

# PRINTCRAFT

and

THE MAGAZINE PUBLISHER

No. 21

Price 1/6

Published by the ADANA ORGANIZATION





## ADANA BULLETIN

The New ADANA "EIGHT-FIVE"

**F**OR some time past our engineers have been busy on designing a machine which will fill the gap between the No. 2 and No. 3 High Speed series, and this is now in production. Advance literature will be available shortly.

As we are expecting a rather large demand for this new model, we cannot quote an immediate delivery date, but assume this will be within six weeks of receipt of order.

Our aim has been to build a first-class machine, yet meet the need for an economic price. We believe we have achieved both these objectives.

The new model will have very attractive lines, and will certainly be the best on the market for its size and price.

This has not been achieved easily by our engineering section, and we think great praise is due to them for developing this fine press at a price which is within the reach of all.

### OUR CATALOGUE

We are glad to announce that our new Catalogue and Price List has been very well received. We shall be pleased to send a copy to any reader of *Printcraft* and the *Magazine Publisher* who has not yet received one.

### FREE CORONATION SUPPLEMENT

We would remind printers who are now preparing for the Coronation of Her Majesty Queen Elizabeth II that we have a new range of blocks especially introduced for this great event. Some of them are produced in very miniature form in this issue, but these by no means comprise the whole series. If you have not seen our special Coronation Supplement, "Adana Coronation Illustrations," please write to us.

### TO OVERSEAS READERS

Let us repeat the invitation we gave in our last issue to overseas readers. We have in view a Special Overseas Section for inclusion in *Printcraft* and would like news, comments and views from readers in Australia, Africa, India, Canada, New Zealand and elsewhere.

### "PRINTCRAFT" SUPPLEMENT

In answer to many enquirers, we hope to complete *The Printcraftsman's Inquire Within* in the next two issues of *Printcraft*. There will be a further 24 pages in No. 22 and the balance of the work will appear in No. 23.



LONG LIVE QUEEN  
ELIZABETH II





# PRINTCRAFT

and

## THE MAGAZINE PUBLISHER

Published Quarterly by the  
ADANA ORGANISATION  
Twickenham, Middlesex

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

Vol. III

No. 21

March, 1953

# The Coronation—and Us

By The Editor

**B**EFORE the next issue of *Printcraft* appears a glad and great event will have been celebrated in the British Commonwealth. On June 2nd our loved and lovely Queen, Elizabeth II, will be crowned in Westminster Abbey.

For her it will be a solemn and significant occasion; for us, her admiring subjects, one of tremendous rejoicing. In our Queen we see the inspiration of a new and shining future. We take as an omen the fact that Britain has always prospered under her women rulers. Elizabeth I made our country great; Victoria made it greater. Our present Queen has occupied the throne only a little over twelve months but already we feel the surge of a new greatness and we watch with joy our rapidly mounting prestige in the world.

Queen Elizabeth asks us to pray for her. This we shall do—with sincerity and with fervour. But if we are to support her as loyal Britishers should, we must do more than pray—we must work; and work harder than we have ever done before. Only ungrudging and

unremitting toil under the gracious and inspiring rulership of Elizabeth II can bring to Britain the Golden Age so constantly dreamed of by its people.

An immense period of endeavour lies before us. In this the printer will play his important part. There can be no quickening of progress without him. The printed word is still the messenger of civilisation and the one which will endure. Let it now commence to reveal a record which posterity may read with gladness and with gratitude—the record of a happy and united people, working with unselfish zeal during this second Elizabethan Age to bring peace, magnificence and prosperity to the greatest Commonwealth in the world.

GOD BLESS THE QUEEN!

*Special  
Coronation Issue*



## PRINTCRAFT'S PROGRESS

With this issue *Printcraft* commences its new volume and embarks upon its sixth year of life. In our first number, published in February, 1948, its policy was declared as "an-honest-to-goodness endeavour to help the small printer, wherever he may be; whatever type of machine he may use."

I am assured by you who have read the magazine from its first issue that this policy has been unwaveringly maintained. I have many letters telling me of the great benefits the writers have derived from the matter which has appeared in *Printcraft's* columns. I have other letters, too, critical and complaining, and I am not going to say that some of the complaints were not deserved. Editors, like the rest of the fallible human race, can and do err and this one who sits in your *Printcraft's* editorial chair is no different from his fellows. I treasure my critics' correspondence equally with my enthusiasts'. It is good for an editor to get a rap over the knuckles now and then. It keeps him on his toes.

But you *all* have one complaint in common. It is one that I share with you. *Printcraft*, as you point out, is not published frequently enough. Most of you would like to see it every two months; a great many of you every month. Cannot this be arranged?

It can, as I have already explained, but only through a largely increased circulation. That, as I have also pointed out, depends upon *you*. If every present reader of *Printcraft* would persuade another to buy the magazine regularly the trick would be done. And—well, I don't want to worry you unduly of course,

but it would be nice to have *six Printcrafts* instead of four every year, wouldn't it? Do you think you might do something about it?

## COMPETITION NEWS

Our Schools Magazine Competition—about which you can read further details in the *Magazine Publisher*—is now well under weigh. In our last issue we published a leaflet giving full details of the competition together with an Application Form. This Application Form is valid until May 1st, this year, but if for any reason you did not receive one you should write to

Printcraft Schools Magazine Competition,  
The Adana Organisation,  
15-18, Church Street, Twickenham.

Readers who have so far applied and have received no objection to their entry can now be assured that their names and particulars have been entered in the Competition register.

We would like intending applicants to send us these Application Forms right away. Meantime we enclose the Entry Form which is to be posted to us with TWO copies of the magazine between now and July 6th.

I have already announced that Miss Anne Gilmore will judge our schoolgirl journals. I am now happy to report that Mr. Vincent Armitage, a famous editor and writer for boys and a well-known contributor to *Printcraft*, has accepted the task of judging magazines in the boys' class. Where a magazine is the product of a "mixed" or boys-and-girls' school it will be considered jointly by both judges.

THE EDITOR.

# AWARD OF MERIT

to *Geoffrey Dart,*  
15, *Gipsy Hill,*  
*Upper Norwood, S.E.19.*

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

*December, 1952* —  — *February, 1953*



# Common Chemicals for the Small Printer



What They Are: Their Storage and Use: How to Handle Them

By LESLIE G. LUKER

**I**N the course of various technical articles in *Printcraft*, the use of a number of chemicals has been advocated. Your Editor, always alive to the needs of his readers, has asked me to deal with the purchase and handling of these materials, some of which might be dangerous in a novice's hands.

First, let me say that it is a legal requirement, in addition to plain common sense, to keep all chemicals and even such things as solvents and oils, under lock and key, out of the way of small children. Even innocent things like liquid driers contain lead or cobalt salts which are poisonous. On the other hand, even the most dangerous chemicals are quite safe if properly stored and handled.

A good general rule when purchasing unfamiliar chemicals is to order them *in suitable bottles* with the correct kind of stopper. For example, mineral acids, even dilute, should be kept in glass-stoppered bottles. Ammonia may be kept in a glass-stoppered bottle or in one with a rubber stopper, but the other alkalis, such as caustic soda or caustic potash, would very quickly weld a glass stopper into the bottle as they attack glass. On the other hand, like the acids, they also attack cork, so rubber stoppers are the only possible answer.

It is useful to remember that the Poisons Act does not state that poisons must be kept in a blue or green bottle, as is commonly supposed. It says in essence that the bottles used for poisons must be different in appearance and *to the touch* from the bottles used for more harmless liquids.

The simplest commercial way of fulfilling the requirements of the Act is to use a blue or green bottle, as this is unquestionably different from the rest, and to make the bottle triangular, or hexagonal, with small raised ridges or spots so that the difference may be *felt in the dark*.

Another very important point is never to leave a bottle unlabelled, even for an hour. It may be thought that the contents will be remembered, but it may be fatal to trust to memory. I knew of a valuable hollow-ground razor being ruined through a bottle of varnish being mistaken for oil. The varnish rapidly gummed up on the oil-stone and tore the edge off the razor.

Now for some of the actual materials. They may be divided into several groups, as follows :—

## ACIDS, ALKALIS AND SALTS

*Hydrochloric Acid*.—I have several times seen this mentioned as an etching mordant. It is never used in professional practice, as it liberates hydrogen in contact with many metals and causes frothing to the detriment of the work. It is sold as a 30 per cent. solution of a gas in water—this is the strong acid of commerce. The only use made of it in printing is in very small quantities for acidulating gum and damping water in stone lithography. It is very corrosive and will destroy clothing, rope, paper and cork, among many other things. If required it should be bought in a glass-stoppered bottle.

*Sulphuric Acid*.—This is a very powerful acid with no application in printing, except perhaps in experiments with printing ink pigments. The concentrated acid is nearly twice as dense as water and *on no account* must water be added to acid. To dilute it, the acid must be added slowly to a previously-measured quantity of water. When mixed, great heat is evolved, in some cases enough to cause the mixture to boil. Obviously it must be kept in a glass-stoppered bottle.

*Nitric Acid*.—This is a powerful oxidising agent and will set paper, or cork, on fire. It will oxidise and destroy skin if it comes into contact, even in fairly dilute solutions. It is used for cleaning metals and for etching zinc in line engravings. The brown fumes given off by it are very poisonous.

\* \* \* \* \*

The chemist defines an acid as a substance that can exchange hydrogen for a metal. The term has nothing to do with the corrosive properties of the mineral acids. An alkali, or base, on the other hand, is an oxide, hydroxide, or carbonate of a metallic element. An acid will therefore react with a base to form a salt. There are many bases, but the common alkalis are :—

*Sodium Carbonate*, or washing soda.

*Sodium Hydroxide*, or caustic soda, and

*Potassium Hydroxide*, or caustic potash.



All three of these are corrosive and will destroy, among many things, skin, paper and cork. They will attack glass and many metals, so they should be stored in rubber-stoppered bottles. This is particularly essential in the case of caustic soda and caustic potash.

Other common alkalis are slaked lime, or *Calcium Hydroxide*, which has no use in the printing office, and *Ammonia*. This has no direct application either, although a weak solution of ammonia, or washing soda, may be valuable for neutralising acid in the case of damage to the eyes, or slight burns. French chalk is another base called *Calcium Carbonate*. It is quite harmless and is often used for the rapid surface-drying of printed work, although its use cannot be recommended, as it dulls the appearance of the print.

*Light Magnesium Oxide*, or powdered magnesia, is very much better for drying proofs, as it does not affect the colour or appearance of the ink. It should be lightly dusted on to the sheets and on no account should it be incorporated in the ink. If a job for overprinting has dried too hard and the second colour will not take on the first, the situation may sometimes be saved by firmly rubbing the printed surface over with magnesia.

*Zinc Oxide*.—This is a valuable constituent of many transparent white printing inks, and

*Titanium Dioxide* is an equally valuable pigment for opaque white printing inks.

Ink makers frequently test the colour-strength of alleged similar inks by thoroughly mixing weighed quantities of the two substances with large, equal, weighed quantities of zinc white and then drawing out equal samples of the two mixtures, side by side, on a piece of plate glass, or stiff white board. Any difference in colour strength is then immediately apparent.



All the last four substances are quite harmless and need no special precautions.

*Metallic Salts*.—As already explained, these are compounds resulting from reactions between acids and bases. Very many are used in printing as pigments, driers, and for many other purposes. None of them is likely to be explosive, or inflammable, although all the lead, cobalt and mercury compounds are very poisonous. Ferric chloride is one of the many substances in this class; it is used in process engraving for etching zinc, and its appearance and properties will be described in my next article about process engraving.

The mention of alcohol always seems to conjure up thoughts of spirituous liquors, but the name actually covers a wide range of substances, many of which are poisonous. The two most commonly used in printing are:—

*Glycerol*, commonly, but incorrectly, called *Glycerine*. This is quite harmless and is extensively used in the manufacture of rollers and flexible glue. It may be used on the platen to prevent set-off in backing up wet work, as it will repel ink to a limited extent, but it must be handled with care, as it is sticky and messy stuff.

*Phenol*, commonly called *Carbolic Acid*. This is not an acid, but it is very corrosive. In its pure state it consists of pinky-white crystals, which decompose and darken in air. Impure phenol is sold commercially as a dark red-brown liquid and, until the advent of better things, was very useful for softening old dried ink on machines, or on blocks. It had to be used with great care, and as it would penetrate even leather gloves, the hands had to be protected by a constantly renewed film of heavy machine oil. Its use should be avoided as far as possible.

*Methylene Chloride* is a fairly harmless organic solvent, the base of all the non-inflammable paint removers. It is quite as good as phenol for dissolving hard ink films. It should be used in the open, or in a well-ventilated room, as the vapour has slight anaesthetic properties.

Readers often write to say that they have used all kinds of expensive, volatile solvents for washing up machines. Apart from expense, most of them are highly inflammable and may damage rollers. It is unnecessary to use anything but paraffin for washing up a machine. If ink is slightly dried on, some rough salt sprinkled on the paraffin rag is usually sufficiently abrasive to remove the ink without damage to machine or roller.

*Carbon Tetrachloride* is sometimes mentioned as a cleaning agent, but the vapour

(Continued on page 30)



WE ended the first of these two short articles on the story of book printing with a reference to William Caxton, whom every schoolboy knows as the first English printer. Although Caxton was darkly suspected by many good citizens of the time of being in league with the Devil (printing was then known as the Black Art), the new invention spread with remarkable rapidity.

Following in Caxton's footsteps came Tyndale, Coverdale and Wynkyn de Worde, who published the *Polychronicon*, the first attempt at music printing in England.

The early books were all printed in a heavy Gothic type which was copied from the script used by the monks for their manuscripts. The Gothic or "black letter" types later became heavily ornamented and these, under the name *fraktur*, are still widely used for books and newspapers in Germany.

The modern Cloister Black and Trojan type faces used in England are very similar to the early unornamented (*textur*) Gothic type, while an almost exact modern equivalent of Caxton's own type is called Cloister Black.

Since about the beginning of the 16th century the familiar roman types have been the most widely used for book printing in England. The first printer to use the type was an Italian, John da Spira, who began printing in Venice about 1469. He cut a clear, legible kind of type, achieving such success that the College of Venice gave him the exclusive right to print for five years the *Letters of Cicero* and the *Natural History of Pliny*.

About the time of da Spira's death a Frenchman, Nicolas Jenson, arrived in Venice and also set up a press. He improved da Spira's new roman type to such an extent that he is now regarded as the true originator of our modern roman faces. Of present-day types Venezia, Veronese, Nicolas Jenson and Centaur are all closely modelled on his original "white letter" face.

Jenson may also be said to have invented "display composition" by originating the colophon. This device, which is to be found in most early printed books, is a sentence or short verse, often in the form of a distinctive emblem, which contains the printer's name, mark, the place and date of printing, and sometimes a few details about the author. It was usually placed at the end of the book as an advertisement for the printer.

In recent years the colophon (the term means "finishing stroke") has regained



# Book Printing

## An Exploration into the Past

By LEONARD DRURY

its popularity and many publishers have their own version in the form of an ornamental badge. Generally, however, they place it at the beginning of the book, often on the title page.

We cannot go into the long and involved story of typography here, although it has had more influence than anything else on the development of book printing, but we must mention one more invention—the italic form of type. This was introduced by another printer of Venice, Aldus Manutius, who produced many superb books about the end of the 15th century. According to some authorities the original italic type of Manutius was based on the handwriting of the Italian poet Petrarch.

All the books printed before 1500 or thereabouts are collectively known as *incunabula*, a term meaning "early stages" or, literally, "swaddling clothes". If you ever come across what appears to be a very early printed book, there are



four features which may help you to identify it as being genuine.

First, there will probably be a colophon on the last page. Secondly, you will very likely find a catchword used throughout. This was a key for identifying the pages and ensuring that they were bound in the right order (what the modern bookbinder calls collating), and consisted of the first word on a page being printed at the foot of the *preceding* page. Catchwords were used regularly from about 1530 until 1800, and were a device handed down from the scribes who placed them at the end of each section of their manuscript.

A third feature of these old books is that there is usually no title page. Title pages did not come into general use in Europe until the beginning of the 16th century, the earliest known being that printed in Germany for a Papal Bull of Pius II.

Fourthly, the lines of type in these books have uneven endings on the right, as there was no means then known of justifying or spacing out the type to make each line end even.

Books printed from about the 17th century onwards are not particularly uncommon and good specimens may often be picked up in antique and book shops, but earlier volumes are scarce and valuable indeed. Incidentally, you will find that books printed before about 1800 nearly always contain the statement that they were printed for certain named booksellers.

The founder of modern book-printing in this country is undoubtedly John Baskerville, who was born in Birmingham in 1706. Once a footman, he later became a writing master before turning his attention to type founding and printing. His type face is very clear and readable and the modern form of Baskerville has for years been one of the most popular book faces in England.

John Baskerville also made what was probably the first smooth, glossy paper for printing, by rolling the sheets between

heated cylinders—a process now used by all papermakers, and known as supercalendering. Baskerville's best-known printed works are his first volume of Virgil and a fine edition of Milton's *Paradise Lost*.

By the time of Baskerville's death book-printing had taken on a form very much like that we know to-day. In the next 50 years or so it had its ups and downs, but much technical progress was made. But about the beginning of the 19th century, when the new industrial era brought a general lowering of standards everywhere, a marked decline set in. Many of the books of the mid-19th century, with masses of ugly type, rough paper and hideous steel engravings, are frankly appalling in appearance.

In rebelling against this ugliness a number of privately-owned printing presses came to be set up with the object of restoring beauty to the printed book. The most famous of these was the Kelmscott Press which was established by William Morris, the artist, designer, poet and printer, at Hammersmith about 1891. He returned to the types of four centuries previously in his search for the ideal and as a result produced the famous Golden type for his sumptuous edition of *The Golden Legend*.

Probably the finest of Morris's books, however, is the *Kelmscott Chaucer*, a truly lovely example of the printer's and binder's arts. Another private venture which achieved great success was the Doves Press, at which Cobden-Sanderson printed the *Doves Bible*. The five large quarto volumes of this great work have been called the most beautiful edition of any book ever published in England.

Since the turn of the century there has been an enormous revival of interest in book production. Talented designers and typographers like Sir Francis Meynell have used their gifts to improve the taste both of those who print books and the millions who read them, and our standards of printing, for the best class of books, are second to none.

---

## HER MAJESTY QUEEN ELIZABETH II

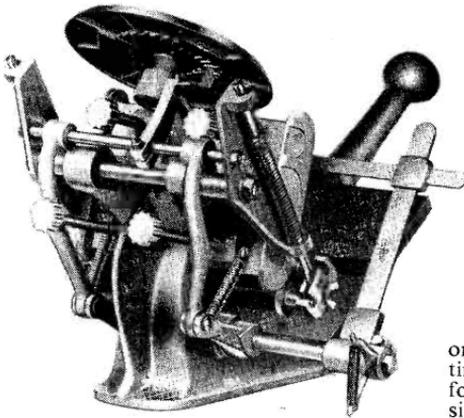
A charming portrait of Her Majesty which was taken at a Royal Film Performance a month or two before her accession. The portrait —→ is by the *London News Agency Ltd.* as is also the photograph which appears on the cover of this issue.





*Photo : London News Agency, Ltd.*

# CALL THE



**H**ERE is a new feature designed to help the small printer in a practical way. If you are in any doubt or difficulty we invite you to submit your problem to "The Clicker" through the post or, if the problem is one likely to interest other printers, through these columns.

"The Clicker", by the way, is merely a *nom-de-plume* for a group of five "Printcraft" writers, each of whom is an expert in his own particular typographical sphere.

**OFFICIAL CORONATION COLOURS.**—The colours chosen by the British Colour Council and suggested for use when printing for the Coronation festivities are as follows: Buttercup, Bunting Yellow, Calamine Blue, Coronation Grey, Doublet Green, Flamingo, Poppy, Powder Blue, Primrose, Shell Pink, Spectrum Green, Straw, Union Jack Blue and Union Jack Red.

**SOURCES OF SUPPLY.**—We are constantly asked where items not listed in the Adana catalogue may be obtained. Chiefly these enquiries concern articles such as Dragon's Blood, Stopping Varnish, Sheet Zinc, etc. We have pleasure in advising readers who require such goods to apply to Chas. H. Budd, Ltd., 91-93, Clerkenwell Road, London, E.C.1 (telephone Holborn 4057-8-9), who will give enquiries and orders every courteous consideration.

**BUYING NEWS PHOTOGRAPHS.**—"Is it possible for outsiders to purchase photographs from professional news agencies for reproduction in amateur magazines,

brochures, programmes, etc.? If it is, how does one go about it and what agencies are recommended?"

As a general rule, anyone can purchase photographs from the agencies, either for private or professional purposes. Write to the agency concerned enclosing either a copy or a description of the photograph required and stating the size at which it will be reproduced. Photographs are supplied on the understanding that they will only appear in one issue of the magazine; if used a second time an extra fee is chargeable. The charges for reproduction vary but are always considerably higher than those charged for private purposes—i.e., photographs for the album or for framing for home decoration. You will find a comprehensive list of agencies in the *Authors' and Artists' Year Book*. Alternatively, you may write to "The Clicker" for a special recommendation.

**PRINTING AS A SPARE-TIME BUSINESS.**—"Is it necessary, before taking up print as a spare-time business, to (a) get a licence, (b) register with the local Chamber of Commerce?"

(a) No licence is necessary. (b) There is no need to register with any public body if you intend to carry on your business under your own name. If, however, you intend to use a trading name such as "The Allprint Press", or if you have a partner who is also named in the business, registration is necessary. This is effected under the Business Names Act of 1916 and through the Registrar of Business Names, Bush House, South West Wing, Strand, London, W.C.2. The fee for such a registration is 5s.

**DIAGONAL SETTING.**—"How do you set lines across a card as you show in the lay-out article in No. 17?"

By means of angle quads. A lead or rule is placed top and bottom of the type and against this the quads are placed so that they form a series of steps.

**PEN-CLUB ACTIVITIES.**—"I often wish to write to contributors in 'Printcraft' to obtain some further advice on points raised in their articles. I understand, however, that you do not encourage this



# CLICKER—

And Leave All Your Printing Problems Here  
“Printcraft’s” Latest S.O.S. Man is Always at Your Service

sort of correspondence and this appears to be borne out by the fact that you rarely publish addresses in full. Why?”

You are not entirely correct. It is true we do not encourage pen-club activities because our experience in the past has shown us that this is a privilege sometimes abused by the wrong people. At the same time there is no reason why you should not correspond with other Printcraftsmen if you (and they) so wish. Write your letter and send it to us in a stamped and open envelope on which is written the name of the addressee. We will then forward the letter to the correspondent named. It will, however, be returned if it contains matter likely to give offence to the addressee. It must also be understood that *Printcraft* cannot be held responsible for any matter arising out of this correspondence; nor can it guarantee that the addressee will reply.

## COMPUTATING CONTRIBUTIONS.—

“You say that you pay two guineas per 1,000 words for articles, etc., which appear in your magazine. How do you arrive at the total number of words? Do you count each one?”

Rather not. The total number of words in an article is arrived at by the amount of space occupied by the article with short lines counting as full ones. The writer obviously gains a little from this method but we save time and so both he and we are happy.

## ROLLERS AND COLOUR WORK.—

“Should one have two separate sets of rollers when doing a colour job in black and red? I find that my second colour is nearly always muddy.”

It is desirable but not at all necessary to have separate sets of rollers for colour work. What is obviously your trouble is insufficient cleaning-off of one colour before using the next. Both red and black are strong colours and more time should be given to cleaning both rollers and machine after running off one of the colours. The best idea is to clean the rollers twice before printing the second colour.

**LINO FOR EMERGENCY.**—“The firm which has just given me an order for a hundred 20 in. by 25 in. posters wish their own trade mark to be used. This is in the form of a name in heavy script about 12 ins. by 6 ins. As the job is urgent I have not the time to get a block made. Is there anything else I can do?”

Yes. Make your own block—on lino. Trace the trade-mark (in reverse of course) on the surface of the lino, cut out and mount on a piece of wood. The prepared lino is, of course, the best for this purpose and a small stock of it should always be carried by printers against similar emergencies. If you haven’t any of the prepared material select a piece of ordinary unpatterned lino free from cracks or blemishes.



## CORONATION PURCHASE TAX EXEMPTIONS

The following items, exempted from Purchase Tax until September 31st, 1953, by the Purchase Tax (No. 3) Order, 1952, are of interest to all small printers:

(i) Pictures, prints, engravings, photographs and statuettes of a kind produced in quantity for general sale, being portrait representations of Her Majesty the Queen and of His Royal Highness the Duke of Edinburgh (both or either) since the date of her accession, but not including articles of apparel or personal adornment, calendars or greeting cards other than post-cards.

(ii) Flags and banners.

(iii) Crowns, plaques, shields, heraldic emblems and similar decorations, being articles of type suitable for incorporation in outdoor displays on occasions of public rejoicing.





## “Printcraft” Print-hint Pages

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

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

Hints concerning additions or alterations to Adana machines are published purely for the interest of other owners of these machines. It should be pointed out, however, that the hints have not been verified by Adana and are not necessarily approved by them.

No hint can be guaranteed publication in any particular issue.

### BROWN INK

Mixing red and black ink makes brown but an alternative which will produce anything from “milk” to “plain” chocolate brown, is to mix yellow, red and blue. Use about as much yellow as you think you will need for the job ; to this add and well mix red to give orange, then add and again well mix a *very little* blue. Light blue will give you more control and some patient experimenting will produce some very pleasing browns.

The ink for the enclosed billhead was mixed in this way.

*(Bill-head attached and very pleasing, too—Editor.)*

Raymond N. Hibbs (Gillingham, Dorset)

### KEEPING GUM ARABIC

There seems considerable difference of opinion about methods of keeping gum arabic in the issues of *Printcraft* 18 and 19. The easiest and simplest way is to get  $\frac{1}{2}$ -oz. of salicylic acid. I use a flat shaving-cream jar and with the point of my pen-knife put in a bit of the white powder, about a teaspoonful, or more, of gum arabic, and fill up with water, hot or cold, from the tap ; stir and leave overnight. This never goes sour or mouldy. The same powder can be used to keep cold-water or other paste good. As for straining, the bits are easily wiped off with scrap paper, so why bother ?

W. Thomson (Manchester, 16)

### TYMPAN TIPS

An ideal way to save tympan cards is to have a few odd sheets of gummed paper by you and, after taking the first impression, damp across one edge and the other two corners and stick on the padding card or top sheet with the damped long edge nearest the top of the platen.

Take a second impression on the gummed sheet and make ready on this.

When a new job is ready to be printed simply remove the gummed sheet carefully and place another in exactly the same position.

Another well-known dodge when the forme is made ready is to smooth the tympan over with a little French chalk or a cheap talcum powder. This dries up all ink on the tympan and also serves a second purpose by enabling the cards, paper, etc., to slide easily along the tympan when being printed.

When putting a top sheet on a larger machine, if the sheet is firmly fixed at the bottom only, and then wiped over with a *clean, damp* (not wet) rag and stretched out and fixed immediately at the top and sides, the top sheet will have dried in a few minutes and will be found to be very taut, thus eliminating any burr or smudge on the printed stock. Should the sheet be too wet after fixing, a little french chalk will soon dry it up.

### PENCIL PRINTING

A good line for Adana H/S users is to purchase some plain pencils, that is,



without any trade mark or name on them (cheap seconds pencils can be purchased from wholesalers at under 2d. each), and in small type set up in *one* line name, address, etc.

Now, after taking an impression on the tympan, an ordinary bent pin is used as a guide and the pencils printed, afterwards being treated with gold or silver bronzing powder. The pencils must be left in a warm place for three or four days to allow of thorough drying.

When dry the pencils can be wiped with cotton wool to remove surplus powder, and then can be either sold or distributed to customers with their order as a gentle reminder of the printer they last gave orders to !

—D. Cooper (Derby)

### SELLING NOTEPAPER

As a rule notepaper with a printed address is sold to a limited range of customers in any community. But the progressive small printer and stationer can increase his sales by making it available to those who ordinarily use plain notepaper.

This he can do by carrying stocks of notepaper already printed with the names of local streets and town, and having a short dotted rule before the street name on which the customer can write his or her house number.

Women customers especially will readily and gladly pay the extra cost to buy this attractive stationery. When in due course the printer learns which street names have the best sales, he can save time and labour by printing more of these when the type is set up and on the machine.

—T. Crawford (Forres)

### STORING ROLLERS

I have owned a 2/H.S. machine for three years ; two of those, however, have been spent doing my National Service in the R.A.F.

During the week before I entered the Service, on November 21st, 1950, I executed many Christmas orders, completing them all just in nice time.

My rollers were then wrapped in waxed paper and placed in the box which originally contained them on delivery.

This was done because many are the letters which I have read in *Printcraft* of the writers' rollers either expanding or contracting during storage.

When I was demobbed on November 20th, 1952, my first order was for a few hundred billheads, which were required as soon as possible. Upon unwrapping my rollers, I discovered that they were almost as I had left them two years ago. Enclosed are copies of the results and as you can see the inking could hardly have been better if new rollers had been used. Medium "Reliefite" was used on the menu cards, as this was the only grade I had in stock.

Perhaps the waxed paper was responsible for the good condition of the rollers, or maybe the climate here suits them.

—Samuel G. Allen (Glasgow)

Dear Sir,

I am enclosing specimen and details of a new idea I have just successfully carried out and which I hope may appeal to other *Printcraft* readers.

It is simply a book-mark. I first obtained permission from a local shopkeeper running a library to insert in all his books one of these book-marks, pointing out that his name would be printed at the top of the book-mark. He readily agreed to this. I then canvassed six local traders who, I

---

## FLOODS AND FLU HIT "PRINTCRAFT"

**T**HIS is news of a not very cheerful nature. It first concerns Mr. David Wesley, one of *Printcraft's* leading contributors, who was to have compiled the Index to Volume 2 for this issue, and who was also due to give us a new series of illustrated step-by-step articles entitled "The Picture Guide to Print". I regret that these features do not appear, the reason being that poor David, after first being hit by the Felixstowe floods, then fell a victim to the recent February 'flu. At the moment of going to press he is only just beginning

to recover. Barring any further buffets of unkind fate, both these items will be included in our next issue.

Another victim of the 'flu epidemic was our artist, Edward Bassett, who was to have prepared this issue's cover in a combination of black, purple and gold. Because he was stricken at the very moment he commenced work he was unable to complete the job and so a new cover had to be "rushed" at the last possible moment. Our printers have also been hit by 'flu and so has your editor.





may add, jumped at the idea of having their names and advertisement printed on the same. There are three advertisements printed on each side of the job. I charged each a sum of 5s., which made 30s. for the six advertisements.

This is an interesting and easy job which is well within the scope of all owners of No. 2 machines.

I do not claim to be the first to adopt this idea, but anyone who cares to try it out will find it easy and interesting.

P.S.—I am also enclosing a Blotter and the Envelope I hope may be of interest.

C. N. Walder (Crawley)

### TIME-SAVING THERMOGRAPH

I wonder if any of your readers know the true value of the Thermo-graph—quite apart from its connection with "Reliefite".

It is ideal for the small printer who has a very limited space in which to work.

Instead of having a number of drying racks in which to put his work when printing, all he need do is to use the Thermo-graph. Feed the Thermo-graph with the prints as they are taken off, and the whole job, even if it runs to thousands, can be collected and stacked in the same evening.

—H. J. Hickman (Newcastle, Staffs).

### MINIATURE MATCH-BOX CABINETS

Many small printers like myself are handicapped by lack of space and, I am sure, would be interested in my miniature cabinets which, besides costing next to nothing, fit into any odd corner.

These cabinets are made by glueing ordinary matchboxes together. I make mine in pairs of five (ten boxes all told) and use children's shoe-buttons for "handles", these being secured inside each box with a piece of matchstick. The whole cabinet is strengthened by being bound round with 2½-in. gummed tape.

The drawers of the cabinet are labelled and can be used for storing spare forme-

locking screws, gauge pins, tympan padding grips and pads for hand-numbering machine, etc.—E. Thomas (Sunderland).

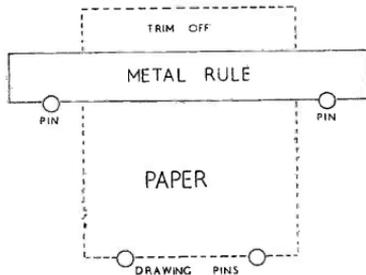
### MAKING BLACK-EDGED CARDS

We all require a few of these in a hurry at times, and in case you haven't a stock in hand, here is a simple way of making some.

First make yourself a small roller from a thick rubber washer or rubber doorstep with a stiff wire handle (a cycle spoke makes an ideal one). Then supply yourself with a ruler.

The method of using this tool is as follows :

Place your card on the table or bench. Lay the ruler over the card, exposing just enough of the edge to form a black margin; then, after inking your roller on the ink-plate, run the tool along the card edge, keeping the ruler firm. Turn the card round and do the same on all four sides. You can also use this idea for short runs of two-colour, using the roller for the borders, rules, and small blocks, and



inking the rest of the forme with the ordinary hand-roller.—J. H. Johnstone (Warrington).

### USE YOUR ORANGE WRAPPERS

Here's a tip to those young amateur printers who are fond of oranges. Most good oranges are wrapped in a special kind of tissue paper. One young "machine man" saves and collects these squares of tissue and uses them for two purposes : (1) for use in conjunction with thick paste in making-ready on his "Adana" platen ; (2) to wrap "Adana" illustration types, blocks and borders to prevent any possible injury to their face.

Being a canny Scot, he also saves, it is rumoured, his bus tickets to cut up and use as thin leads. Only once did he use a return ticket in this way. Never again !—E. W. (Derby).

French & Huggins,  
GENERAL & FANCY DRAPERS  
We Specialise in Baby Linen & Children's Wear  
HIGH STREET, THREE BRIDGES  
Family Butcher & Poulterer  
**R. LYNE**  
Quality & Service  
79 HIGH ST. THREE BRIDGES  
Telephone: Crawley 273

E. F. Hazlewood  
RADIO & TELEVISION ENGINEER  
ELECTRICAL CONTRACTORS  
Estimates Given. Phone Crawley 140  
High Street, THREE BRIDGES

Chas. N. WALDER  
Engraver, Designer  
15 HIGH STREET  
THREE BRIDGES

(Above) Advertising book-mark. (Right) Cutting board



# Matters of Moment

THESE are, approximately, two months to go before the great and colourful event of the Coronation. To all magazine editors this is an occasion of supreme importance; and it is uppermost in their minds as they prepare their latest issues.

It would be almost unthinkable, whatever the policy of your magazine, to let your April or May issue go to press without some mention of the Coronation, but what is there to say which has not been said in different ways a dozen times over in the widely circulated journals and in the national newspapers?

Very little, it would appear. All angles have been covered. But there is still *your* angle, local and personal, which can only be touched upon by *you*. Elsewhere in this section Mr. Vincent Armitage, who is *Printcraft's* Special Number Expert, makes a few suggestions and gives some advice designed to shed light upon this aspect. I think you will all find something of value in it.

Meantime, if you require further information, write to Vincent Armitage, care of *Printcraft* Office. He will do his best to clear up any Coronation problems which may be worrying you.

## OUR SCHOOLS COMPETITION

It seems from correspondence received that many would-be competitors in the Schools Magazine Competition which we launched in December have "missed the boat"—i.e., not having seen the last issue of *Printcraft*, they failed to acquire the Competition leaflet which was given away therein. I think I shall have already relieved the minds of these anxious ones by the "Competition News" I have given on page 2 of this issue, but for those to whom the Schools Competition is still a mystery let me recapitulate briefly:

The Competition is for School Magazines only and is absolutely free. Any school, whatever its composition or status, may enter. It is divided into two sections: Senior (age 11 to 16) and Junior (age 11 and under). In the Senior Section three prizes are offered. These are:—

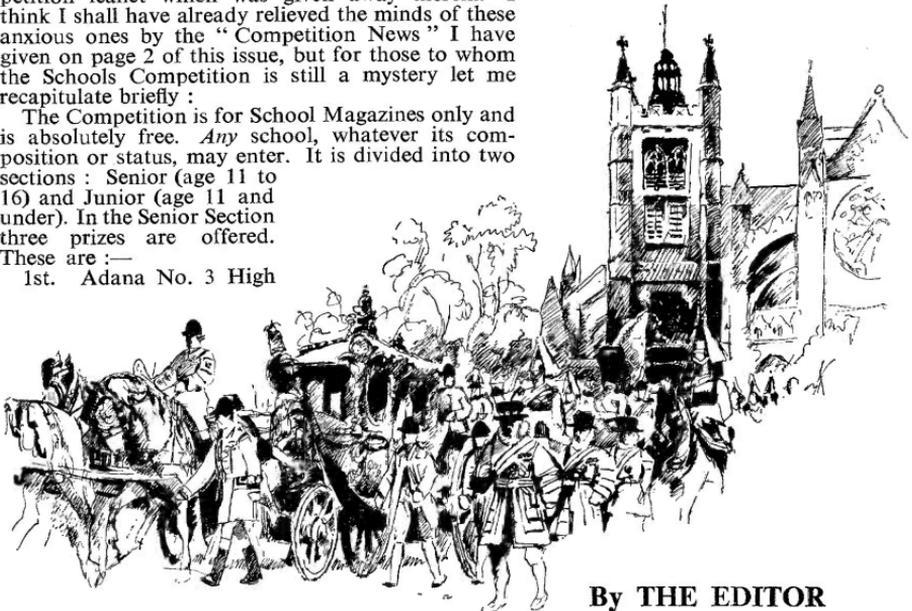
- 1st. Adana No. 3 High



THE  
MAGAZINE  
PUBLISHER

Section Twelve

March, 1953



By THE EDITOR





Speed Printing Machine and goods selected by the winner to bring the prize value to £40.

2nd. Goods selected by the winner to the value of £10.

3rd. Adana No. 1 High Speed Printing Machine.

In the Junior Section :

1st. Adana No. 2 High Speed Printing Machine and selected goods to bring the value of the prize up to £20.

2nd. Goods selected by the winner to the value of £6.

3rd. Adana No. 1 High Speed Printing Machine.

#### OTHER DETAILS

The Application Form must be filled up and posted so as to reach us by May 1st, though we would like it before that date if you can let us have it. This May 1st date was really made to give ample time to competitors in out-of-the-way places. Magazines not yet launched, but intended to be published between now and May, may be submitted in "dummy" form, providing the words "*In prepara-*



*tion*" are noted on the Application Form.

Any magazine published since May, 1952, may be submitted as an entry.

The help and supervision of teachers or adults is admissible providing the bulk of the production work is done by pupils.

#### QUERIES

Now here are some questions concerning the Competition which have reached me. The answers, though given to reassure the questioners, may be taken as an official ruling for *all* competitors.

Q. "*My magazine is run for the benefit of my Sunday School and comes out each month. Is it eligible?*"

A. This is a point I ought to have made clearer. The answer is "Yes—definitely".

Q. "*I am editor of a magazine which is published in the factory at which I work. Is it eligible for entry in your Competition?*"

A. Sorry, no. This comes under the heading of a Works or House Magazine. We are turning our attention to these organs in the near future, and if the Schools Magazine Competition is the success we hope it will be, we may organise a similar contest for House Magazines.

Q. "*I print my magazine on a graph at home. It is not officially a School Magazine, although my schoolmates write and draw for it and it is circulated among them. May I enter it for your Competition?*"

A. Yes. We have made no stipulations concerning School Magazines being "official". If the case is as you state, then your publication can certainly be classed as a Schools Magazine.

Q. "*Our school organ only appears once a year at the end of the Winter Term. We call it an Annual, though; not a magazine. Does this disqualify it?*"

A. Certainly not. The word "magazine" does not have to appear in the title. Annuals, Bi-annuals, Quarterlies, Monthlies, Weeklies, etc., are equally eligible.

Q. "*May masters, mistresses and teachers generally enter a magazine on behalf of their pupils?*"

A. Yes, providing, as stipulated, the bulk of the work is done by the pupils.

#### THE ENTRY FORM

Now let me bring the Competition News up to date and tell you what is happening.

As announced on page 2, Mr. Vincent Armitage is to be the judge of boys' magazines, Miss Anne Gilmore of girls'. They will judge jointly where magazines which have been produced by both girls and boys are concerned.

Both these judges have a great experience of editing and writing. Both of them, in

(Continued on page 20)



**T**HIS is one of the most widely-used series in the modern range of type faces, the original version of which was designed by Giambattista Bodoni, of Parma, in 1790. It is a handsome face, dark in colour, and the secret of its attraction lies in the contrast of its heavy strokes and its very fine serifs.

Bodoni and Bodoni Italic are excellent types for magazine text but they should be used on unglazed paper as they have a tendency to dazzle if printed in masses on shiny surfaces. Bodoni Bold and Ultra Bodoni are ideal for display purposes and print well on any paper, though, of course, they look their best on calendered and coated stock.

One of the most happy combinations for magazine work is Bodoni Bold or Ultra for headings and other display lines and Times New Roman for text.

The average number of characters per inch (lower-case and including space, are :—

Bodoni: 6-pt.—23; 8-pt.—20; 10-pt.—15; 12-pt.—12.

Bold: 6-pt.—23; 8-pt.—20; 10-pt.—15; 12-pt.—12.

Ultra: 8-pt.—18; 10-pt.—13; 12-pt.—10.

(These are the sizes shown on this page and which are available as per catalogue. Bodoni, however, is also made in the following sizes: 14-pt., 18-pt., 24-pt., 30-pt., 36-pt., 42-pt., 48-pt. and 60-pt.

6-pt. Bodoni

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmn  
opqrstuvwxyz 1234567890 ? ! ; , . : ; & \* ' ( ) & fl fl " " —

8-pt. Bodoni

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcde  
fghijklmnopqrstuvwxyz 1234567890 ? ! ; , . : ; & \* ' ( ) & fl fl " " —

10-pt. Bodoni

ABCDEFGHIJKLM hijklmnopqrstuvwxyz

12-pt. Bodoni

ABCDEFGHIJ efghijklmnopqrs

6-pt. Bodoni Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmn  
opqrstuvwxyz 1234567890 ? ! ; , . : ; & \* ' ( ) & fl fl " " —

8-pt. Bodoni Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefgh  
ijklmnopqrstuvwxyz 1234567890 ? ! ; , . : ; & \* ' ( ) & fl fl " " —

10-pt. Bodoni Bold

ABCDEFGHIJKLMN cdefghijklmnopqrst

12-pt. Bodoni Bold

ABCDEFGHIJ hijklmnopqrstuvw

8-pt. Ultra Bodoni

ABCDEFGHIJKLMN OPQRSTUVWXYZ ab  
cdefghijklmnopqrstuvwxyz 1234567890

10-pt. Ultra Bodoni

ABCDEFGHIJKL hijklmnopqr

12-pt. Ultra Bodoni

ABCDEFGHI mnopqrstuv



## TYPE-FACES FOR THE MAGAZINE

©

A series for editors and publishers who are faced with the task of choosing text and display types for their magazines. This paragraph and the introductory matter above are in 8-pt. Bodoni; the titles in 14-pt. and 24-pt. Bold Bodoni.

©

# BODONI



**T**HE planning of the Special Coronation Issue is a thrill. It is, perhaps, also a headache for the magazine editor. In a few weeks' time our gracious Queen Elizabeth II will be crowned in a ceremony which will make news throughout the world. Already our own country is agog. Every publication—including even the trade journals—have put the Coronation news to the fore. Hundreds of miles of copy have been written and thousands of columns of type-matter printed about the Coronation's every aspect.

This is the headache. Because the editor of an amateur or a magazine with a small circulation is now racking his brains to say something different about the great event. He must at least have *one* big Coronation feature which will strike a new note.

Is this possible ?

It is.

First—and let me speak personally to the editor concerned—first abandon thinking on general Coronation lines. Think, instead, in isolationist terms of your own paper, its locality, and its policy. Most small magazines are not run to please the general public like the big periodicals. They aim at the local reader and to stimulate interest in the immediate district in which they are published.

They may be School Magazines, in which the interest, of course, is focused on the school ; they may be small town or parish magazines ; they may even be "house" magazines published solely for the interest of workmates. If the editor remembers this, his problem is solved.

Seeing that School Magazines are our primary interest at the moment, let us take those—or a representative one of them—as our talking point for this article. The same rules and problems apply to every other small magazine. Let the editor ask himself a few questions. We'll broadly list these under the following heads :

1. What connection has my locality with the Queen or her family ; any Coronation ; any related events in the past ?

## THE CORONATION

Give Your Special Coronation Issue a

2. Has the Queen, or any of her forebears, visited the school or the district ? Has *any* royalty, past or present ?

3. Who among the masters or mistresses, or even in the village nearby, saw the last Coronation or the Coronation before that ? What happened in the school on the occasion of the last Coronation ?

4. What is the school doing in the way of Coronation celebrations ? As it is to be a holiday on Coronation Day, who is going to London to see the procession ?

5. What would you (or some other contributor with a lively imagination) like to do on Coronation Day ?

6. What are the aspects of the Coronation you or your friends find most intriguing ?

7. Who is the oldest villager—or resident in the school ? What does he or she remember about previous Coronations ?

These are just samples of the questions you might ask yourself. You will probably think of half a dozen others. Each of them is a peg on which to hang an article which will be of real interest to the community among which your magazine circulates, and this article, of course, will be the leading feature of the Coronation

By  
VINCE  
ARMIT





## ION "SPECIAL"

a Feature that the Others Haven't Got

The aim is to make your interest as local and personal as possible. That is where you will be different from everyone else and will, at the same time, most please your readers. And now, having set the questions, let's examine the best methods of supplying the answer—and the copy.

Question 1. This, from the local-interest point of view, is a fascinating subject, but it means hard if absorbing work in the way of research. You will probably have to visit the local library and browse through the county or the district histories, but you need not, of course, read all through them.

Most volumes of this nature possess an index and the index will give you a quick clue to finding the information you require in the text. Take notes, have a big think about them until you have decided on the construction of your article and then go to it.

Question 2. If you can discover no associations with the present Queen, what other royal person is likely to provoke interest? Search the historical records and you are almost bound to find some news which will inspire an article.

There are few places up and down Britain which cannot, at some time or another, trace some royal visit to

district. It might be King Charles who hid in the local oak-tree, or Queen Anne who stopped the night in such-and-such a spot. It is no hard job, providing you give the matter careful thought, to link that distant episode with the present. Start something on these lines:

"We anticipate with joy the Coronation of Her Majesty Queen Elizabeth II on June 2nd. It will be an event enthusiastically celebrated in this village. And no doubt those among us who have studied our local history will vividly recall the time when—"

And so on. Spread yourself. Point with pride to the story in the royal records in which your own particular bit of the county has played a part. And to justify it all, end up on these lines:

"We are proud of our link with history (if, or course, the "link" is a matter for pride). Our great hope is that one day we shall be fortunate enough to receive a visit from her present Majesty—"

But you know how to do this sort of stuff, surely?

Question 3. Here is rich, ripe and topical material—especially for a school magazine whose youthful readers will never have seen a Coronation. Get the story from the informant's own lips, or—better still—get the informant to write it himself.

For illustration purposes photographs of the last Coronation are easily obtainable, but if you have not the means of printing half-tone blocks get one of your artists to conjure up a few line sketches from pictures of the events.

Question 4. Here is a matter of such vital personal interest to every one of your readers that it cannot fail to score a bullseye. I give you no advice about writing this article. The facts you will be able to obtain from the organisers of the Coronation Festivities, who will provide you with all—or more—the material you are likely to require.

Question 5. Another sure-fire subject, whether your contemporaries agree or do not agree with your notions on the subject. This requires no specific instruction. It should just bubble out of you.



Question 6. This is a question whose answer lies in research, but it will be well rewarded if you get your facts right. It means a lot of looking up in the library (incidentally, if it is obtainable, read the Coronation article in the *Encyclopedia Britannica*; this will give you lots of information). Another good plan is to make a Coronation scrap-book of facts and articles which are now so profuse in all the larger publications.

Each phase of the Coronation ritual has some interesting or intriguing story behind it. These can be written up as a series of imaginary questions you have been asked to answer. Questions like: Where did the crown come from? Who made the first crown—and in what circumstances? What is the significance of the orb, the swords, the sceptre and the other emblems?

Are there any local allusions connected with any of these subjects? If there are, "plug" them (this is a rather coarse professional journalist's term, but it conveys its meaning so unmistakably that I will not endeavour to translate).

Question 7. There is always an oldest someone and he (or she) always remembers something about everything of national importance. There is old Mrs. Smith, say. She saw the Coronation of King Edward the Seventh and the two King Georges. She probably has mementoes—in the shape of a mug, a medallion, vase or picture.

Get her to tell you the story of what she did, what she saw, what she thought. Make it human, and don't forget a touch of humour if you can introduce it. Such stories are always popular, because they have happened to someone the reader actually knows. And it will please Mrs. Smith, who will, as the heroine of your main article, gain an importance and prestige she has never experienced before. Perhaps you can publish a picture of her.

Well, does this assure you that you *can* get something different? It does? Good! But what about the rest of the Coronation issue?

I'm not going to say a lot about that. The Special Number has been done before in *Printcraft*. I advise you to look through your old sections of the Magazine Publisher. I am sure you will find a heap of suggestions in the various Special Number articles which you can adapt to the present occasion. Your leading article, as many illustrations as you can use, and frequent references to the great event throughout the magazine will make your Coronation issue all that you want it to be. If you can add some remindful touch on every page as the editor has done in this issue of *Printcraft* by introducing a crown above the page numbers, all the better.



# Step

©

By  
**WILLIAM  
HOLT**

## EDITORIAL RESPONSIBILITIES

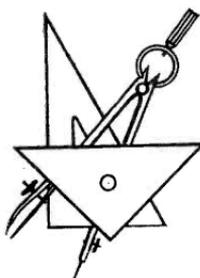
"If you submit a manuscript to an editor is he (a) bound to acknowledge it? (b) If so, within what period? (c) Is it necessary to enclose a stamped and addressed envelope? (d) To state the exact number of words the manuscript contains?"

(a) and (b) An editor is not bound to acknowledge any manuscript unless it has been previously commissioned by him. Usually, if your manuscript is not suitable for publication it is returned within a short time of receipt. If it is not returned within, say, a month, the chances are that it has been put among the editor's acceptances until opportunity can be found to use it. In this case an acknowledgment is liable to be overlooked.

## ARTISTS AND REPRODUCTION

"I am an artist trying to earn my living commercially. I have only just started, but I am told that my work would reproduce better in line than in wash (my usual medium). Can you advise me or recommend any book which might help me?"

I cannot advise because I haven't seen your work but I can recommend an excellent book which you—and other artists like you—would profit from reading. The book is *Design for Print* by John Drinkley published by the Sylvan Press at 10s. 6d. All artists should be familiar with all processes of printing reproduction.



## GRAPH COMPO

"Have you ever published a recipe for graph composition? If you haven't would you tell us how to make it?"

We have *not* published any recipe for graph composition and we never shall until we can find an absolutely foolproof one.



# this Way—

for comment, criticism, suggestions and advice from our Editor-Printer who is anxious to help all readers of this Magazine Section. Write to him if you have any doubts or difficulties or if you have news or views which you feel will interest your fellow craftsmen.



Most home-made compositions are messy things and give anything but good results (some give none at all). In the end you find them much more expensive than the manufactured article which can be obtained at most of the big stationers. Strakers of London sell the most reliable compo we have ever experimented with.

## CLEAN TYPE

"I have an opportunity of buying 60 lbs. of old Monotype bourgeois Roman at a knock-out price. As I am anxious to start a magazine but can't afford to buy all new type do you think I should snap this up?"

If you do you will be buying yourself a first-class headache. This type, even if it is print-worthy, is likely to prove more of a liability than an asset. Bourgeois is an obsolete size and you would find it practically impossible to replace dud sorts, of which there are likely to be many. In any case the type, being of softish metal, wouldn't stand up to a great deal of wear and tear. My advice: wait until you have saved up a little more cash and then buy new guaranteed type-founders type.

## COPYING FROM "PRINTCRAFT"

"Is it correct that readers can copy and print any picture which appears in *Printcraft*?"

Not quite. We can only give this permission when we own the copyright of the illustration or illustrations concerned. We gladly give permission when the copyright is ours, but it is not ours in every case. Please write to us before attempting to copy anything in *Printcraft*. This also applies to articles or extracts from articles which you may wish to reproduce.

## HAND-CUT PAPER

"To save money I thought of buying the paper for my magazine in the large sheets and then cutting to the required size. Do you think this is a good idea?"

Not unless you have a good cutting machine and are capable of operating it correctly (a skilled professional job). The number of "spoils" you are likely to

make in cutting to size by hand is likely to be considerable. You could, of course, have the paper professionally cut, but as this would probably offset the saving you visualise, why worry?



## OLD TYPE WANTED

"I want a fount of double-line pica Ronde for headings. Can you tell me where I can obtain it?"

This is an obsolete face and frankly I cannot tell you where to get hold of it. Why not use one of the modern scripts—if you must have a script?

## SIDELINES FOR MAGAZINE PUBLISHERS

"What about running a course on Journalism and Short Story Writing in *Printcraft*, in the same way as you ran 'School for Beginners' and 'Printcraft Apprentice' in your early numbers?"

It would be a never-ending course considering that *Printcraft* only appears once every three months. What do other readers say about this suggestion?

"You have had many articles on Sidelines for the Printer. Why not a few for the Magazine Editor and Publisher? Personally, I should like to see articles on book collecting, old manuscripts, drawing, painting, etc."

Most of these items have been touched upon in the past. We cannot enlarge the scope of the *Magazine Publisher* to take them in more seriously at the present time. In any case I doubt if the suggestion would appeal to the majority of readers—and it is the majority, always, that we must strive to please.

## MUSIC PRINTING

"I wish to print a Coronation song which one of our boys has made up. I am told that I can buy music-type for this purpose. Can I? If so, where?"



Music type is frightfully scarce—and more frighteningly expensive if you can get it. Why not ask your composer-contributor to make a copy of his song in indian ink and send it to the blockmaker? This would save you endless time and trouble. Apart from that music-setting from type is a very specialised business, you know.

### WRITING FOR MONEY

“I wish to write stories and articles so that I can make money. In fact, I should like to make a living at it if I am successful. Do I have to join any society or register myself with anyone? And would I be justified in starting off to have some notepaper printed calling myself an author?”

There is no rule in this country to prevent you or anyone else calling himself an author, and there are certainly no qualifications of any description. You do not have to join any society, club, trade union or any other institution. You do not have to register yourself with anyone unless you are going to make your authorship a business company with a name other than your own, in which case see reply in this issue's “Call the Clicker” article. Authorship, in fact, is the easiest profession in the world to step into—just as it is one of the hardest in the world to follow successfully. I shouldn't be too optimistic about making a living from it, if I were you. Treat it, for the first 12 months, as a pleasant hobby and get your notepaper printed by all means.

### COPYRIGHT

“What is copyright?”

Copyright is the law which gives the author the right of ownership in his own work and prevents others copying it. This question is a very big one and we couldn't possibly explain it in a short reply of this nature. Articles on the subject will appear in future issues of *Printcraft*.

### PAPER SUPPLY

“Will Adana supply paper on which to print magazines?”

Of course. Just write and tell them what you require.

### THE MAGAZINE PUBLISHER—(Continued from page 14)

fact, are writing and editing to-day. They, like you, started very early by running magazines when they were at school.

Application Forms are steadily trickling in, but I am expecting the flood—and please let me have it—when the Entry Form which appears in this issue reaches you. As the Applications arrive they are carefully examined. If there is any objection to the Application the applicant is immediately informed and his reply

awaited before being enrolled in the Competition Register. If you have applied and have received no objection, you can rest assured that your Application has been accepted. Owing to the volume of work it would entail we cannot undertake to acknowledge individual Applications.

So in this case, at least, no news is good news. No letter from us means that you are on the Register.

### WHY TWO COPIES?

You will note in the entry form that we ask for *two* copies of the competing magazine. One is required for judging purposes, the other for a possible Magazine Exhibition which we may hold at a later date.

This, however, applies only to magazines which are circulated and not to competitors who are submitting “dummies” instead of magazines. One dummy only is required with your Entry Form, but in the case of printed, duplicated or hctographed publications, please remember that we must have *two*.

We also undertake to return *free of charge* all magazines which do not win prizes. You need, therefore, send no stamps. We should, however, very much appreciate an addressed envelope in which the return of the entry, if necessary, is to be made.

And please remember that we *must* have these Entry Forms, accompanied by the magazine copies, by July 6th. Send them off just as soon as ever you can, in case you forget the date. We don't like to be strict, but when rules are made they must be enforced, and however good your magazine may be, we shall have to disqualify it if it does not arrive by the date announced.

### YOUR FRIEND

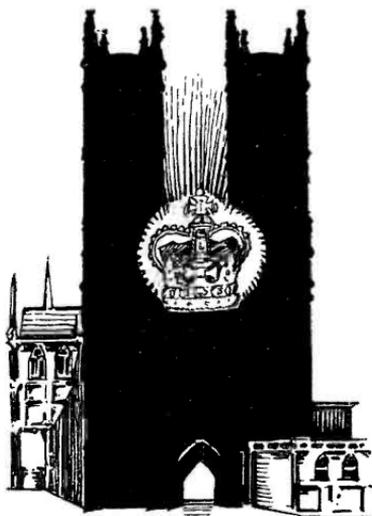
Now, if they know nothing about this Competition, I'd like you to tell your friends about it. Try and get them to enter, too. They have only to write to this office for a Free Application Form. Please don't be mean about this and say: “Well, the fewer who enter for this Competition the better will be my chance,” because you will be all wrong.

I'm pretty certain that if this Competition is the crashing success we are hoping for, others like it will follow. If it's not a success—well, ask yourself. We on *Printcraft* are not going to feel inspired to follow on, are we? And that means, if you don't happen to win a prize this time there'll be no other chance in the future.

So—thumbs up, eh, boys and girls? Get cracking and let's have magazines and Entry Forms as soon as possible. Remember that the success of this competition depends on *you*.



Progress in  
the New Art



By  
**HERBERT  
STONELEY**

## Silk Screen Magazines

**I**F your first reaction on seeing the title was to turn over the page, please refrain. Criticise as you like, for criticism helps both the giver and the receiver. Assume, if you must, that it is impossible to produce a magazine by the silk screen method. Or, if you don't go as far as this, argue that a magazine so produced cannot possibly be as good as one produced on the ordinary press.

Why not? Have you ever given the matter your full and earnest consideration? As the proof of the pudding is said to be in the eating, let us take an imaginary meal together and allow me to try and make you eat your words.

Surprise you though it may, the Education Authorities have long ago given their sanction to this form of printing. In my capacity of Manager of three schools, and Governor of another three, I can assure you that all six schools are equipped with plant and are producing steadily.

Let us take the magazine of one particular school. It is issued monthly. Anyone in the school is entitled and encouraged to contribute to it. The Head Master is the Editor and his printing staff are all volunteers. You will see that in this way the pupils are taught the rudiments of grammar and style, and in addition, a knowledge of fiction, poetry and articles.

How is it done? The magazine in question, which is typical of hundreds produced throughout the country each

year, runs to 40 pages octavo size, though it is possible to produce the quarto size magazine just as easily.

The magazine contains stories, articles, poems, sketches and cartoons, all so well produced that, apart from the fact that the text is typed, it is an exceedingly fine production. All the illustrations, naturally, are drawn with the pen, but the thing about these sketches and cartoons is that they are in multi-colours.

The cover is printed in a different colour each issue. The producers of the magazine in question possess two machines and the tints of inks for this type of printing are as wide as those of the ordinary press. So they run off several colours in advance. Naturally the titles and headings are in larger letters than the ordinary text. This lettering is easy, for the manufacturers of the silk screen machines produce a handy guide of large type letters from which the artist can work. With the page headings pre-printed, a two, three, or more colour effect is easily practicable.

As for the composition of the magazines—the whole is typed first. In this way impetus is given to the pupils' ability to use the typewriter. The artistic temperament is fostered, the urge to write and compose is given scope, and in the magazine itself, the Head Teacher gives practical lessons in the art of printing; so that there is always a portion devoted to the modern processes of reproduction.

There is an obvious delight and enthusiasm in producing the school magazine.



You ought to see the scholars eagerly wiping clean the screen so that they may use a different colour for some new effect.

Naturally the pages are not stitched in the printing sense of the word. They are simply clipped in the middle, though there is an idea of binding each year's issues into volume form, so that some scholars, at least, will get an insight into book-binding.

Experiment and progress—this is the motto all the time. It is giving to the young generation of these schools a greater interest in printing, literature, book-binding, and all the graphic arts. What an advantage this learning will be when, in after life, the pupils take up businesses of their own!

To-day silk screen printing is used by thousands of businesses and silk screen magazine production has come to stay.

### “PRINTCRAFT” AND SILK SCREEN

Our first series of “elementary” silk screen articles concludes with that which commences in the next column. For the benefit of the many readers only recently introduced to this magazine we would say that the series commenced in *Printcraft* No. 14 with a general discussion of the silk screen process as a side-line for the letterpress printer. In No. 15 Michael James gave instructions for making a simple apparatus at home. In No. 16 the home-manufacture and use of stencils was explained. In No. 19 Percival Payne, who writes the following article, gave simple details on the construction and use of counterbalances.

The whole series has been written for the man who knows nothing about the silk screen art but who is eager to learn the easy way and to make his own components for a few shillings. It forms an ideal guide for the raw beginner.

Further articles on this fascinating subject will appear in *Printcraft* from time to time. It is not possible, at the time of writing, to give dates and details but we ask all who are interested to look out for further announcements.

THE EDITOR.



## SILK SCREEN REGISTER GUIDES

By PERCIVAL PAYNE

**N**OW if you are going to print correctly on your home-made silk screen machine you must find some way of feeding the paper or the card into precisely the same place each time. This is a similar operation to that which you perform on the tympan of your letterpress machine before printing and comes under the heading of “make-ready”.

But instead of using the lay gauge, pins, quads, etc., to “get position” on the base, you use registry guides.

These are neither difficult nor expensive to devise and there are an infinite variety. I am going to suggest a basic few here, knowing that once you have made and used them you will be able to invent a dozen different ones for yourself.

But please remember that I am dealing only with the question of printing on paper or board. Though you can print on an astonishing number of materials with your silk screen apparatus, including metals, glass, textiles and plastics, these all require entirely different treatment and, therefore, different registration methods.

The guides are fastened to the base-board of the machine in the way you see



Fig. 1

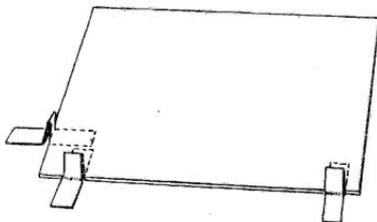


Fig. 2

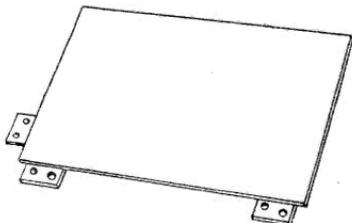


Fig. 3



illustrated in Figure 1. This particular pair is made of the same stock (card) which is to be printed. It is very important that the guides should be no thicker than the paper or card which is to be used as they may cause injury to the screen when the squeegee is operated.

To "get position" or correct register, the original design must be placed on the base and centred beneath the screen to which, of course, the stencil is fixed. This is a simple process which should cause you no headache.

It depends, of course, on the job in hand as to how many guides you will use. Generally the number is three but in certain classes of work you may have to use four, five or even more. In some jobs, particularly those in which a stiffish board is used, only two corner guides may be necessary, as shown in Figure 1.

The guides may be gummed, pasted or pinned in according to the thickness of the stock.

Figure 2 shows a simple set of guides to be used when printing on paper. These are merely strips of gummed paper folded in the centre as illustrated. One end is gummed to the base.

Figure 3 shows a set of guides which are fastened to the base by means of pins and are particularly useful when printing on thickish board.

For the speedy printing of single-colour jobs only, time can be saved by adopting the guide-style shown in Figure 4. By employing these devices you can place a stack of sheets under the stencil and print without feeding in single sheets to the machine as you do in letterpress. The guides are made of paper and are of the collapsible type. As each sheet is printed and removed the original surface is, naturally, reduced in height and each subsequent impression is taken from a slightly lower level. When at last the final sheet is printed the guides shown will be flat on the base.

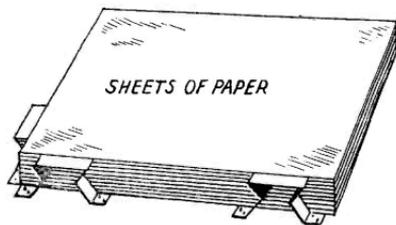


Fig. 4



These are but four of the many guide-variations that may be used. They will help you out of most difficulties and will no doubt suggest to you ways and means of overcoming registry problems which have not been discussed.

### SILK SCREEN AND LETTERPRESS

I should like to point out, however, before I close, that a practical knowledge of silk screen work is likely to be of inestimable value to letterpress printers generally. And this, particularly, in the field of colour-work.

We have not dealt with this branch in this series and may return to it later. It need only be said here that once you know the method of registration it is far more simple to produce multi-colours in silk screen than it is in letterpress.

Apart from that it is infinitely cheaper, even if the most expensive material is used in the making of the stencils.

Small printers who produce calendars, greetings cards, window tickets and the like are often held back from printing in more than two colours because of the price of blocks. If they would only trouble to make themselves a simple silk screen machine such as has been described they could print in as many colours as they liked—and at the cost of *one* block.

For letterpress type-matter however, silk screen is likely to be useless in the tyro's hands. Nor should he venture into experimentation if he has a letterpress machine. The ideal here is to print your colours in silk screen and overprint with letterpress afterwards. There are few more striking combinations.

And here, I think, I must leave off.

I hope you have learned enough now to be able to proceed confidently with your silk screen work on your own apparatus. I should be pleased to hear from all of you who have these machines in operation and also to see samples of your work with a possible view to their inclusion in the pages of *Printcraft*. At some later date we will return to this fascinating subject. Meantime I leave you to experiment and improve.





# The Coronation

**I**N our last issue Miss Theresa Fleming wrote an article which bristled with bright suggestions for the small printer, the publisher and the stationer. In it she gave several ideas which the interested reader might pursue with much profit and pleasure to himself. Chief among them were :

1. Special Coronation Souvenir Cards for tradesmen and business men to send to customers.
  2. Paper bags and wrappings with appropriate Coronation designs.
  3. Souvenir Programmes of local Coronation events.
  4. Brochures, pamphlets, catalogues, etc., enclosed in covers with a Coronation "atmosphere".
  5. Booklet containing items of general Coronation interest.
- To these I would add :
6. Coronation Stationery Stamps.
  7. Coronation Badges.
  8. Coronation Advertiser's Guide.
  9. A Coronation News-sheet (local, to be published and sold on Coronation Day).
  10. A Coronation Draw.

So here, if you have not already tackled any of them, are ten suggestions which may be the means of bringing you brisk business—if you go out and get it. I have not the space to elaborate each item and since Miss Fleming explained her own so admirably I am not going to deal in detail with hers. So let's take suggestions 6-10 and see what we can make of them. (All that follows, of course, must be very condensed.)

**Stationery Stamps.**—These are the equivalent of the delightful little greetings stamps which we are so fond of printing or sticking on to our stationery at Christmas time. A great many of your customers will be reluctant to buy special stationery for the Coronation ; at the same time they will be anxious to reflect their recognition of the great event in their correspondence. My expense-saving suggestion is this : small gummed adhesives which can be attached to existing stationery. The Queen's head, the Royal Coat of Arms, a crown, a herald, the Rose of England, one of the E.R. II symbols, the Royal Standard or the Union Jack are all suitable. If printed and treated



ELIZABETH OUR QUEEN



# and the Catalogue

The New Age Starts with Golden Opportunities for the Imaginative Printcraftsman

By JOHN WHEWAY

with gold or bronze Reliefite they will form very pleasing and effective decorations.

**Coronation Badges.**—But hold it ! The above idea does not stop at the last point. Once these stationery stamps have been printed you can keep them on the machine and turn them into badges. Most people will like a festive decoration for personal use. (Incidentally, you stationers might think, in connection with the "festive" angle, of such items as Coronation paper hats, paper sashes, cockades, Coronation buckles (to be fixed to the shoes), gilt paper crown and armlets, etc.) The badges, however, are likely to prove the best-sellers since they can be worn with dignity by young and old, the fit and the feeble. All you need do to make them is to go on printing and embossing your stationery stamps but this time on stiffish card. Afterwards attach a red, white and blue ribbon to each finished stamp and a pin and there you are.

**Advertising Guides.**—This is another idea purely for local consumption—a guide to the various shops which are selling commodities connected with the Coronation. Most of the shops will be (some are now !)—the grocers, the drapers, the toy shops and the general stores. Make a round of the district or study advertisers in the local paper. Mark down prospective customers and approach them with a view to advertising in your local Coronation Guide or programme.

**The News-sheet.**—This is bound to be new as far as your own locality is concerned. I suggest it as a quarto sheet of four or eight pages—or more if you can find the material with which to fill it. It should be, in fact, a very small model of a newspaper but with all its main notes and news of local interest, or articles about people and places familiar to everyone in the district. What is happening in your immediate vicinity will, naturally, receive the greatest attention but your readers are also interested in what is happening in the neighbouring localities so go out and print it. They will also be interested

to read items about the great Coronation event itself—the whys and wherefores of this or that particular ceremony, the stories of the emblems, the Queen's coach, the various people in the procession, etc. Condensed, this idea is the one which Vincent Armitage talks of in his article in the current section of the *Magazine Publisher*—"The Coronation 'Special'". Mention as many local names as you can and don't forget that this is another opportunity for collecting ads. If illustrations can be used, all the better.

**The Draw.**—At Christmas time most clubs in towns and villages organise some sort of draw with prizes for winning club members. There must be several of these institutions in your district of which you know something. (If you don't, get on the trail at once.) These clubs may not, so far, have thought of a Special Coronation Draw so why not suggest one to them ? They are always anxious to raise funds and the Coronation is as good a reason for organising a draw as anything else. The suggestion only is required. The club committee or the body that represents a committee will do the rest and as the suggester, you will, of course, become the printer.





**Coronation Typography.**—Well, here are the ideas. Now, what about their presentation? I cannot, as you will understand, suggest typographic styles for all of them, but I do say this: Make them distinctive. Use colour if possible—red, blue, purple and gold mainly. Illustrate what is required to be illustrated gaily if you cannot afford to do it lavishly.

The proprietors of this magazine have just issued a four-page supplement to their catalogues entitled "Adana Coronation Illustrations". There are pictures in this which can be used in conjunction with any of the suggestions put forward in this article and the blocks, which are supplied all ready for printing, are cheap. I advise you to look first at this supplement for your illustrations. If you do require something different then you can copy (sorry, can't undertake to supply the actual blocks!) any of the Coronation pictures *except the photographs* which appear in this issue of *Printcraft*, providing you acknowledge the fact, printed in small type, beneath the illustration or illustrations used.

Now what about types suitable for the occasion? Let's look at the catalogue. We want something a bit "different". For text with a slightly "historical" flavour I recommend Rockwell, Bodoni, Washington and Light English Text (but don't use the last two in heavy masses). For display lines any of the bold faces are suitable but especially suggested are Imprint Shadow, Gill Shadow Line, Ashley, Broadway, Colonna (a particularly artistic choice in my humble opinion) and Gill Cameo Ruled.

For borders: 1856 (stars), 1842 and 1807 (Fleur de lys), 1843 (Maltese crosses) and 1825 (laurel wreaths).

Apart from the illustration blocks in the Special Supplement you will find a number of appropriate and very cheap thumbnail blocks in the Type Ornaments Section on page 27. Carefully browse through the catalogue and I'm certain you will be able to fulfil practically all your Coronation requirements.

# ROLLERS —

**I**N No. 20 of *Printcraft* I endeavoured to explain how a simple roller composition could be made and how glycerine is used to absorb water from the air and so keep the roller moist, tacky and resilient.

I explained that where conditions are damp, the glycerine tends to cause water-logging. To overcome this it is usual to replace some of the glycerine with treacle or molasses.

**Molasses.**—This is the American name for the impure syrup left after refining sugar. It is rarely sold by grocers now, but may be remembered by some of my older readers as the old-fashioned "black treacle". This treacle helps to maintain the resilience and tackiness of a roller without attracting atmospheric moisture.

The most ideal way of solving the problem of temperature and humidity variations is to have four sets of clothed rollers covered with specially-balanced composition, so that there are two sets with composition suited to cold, damp conditions for winter use and two sets for warm, dry conditions for the summer.

One set of each kind should be used for black, blue and rule formes and the others reserved exclusively for light colours. When the colour sets become cut or worn they should be used for black and the black sets re-clothed again for colour.

The provision of extra sets of rollers is a great economy, provided proper storage precautions are taken. In my own rather damp factory two years is no unusual life for a set of rollers on machines running over fifty hours a week.

Rollers should be maintained in proper condition if they are to give good service. The best makers insist on them being allowed to season for several weeks before being taken into use. During this time a tough, resilient skin forms on the surface of a good roller and this adds greatly to its inking and wearing qualities.

After some time in use it may be found that the lively, tacky surface has worn off and careful treatment will be needed to restore it.

The use of turpentine, benzene and petrol for cleaning should be avoided as they dry too quickly and the two latter are dangerously inflammable. Paraffin is the best medium for washing up.

Carefully clean the rollers after use, cover with clean, heavy machine oil, especially at the ends and including the stocks, and store in a vertical position. Storing them in a closed cupboard is not recommended in the textbooks, but I



## LESLIE LUKER Gives Experienced Advice to the Small Printer



The Author

once kept a set of rollers in perfect condition for nearly ten years in a specially constructed and ventilated wall cupboard.

**Restoring Tackiness.**—To restore tackiness, without which the roller is likely to cause "wipes" and a general lowering of printing quality, clean the roller thoroughly and allow it to dry. Remove all grease from the surface with methylated spirit, acetone, or ether. This must be done in the open air, away from any flames or source of heat, and whatever you do, *do not smoke*. Carbon tetrachloride, trichlorethylene and several other non-inflammable solvents are unsuitable as, apart from their anaesthetic properties, they may leave a surface unresponsive to water.

With a damp rag or sponge wipe the roller evenly, taking care to avoid drops remaining or running down the surface. After a few minutes, wipe down with a dry, fluffless rag. After an hour or so, repeat the process of dampening and wiping off and repeat again as often as necessary. Then allow to stand for a day or two. During this time any slight unevenness will even itself out. If not required for immediate use, the roller should be

covered with machine oil or light petroleum jelly to prevent drying out.

Some scarlet lake inks containing lead acetate, bronze blues and earth browns such as the siennas and umbers, tend to wear rollers out more quickly than most letterpress inks. Copying ink, in which the vehicle contains glycerine, will cause cracking and shrinking, because the glycerine tends to extract water from the composition.

**New Compositions.**—Composition rollers are unsuitable for use with the new moisture-setting inks as the water contained in the rollers is sufficient to set the ink hard before it reaches the forme.

For many years manufacturers have been trying to find something better than glue-glycerine-treacle composition for roller-making, but without very much success. The great snags are lack of tackiness, oil absorption and expense. They are not suitable for the small printer, but they are interesting developments and some brief description may be of interest.

**Rubber.**—This was an obvious choice as an alternative material. Rollers made from natural rubber are not affected by the weather, do not melt and last longer than composition ones. They are expensive, but are largely used on newspaper rotaries, where expense is not counted and where the lowering of quality due to lack of tack does not matter as much as in high-class jobbing or journal printing. Their greatest disadvantage is that they swell badly in the presence of oil and are sometimes affected by metallic driers.

**Synthetic Rubber.**—These have the advantage of not swelling with oil inks, but they lack the tackiness of composition and are even more expensive than natural rubber.

Natural or synthetic rubber rollers should not be used with jelly-set, or the new heat-setting inks, but are ideal for use with moisture-set inks.

**Plastics.**—Many attempts have been made to prepare satisfactory rollers from new plastic materials. One Scottish firm claims to have met with a considerable measure of success.

They started with the plastic used for the manufacture of the popular plastic macintoshes, known as polyvinyl chloride or P.V.C. They added various materials for improving the plasticity and stability. The raw material had many valuable properties, including resistance to corrosion, moisture, oxidation and swelling in the presence of oils.

(Continued on page 30)



**M**AGIC carpets are always the most enjoyable mode of transport . . . and the cheapest, too, for all that you need is a little imagination ! So pray come with me on my own private magic carpet, for a trip back across the centuries, a journey through time of 395 years.

And here we are, back in Merrie England in the year 1558. (It *was* a fast trip, wasn't it !) Look around you : see the flags, the emblems, the gaiety, the general air of festivity ? Isn't it all somehow familiar ? Yes, it is another Coronation Year ; Her Majesty Queen Elizabeth the First of England has just come to the throne. For 45 years she is to wear the crown, a dazzling, dominating queen in the most glorious age of our imperial expansion.

### SUCCESSORS TO CAXTON

In the coming years England is to produce intrepid explorers and adventurers, fighting men, writers, statesmen—and the greatest poet of all time, William Shakespeare. But we, on this occasion, are interested in a body of men whose work is akin to our own : the printers of Elizabethan England.

It is eighty-odd years since Caxton returned to London to set up the first English printing press at the sign of the Red Pale in Westminster. The art has since spread far and wide across the Continent. Yet the presses at work in England are still few in number and the men who serve them but a modest company. The year before Elizabeth's accession the Stationers' Company has been granted its first charter, and this document now controls the whole printing trade.

ER



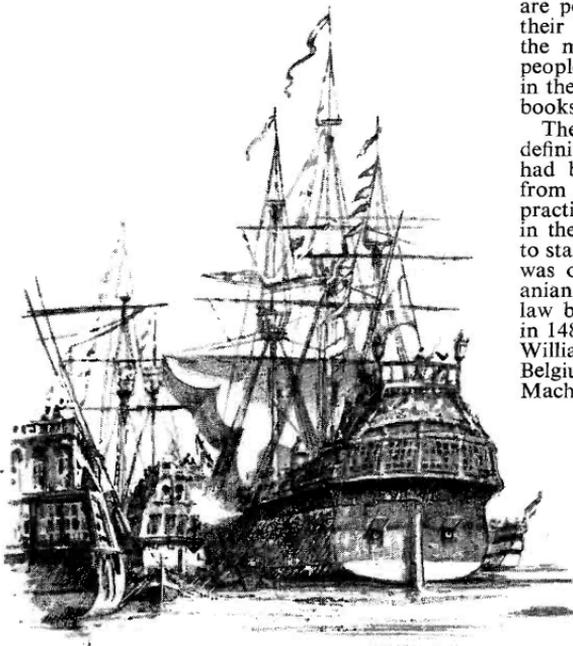
## Printing in Those Days—

By LEONARD DRURY

Only members of the Company, who must have served an apprenticeship and also be Freemen of the City of London, are permitted to own a press ; and even their activities are closely controlled. By the middle of the reign only about 800 people in the whole of London are engaged in the business of printing, publishing and bookselling.

The Charter had been drawn up with definite aims in view. Caxton, you see, had brought with him foreign workmen from Bruges, and from his time onwards practically the whole trade in England was in the hands of foreigners. The first man to start printing within the City of London was one John Lettou, probably a Lithuanian, who set up a press specialising in law books in the vicinity of Fleet Street, in 1483. He entered into partnership with William de Machlinia, from Mechlin in Belgium, and within a few years we find Machlinia sole owner of the firm and installed in a house near the Fleet Bridge where Ludgate Circus now stands.

Until 1516, not a single English name except those of Caxton and an Oxford bookseller named Hunte





## Other Elizabethan

### A "Printcraft" Exclusive

appears in the imprint of any English book. But native-born workmen were being employed at the presses in increasing numbers and as we might expect, there was often ill-feeling between them and the foreign printers, so that the trade acquired a bad reputation for its innumerable brawls.

The Stationers' Company Charter, however, with its ruling that only Freemen of the City might rise to the status of master printers, now virtually prohibited aliens from becoming employers. Henceforth they must stay in the ranks as craftsmen, and Englishmen are to obtain control of all the presses.

But things are not much better for the native-born workman, ambitious to start out on his own. The main business of the 16th-century printers was to issue Bibles, law books, school texts and similar books that were in steady demand and could be reprinted over and over again. By the new reign, a system is growing up whereby the copyrights of all the most profitable of these books are acquired by printers wealthy enough to pay the best prices for them. The young craftsman, having served his apprenticeship and scraped together a little capital, is left with only the crumbs from the table.

And there is tremendous competition among the master printers. In 1580, for instance, Christopher Barker obtained a Patent as Printer to the Queen, and with it the privilege of being sole printer of Bibles. The cost of the patent and of printing the Bible left him £3,000 out of pocket, a sum representing a very considerable fortune in modern money!

### THE QUEEN'S PRINTER

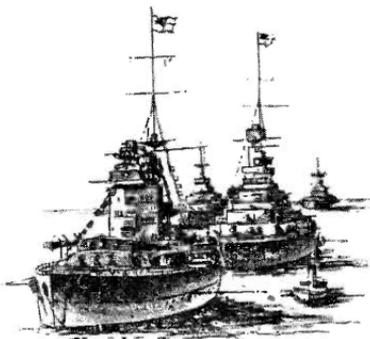
The office of Queen's Printer was a juicy plum, but Barker found a good many snags in it. He had the task of printing Government proclamations, and these were usually required in a hurry. In a memorandum dated 1582 he quaintly remarks: "*Proclamations* come on the suddayne, and must be returned printed in hast: wherefore by breaking of greater worke I loose oftentimes more by one Proclamacon, then I gayne by sixe, before my servantes can comme in trayne of their worke agayne, and in many years there hapeneth not a proclamation of any benefit at all."

Barker's troubles with impatient customers will be echoed in many a modern printer's heart!

In the same memorandum Barker tells us that there are only 22 "printing howses" in London. Outside the capital there are, at this time, none at all. In the early part of the century presses had been set up at Oxford, Cambridge, York, Canterbury, Worcester, St. Albans, Ipswich, Tavistock and Abingdon. By the time Elizabeth comes to the throne, all these presses have disappeared.

Incidentally, the press at Oxford, which had closed down in 1519, was revived in 1585, and there has been a press there printing for the University ever since. To-day, of course, it is the celebrated Oxford University Press.

Elizabeth I, we may be sure, took as vivid an interest in printing as she took in every other art that flourished in her times. Since typographic records at this time were not very numerous, history does not make a great deal of this point. But there is one illuminating piece of information which is well known to the chroniclers and this suggests that Elizabeth's interest in



printing was not only keen but even technical, for we know that in 1571 the Queen presented a fount of type of Irish character to one O'Kearney, and this type was used to print the Catechism, which was produced on the press of Franckton and which appeared in Dublin in the same year.

### HARD TIMES FOR THE TRADE

But let us return to our printer friends in the springtime years of that great reign. The many foreign workmen are in a state of sullen discontent, frustrated as they are by the restrictions now imposed upon them; and while the few English master printers are waxing wealthy by cornering the market (to adopt a New Elizabethan phrase!) in profitable publications, the English workmen are none too happy.

While, as we have said, the really worthwhile books are out of their reach because of the fantastic prices demanded for the copyrights, they can, in this Coronation year at least, aspire to a business of their own, even if only a modest one. But a few years later, in 1586, the notorious Star Chamber, instigated by the Stationers' Company, is to issue decrees that finally shut the gates of opportunity in their faces.

For no more printing offices are allowed to be opened "until the present excessive

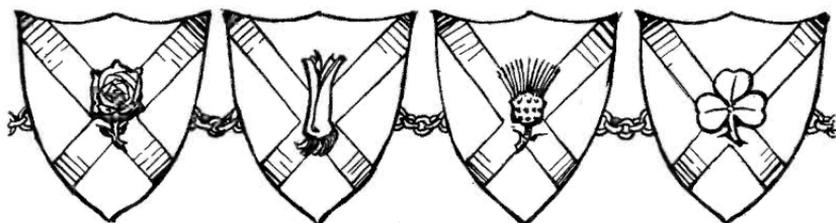
number is abated". The number of apprentices allowable is also strictly limited, so that it will be difficult for existing firms to expand.

### OLD-TIME CONTROL

The trade is now seething with discontent, especially among the craftsmen—the "journeymen"—and so the following year the Stationers' Company proceeds to issue "Certen orders concerning pryntinge" designed to soothe their ruffled feelings. The number of impressions that may be taken from any one forme of type is now to be limited, except for certain religious and educational books, where larger but still strictly limited impressions may be taken. These and other regulations are clearly intended to provide steady employment for the workmen, giving them all a share in printing and reprinting these profitable books in steady demand.

But now, alas, we have come to the end of our allotted space, having said nothing about the actual printing offices, their equipment, the types they used, their methods of working or the kind of work they produced. We must return to 1953 on our magic carpet, and revisit our Elizabethan friends with the next number of *Printcraft*.

(To be concluded)



### COMMON CHEMICALS FOR THE SMALL PRINTER—(Continued from page 4)

is very dangerous, causing permanent damage to the liver if inhaled in any quantity. It is not inflammable, but should be used in the open or in well-ventilated conditions.

*Benzene*, which comes from coal-tar, should not be confused with benzine, which comes from petroleum. Although entirely different chemically, either may be used for removing ink or oil from clothes, but as they are both very inflammable, they should never be used anywhere near a flame or fire.

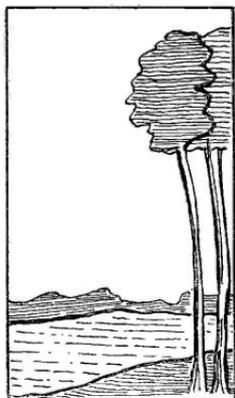
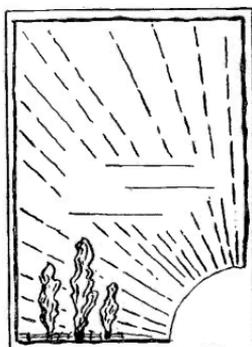
*Ether* and mixtures containing it are sometimes used for reducing ink. Its use cannot be too strongly condemned, as it evaporates before reaching the paper and

turns into a heavy, violently-explosive vapour, which also has marked anaesthetic properties.

### ROLLERS—(Continued from page 27)

Efforts have been made to improve resistance to acids, abrasion and the solvents used in normal printing practice. The hardness can be controlled within certain limits and the abrasion resistance has reached a high level of efficiency. They need some understanding and considerable care in use, but it appears that when properly treated they are a great advance on most other synthetic rollers in possessing a high degree of tackiness and resistance to cutting.





## Opportunities for the Small Printer with a Sideline

By VICTOR SUTTON

be in pale green, not the heavier green as you would use in a winter setting. Note that the sun's rays are broken and wavy and where the lines are broken I suggest the insertion of the display or sales piece. In plan it could follow the lines shown. The sequence moves towards the right-hand side, which is a good point in showcard design.

A lot of small furnisners use showcards and in this Spring season make a special show of lines to suit the outdoor period ahead. In this case the style of card changes to a dignified type with natural, light brown and fawn—in that order—for shading. Suggest a few good slogans to impress the shopkeeper. Here are some: "Designed for Gracious Living", "The House That Love Built", "Colour Gives a House Life", "The Right Table Turns the Trick", "Built for Enduring Service", "Charm in China" and—well, perhaps this will set you inventing.

The showcard has to tell a story. It has to arrest interest, for most people hurry past the average shop in the matter of seconds. Therefore, do not use too many words; and those you do must stand out and immediately attract.

As a general rule, keep to three colours on the one showcard. The main one can bring out the depth of the design. Generally the shopkeeper would like to see some of your samples and these you should take when you call. Do not choose a busy hour; find out tactfully when is the best time to call. To be successful you must make your work fit your customer's convenience.

Many of the showcard catalogues sent to me follow a standard style which leaves the door quite open for the smaller man with ideas and patience. I have also been impressed by the amount of business to be picked up in some of the smaller towns where only two or three printers are to be found. If you live in or near one of these towns you have a potentially wide field for your work. Study the area in which you live. There might be lucrative business just under your nose or it may pay you to take a sixpenny trip on the bus.

## Showcards for the Spring

**T**HE advent of Spring is a suggestion of days in the open with the dreary winter behind us and thus a showcard calls for life and colour. One should never show a dull showcard at this time of the year.

Colours are very important. Heavy shades should not be used unless for outlines or to stress special sales points. Here are my suggestions which, of course, you can adapt to your own requirements.

For ground shades and toning in contrasts use the following:—Canary, Primrose, Buttercup, Dark Amber (in moderation), White, Crocus, Peacock, Wedgwood Blue, Jade Green, Nile Green, Blush Pink (especially if connected with children's wear). These shades are crepe paper shades but probably match up quite well with the paints used in this trade.

Observe well the types of material shown in showcards at the moment and you will see that there is plenty of room for improvement. Many old catch-lines and dog-eared ideas are still to be encountered. Do not suggest showcards with such well-worn slogans as "Note Our Price", "Special", "The Very Latest". They are just too dated.

You may not want to attempt anything extreme nor want to attempt the scenic angle. Be simple. I have illustrated two suggestions which are quite easy to reproduce (in colour, of course) and not too complicated for the beginner.

Note the free balance and the flow of the lines so that nothing looks angular and too modern. The choice of colour is left to you and should not require a great deal of imagination but the tall trees could



# The Old Hand



JONATHAN  
STAFFORD,

a printer of the last  
century, talks of the  
Coronations of the Past



**A** LONG life, good health and a happy and glorious reign are my most sincere wishes for the dear Queen who will be crowned at Westminster Abbey on June 2nd.

The event marks a great milestone in this strife-ridden age but I have a feeling, shared by many others, that it is a milestone which marks the road to better things to come. I wish I was young enough to take the active and vital part in this new Elizabethan era which my patriotism and feeling inspires.

But—I've got to look facts in the face, I fear—I am very nearly approaching the "has-been" age. It is a bit of a shock to realise that this will be the fourth British coronation in my life.

Not, indeed, that I have particularly robust memories of any of them. I was a young journeyman in Sheffield when Edward VII was crowned. I belonged to the town band—or, well, some sort of public band; I didn't really stop in it long enough to find out exactly what it was and *why* it functioned—and I processed for the first and last time in the official rejoicings, banging a big drum.

I was in London when the Coronation of King George V took place. I tried to see the procession but, being a little chap, had only a view of bobbing caps and helmets and nearly got killed in the crush when the king came by. When George VI was crowned I took a quiet day off in the country. I've no plans for this Coronation and unless somebody offers me a seat (which is most unlikely), I fear I shall never see another coronation again.

But I hope the weather is going to match the greatness of the occasion and that everything will go off smoothly from start to finish. May it be a happy day for the Queen in spite of the ordeal which it must mean for her. You know, I get a lump in my throat whenever I think of that gracious and gallant young lady.

## CORONATIONS AND PRINT

From a printing point of view all these Coronations have been hectic. During the crowning of Edward VII and George V

I worked for a large firm of periodical publishers and the cry was all for Double Coronation Numbers, Bumper Coronation Numbers and Extra Special Coronation Numbers.

Twelve hours (five on Saturday) were the rule rather than the exception but we got the jobs done—and well done—well inside the time, which is more than one can say for the industry to-day. Publishers thought nothing, just as the paper was going to press, of tacking on another four pages or so—with no extension of time, of course—but somehow we always coped.

I look back on those days with something like amazement and never do I remember them more than on modern Saturday nights. Nowadays by 5 o'clock on Saturday, with most of the shops closed and the markets packing up, Sunday has started. In my days people only *started* shopping at seven or eight at night and the markets never thought of packing up until well after ten. What a contrast!

## MAKING CROWNS

But harking back to print. The busiest coronation period I remember was the last. I was working in a jobbing firm then. For some reason—don't ask me why because I was only a clicker and I wasn't responsible for supplies—the department ran short of crowns at the crucial moment and we had a job—a rush order, of course—which demanded dozens of them as ornamentation. Well, we didn't sit down and say that the job was impossible. We started making our own crowns—from the type case.

The chief ingredients in our crowns, I remember, were small Maltese crosses, Gothic o's, exclamation marks turned upside down, shilling strokes, bits of rule, stars, and small sans v's laid on their sides to represent ermine. When they were done they looked a sight better than many of the blocks provided for the purpose. I wish I had a few samples to show you but, alas! I never took specimens of my work.





## A PRINTER'S PROGRESS IN NEW ZEALAND

We take pleasure in publishing the following letter which reached us some time ago

DEVONPORT,  
AUCKLAND, N.I.,  
NEW ZEALAND.

The Manager,  
Adana (Printing Machines), Ltd.,  
London, W.C.1.

Dear Sir,

Some 20-odd years ago I imported a small octavo platen from your firm, the price being about £4 17s. 6d. Well, that was the start of something which the intervening years witnessed. While distance was one of the main factors for not dealing further with you, my brother and I were only about 16 years of age and still at secondary school, and the press was not really bought to make a profit—we were only interested in printing.

I was later employed on the publishing staff of New Zealand's largest newspaper and was able to have a good connection with many phases of newspaper and commercial printing. Prior to the outbreak of war in 1939 we had bought a Furnival flatbed (demy), a guillotine and stocks of paper and type, and were ready to set out in business on our own account.

However, the war put a stop to it all and we had to dispose of all the plant. My brother was in RNZAF in the Pacific area and I was in NZ forces in the Middle East. In the latter six months of production I was on the trade staff of *NZEF Times* at Bari, Italy. When this shut down I rejoined my unit and travelled to Japan where

I helped to establish the BCOF paper *BCON* at Osaka. After four months there I sailed for home.

Once back home we set about the job of setting up again—but this time we were fresh from overseas experience and I was fortunate. I had been occupied part of the time at a job that was interesting to me. In 1948 we made a limited company (North Shore Printers Ltd.) out of our former partnership and installed new plant—Model 5 Linotype, 24-inch "Craftsman" Guillotine (U.S.A.), a Heidelberg platen, stitcher, folder, and recently a new Meteor press.

Adana started all this and we wish you could call round sometime and have a look for yourself. The linotype faces in use have been chosen for utility—6 point Gothics and Cairo (Intertype) for display work up to 24 point. Electra 10 pt. and 12 pt. for book work. We make most of our own stereos and rubber stamps.

As our present factory is in a residential area we have never displayed an advertising sign. With a staff of four we turn out a good style of a great variety of commercial work—tickets, labels, programmes, stationery and several quarto 12-pp. monthly publications.

We wish you every success, especially as printing is one of the finest and most necessary trades to-day.

Yours faithfully,  
J. L. PHILLIPS.

---

**BECOME A REGISTERED READER** of "Printcraft and the Magazine Publisher" and so make absolutely certain of your following parts of "The Printcraftman'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 ( " " " " )

# PRINTCRAFT

and  
THE MAGAZINE PUBLISHER

Vol. III

No. 21

March, 1953

## SURPRISE GIFTS FOR EIGHT READERS !

**T**HIS 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 May 23rd, 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 April 30th, 1953. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 22. All claims should be sent to

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

### THESE READERS—PLEASE CLAIM !

M. L. LINFORD, London, E.16. (*Free subscription for six issues of “Printcraft”, this award to follow when Mr. Linford’s present subscription expires.*)

V. C. HAIG, Hayes, Middlesex. (*One fount of 1½ pt. dotted rule.*)

P. OAKES, Langley, Nr. Birmingham. (*One set of 24-pt. Advertising Figures.*)

F. P. WHARTON, Mill Hill, N.W.7. (*Fount of 10-pt. Bodoni Ultra, 5A 12a.*)

R. G. ARCHER, West Wimbledon, S.W.20. (*Set of composing tools comprising one mallet, planer and shooting stick.*)

MISS A. E. WILKS, Windsor, Berks. (*Parcel of assorted fancy cards.*)

E. DUFFIELD, South Normanton, Derby. (*One tube each of black, red and blue ink.*)

R. D. SAVAGE, Folkestone, Kent. (*Fount of 24-pt. Kino, 3A caps, figures and points.*)

No. 22 of “PRINTCRAFT” will be published in June

**T**HE planning of the Special Coronation Issue is a thrill. It is, perhaps, also a headache for the magazine editor. In a few weeks' time our gracious Queen Elizabeth II will be crowned in a ceremony which will make news throughout the world. Already our own country is agog. Every publication—including even the trade journals—have put the Coronation news to the fore. Hundreds of miles of copy have been written and thousands of columns of type-matter printed about the Coronation's every aspect.

This is the headache. Because the editor of an amateur or a magazine with a small circulation is now racking his brains to say something different about the great event. He must at least have *one* big Coronation feature which will strike a new note.

Is this possible ?

It is.

First—and let me speak personally to the editor concerned—first abandon thinking on general Coronation lines. Think, instead, in isolationist terms of your own paper, its locality, and its policy. Most small magazines are not run to please the general public like the big periodicals. They aim at the local reader and to stimulate interest in the immediate district in which they are published.

They may be School Magazines, in which the interest, of course, is focused on the school ; they may be small town or parish magazines ; they may even be "house" magazines published solely for the interest of workmates. If the editor remembers this, his problem is solved.

Seeing that School Magazines are our primary interest at the moment, let us take those—or a representative one of them—as our talking point for this article. The same rules and problems apply to every other small magazine. Let the editor ask himself a few questions. We'll broadly list these under the following heads :

1. What connection has my locality with the Queen or her family ; any Coronation ; any related events in the past ?

2. Has the Queen, or any of her forbears, visited the school or the district ? Has *any* royalty, past or present ?

3. Who among the masters or mistresses, or even in the village nearby, saw the last Coronation or the Coronation before that ? What happened in the school on the occasion of the last Coronation ?

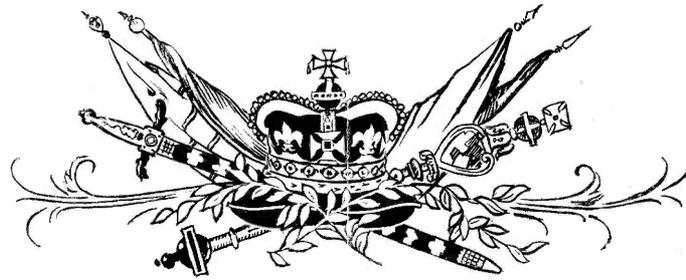
4. What is the school doing in the way of Coronation celebrations ? As it is to be a holiday on Coronation Day, who is going to London to see the procession ?

5. What would you (or some other contributor with a lively imagination) like to do on Coronation Day ?

6. What are the aspects of the Coronation you or your friends find most intriguing ?

7. Who is the oldest villager—or resident in the school ? What does he or she remember about previous Coronations ?

These are just samples of the questions you might ask yourself. You will probably think of half a dozen others. Each of them is a peg on which to hang an article which will be of real interest to the community among which your magazine circulates, and this article, of course, will be the leading feature of the Coronation



## THE CORONATION "SPECIAL"

Give Your Special Coronation Issue a Feature that the Others Haven't Got

The aim is to make your interest as local and personal as possible. That is where you will be different from everyone else and will, at the same time, most please your readers. And now, having set the questions, let's examine the best methods of supplying the answer—and the copy.

Question 1. This, from the local-interest point of view, is a fascinating subject, but it means hard if absorbing work in the way of research. You will probably have to visit the local library and browse through the county or the district histories, but you need not, of course, read all through them.

Most volumes of this nature possess an index and the index will give you a quick clue to finding the information you require in the text. Take notes, have a big think about them until you have decided on the construction of your article and then go to it.

Question 2. If you can discover no associations with the present Queen, what other royal person is likely to provoke interest ? Search the historical records and you are almost bound to find some news which will inspire an article.

There are few places up and down Britain which cannot, at some time or another, trace some royal visit to

district. It might be King Charles who hid in the local oak-tree, or Queen Anne who stopped the night in such-and-such a spot. It is no hard job, providing you give the matter careful thought, to link that distant episode with the present. Start something on these lines :

"We anticipate with joy the Coronation of Her Majesty Queen Elizabeth II on June 2nd. It will be an event enthusiastically celebrated in this village. And no doubt those among us who have studied our local history will vividly recall the time when—"

And so on. Spread yourself. Point with pride to the story in the royal records in which your own particular bit of the county has played a part. And to justify it all, end up on these lines :

"We are proud of our link with history (if, or course, the "link" is a matter for pride). Our great hope is that one day we shall be fortunate enough to receive a visit from her present Majesty—"

But you know how to do this sort of stuff, surely ?

Question 3. Here is rich, ripe and topical material—especially for a school magazine whose youthful readers will never have seen a Coronation. Get the story from the informant's own lips, or—better still—get the informant to write it himself.

For illustration purposes photographs of the last Coronation are easily obtainable, but if you have not the means of printing half-tone blocks get one of your artists to conjure up a few line sketches from pictures of the events.

Question 4. Here is a matter of such vital personal interest to every one of your readers that it cannot fail to score a bullseye. I give you no advice about writing this article. The facts you will be able to obtain from the organisers of the Coronation Festivities, who will provide you with all—or more—the material you are likely to require.

Question 5. Another sure-fire subject, whether your contemporaries agree or do not agree with your notions on the subject. This requires no specific instruction. It should just bubble out of you.

By

VINCENT  
ARMITAGE

