. I once picked up the account of a large funeral furnishing group of companies, because their printer was retiring from business.

Many thousands of orders were handled—so many in fact that, within a week or two of starting, I prepared a separate set of smaller and simpler order bags, a separate order book and even

**We apologise for having to talk on this subject in our Christmas Number, but practicalities must be faced, and this series would not be complete were mention of this important branch of jobbing printing omitted.*

SINCE writing the last article in this series I have discovered that I omitted to mention several important aspects of menu printing, and I propose to deal with them before going on to my next subject. I discovered many years ago that it was not usual to provide menus for wedding breakfasts so as to save expense on the part of the bridegroom.

In spite of this, I felt that most young couples would like a little menu, if only as a souvenir. I therefore suggested supplying small single menus printed in silver at 10s. 6d. for 50. Silver deckle-edged cards were bought in bulk and a small collection of dishes set up to a standard 12-ozn measure. The name and address of the restaurant was placed in small Spartan Bold right at the foot, separated from the menu by the date line. In actual fact, very few dishes were altered as most weddings followed the same pattern.

The dinner season lasts from about September until March or April. The weddings take place between Easter and Christmas. Some sports and social clubs hold dinners and flannel dances during the summer, but not sufficient to keep a printer going. Then is the time to secure orders for bulk supplies of daily menu blanks on which the owner will type the appropriate "copy".

In addition to these, there are a number of other lines that can be suggested: "Reserved" cards, kitchen pads, bill-



separate invoices with the customer's name and address printed on them to save writing.

The first point of contact with my ordinary business was when the invoices were entered in the Sales Journal. The order numbers were started at 1000 and drew ahead so rapidly

that there was never any danger of confusion. Ninety-three lots of cards were printed one Friday and Saturday for that week-end's funerals alone—this just before Christmas, 1938.

In Memoriam card printing is less profitable than menu cards, but far less capital is involved. For one thing, the orders are of far smaller individual value, but, on the other hand, the expensive blanks are often provided in bulk by the undertaker. I carried a normal stock of ten thousand of one and five thousand of another kind of cards, with insets; ten thousand special Roman Catholic cards and three thousand service books to be overprinted on the front cover. This represented a considerable capital outlay which was borne by the funeral furnisher; I only supplied labour.

The main cards were of different kinds but the same size, and each had its own setting, changes of cemetery and undertaker's branch imprints. The service books were an entirely different size and had their own setting and chase, but the measure was standardised with one of the others so that only one set of changes was needed for both.

The first two cards were both folding cards. Those used for the cheapest funerals were printed on the second and third pages, while the better quality cards had loose insets that were printed on the second and third pages and when dry slipped through the black silk cord already in position on the covers.

The formes were all locked up in separate chases to suit a common lay, so that once the lay was fixed either of the large cards or the service books could be printed without any adjustment, except that of pressure.

The system was simple. Every evening the day's work was delivered on the way home and the next day's orders collected. Brief details of name, age, date of decease,

name of branch, quantity, style and verse required were typed in a long strip with space between each item, ready for collection. They would appear something like this: William Smith, 91st year, Streatham Park, 16th October, 1 doz., Abide, 165, Blank, Kingston.

In the morning these details would be copied into the order book and on to order bags with the appropriate order numbers and standard price.

The strips of copy and all the empty bags then went to the composing room, which also housed the small treadle platen used for machining these orders. All the name lines, and any odd lines needed were then set, the galley of standing cemeteries, imprints, verses and so on was placed on the frame and one of each kind of forme made up ready for machining.

The worker would then go methodically through all the orders for one kind and verse, change the verse and do the rest of that particular card, changing names, dates, addresses, cemeteries and ages as required. Our example would be translated into a card bearing on the left the first verse of "Abide with me" and the undertaker's Kingston branch address at the foot. The right hand would state "In ever loving memory" in Saxon Black, followed by: "of William Smith, who passed away on the 16th October, 1951, in his 91st year." In the case of a private grave the number and Streatham Park Cemetery would then follow.

In the case of a public grave the block and cemetery only would be stated.

The printed cards would then be laid out to dry while the order bags would be used to provide details for writing the invoices. Large black-bordered envelopes, supplied by the customer, would be inscribed on the face with one each of the names. When dry, the cards would be folded, or slipped into the covers and folded, packed into the envelopes and so would be ready for delivery.

The copy would then be cut up into separate orders with scissors and placed in the order bags, with a file copy, usually the one used for checking the reading. With good type very little make-ready was needed, and during the war I had a little 15-year-old girl who could set and machine six orders an hour. The finishing operations could be carried out easily at the rate of 30 dozen cards an hour. If only 2s. per doz. was charged, it would show a profit of about one-third on an hourly rate of 8s.

For obvious reasons the greatest pressure, as in the case of menu work, comes in the bad weather, but again there are many jobs that go with the cards. I always printed the service books in lots of 3000 and sold them to my customer. In addition, there were petty cash slips, petrol docketts, order books, orders for envelopes and overprinting, various forms, time sheets, invoices, statements, letter headings and postcards. I designed some little folders for handing to clients, giving details of graves, cremations, monumental masonry and tariff of charges. Some funeral furnisher are content to allow the printer to supply the cards complete, and a small stock of cards is often useful as the families concerned often come direct to the printer for repeat orders.

The funeral furnishers sometimes object to this, but usually they are glad to be relieved of the embarrassment of customers taking up time in ordering a few shilling-worth of cards when they are busy. It is a profession in which they have to work very quickly, but never appear to hurry, or show the slightest lack of sympathy with

the bereaved. To give them due credit most carry out their sad duties with great tact and skill, but they insist on their suppliers helping.

One very important point that might easily be overlooked; whoever calls on them should be very soberly dressed. Red or yellow socks, canary coloured shoes or a bright tie will immediately cause prejudice. I was once severely reprimanded by the managing director for wearing a coloured tie. Navy blue tie and a dark suit will create the best impression, as the printer, by his frequent calls at the office, may become identified with the staff in the mind of a client.



THE response to this little competition (promoted through the medium of the lay-out article in *Printcraft* No. 19) was good. The general standard, however, gives us some cause for anxiety and suggests that lay-out is by no means receiving the attention to which it is entitled as the most important part of the small printer's work.

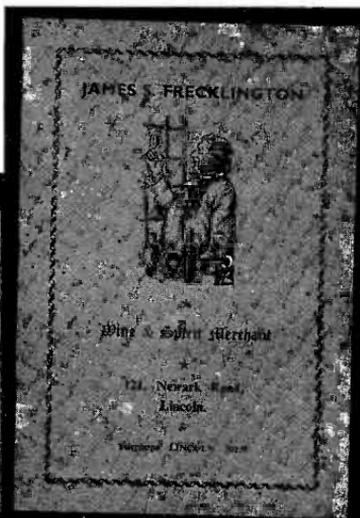
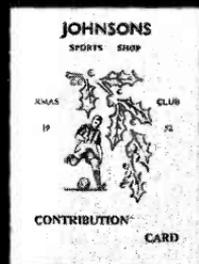
Half-guineas are awarded to the senders of the entries reproduced in miniature here. They are (reading from left to right) :—

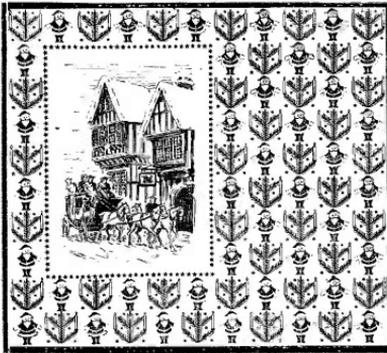
1. R. W. Love, 2, Princes Street, West Cowes, I.O.W.;
2. James Giles, 3, Ingestone Road, South Norwood, S.E.25 (rough lay-out in black and brown);
3. R. J. Naysmith, 83, Pasley Street, Plymouth (proof in black on pink card);
4. Floyd R. James, 10, St. Catherine's Road, Lincoln.

Highly commended are :

- E. Marshall, Horsham; A. C. Ray, Epsom; A. E. Batchelor, Acton, W.3; W. Holmes, Carrickfergus, Antrim; D. E. Troke, Hungerford; D. Cooper, Derby.

Half-Guineas for Christmas Card Lay-Outs





Lay-Outs for

The Last-Minut

The answer must come from the type case. The stock, if card is not available, must be paper—stiff, good quality paper, of the smooth cartridge type. This, unlike card, is not hard to come by in a hurry ; in any case, the printer usually has some left-overs in hand. The Christmas card I recommend is a folder—that is, a sheet folded into four leaves. The type of design suggested is the one you see illustrated on the left.

I HAVE been going the rounds, visiting a few small-printer friends who are up to their necks in Christmas business. My aim was to find out exactly what they were doing and to discover what problems they were facing at the moment.

It was an informing trip and I returned from it with a great deal of illuminating data. These friends were all London printers, by the way, but I have no reason to believe that their typographic troubles are not shared by their contemporaries all over the country.

The problem which is worrying most of them at the moment is that of the last-minute customer.

PRINTER'S PUZZLE

We have had something to say about this chappie before. He is a distraction who will always be with us. But his money is good. Usually he does not complain overmuch, so we have to do our best to accommodate him. We must also remember that although we look upon him as a bit of a nuisance at this particular time, he may be the fellow who will bring us our fattest order next year.

His main demand, of course, is for extra Christmas cards. These, a fortnight before Christmas, are at a premium. By that time the average small printer has run out of stock. It is questionable if he can get new supplies in time, for suppliers also have an unfortunate habit of running out at this particular period. Apart from that, most of the printer's Christmas blocks are already in use. So—what is his get-out ?

This is the solution I have offered to this problem. I am glad to say that on the whole it has been very gratefully received.

QUICKLY SET FOR COLOUR

Yes ; I admit that the idea has been stolen from our cover. This design and its variations has a lot to recommend it.

Christmas, 1952

A Selection of Fine Wines at Reasonable Prices obtainable at

THE WINE STORES, HIGH ST., PRINTOWN

FRENCH WHITE WINES			Bot	1-Bot.
CLARETTE DU LANGUEDOC, Medrum Dry	...	...	6/6	3/6
ENTRE DEUX MERS, Sweet	...	...	6/6	3/6
GRAVES, DE VAYRES, Medrum Dry	...	...	6/6	3/6
GRAVES, MORGON, 1949, Dry	...	...	6/6	4/6
ALCOTE BLANC, Dry	...	...	7/6	4/6
POUILLY FUISSE, 1947, Dry	...	...	9/6	5/3
CHARLES, 1947, Dry	...	...	10/-	5/6
SAUTERNES, 1947, Sweet	...	...	10/-	5/6
HAUT BRUAC, 1947, Sweet	...	...	13/-	6/6
CHT LAUNIER, GRAVES, Med. Dry	...	...	13/-	6/6
RA FLORA BLANCHE, SAUTERNES, Sweet	...	...	14/6	---
FRENCH RED WINES				
CORBIERES, LANGUEDOC	...	...	6/6	3/6
MEROC, 1947, PAUL, DELOIX	...	...	7/6	---
BEAUJOLAIS, 1947, DUFOULEUR PERE & FILS	...	...	8/-	4/6
BEAUNE, 1947	...	...	8/-	5/-
CEVREY CHAMBERTIN, 1947, GEISWEILER	...	...	13/6	7/3
RHONE WINE				
COTE DU RHONE, 1948	...	...	8/-	4/6
CHT NEUF DU PAPE, 1947, GEISWEILER	...	...	12/-	---
ITALIAN TABLE WINES				
TUSCAN, RED	...	...	5/6	---
TUSCAN, WHITE	...	...	5/6	---
CHIANTI, RED, FRANCO PETRACCHI	...	...	10/6	(bask.)
CHIANTI, RED, MELINI (bottled in Italy)	...	...	14/6	---
CHIANTI, RED or WHITE, RUFFINO (Bottled in Italy)	...	...	17/6	---
MARSALA				
FLORIO MARSALA	...	...	13/-	---
EMPIRE WINES				
DUVAL'S THREE CROWN EMPIRE	...	...	7/6	4/-
BLENDED SHERRY	...	...	7/6	4/-
BLENDED TAWNY	...	...	7/6	4/-
BLENDED WHITE	...	...	7/6	4/-
AUSTRALIAN HOCK, Southam & Co. Ltd. 5/-	...	...	5/-	---
AUSTRALIAN BURGUNDY, Jas Travers & Sons, Ltd.	...	...	5/6	---
SOUTH AFRICAN HOCK, Jules Duval & Co., Ltd.	...	...	6/6	---
SOUTH AFRICAN SHERRY, H.O.B., Ltd.	...	...	14/6	7/9
CYPRUS COMMANDARIA, MOSCATEL WINE	...	...	7/6	---
BRITISH WINES				
DUVAL'S RUBY, WHITE and SHERRY	...	...	5/6	3/-
V.P. POINT BRAND, RUBY and WHITE	...	...	6/-	3/3
GILBEY'S OLD ENGLAND, RUBY and WHITE	...	...	6/6	3/6
V.P. POINT BRAND SHERRY	...	...	7/9	4/-

Leading brands of all Wines, Spirits, Liqueurs, Bottled Beers and Minerals in stock

PROMPT DELIVERIES

Customer

When it is too late to order New Stock and Designs must come from the type-case



It makes, as you see, quite a passable magazine cover and can comfortably be turned into a pleasing Christmas card. It may be used later on to do duty as a Christmas club card. Substitute units of a seasonable border for the blocks and, in miniature, it will do bright duty as a festive label.

The card above is printed in three colours as is the cover of this issue. It need not, of course, be a combination of Santa Clauses and Christmas trees. There are many intriguing little blocks of the same sort in the catalogue, and you will, I am sure, want to experiment with other combinations.

The beauty of this job is that it can be composed very quickly and easily, since each piece in it—except the large illustration—is of the same size—36 pt. If you haven't a suitably sized illustration, replace with a Christmas message set in 18-pt. type with 18-pt. white between the lines (this will save justifying with leads). Or, if the customer is willing to supply the required quantity, fill in the panel with a photograph of himself or his family.

GLAMOUR FOR THE CHILDREN

Children's Christmas Cards are also a last-minute headache for Mr. Printer. Once the kiddies get down to writing out their cards they are apt to remember a host of friends whom, until that moment, they had overlooked. This means, of course, that extra cards are speedily required, with a consequent rush order for the printer.

A suitable children's design, easy to compose (and again inspired by the cover) is suggested above. It consists only of two small blocks and a border, but if done in two or three colours, it looks very gay.

You can make the blackboard block to any size, of course, or again, you may

use some block you have by you in its place. If you wish to use the blackboard block, all that is necessary for you to do is to cut it out of the cover and send it, marked with the required size, to your blockmaker.

Incidentally, any illustrations in this issue, with the exception of the William Caxton story, may be used by you if you wish to reproduce them. As time is such an urgent factor we waive, for this once, the usual rule of applying for permission to reproduce in writing.

TRADESMEN, TOO

Tradesmen are usually far-seeing people (they have to be if they are going to make a success of their business), but they have a knack at this time of the year of popping up to add to the printer's list of last-minute urgencies. A new unexpected line of goods come in, perhaps; Christmas trade requires a fillip; so it becomes necessary to remind the customer by a series of leaflets or other advertising matter delivered to the houses and the flats in the neighbourhood.

On page 246 you see such a list from an imaginary vintner. I suggest it as a model for all similar sort of jobs. You will observe that it is set throughout in the Rockwell series—a very legible face for this type of work and one which is seasonably suitable owing to its faint flavour of the antique.

There is nothing plain or "newsy" about Rockwell; on the other hand, it possesses none of the fancifulness which makes some type hard to read in masses. It is the duty of a Christmas list to be legible as well as seasonable, and to my way of thinking, Rockwell fulfils both these requirements admirably.

This job, incidentally, is all in one colour and it looks as well without the border as with it.



Lay-Outs for

The Last-Minut

The answer must come from the type case. The stock, if card is not available, must be paper—stiff, good quality paper, of the smooth cartridge type. This, unlike card, is not hard to come by in a hurry; in any case, the printer usually has some left-overs in hand. The Christmas card I recommend is a folder—that is, a sheet folded into four leaves. The type of design suggested is the one you see illustrated on the left.

I HAVE been going the rounds, visiting a few small-printer friends who are up to their necks in Christmas business. My aim was to find out exactly what they were doing and to discover what problems they were facing at the moment.

It was an informing trip and I returned from it with a great deal of illuminating data. These friends were all London printers, by the way, but I have no reason to believe that their typographic troubles are not shared by their contemporaries all over the country.

The problem which is worrying most of them at the moment is that of the last-minute customer.

PRINTER'S PUZZLE

We have had something to say about this chappie before. He is a distraction who will always be with us. But his money is good. Usually he does not complain overmuch, so we have to do our best to accommodate him. We must also remember that although we look upon him as a bit of a nuisance at this particular time, he may be the fellow who will bring us our fattest order next year.

His main demand, of course, is for extra Christmas cards. These, a fortnight before Christmas, are at a premium. By that time the average small printer has run out of stock. It is questionable if he can get new supplies in time, for suppliers also have an unfortunate habit of running out at this particular period. Apart from that, most of the printer's Christmas blocks are already in use. So—what is his get-out?

This is the solution I have offered to this problem. I am glad to say that on the whole it has been very gratefully received.

QUICKLY SET FOR COLOUR

Yes; I admit that the idea has been stolen from our cover. This design and its variations has a lot to recommend it.

Christmas, 1952

A Selection of Fine Wines at Reasonable Prices obtainable at

THE WINE STORES, HIGH ST., PRINTOWN

FRENCH WHITE WINES	Bot	1-Bot.
CLARITTE DU LANGUEDOC, Medium Dry	6/6	3/6
ENTRE DEUX MERS Sweet	6/6	3/6
GRAVES DE VAYRES Medium Dry	6/6	3/6
GRAVES MONOGRAM, 1949, Dry	8/-	4/6
ALIGOTE BLANC, Dry	7/6	4/6
POUILLY FUSSEE, 1947, Dry	9/6	5/3
CHABLE, 1947, Dry	10/-	5/6
SARTENIS, 1941, Sweet	10/-	5/6
HAUT BARSAC, 1947, Sweet	12/-	6/6
CHT LAURENS GRAVES, Med. Dry	15/-	—
RA FLORA BLANCHE, SARTENIS, Sweet	14/6	—
FRENCH RED WINES		
CORBIERES LANGUEDOC	6/6	3/6
MEDOC, 1947, PAUL DELOIX	7/6	—
BEAUGLAS, 1947, DUFOUR-DUPERE & FUS	8/-	4/6
BEAUNE, 1947	9/-	5/-
CEVREY CHAMBERTIN, 1947, GIESWELER	10/6	7/3
RHONE WINE		
COTE DU RHONE, 1949	8/-	4/6
CHT NEUF DU PAPE, 1947, GIESWELER	12/-	—
ITALIAN TABLE WINES		
TUSCAN, RED	5/6	—
TUSCAN, WHITE	6/6	—
CHIANTI, RED, FRANCO PETRACCHI	10/6	(Bask)
CHIANTI, RED, MELINI (Bottled in Italy)	14/6	—
CHIANTI, RED or WHITE, RUFFINO (Bottled in Italy)	—	17/6
MARSAI		
FLORIO MARSAI	—	13/6
EMPIRE WINES		
DUVAL'S THREE CROWN EMPIRE		
BLENDED SHERRY	7/6	4/-
BLENDED TAWNY	7/6	4/-
BLENDED WHITE	7/6	4/-
AUSTRALIAN HOCK, Southw. & Co. Ltd.	8/-	—
AUSTRALIAN BURGUNDY, Jas Travers & Sons Ltd.	5/6	—
SOUTH AFRICAN HOCK, Jules Daval & Co. Ltd.	6/6	—
SOUTH AFRICAN SHERRY, H.O.B. Ltd.	14/6	7/9
CYPRUS COMMANDARIA, MUSCAT WINE	7/6	—
BRITISH WINES		
DUVAL'S RUBY, WHITE and SHERRY	6/6	3/-
V.P. POINT BRAND, RUBY and WHITE	6/-	3/3
GILBEY'S OLD ENGLAND, RUBY and WHITE	6/6	3/6
V.P. POINT BRAND SHERRY	7/6	4/-

Leading brands of all Wines, Spirits, Liqueurs, Bottled Beers and Minerals in stock

PROMPT DELIVERIES

WITH Christmas so near at hand, let us leave the more technical side of philately in order to give some attention to potential juvenile enthusiasts. Have you parents thought how greatly your offspring would appreciate a present of equipment which would give him a grand start in the art of collecting ?

We do not expect children to commence with loose-leaf albums, up-to-date catalogues and the more expensive items ; but most of the large stores have a corner in their Christmas stocks to cope with the requirements of junior collectors ; fair-priced albums, packets of lower-value

Stamps for Christmas

Study Print Through Philately is
Our Author's Advice

stamps and the necessary gum-labels. A few shillings on these things can be well spent.

The necessary accessories to commence a collection can be numbered in six articles, namely : 1, Album ; 2, Catalogue ; 3, Tweezers ; 4, Magnifying glass ; 5, Stamp hinges ; 6, Perforation-gauge. To reduce the initial cost we can for the time being forget the catalogue, magnifying glass and perforation-gauge. If we start the youngsters off on the correct foot we must advise them to collect stamps of their own country—Great Britain.

There are ten lessons to be studied by the pupil. In the case of stamps of Great Britain, these lessons are of paramount importance. They are : 1, Date of Issue ; 2, Design ; 3, Artist ; 4, Engraver ; 5, Printer ; 6, Mode of Production ; 7, Paper and Watermark ; 8, Perforations ; 9, Date of Supersession ; 10, Quantity printed and issued.

To start we become specialists, and our particular subject is termed "Queen", meaning that our future collecting is to be devoted to collecting anything bearing the head of Queen Victoria. This collection alone covers a very wide field, embracing three classes of printing known as : Line-engraved, Embossed and Surface-printed.

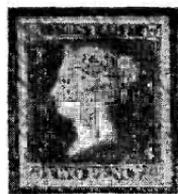
Eight of the mentioned lessons can wait until further knowledge is acquired, leaving us to concentrate on Nos. 1 and 2. (Date of Issue and Design.) The first issue of stamps in Great Britain came in 1840 during the reign of Queen Victoria, and these stamps are known as "Line-engraved"—the colours being black, blue



1



1



2



3



4



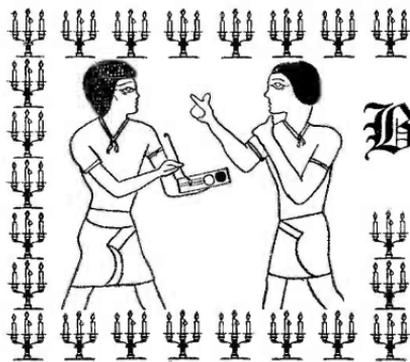
5



and red. The blacks were penny values, the blues were twopenny values and the later penny values were red, as were the halfpenny and three-halfpenny—giving a total of four denominations of 1d., 2d., ½d. and 1½d.

These four denominations of Line-engraved stamps were printed by Messrs. Perkins, Bacon & Co., between 1840 and 1880—supplying the public with some 23,000,000,000 stamps. Of these, nearly 70

(Continued on page 252)



Book Printing: An Ex

The papyrus book itself was a long roll, hand-written on both sides and mounted on two sticks, one at each end, so that the user could unroll it for reading at his convenience.

SKINS FOR PAPER

Somewhere about the time of the ancient Greeks papyrus was "in short supply", and substitutes were found in vellum and parchment. Vellum is made from the skin of a calf and parchment from the skins of asses, sheep, goats and other animals. These were finally to displace papyrus as writing materials, but papyrus rolls continued to be used until about the 7th century A.D.

The Romans made a habit of inscribing notes and records on oblong wax tablets, and these seem to be the real ancestors of the modern book page. In England the bark of trees was also used as a writing material in early times, and the word "book" itself is derived from the Anglo-Saxon "boc" which means "the bark of a tree".

Parchments and vellums were used in Europe for more than a thousand years before paper became known, while in the Orient they have been in use since at least the 2nd century B.C. Paper has been familiar in Europe for about 500 years, but until comparatively recent times it was far too expensive for general use. As late as the 18th century a ban was placed on the export of rags from England, every scrap being needed for paper-making. At that time all paper was made from rag; later, methods were found of making it from wood, esparto grass and other vegetable fibres.

By medieval times hundreds of scribes, working in the scriptoriums of their monasteries, were spending their lives in writing or copying manuscripts on parchment. Many of these illuminated rolls, wonderfully executed, may be seen to-day in our museums. The parchment or vellum strips used by the scribes were usually single sheets, about three feet long and eight to eleven inches in width. When two sections of the work were joined together, they were given the name *diptych* and, being folded, became the earliest form of binding. Three sections joined together were given the name *trptych*.

Some specimens of these rolls which are still extant consist of many sheets joined end to end and are up to 42 feet

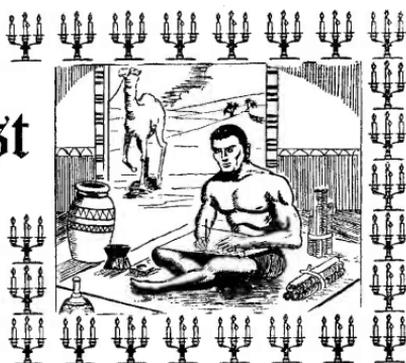
THE story of book printing is a fascinating one and if given full scope would fill several volumes. I regret that we can only briefly glance here at its history.

In a previous series, which appeared in the early numbers of Volume 1 of *Printcraft*, Mr. Vincent Armitage made a very creditable attempt to trace the beginning of the book from the remote prehistoric era. I cannot go back as far as he went so I recommend all readers who are interested in this subject to re-read Mr. Armitage's articles in conjunction with this. I will start on more certain ground with the Egyptian Papyri "books", the oldest of which (the *Prisse Papyrus*) goes back over 6,000 years. The *Prisse Papyrus*, by the way, is the oldest surviving example, but there can be little doubt that other papyrus books were in existence before that.



By LEONARD

Exploration into the Past



Beginning a Two-Part Investigation in which the Author Endeavours to Trace the History of Typography from the Earliest Times

in length. Such long strips had to be rolled up for convenience, like their forerunner the Egyptian papyrus, and were called *volumen*, meaning "revolved" or "wound round". (The same Latin root gives us our modern term *volume*.)

If paper was a scarce and expensive material in those times, parchments and vellums were also comparatively costly, so they were frequently used twice, the original inks, composed of a watered mixture of gum and charcoal, being first washed off. Such parchments, used twice over, are known as *palimpsests*.

BOOK-BINDING'S BEGINNING

The first recorded variation of the simple rolled up *volumen* is the *orihon*, the invention of which has been attributed to either the Chinese or the Japanese. The *orihon* was a parchment strip folded accordion-wise, with the two ends turned in, so that it formed a crude kind of book. The *orihon*, too, introduced margins (previously, the scribes had filled the whole of the strip with writing), and the earliest kind of "page make-up" or layout.

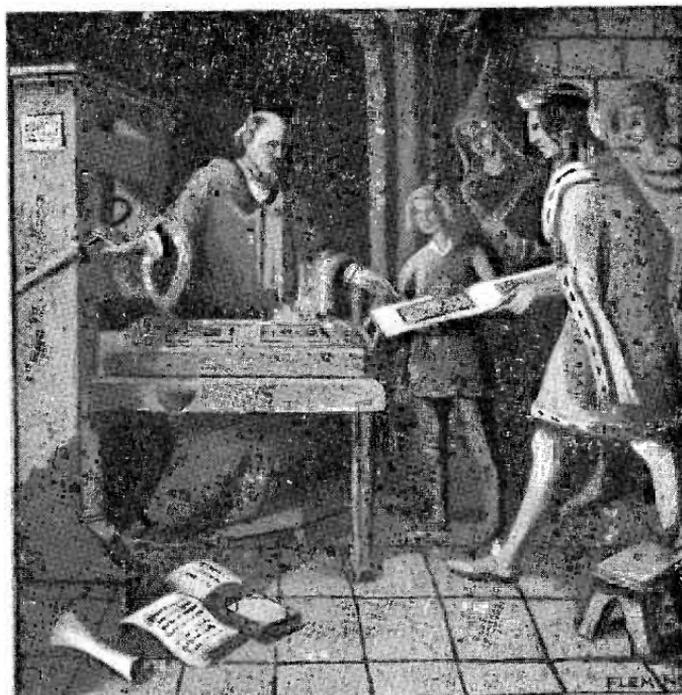
The earliest illustrations in the *orihons* were hand-drawn. Later came impressions produced by simple wood blocks, the invention of which is also claimed by the ingenious Chinese. This process of printing from wood blocks, called *xylography*, had been known in Europe for a considerable time before Gutenberg and his contemporaries came along to introduce printing from movable pieces of type, but curiously enough it was originally used, not for printing books or pamphlets, but for playing cards. The simple designs and figures on the cards could, of course, easily be carved in wood by the craftsmen of those days. Later, religious

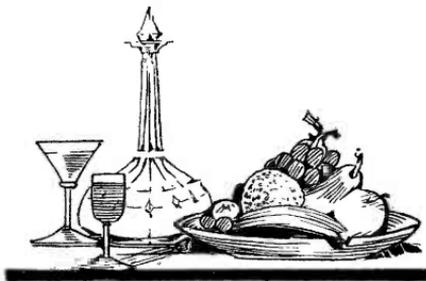
pictures were produced in this way, some having inscriptions, forerunners of the modern picture caption.

Bookbinding, too, had been developed before the time of Gutenberg. Starting with wooden boards for use as book covers, the monks had turned to hides and learned to emboss designs on them by hand. In the 15th century, some of the most perfect examples of the binder's art were being produced by monks in France and Italy. Surviving examples of their exquisite hand-tooled leather bindings are now almost priceless.

GUTENBERG OR COSTER ?

As methods of paper-making had by the same time become generally known on the Continent, the stage was set for the appearance of the first printing press. There is much dispute over Johann Gutenberg's claim to be the inventor of printing, the Dutch rivalling the claim





for one Laurence Coster of Haarlem. Indeed, the citizens of that ancient town have erected a statue to Coster, commemorating him as the father of printing.

However that may be, it seems quite certain that Gutenberg's press, produced at Mainz, in 1456, the world's first printed book, the famous Gutenberg Vulgate Bible. The oldest work with an authentic date printed in is a Psalter which was produced the following year by two other printers of Mainz, Fust and Schoeffer.

THE WORKS OF CAXTON

Gutenberg taught his art to William Caxton, among others, and Caxton, the first English printer, produced at Bruges, about 1475, the *Recuyell of the Hystories of Troye*, the first book to be printed in the English language. Returning to

England and setting up shop in the Almonry in Westminster, near the Abbey, Caxton, in 1477, published *The Dictes and Sayings of the Philosophers*, the first work printed in England.

This was followed by his *Game and Playe of the Chesse*, and other books, the most famous of all being an edition of Chaucer's *Canterbury Tales*. It is this work which is now taken to mark the real beginnings of book printing in this country. Caxton also produced the first English illustrated book, his own translation of the *Golden Legend* (1483), which contained some 70 woodcuts.

Caxton and Gutenberg worked with simple hand-presses, very much more crude and far less precise than your modern Adana which is, none the less, one of their lineal descendants. When the type for one page had been set the required number of copies had to be printed immediately; the type was then "dissed" and reset for the next page, for "sorts" then were few and valuable indeed.

With Caxton we reach a great landmark in our story of the book industry. What was to follow will be told (with as much detail as space will allow) in the concluding article in No. 21.

STAMPS FOR CHRISTMAS—(Continued from page 249)

millions were Penny Blacks and the balance confined to Twopenny Blues, Penny Reds, Halfpenny Reds and Three-halfpenny Reds.

—The illustrations will prove a good guide to the inexperienced collector. The group of six stamps shown are examples of all the types (1, 2, 3, 4 and 5) of the line-engraved stamps of the first issues of Great Britain.

These stamps are followed by the Embossed Adhesive Stamps, the values being 6d., 10d., and 1/-. And then comes the new form of stamp printing, known as Typographed, or Surface Printed.

So much for the stamps of Queen Victoria's reign. With the issues of Edward VII, George V, Edward VIII, George VI, and now Elizabeth II, it is desirable to get representatives of each.

The advice given in this instance is to purchase "Office Lots" from dealers as advertised in the many stamp periodicals—this usually supplies the collector with most of the values up to a 1s. of current issues. The same dealers will be able to supply Victorias, Edwards and Georges. By this time the new collector will find he

has a substantial start, and by borrowing a catalogue from the local library will be able to determine those stamps still required.

Young collectors must not despair over difficulty in finding stamps to the value of 5s., 10s., £1 and £5. Let it be remembered that many big collectors have not yet got these—especially the Victoria £5.

Covering her long reign, Victoria had up to sixty classes of Great Britain issues, apart from the many varieties of overprints, such as Inland Revenue, Office of Works, Army Official, Government Parcels, and Board of Education. (Royal Household and Admiralty Official did not appear until the accession of Edward VII.)

The Line-engraved stamps were, as I have said, printed by Perkins, Bacon & Co.; the Embossed issues at Somerset House; the Surface-printed issues up to the end of her reign (including Postal Fiscals) by Messrs. De La Rue & Co., with Messrs. Harrison & Sons, Waterlow & Sons, Ltd., and Bradbury, Wilkinson & Co., Ltd., involved in the issues of the following reigns. New collectors are strongly advised to keep to the stamps of Great Britain only.

Christmas Gifts for 8

Another List of Pleasant Surprises 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 February 15th, 1953, 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 January 31st, 1953. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 21. All claims should be sent to

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

These Readers, Please Claim!

P. J. ACTON, Alvaston, Derby. (*Free subscription for six issues of “Printcraft”, this award to follow when Mr. Acton’s present subscription expires.*)

MR. BENDELL, Lewes, Sussex. (*One copy of “Practical Printing and Bookbinding”. Published by Odham’s Press, Ltd., at 12/6.*)

J. Q. FREEMAN, High Street, Swindon. (*Fount of 8-pt. Rockwell, U. and L.*)

J. IRVINE, Alexandra Park, Oldham. (*Complete Calendar Set, comprising 12-pt. interchangeable Calendar Figures and set of Calendar Title Sorts.*)

J. MARTIN, South Street, East Wood, Notts. (*Complete set of 11 Ornamental Dashes.*)

E. POINTER, Sydenham Road, Croydon. (*Three founts of Border from the catalogue to be chosen by Mr. Pointer himself.*)

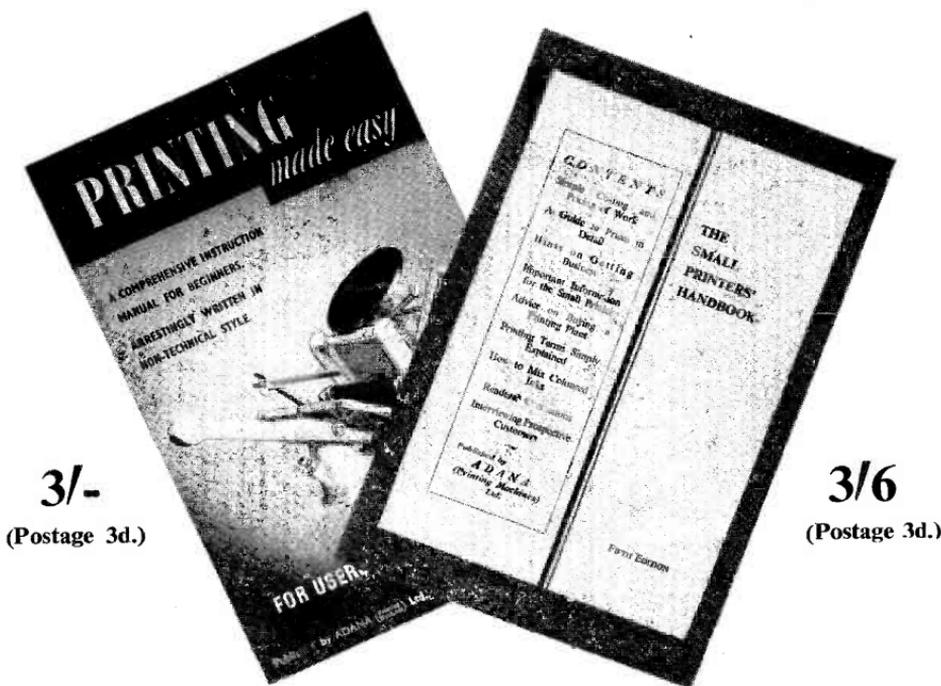
F. H. ROWE, Acacia Avenue, Bury St. Edmunds. (*Set of six Illustration Types to be chosen from the catalogue by Mr. Rowe himself.*)

J. THORP, Pontmeirion, Penrhyndraeth, N. Wales. (*Machine-cut set of wood spacing of 116 pieces as designed for the T.P.48 chase.*)

BECOME A REGISTERED READER of “Printcraft and the Magazine Publisher” and so make absolutely certain of your following parts of “The Printcraft-man’s Inquire Within”, a free and post-free copy of each new number of “Chips of the Stone” and free participation in our Grand Surprise Presents Scheme. Send cheque or postal order to the Publishers, “Printcraft,” 15-18, Church Street, Twickenham, Middlesex, and your copies will be posted to you as soon as they are printed.

Rates : 3 ISSUES 5/3 (sent to you by letter post)
6 ISSUES 10/6 („ „ „ „)

Christmas Presents for Keen Printers!



3/-
(Postage 3d.)

3/6
(Postage 3d.)

From the Publishers :

ADANA (Printing Machines) LIMITED
15-18 Church Street, Twickenham

Volume 3

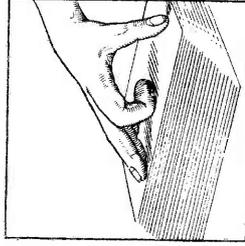
of *Printcraft and the Magazine Publisher* commences with our next very Special Coronation Number, which will be on sale, March, 1953. We will not tell you a great deal about Volume 3 here because we wish you to discover its delightful surprises for yourselves. As in the past our motto is "Progress", and it is our hope and ambition to give you a series of *Printcrafts* each better than the last. A host of new and intriguing features will comprise the new volume and among NEW contributors you will find such celebrated names as Rossiter Shepherd (*The People*), Albert Bright (*Greyhound Express*), Gatenby Bell (*Eastbourne Herald and Gazette*), Tomlinson Wright (Editor of a Trade Association periodical and newspaper short story writer), and George Adamson (*National Newsagent and Stationer*).

Make sure of every issue of Volume 3 by ordering NOW.

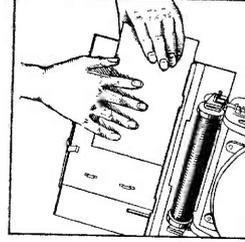
Published by the Proprietors, ADANA (Printing Machines) Ltd., Church Street, Twickenham, Middlesex. Printed by King & Jarrett, Ltd., 67, Hopton Street, Blackfriars, London, S.E.1. Price per issue 1/6 (Postage 3d.)



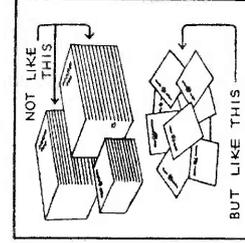
37 We commence this lesson presuming everything is made-ready as instructed in our last set of pictures. Fan out (see Note u) the pile of card or paper, whichever you are going to feed into the machine, thus making sure only one sheet at a time is picked up and to enable you to create a rhythm for easy feeding.



37



38



39

Approach to Print in Pictures

236

Concluding the Elementary Stage for the Beginner

By GEORGE PLATT



NOTES

u. "Fanning out" is the process of separating the sheets before work is commenced. The knuckle is pressed upon the top sheet of paper and if a swift up-and-down movement is maintained the sheets will come apart as shown in the illustration. Another method of "fanning out" is to rotate the knuckle on the paper in small circles, maintaining pressure all the time. In this case the paper separates circularly or fan-wise.

v. Interleaving is the process of placing a sheet of paper on top of the printed sheet taken out of the machine so as to prevent the ink "setting off" on the back of the sheet previously printed. Any paper which is dry and clean will do for this purpose—even old newspaper if it is cut to the required size first.

w. Very lucid instructions concerning this operation are given in "Printing Made Easy".

38 Lift a sheet from the pile and lay down on to the bottom lay gauge and slide over to the side lay. Don't at any time attempt to locate the down and side lays at the same time. This is a clumsy operation and you'll never be sure that the sheet is lying square along the bottom lay gauge (see sketch 30).

With the first sheet squarely on the gauges, start printing by depressing the handle, keeping your hand on the handle throughout each complete impression. Press smoothly until impression stop is contacted, and then lift handle up to open machine.

Now take out printed sheet with the left hand and at the same time pick up the next sheet with your right hand and feed on to the lays. This will speed up the printing time and you will soon become adept at quick feeding.

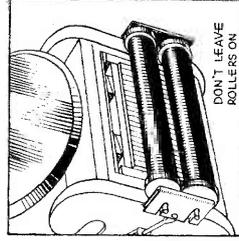
39 Never pile the printed sheets exactly one on top of the other, for the printing from the face of the first sheet will adhere on the back of the second sheet, and so on, causing a fault known as set-off. The easiest way to prevent this is to spread out the sheets as shown. Heavy solids on art paper should be interleaved (see note v).

Now, as you put down the printed sheets, make a habit of looking at each so as to keep an eye on the inking. This will enable you to detect when a little more ink is required. It is far better to add a little ink with the hand roller regularly than to speed along without looking and suddenly discover the printing is losing its density of colour.



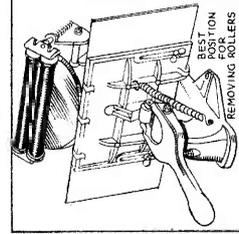
40 If, whilst printing, you are called away for any reason, do make sure the handle is fully raised, i.e. platen fully open. This ensures that rollers are resting at their lowest point and are not in contact with the type forme or ink-plate, which will cause an indentation in your rollers.

40



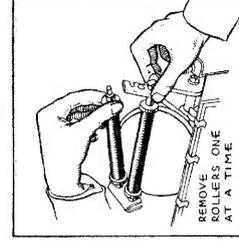
DON'T LEAVE
ROLLERS ON

41



BEST POSITION
FOR
REMOVING
ROLLERS

42



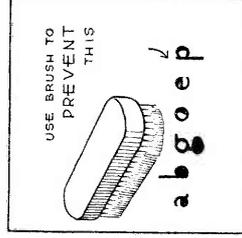
REMOVE
ROLLERS ONE
AT A TIME



43 For the cleaning of the type forme there is nothing better than a brush. It can be tooth, nail, small shoe or hair brush, but please don't use a suede shoe cleaner or other wire brush. The main reason for brushing a forme is to ensure complete cleanliness of the type and to be certain that no ink has been allowed to dry into the depressions and so block up letters as shown.

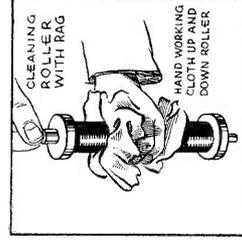
You can use either paraffin or petrol for cleaning purposes. Whichever you use, put a supply on the brush and then rub briskly all over the type forme until satisfied it is thoroughly clean. Finally wipe the type and chase with a clean rag.

43



USE BRUSH TO
PREVENT
THIS

44



CLEANING
ROLLER
WITH RAG

HAND WORKING
UP AND
DOWN
ROLLER

44 The brush is not required for cleaning the rollers and ink-plate. For these you need two pieces of rag. Try to obtain non-fluffy material. Soak one with the cleansing liquid and wipe off the ink from the rollers and ink-plate. Use the second piece of clean rag for ensuring that all traces of ink have been removed, and that the ink-plate and rollers are thoroughly clean and dry.



IN OUR NEXT ISSUE

George Platt hands back to David Wesley, who will commence a new series of picture lessons with a more technical approach. It is assumed that the pupil, having set and run off his first job, now has an elementary grasp of the art of printing. If he follows the new series with diligence he will emerge as perfect a printer as "Printcraft" can make him. Look out for the new series:

The Picture Guide to Print

41 Now for the cleaning up. First depress handle so that rollers are half-way across the ink-plate.

42 Hold handle against part of your body to leave hands free; then remove rollers (see note w) one at a time. Next, take off the ink-plate. Now remove chase, or release bed, whichever you have the types locked up in.

237