

PRINTCRAFT

AND
THE MAGAZINE PUBLISHER



№ 23

PRICE 1/6

PUBLISHED BY
THE ADANA ORGANISATION



*As Wise as
this Old Owl*

is the printer who has now laid in, or ordered, his Christmas Stocks. Though the position is better this year than last we cannot guarantee that all last-minute customers can be supplied. Stocks of Christmas Cards are already going very quickly, and with a bigger-than-ever demand likely, may not be replaceable in time for Christmas printing.

We can now send you sample sets of wedding cards at 2/- per set, plus postage. Also samples of plain and fancy cards at 2/6 per set, plus postage.

**No. 24—"PRINTCRAFT'S" SPECIAL CHRISTMAS
ISSUE — will be on Sale early in December
ORDER NOW!**

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

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No. 23

September, 1953

UNREALISED EXPECTATIONS

IN the current section of *The Magazine Publisher* is printed the result of our recent Schools Magazine Competition. With hearty enthusiasm we congratulate the winners for their work was of an exceptionally high standard, both from a content and a production point of view. Not very far behind them, however, were the majority of the losers. Those commended in the prize list, indeed, only missed the chance of a prize by the narrow margin of two, one, or even half a point.

I had hoped, in this issue, to include a few reproductions of the winning entries, but I am afraid this must now wait till the next number. Owing to the all-round staff shortage caused by the summer holidays it has not been possible to do several things I had wished to do for this number. To complicate matters I have personally been involved in a rather exhausting and protracted removal and even at the time of writing have not quite "settled down"—and have still to settle up.

MORE HOPED FOR

In Number 24 Miss Ann Gilmore and Mr. Vincent Armitage, the joint judges of the competition, will give you their views and opinions. Here I would like to record our own editorial reactions. Let me, as usual, be frank. Though the standard of work submitted was so pleasingly high, I regret to say that the number of entries fell very short of what we had anticipated.

Maybe we made a mistake in not advertising the competition more extensively; or perhaps (as I have been told), we should have left the closing

date to the very end of the term. Somehow I cannot reproach myself on this last point seeing that the rules provided that *any* magazine published during the last twelve months was eligible for entry.

Another disappointment was in the complete absence of entries for the Junior Section. Frankly there wasn't *one*. This has led to a rearrangement of the prize list as you will see when you turn to page 78.

WHAT HAS BECOME OF THEM?

It would appear that we asked a little too much of our younger readers though I am still wondering. In the early days of the *Magazine Publisher* we received several small and altogether delightful magazines from young editor-producers of 9, 10 and 11 years of age. I realise, of course, that these readers have now grown up into the senior class but surely they have modern successors? What has happened to them?

NO "DUMMIES"

Another surprise was the number of applications against the actual number of magazines received. More than one in ten of the applicants failed to send in copies of their magazines when the closing date was announced. Also there were no "dummy" copies, a fact which caused me some regret for I like to see ideas in the making just as much as I like seeing the finished production.

A last observation: though here were plenty of type-written and duplicated magazines and magazines that were a combination of letterpress and duplicated matter, there



were none produced by the graph-copier method. All of which has taught me many lessons and has led me to form several conclusions which I will pass on to you anon.

I cannot, therefore, announce that the competition was a smashing success. I can only sum it up as being satisfactory. I am, however, most impressed by the talent displayed and draw pleasure and comfort from the discovery that we have some really first-class editors and typographers among us. Congratulations to the winners and sincere condolences for the commended. I wish it had been possible to give *all* of them a prize.

COMPETITION WINNERS, PLEASE NOTE

Now I have a special announcement for those competition winners who have won printing machines but may prefer goods in their places (this is quite probable if the winner already has a printing machine).

The competitor may, of course, take the whole value of his prize in Adana accessories, and with this in view a free catalogue is being sent to each winner so that he may select goods to the value of his prize. Alternatively he may claim a credit note of the value of his prize and this he can use for future purchases from Adana. If the competitor wishes for a larger machine than the one he has been awarded the value of the award can be counted as part of the purchase price of the new machine.

HOUSE MAGAZINES

A house magazine, as you know, is a publication issued by an office, factory or shop for circulation among its employees. Now that the Schools Competition is finished we propose to turn our attention to these and a special article on the subject will appear in our December issue. Though it is not proposed to run a competition for the best house magazine (at least, not at present) we shall be pleased to receive copies of existing house publications with a view to comment and reproduction in *Printcraft* and to award special prizes in connection with same. We shall also be pleased to pay full *Printcraft* rates for anything reproduced from such magazines providing, of course, permission is given to us to reproduce.

FREE BINDING COVER

All collectors of the parts of *The Printcraftsman's Inquire Within* will no doubt heave a sigh of relief to discover that the work is concluded in this issue. It has been a long and meticulous task but now it is complete you have a typographic reference book to which you will find yourself referring every day. There will, of course, be no part of the *Inquire Within* in our next—and, incidentally, our Special Christmas—issue, but in its place we shall give you an artistic binding cover printed in two colours with full instructions for binding the parts yourself. If you do not feel equal to binding them yourself take the parts and the cover to your book-binder and, for a few shillings, he will do it for you.

AWARD OF MERIT

to *J. G. Smith,*

Hotel Rendezvous,

Marine Lake Promenade,

Weston-super-Mare

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

June, 1953 —



— *August, 1953*

Call the Clicker

LAYOUT AND PROFIT

I notice in "Printcraft" that you are great advocates of layout but there is one practical point which so far you have dexterously avoided. This is the cost of making layouts in time and labour to the printer. You must know as well as I do that the designing of a job is quite capable of taking up as much time (or even more) than the actual composition. Do you suggest that this work should not be paid for?

Let us get this straight. Remember, in the first place, that the designing of a job is supposed to be part of the work of the printer; therefore it should not rank as a separate item on his bill. In the second place we presume that the printer has a specimen book and from these the customer selects his own style. If, however, the customer requires something extra-special, such as a new catalogue, brochure, pamphlet, etc. you can offer to draw up an original layout, making it clear, *at the time*, that this is a separate job and will be charged for as such. The charge, of course, must be left to yourself.

READERS' OPINIONS WANTED

I have now bound Volume 2 of "Printcraft" and very nice it looks. I have, however, a suggestion to make and that is to cut out the title and other details given on the first page of each issue. To my mind the volume should look like a book when bound and this appears to be your own idea since you number your pages consecutively from the first page of the volume to the last. Do you—and your readers—agree?

We're not sure. We'd like to think it over. The idea has its points but in disposing of the inside title page as you suggest the individual issues would lose something of their character though they would certainly look more "book-like" when bound. Perhaps other readers who are interested in this suggestion would be good enough to write and tell us what *they* think?

CIGAR BOX FURNITURE

Having purchased a second-hand type cabinet I am no longer in need of a number of cigar boxes which formerly held my type. It struck me that it would be a good idea to cut them up for use as spacing material and furniture but I thought I'd like your advice first.

We're glad you thought. The advice is: don't do it or you will rue it. Cigar



If in trouble, if in doubt,
Ask this chap to help you out

box wood is by no means tough enough to undergo the treatment to which it would be subjected as furniture. It would never stand up to the pressure for one thing and would be liable to much distortion and cracking. Apart from that what about the thicknesses? Cigar box wood is not made to point sizes, you know.

"THE CLICKER" SAYS "NO"

My special requirement is how to make ink for ball-pointed pens. Can you tell me?

Sorry, no. Such subjects hardly come within our sphere.

SHELVES FOR THE PRINTSHOP

I am fitting up a printing and stationery shop and wish to buy a considerable amount of 12 x 1 timber. I cannot afford to purchase new stuff but I know where I can get good second-hand material which was used for Coronation seating at a very reasonable price. I am told, however, that I must first obtain a licence. Is this so and if it is from whom do I get the licence and how much will it cost me?

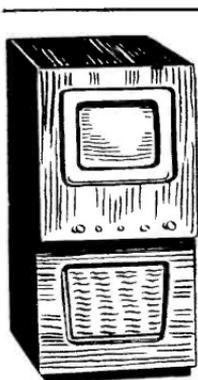
We observe that you live in Westminster and have a pretty shrewd notion as to where you propose to get your timber. But the contractor responsible for the demolition of the Coronation stand cannot sell you even second-hand timber

without a licence. To obtain this you will have to apply to the Ministry of Housing and Local Government in Tothill Street, near Westminster Abbey, where you will fill in a duplicate form stating exactly what timber you require, the purpose for which you intend to use it and how much other timber (if any) you already have in your possession. The licence will cost you nothing and, if granted, will be issued promptly. The price of the timber is very reasonable—about one-quarter of the cost of new.

TYPE STOCKS

I wish to make my range of types as complete as possible and I have been told that it is necessary to stock certain sorts which may be difficult to obtain if required at short notice, such as chemical signs, mathematical signs, etc. Do you agree with this?

No. Few printers—even the big ones—



Extract from the broadcast in the German - language feature programme on the British Industries Fair 1953

Printers' Pie

By
A. Huet Owen
(S)

ONE of Britain's traditional minor specialities is the manufacture of small printing machines for the use of amateurs, clubs, business houses and country printers. The firm of "Adana" for instance, which has a modern factory on the outskirts of London, has for many years had a world-wide market for the small printing machines it makes. These were again this year on show at the British Industries Fair. Their smallest machine, which can print small leaflets, postcards, visiting cards, concert tickets and so on, costs little more than a child's good toy. But the tiny printer itself is by no means a toy—it is a highly efficient piece of apparatus. Even the largest printing machine for hand operation, the quarto-size (10" x 8") model, costs, together with an adequate supply of type and accessories, less than a standard office typewriter. And for more ambitious people, the firm of "Adana" turns out an automatic quarto model with treadle-operation or with a small electric motor. With such a model one can turn out, with little practice, brochures, concert programmes, factory magazines, and all sorts of other printing jobs to a high professional standard. Each machine carries a five-year guarantee.

carry stocks of such sorts. Save your money until the job comes along and then buy what is required. Adana will give you every assistance when that time arrives.

PERFORATING

Is it advisable when printing such things as draw tickets, to use ordinary brass perforating rule at the same time as the print is taken?

If you have any respect for your rollers you will make a separate operation of perforating with such a rule. The alternative is to keep an old roller for the purpose, cutting away that part of the composition which comes in contact with the rule.

PRINTING ON FABRIC

I am going to have a go at printing on fabric—ties being my objective. What fabric do you advise and what is the modus operandi?

Most smooth, close-woven fabrics make suitable surfaces but in our experience silk is the most satisfactory substance for the beginner. Each print must be taken carefully, using gripper fingers top and bottom. These must be adjusted hard down against the platen so as to hold the material firmly in position throughout the printing operation. (See "Ribbon Bookmarks" in this issue's "Printhints").

SILK SCREEN QUERY

Can you tell me of a firm which can supply cut-out paper letters?

Consult Selectasine Silk Screens, Ltd., 22, Bulstrode Street, London, W.1. Alternatively what about making your own letters? This is easily done by cutting out the necessary characters from the large type in newspapers, etc., and has the tremendous advantage of costing nothing.

GROUND TINTS

How do you make the ground or background tints which Jonathan Stafford mentioned in his last article?

It is impossible to answer this question unless you tell us the colour of the tint you have in mind. The background tint should, of course, be considerably paler than the letterpress to be overprinted. You may make it yourself by reducing with varnish and white in most cases, but if you require perfection our advice is to buy the colour required separately from your ink supplier. Mr. Leslie Luker is our expert on ink questions, and as this subject seems to interest many more readers than yourself we will ask him to write an article covering the subject in the most practical way from the point of view of the small printer.

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, if suitable for reproduction, 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.

INITIATIVE

"If you want to *gain* something, *give* something," my father always used to say. I thought of this when I set out, just after the war, to become a printer in Pimlico. What could I give, in the way of print, which would make people immediately interested in my business?

After prowling round the district several times I had an idea. As you may know, a great part of Pimlico is comprised of tall houses which have been converted into separate flats. Most of the front doors carry a row of bell pushes bearing the name of the owner of each flat.

Some of these names are on brass or copper plates; some just written, painted, or typed. The more slovenly in the last three categories I copied and afterwards printed in 24-pt. Gill Sans Bold on neat slips of gummed card. These I posted to the people concerned, enclosing a small letter, printed in 12-pt. Typewriter. The gummed name-slips, I told the addressees, were a gift, but I was at their service for any other printing they might require and enclosed three specimens of noteheads together with my list of prices.

The idea was a success. The response I received was very encouraging indeed and from it has grown up a steady business in which domestic stationery is the chief interest. I recommend this to all small printers who are starting business in a similar district and wish to become quickly known.

—S. G. Burton (S.W.1)

Editorial comment: Incidentally the idea might be examined by other printers who are looking for extra business. A further suggestion on the same lines might be a notice for letter-boxes reminding newsboys to place newspapers under the door and not through the letter-box where they are often badly torn in being pushed through. My own newspapers grievously suffer through this sort of thoughtlessness.

P R I N T H I N T S



MAKE YOUR OWN TYPE

To duplicate type letters of 24-pt. upwards (this is not recommended for smaller sizes), first mix a quantity of dental plaster-of-paris in a shallow container to about the consistency of putty. The strong tray of a matchbox makes a suitable container.

When the plaster is almost dry cover the face of the letter you wish to duplicate with oil, then press firmly into the paste until the top of the shank is just covered. Pluck out the type with a quick, sharp perpendicular movement and you will find the shape of the letter in reverse in the paste. Now bake the paste in a moderate gas oven until it is quite hard, brush blacklead into the mould and then pour in lead solder or tinfoil which has been previously melted. Allow to set; then carefully remove with a thin knife and mount on a suitable piece of wood.

A. Swan (Wandsworth)

POSTERS ON A TP/48

I am sure many Adana users would like to know how to print a poster 11½" by 21". This I have been doing for a number of years, and is quite easy with a TP/48. I arrange the poster-making into three operations as follows:—

1. First take out the two gripper fingers, then place the forme in upside down as shown in fig. 1. Get your accurate



Fig. 1

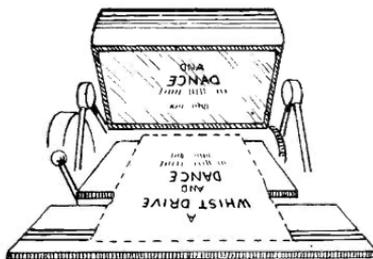


Fig. 2

Printing a job three times the size of the machine
See "Posters on a TP/48"

register in the usual way and place in your gauge pins. Now print your top half of poster.

2. Now we come to the second part or centre of the poster. Take out the gauge pins that have been used to register our first run, and turn the poster round so that the first impression is at the top near the feed table, allowing the bottom of the poster to slide over the gripper bar. To get an accurate register, I have made lines on my feed table as in fig. 2. Place in forme right way up and run through your posters again.

3. You will now find you still have 5 or 6 ins. at the bottom of your poster unprinted. Replace gauge pins, place in your forme the right way up as for fig. 2 and finish printing your posters the usual way.

In making posters I use wood letters 10-, 12- and 16-lines, in conjunction with metal type, 72- 36- and 18-pt.

(Note : My machine has no ink duct.)

—W. E. Kington, Main St.,
Helperby, York.

RIBBON BOOKMARKS

A very interesting use we have found for the Adana is the production of Bible markers (of which samples are included) and others may be helped by a cardboard guide we make and use when printing on ribbon. First we cut two pieces of cardboard (one soft card and one thin card) the same size and shape as the

tympan card. The *thin card* we cut out as shown in diagram 1 and then glue this piece on to *soft card* leaving A and B unstuck (diagram 3). We buy our ribbon by the roll and thread it through the loops A and B using C as a guide line. In this way we can put a whole roll of ribbon through without cutting it until it dries. To hold the roll of ribbon a cardboard box with a thin piece of wood through each side and through the centre of the roll is used, as shown in diagram 3. This keeps the ribbon easy to pull through as well as keeping it clean.

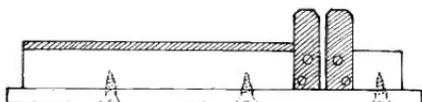
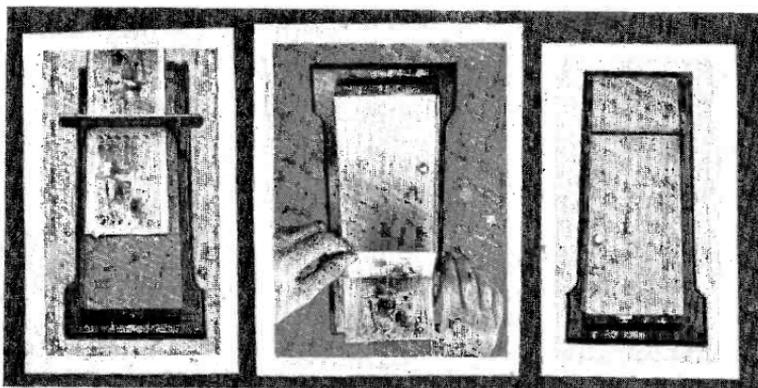
—J. Mayo, Everard Press, N.Z.

A CARD-FOLDING BOARD

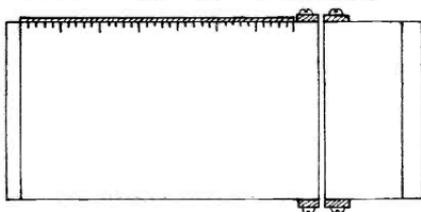
For those who make their own Christmas cards or do any other work that requires folding, this simple appliance will prove useful and combines dead accuracy with cleanliness and a great saving in time. All that is required is a piece of clean, perfectly planed wood (deal will do) about 12" by 8", 1" thick, another piece slightly larger to act as a base, $\frac{1}{2}$ " thick, some reglet and a 12" thin steel rule.

Sandpaper the thicker piece of wood until the surface is absolutely smooth and, using a square, mark off 3" from one end. Cut this accurately and you now have two pieces, one 9" by 8", the other 3" by 8". Clamp the larger piece on to the wooden base and screw in from the bottom of the base with fairly large steel screws. Take your steel rule and two pieces of card of the thickness you anticipate using, and hold these together to act as a gauge for the width of the groove it is desired to leave between the two pieces of prepared wood. Hold the second and smaller piece of wood up against the gauge, clamp and screw to the base from underneath as before.

Cut four pieces of thick reglet 2" long each and screw one at each corner of the groove that has been left. These act as a guide for the steel rule when you come to fold your card. Cut a piece of thin reglet $7\frac{1}{2}$ " long and screw along the outside edge of the longer of the two pieces of wood, leaving a projection of $\frac{1}{4}$ " above the surface. This acts as a lay gauge for your cards and is better than merely holding the card along the edge of the folding-board. Mark the edge of the board by the gauge in inches and tenths, as on a photographic trimming board, for accurate registration when folding. Alternatively, some movable gauge would be better ; or, simpler still (and this is what I do myself), if the wood is fairly soft, you may just stick in a drawing pin to act as a stop at the required distance from the groove.



Details of Cyril Ford's Folding Board. The photographs, taken by the author, show the board in use. To consult the centre photograph correctly turn upside-down.



As the steel rule will probably have square edges, file one edge until it is rounded and slightly tapering. This will be your folding edge. The rule as you bought it with square edges is liable to cut the card and gives too large a fold.

Place the card to be folded on the board and bring the steel rule — rounded edge downwards — sharply down into the groove. The card will be forced into the groove, the two sides will spring up together and a perfect fold will be the result.

—Cyril A. Ford,

4, Gategny Esplanade, St. Peter Port, Guernsey.

SIGNATURE BLOTTERS

Blotting paper can be made up into pads just as can any other paper. The suggestion here is that small pads can be made, of a size just sufficient for blotting a signature, carrying the printer's (or customer's) advertisement on the front, to be distributed to potential customers. One of these blotters comes in very handy on the desk of a man who has no secretary at his elbow to blot his signatures for him.

As an advertisement medium they have advantages of their own. They ordinarily lie face down on the desk so that the printing matter is always visible, and the whole of the surface is available for advertisement, and the whole of the other for blotting. They are long lived, lasting several years.

No diagram is needed to show their construction. A piece of thick card, about $2\frac{1}{2}$ by $3\frac{1}{2}$ inches, makes the foundation; about a dozen sheets of blotting

trimmed to the same size are glued to it around the edges, actually on the edges. The printing can go immediately on the other side; or a piece of manilla can be folded so as to form a handle, printed and glued in place.

Do not glue all four edges of the blotting paper, leave one of the long edges unglued to make detaching used leaves easy.

A JUSTIFICATION TABLE

The table given below was devised by a pottering printer to give him solace and hope at such times as he found himself in difficulty at the end of a line. It is not a table for skilled printers.

| To fill | Take out | and put in. |
|----------|--------------------|------------------------|
| 1/60th | 1 mid and 1 thick | 3 thin |
| 1/60th | 2 thin and 1 thick | 1 mid and 1 N or 3 mid |
| 2/60ths | 1 N | 1 thin and 1 thick |
| 3/60ths | 1 thin | 1 mid |
| 4/60ths | 1 thick | 2 thin |
| 5/60ths | 1 mid | 1 thick |
| 6/60ths | 2 thin | 1 N or 2 mid |
| 7/60ths | 1 thick | 1 thin and 1 mid |
| 8/60ths | 1 thin | 1 thick |
| 9/60ths | 1 mid | 2 thin |
| 10/60ths | 1 thick | 1 N |
| 11/60ths | 2 thin | 1 mid and 1 thick |

The table explains itself. Arrived at the end of a line when justification is nearly complete and a space remains that will not take a *thin*, the table supplies guided inspiration. A *thin* is twelve-sixtieths of an em space, so the vacancy must be less than this. The table tells how to fill all holes from 1 to 11 sixtieths of an em,

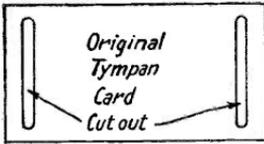


Fig.1.

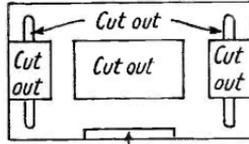
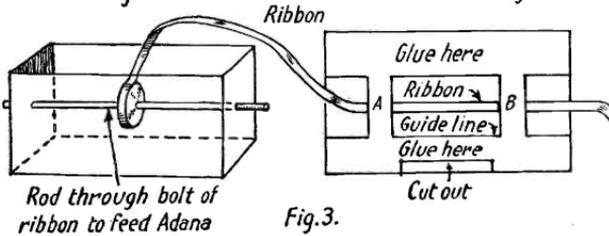
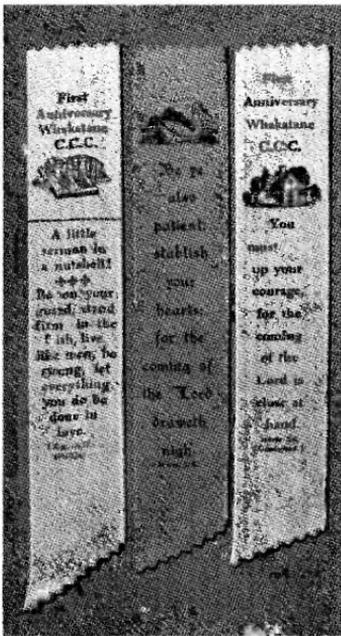


Fig.2.



Rod through bolt of ribbon to feed Adana

Fig.3.



provided always that there are the proper spaces to come out.

To use the table, estimate the size of the vacancy to be filled in sixtieths and look

Illustrating the method of printing ribbon bookmarks as described by J. Mayo on page 70. The line drawings show Mr. Mayo's operation: the photograph is of the actual bookmarks.

up the spaces to come out. If they are not available make sure that a higher number will not do before trying a lesser number, for your estimation is not likely to have been exact. There is still another resource open if the number of sixtieths to come out happens to be high—split

the number into two (or more) parts and try again. For instance, suppose that the number of sixtieths in the vacancy is 9, so that the table calls for a *mid* to come out, and that there isn't a *mid* that can come out; what to do? Split the nine into 1 plus 8, for which the removal of three *thins* and a *thick* is required—which sounds indeed hopeless; so try 2 plus 7, needing an *N* and a *thick*, with much greater hope, and so on.

In cases where the table indicates that two spaces should be removed, they need not be next to each other, but anywhere in the line. For this reason the table always arranges that, should two spaces come out, another two spaces are there to go in. That this may upset the spacing is another thing.

Ultimately it may happen that all the recommendations of the table fail. Apart from their not using a table, this is a position in which, it is believed, real printers never find themselves. Occasional printers are, well, where they started. Amateurs in such a fix have been known to thin down lead spaces on sandpaper or to cut spaces from thin card or paper—but all that is nothing to do with the table.

It is worth noticing that the removal of one *N* space gives only one choice of increase (two-sixtieths), removing a *Mid* or a *Thin* gives two choices each, and removing a *Thick* three choices fairly evenly spaced apart.

S. Moxley, Lymington.

A PROUD AND PRAISEWORTHY TYPICURE

WE offer our warmest and most admiring congratulations to the firm of Battley Bros., Ltd., The Queensgate Press, Clapham Park, S.W.4, on their production of this truly remarkable typicure of our Gracious Majesty, Queen Elizabeth II. At the same time we thank them for their courteous permission to reproduce it in *Printcraft*.

The picture is composed entirely on a Mono-

type machine. If you examine it closely you will see that it is made up of characters found on the Monotype keyboard. The skilful use of these characters, in varying weights, has most perfectly achieved the tones necessary to obtain the photographic likeness. Our one regret is that we have been compelled to reduce the portrait to about one-tenth of its size. The original is a masterpiece of typographical craftsmanship.



CHRISTMAS QUERIES FOR MR. PRINTER

Small printers and stationers should now be giving their major attention to the forthcoming December festivities. Are your preparations well in hand? If you can answer "Yes" to twelve of these questions, you will probably have a headache-free Christmas. If you can't—start worrying.

1. Have you tackled all your Christmas customers about their possible Christmas requirements and booked their orders?

2. Is all your necessary stock in hand or on order?

3. Have you made a list of what extra sorts, ornaments, blocks, etc., you are likely to require?

4. Are your specimen books in order so that customers can see the sort of work you have done in the past?

5. Have you sample books of Christmas cards, etc., from which the customer can make his choice?

6. In looking for new customers have you remembered your local hotels, inns, nursery schools, clubs, etc., which may be running special Christmas entertainments?

7. Have you planned your own printing—festive labels, stamps, cards, envelopes, etc.?

8. Have you secured or ordered your own special stock of Christmas wrappings, gum strip, and tying-up material?

9. If you are a stationer, have you made sure of your special Christmas lines—annuals, books, gifts, stationery, toys, etc.?

10. Are you presenting your customers with a small Christmas gift such as a blotter, diary or bookmark?

11. Have you thought of the New Year with its likely demand for extra cards, calendars, blotters, etc.?

12. Have you considered that Christmas calls for colour and that you will probably require an assortment of different coloured inks—particularly green and red—to say nothing of gold and silver powders?

13. Have you consulted a fellow-printer with a view to taking over what work you may not be able to do yourself?

14. Have you thought up some really novel and original ideas for Christmas designs, verses, gifts, etc.?

15. Finally, have you read your back numbers of *Printcraft* in which all the above ideas have been expanded upon? Particularly useful you will find Nos. 3, 4, 7, 8, 11, 12, 15, 16, 19 and 20.

Introducing PROFES

I WAS very interested in Mr. Sherman's recent article, "Science beats the Forger". It reminded me of two cases within my own personal experience.

Many years ago I was a partner in a small commercial photographic business and a large part of our work was the photographing of antiques and works of art for book and catalogue illustrations. One day I was invited by a little German art dealer to make "un goot photograph" of an extremely large and astonishingly dirty oil painting. It was said to be a group of half-a-dozen figures, but apart from a few slightly lighter patches here and there on the blackened canvas nothing was distinguishable. The dealer said he would clean the painting if he sold it, but did not wish to waste money until it was sold.

It looked pretty hopeless to me, but I thought I would try photographing with a deep "furniture red" filter for bringing out the grain of furniture wood. A long exposure on a panchromatic plate was carefully developed. The plate was fairly dense, but when printed on a soft bromide paper the result appeared to be a jumble of figures and furniture, with trees in the background. Instead of six figures, at least thirteen could be counted.

When shown the print, the little German went up in the air. He then decided to have it cleaned right away. There was the expected picture, quite unimportant, with its six figures. The dealer found that it did not correspond with the photograph and in the hope of finding something more valuable underneath, had the top picture stripped off.

Sure enough, underneath was another painting, even less valuable than the first. Still this did not account for all the detail in the photograph, so once again it was stripped and yet another picture, again of little value, made its appearance.

The most probable explanation of this mystery is that, many years ago, it was the fashion to use large wall paintings, or murals, in place of tapestries. When these became blackened with age, or the house changed hands, a coach painter would be employed to redecorate the walls, very often with portraits of the owner's family. This was not, of course, a case of forgery, but my second problem was concerned with the prevention of this crime.

Just after the war, the tote operators on some of the greyhound tracks found that they were being swindled out of large sums by means of forged tickets. The

SOR PRINTCRAFT

problem was brought for solution to the notice of a friend of mine, a printing ink manufacturer, who brought it to me. We knew that quinine was used in revenue stamps as a protection against forgery, but this was almost unobtainable.

I had been studying the phenomena of fluorescence and phosphorescence for several years, trying to find a practical method of making fluorescent inks for use on letterpress machines. This was years before Dayglo was ever heard of in this country. I had the necessary ultra-violet lamps and a considerable range of fluorescent materials. Within a very short time the problem was solved and it was only necessary to fit low-power fluorescent lamps in the pay boxes and pass every ticket beneath them, for forgeries to be instantly detected.



There are many other ways in which science is used in industry and for the prevention and detection of crime. For example, many manufacturers incorporate tiny quantities of fluorescent materials in their products so that they can tell quickly whether the subject of a complaint is, in fact, one of their products or an imitation.

A good forger has to pay great attention to every detail and if he cannot obtain paper with the correct water-mark he must also forge the paper. There are two ways of doing this. One is to prepare a roller with the water-mark in relief, thoroughly soak the paper in water to soften it and then roll the mark on.

This results in a "water-mark" by thinning the paper as in genuinely water-marked paper, but the great difference is that instead of the paper being thinner because of the fibres being displaced by

who, in this and future issues, will discuss the Graphic Arts from an intriguing scientific point of view. These articles explore a fascinating field of fact and possibility and can hardly fail to engross the reader who is anxious to obtain a wider and more romantic knowledge of his craft. All that is written here is the outcome of the observation and the personal experience of the Professor who, besides being a well-known Master Printer is also a Bachelor of Science, a Fellow of the Royal Society of Arts, a Fellow of the Chemical Society, a Member of the Royal Institution and a prolific writer on scientific and typographic subjects. In the following article Professor Printcraft writes on the always-absorbing topic of

FORENSIC SCIENCE

the wire pattern on the dandy-roll, the fibres are compressed. Water will penetrate a genuine water-mark more quickly than the rest of the sheet, whereas it will penetrate the paper at the same rate as the water-mark when the latter has been obtained by compression.

One side of the paper is therefore dusted with a dry mixture of icing sugar and a water soluble fluorescent dye, and the paper floated on water, under an ultra-violet lamp. In the case of a genuine water-mark, this will glow brightly as soon as the dyestuff starts to dissolve and may be seen against the dull background of paper. When the water-mark has been faked by pressure, the whole sheet will commence to glow at the same time.

Sometimes the extra transparency of a water-mark is imitated by stamping the sheet with an oil or wax. If this is water-proof the above test will show the water-mark as a duller pattern against the glowing background, or will fluoresce (probably a different colour) on its own.

Another method used in the detection of forgeries, alterations to documents, for reading wording which has been obliterated, and for parts of documents damaged by fire, involves the use of infra-red rays.

Just as ultra-violet rays are invisible rays just beyond the violet end of the spectrum, so infra-red are invisible rays just beyond the red end and forming part of the range of heat rays. They are sometimes called radiant heat rays and are produced by all manner of light and heat sources, including hot bodies that emit no light. About seventy years ago the late Sir William Abney succeeded in photographing a kettle of hot water, by means of the radiant heat rays given off by the kettle itself.

One limitation of the method is that whereas ultra-violet radiation excites the emission of visible light from fluorescent materials, infra-red effects can only be made visible by means of photographs on specially prepared plates.

Their presence may be detected by their quenching effect on fluorescent materials. Sir William Abney, a great authority on photography, did valuable pioneer work in investigating methods of sensitizing plates to pick up infra-red pictures and until very recently, any experimenter had to prepare his own plates.

The technique is not difficult. Twenty-five years ago I used hydrogen peroxide with some success, but better materials are now available in the form of cyanine dyestuffs, dissolved in a mixture of alcohols. Recent experiments have so increased sensitivity that there is some danger of fogging the plates by the operator's own body radiations. Many wooden dark slides pass infra-red rays with ease and metal slides should always be used.

The discovery that plates could be fogged while protected by stout mahogany dark slides suggested a line of investigation. Hence it soon became known that infra-red rays possessed considerable powers of penetration of a great many non-metallic substances. Most soft woods, paper (except black photographic paper), leather and textiles are penetrated, but carbon black is not. This is the reason for black photographic paper being opaque and is the basis of its use in the examination of books and documents. For example, later historians have been intrigued to find out what words were obliterated from certain books by the Spanish inquisitors.

Dr. Bendikson, of California, experimented with a printed book in which passages had been scored out by an ink which fortunately did not contain carbon black. The inquisitor's ink was found to be transparent to infra-red rays and the obliterated passages were read from a photograph.

A great number of valuable documents are damaged every year by fire, sometimes accidentally and sometimes deliberately. The blitz provided many problems. A great many fire-scorched documents came into my hands for copying and reprinting as a result of the great fire blitzes on London in 1940 and 1941. Sometimes areas were scorched, or even charred, and the wording apparently completely obliterated. Very careful treatment was needed, as the damaged sheets were very brittle, but sometimes it was possible to sandwich them between pieces of glass and photograph them.

Infra-red is often used by police, customs and postal authorities for examining letters

and parcels without opening them. A rather curious use is that of "mapping" varicose veins invisible under the skin. Their course and extent is rendered easily visible and is an invaluable guide to a surgeon.

Infra-red rays have the power of penetrating mist and many kinds of fog. This fact is useful in wartime as photographs can often be taken by a pilot protected by a ground fog, or mist, which renders him invisible to the enemy. Many experiments were tried for the purpose of finding some infra-red fog-penetrating apparatus to show a pilot or motorist his way on some sort of screen, where visibility was poor.

Another valuable method of dealing with charred documents was evolved some years ago in the Metropolitan Police Laboratory at Hendon. The charred paper is treated with a solution of chloral hydrate and dried. This is repeated several times. Then it is treated with glycerol, after which the writing, typing, or printing is often sufficiently legible to be photographed in the ordinary way.

Chemical methods for the detection of forgery are many and ingenious. A rough series of routine tests to establish periods before which a paper could not have been made are based on such facts as the following: the presence of ultramarine pigments in a ledger paper shows that it must have been made since about 1790. The presence of certain organic colouring matters mean that the paper was certainly made during the present century, and probably during the past twenty years. Rosin-sized paper must have been made since the beginning of the nineteenth century, and paper containing titanium white during the past twenty years.



THE MAGAZINE PUBLISHER



Awards
in our
Schools
Magazine
Competition

Now for the Prizes!

IF you have read the Editor's comments on page 65 you will have learned that there were positively no entries in the Junior Section of our Schools Magazine Competition for which three very handsome prizes were offered. It has been suggested that as this section thus cancelled itself out the prizes should also be considered cancelled, but that, as you know, is not *Printcraft's* way of doing things.

We have, therefore, decided to abolish the sectional interest and have re-arranged the prize list so that the six

prizes originally destined for both seniors and juniors are now awarded to competitors all in the senior class. Thus the original First Prize intended for the Juniors now becomes Second Prize in the pre-arranged list, and the others according to value.

In our next issue we hope to reproduce from some of the winning entries when Miss Ann Gilmore (speaking for the girls) and Mr. Vincent Armitage (for the boys) will discuss the competition in some detail and offer some useful comment and advice.

In the meantime let me assure you that our interest in school magazines is as keen as ever. Though this competition is now ended there is no reason why you should not continue to send us copies of your school publication when it is published. We are still anxious to give our young editor-producers every possible assistance and shall have pleasure in awarding prizes of printing accessories for the best copies received.

LIST OF PRIZE-WINNERS

FIRST PRIZE : New Adana No. 3 High-Speed Printing Machine with goods to bring the value of the prize up to £40

“MAGAZINE 1952” (*Letterpress and Duplicating*)

Beech Hill C.S.M. Boys' School, Luton, Beds. Competitor : M. G. Cole.

SECOND PRIZE : New Adana No. 2 High-Speed Printing Machine with goods to bring the prize value up to £20.

“BOURNE SCHOOL CAMP” (*Lino-cuts and duplicating*)

Bourne Secondary School, Eastbourne.

Competitor : Alan J. Cunnington.

THIRD PRIZE : Goods to the value of £10.

“OBERON” (*Letterpress*)

Raynes Park County Grammar School, Bushey Road, West Wimbledon. Competitor : R. G. Archer.

FOURTH PRIZE : New Adana No. 1 High-Speed Printing Machine with goods to bring the prize value up to £7.

“VAYN-PEN” (*Letterpress*)

Vaynor and Penderyn Grammar School, Cefn Coed, Merthyr Tydfil, Glamorgan. Competitor : Ivor Brown.

FIFTH PRIZE : Goods to the Value of £6.

“SANDRIDGE SCHOOL MAGAZINE” (*Letterpress*)

Sandridge Primary School, Sandridge, Nr. St. Albans.

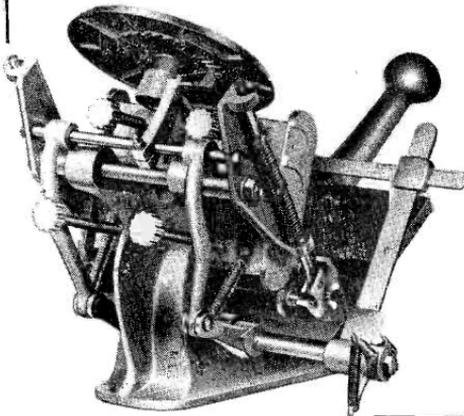
Competitor : C. H. Cook.

SIXTH PRIZE : New Adana No. 1 High-Speed Printing Machine.

“FORWARD” (*Letterpress*)

Stonham Aspal School, Stowmarket, Suffolk.

Competitor : David Peters.



Very Highly Commended

MAGAZINE OF TOLWORTH COUNTY SECONDARY BOYS' SCHOOL, SURBITON (J. Branch).

PISHOBURY SCHOOL MAGAZINE, Sawbridgeworth, Herts (K. Wilson).

THE TORCH, Harold Boys' Secondary Modern School, Grimsby (G. E. Holmes).

ALVEUS, Harper Green School, Farnworth, Lancs. (W. J. Dawson).

ANIMAL'S FRIEND, Catholic Grammar School, St. Helens (John Picking).

Competitors named above are requested to read the editorial announcement on page 66.

WE all like to make the Christmas issues of our magazines distinctive and different. Christmas is a time which calls for the employment of type faces not normally used throughout the year. While I do not advocate any change in the usual text type I am strongly in favour of a departure for headings and display lines and I have often been asked what style of type I consider most appropriate for Christmas Numbers.



TYPE-FACES FOR THE CHRISTMAS MAGAZINE

To answer this question conscientiously one must, of course, consider the nature of the magazine in question. If yours is an industrial house organ it will require a different selection of type faces than, say, for the church magazine. The almost obvious choice for the latter is one of the Black Letter styles; for the former something which adds a touch of lightness but which is not too ornate. I would suggest, in the industrial

magazine category, one of the following :
Imprint Shadow, Canterbury, Rockwell Shadow, Cochin Italic or Gill Shadow.

These, including the Black Letter faces, will also suit the school or general purpose magazine. Below are a few samples from the catalogue which may help you when making your choice.

Rockwell Shadow, 18-pt.

ABCDEFGHIJ

Imprint Shadow, 14-pt.

ABCDEFGHIJKLM
abcdefghijklmnpqrtwy

Gill Sans Shadow Line, 14-pt.

ABCDEFGHIJKLMNOQ
abcdefghijklmnpqrstuvy

Broadway Engraved, 14-pt.

ABCDEFGHILM

Washington Text, 18-pt.

ABCDEFGHIJN
abcdefghijklmnpqr

Cochin Italic, 14-pt.

ABCDEFGHIJKLMN
abcdefghijklmnopqrstuwx

Light English Text, 18-pt.

ABCDEFGHIJKL
abcdefghijklmnpqrst

Colonna, 18-pt.

ABCDEFGHIJKLMO
abcdefghijklmnpqu

Kino, 18-pt.

ABCDEFGHIJKLMNOPT

Ashley, 14-pt.

ABCDEFGHIJKOM



ARTICLES in *Printcraft* have given a great deal of help to School Presses and to the general beginner in printing. This article combines those two points of view and is specially written to help the beginners in the School Presses.

One of the special problems we have in a School Press is the constantly changing personnel. Just when the "master craftsman" is mastering his craft, the time comes for him to leave school, often maybe, to take up an apprenticeship with a printer. Many lads have started this way on their careers, but the School Presses are left a "good man short". Of course, in the better managed circles, a succession of boys at varying stages of progress form the staff of the School Press. As one leaves, the others take a step up and a young newcomer is taken on.

COMPOSITION FIRST

An early task for the newcomer is to learn the lay of the case. Let it be said at once, there is no quick and easy way of doing this. It is a matter of steady practice. Really it is surprising how soon an intelligent boy gets to know his way round. If he is given some small jobs to make up, he quickly picks up what had, at first, seemed a most difficult task.

You will notice that it is suggested, right from the start, that the beginner should be given small jobs of composing work. He will of course need a good deal of help, especially with the layout, but it is in these first small jobs that he can learn the fundamentals. It is recommended that the jobs be small, a ticket, letter-heading or card, rather than perhaps a line or so from another job.



The Beginner in

Start Him on the Right Lines

Let the beginner sense, right from the start, that special feeling which "All my own work" can give.

For the sake of the rest of the printing it is not a good idea to start the beginners on the work of distributing "dead" material. Distributing is not a very interesting task. It doesn't bear the thrill and excitement that composing can give as the material grows stickful by stickful. But it is false economy in time to

UPPER

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| A | B | C | D | E | F | G | I | Z |
| H | I | K | L | M | N | O | 3 | 4 |
| P | Q | R | S | T | V | W | 5 | 6 |
| X | Y | Z | £ | Æ | U | J | 7 | 8 |

Suggested layout for the v

pass the job of "dissing" over to the new young "stooge". In composing, his errors are kept to his own work, are soon spotted and can be corrected; errors in distribution, however, are spread through all the work of the Press and can only result in a good deal of time being wasted all round. So let the beginner learn the lay of the case by composing and not by distributing.

LEARNING THE LAY

In our press we use four different kinds of cases, the normal full size upper and lower cases for our main fount, and double cases for our supporting founts. These have a standard "lay" which can be taken from any printing reference book.



the School Press

s to Fire His Enthusiasm for Print

For the small founts we use the handy Adana wood and plastic cases. The double cases are, of course, a compact form of the upper and lower cases, and so to learn one is to learn the other. For the layout of the small cases we use a variation of the upper case arrangement (See Fig. 1.) and again ease the learning necessary. A chalk line drawn down the partition after "G" is a great help in this layout.

LOWER

| | | | | | | | | |
|---|---|---|-----|---|---|---|---|----|
| a | b | c | d | e | f | g | 9 | 0 |
| h | i | k | l | m | n | o | ! | ' |
| p | q | r | s | t | v | w | , | ; |
| x | y | z | ffl | æ | u | j | . | ff |
| | | | ffi | œ | | | | fi |

wood and plastic cases (Fig. 1)

Although practice is, as I have said, the only way to learn the lay of the case, it is possible to use some "aids to learning". One aid which most definitely is not recommended is to label the actual compartments of the case with the letters they contain. (I have seen this done even in professional printing shops.)

Although this may help in the early stages, it is bound to slow down progress when the learner becomes more proficient. Instead of going to a compartment for a letter, his eye will still be searching for the label, and time will be lost. The method we adopt is to fix on the wall above the composing cases large charts showing the layouts of the cases. One chart shows the upper, lower and double

cases, the other chart (an enlarged copy of Fig. 1) shows our upper and lower versions for the Adana wood and plastic cases.

In order to find a letter, the beginner looks at the chart, identifies the position of the compartment, lowers his eyes to the case at which he is working to the correct compartment and letter. Letters are thus learned by position and not by label, and the foundation is laid of accurate and speedy work in composing.

WATCH THE SPACES

In learning the lower case, the grouping of the letters, which at first seems so arbitrary, is soon realised as a help; the more common letters lying closer to hand, the vowels grouped in the centre, and the easy movement in making up t-h-e, a-n-d (even easier in distributing). With the upper case the compartments on the outer edges are best learnt first and the key letters, D, L, and S down the centre of the case, give the quick clue to the majority of the other letters. For the rest it is a matter of practice making perfect as the chart is referred to less and less.

A special point with which we have had some difficulty has been the identification of the spaces. Ems and ens are soon mastered; thicks and thins are easy to tell; but the mids seem to cause trouble. To the experienced worker it may seem



a simple thing, but to the beginner, while ems and ens are still words of a newly learned language, it is genuinely hard to tell whether a space is a thick or a mid, a mid or a thin. After all, in 10 point (our most common size) the difference between a mid and a thin is about one hundred and fiftieth of an inch and to make this estimation from memory is a task needing practice.

The task is made easier, of course, if one has a sample of each thickness for comparison. It is on this idea that the chart shown in the second figure is based. This chart is also displayed above the cases and gives at a glance a sample of the space thicknesses in the two sizes shown. Here again the aid to learning is a visual one and the proportion of the various spaces is learnt. We hope in this way to ensure

That spaces
In our cases,
Are kept in their places.

The numbers opposite the 10 point spaces are the units of an em that each

10 Point Spaces

| | | | | | |
|---------------------------------------|---|----|-------|---|----|
| Em |  | 60 | Thick |  | 20 |
| En |  | 30 | Mid |  | 15 |
| An "at a glance" chart for spaces. | | | Thin |  | 12 |

space takes up. It is, of course, the same proportion for all point sizes. These have often appeared in *Printcraft* and are of immense value for mental calculations in justification problems.

It may interest readers who would like to borrow this idea to know how this chart was produced. The black "blobs" are not spaces, but ordinary pieces of type reversed so that their bases are printed instead of their faces.

This is not recommended as a habit, but for the few impressions needed for this job the letters are unlikely to sustain damage. In order to get "blobs" of the correct width, it is necessary to search the cases for letters whose body set measures exactly the same as the various spaces.

It is not so exacting a task as to need a micrometer; sight and touch comparing the space and the letter are sufficiently accurate. There was some difficulty in finding a letter slender enough to represent a thin space. To solve this, a bevel was filed on the base of a thicker piece of type, using a very smooth file, until it was of the correct "thin-ness". The base of the type does not give a perfect impression but the proportions of the space are well shown, and that is what is required.

These are a few of the aids to learning we have found helpful in School Press work. I hope that others may find them as useful.

£10,000 for ONE NEWSPAPER

and that was printed every day !

BUT for the revenue derived from advertisements even the cheapest newspaper would cost a shilling or more for a single copy. Yet some journals have managed to eke out an existence for fairly long periods with circulations deliberately restricted to dimensions that many an amateur magazine could surpass.

One published during the French Revolution, for instance, kept going although it was produced solely for those unfortunates who had been sentenced to the guillotine !

Afghanistan, just before the recent war, boasted only one newspaper for its 5,000,000 inhabitants, most of whom could not read. It was called *Islah*, meaning "improvement", and was obviously intended for only a very tiny proportion of the population for it ignored ordinary news completely, publishing nothing but social items !

For years *The Times* provided a

special luxury copy each day for Buckingham Palace but that was discontinued when war broke out in 1939. But a European monarch had a daily newspaper printed specially for him and no one else, with a circulation of one copy per issue.

For twenty-four years, from 1894 to 1918, Czar Nicholas II of Russia maintained a properly equipped newspaper office with one of the largest connections of local correspondents in journalistic history. Each day they poured thousands of police reports over the wires but few of them found their way into print.

The Czar wanted good news, cheerful news, not hints of rebellion in his widespread dominions or veiled criticisms of his policies. So nothing calculated to upset him was ever set up and the paper became nothing more than a glorification of Nicholas II. A single sheet came off the press each morning—at a cost of £10,000 per copy !



dozen chases for our Adana 4to flatbed out of 36-pt. furniture. We find these chases particularly useful for accommodating jobs which often have to be re-printed. The chases have mortised ends, which are further strengthened with brass corners."

Thanks for the thought. Such chases may be useful for standing matter but the job should be re-imposed in a proper steel chase each time it is required to be printed. Wooden chases are liable to a great deal of distortion and to use them in the actual printing process is asking for a load of trouble.

FASTENING MSS. "Because I believe that stapling through a manuscript holds the pages together more securely I normally use my stapling machine when I send MSS. to editors. I am told, however, that editors do not like stapled manuscripts. Is this so, and if so, what is the reason?"

This is the first time I have had this point put to me, but there are probably

STEP THIS WAY —

WOOD-ENGRAVING SIMPLY EXPLAINED. "I am very anxious to do some wood-cuts for our church magazine, but never having tackled this task before I am in a bit of a quandary. I have read two books and one article on the subject, but all of these are so technical that I am fogged before I start. Can you recommend any literature which really explains the thing simply?"

We can. The Sylvan Press, Ltd., 24, Museum Street, London, W.C.1, has just published the very book you require under the title of "Your Wood-Engraving". Author is Mark F. Severin, who deals with the subject very readably and in language to be easily understood by the veriest novice. The price is 9s. 6d. net.

TEXT FOR BODONI. "The old Ionic type which we have used for years as the body type for our magazine is now, alas, so completely worn out that more than half the characters are illegible. We have been granted £10 to buy a new fount and are wondering what you would recommend. Our display types, which are in very good condition, are mainly Bodoni Bold and Bodoni Ultra."

There is no headache in this problem. Personally I advise Bodoni Roman. Failing this, try Times Roman, Perpetua or Plantin.

HOME-MADE CHASES. Here is a tip you may like to pass on to other readers. To save money we have made half a

for comment, criticism, suggestions and advice from our Editor-Printer who is anxious to help all magazine authors, artists, editors and producers. 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.

some editors who dislike stapling. You must remember that each page must be separately examined and corrected by the sub-editor, which means that he must first remove the staple to reduce the MS. to separate sheets. This takes time, and if a satisfactory tool is not immediately available, may cause annoyance on the sub-editor's part. Our own preference is, and always has been, for the simple slip-on fastener.

DICTIONARY REQUIRED. "I want to buy a really good dictionary and I am willing to spend up to fifteen shillings on it. What do you advise?"

What's wrong with the best? *The Oxford Concise Dictionary* is the most popular among newspaper men and is our own standby. To get the best possible use from it I advise that you study the pre-faces first. Oxford University Press are the publishers, but your bookseller will get you a copy if you order it from him.

COPYRIGHT QUERY. "I have a set of old volumes of a magazine which was published in 1897. There are several articles which, with touching up, I could use in my magazine. I am told that copy-

right is void after fifty years, and as these articles are now fifty-six years old, I presume it would be O.K. if I went ahead and used them ?”

The presumption is dangerous and your informant obviously confused. Copyright does not expire until 50 years after the death of the author, who may still be alive. Get in touch with the publishers or their assigns and ask for permission in the usual way. It is never safe to presume or assume anything about copyright unless you are a professional expert on the subject.

TINT OR HALF-TONE ? “Which is the cheaper block to make ? A line-and-tint or a half-tone ?”

If you are only using one tint then the line-and-tint is cheaper. If you are using more than one, however, be careful. Best thing is to consult your process engraver.

MECHANICAL DRAWING. “I was very disappointed when your mechanical drawing series closed down and I wonder why you never mentioned the camera lucida method which I have just heard about. Or did you, perhaps, know nothing about this ?”

Oh, yes, we knew all about it all right.

We didn't recommend it because, unless one is lucky enough to pick up a second-hand camera lucida cheaply it is likely to be an expensive business. If anyone requires details, however, we shall be pleased to make an article of it for a future issue of *Printcraft*.

PRINTCRAFT No. 1. Miss Eleanor Welch, 4, Mount View Road, Crouch Hill, N. 4, has a spare clean copy of *Printcraft* No. 1, which she is willing to dispose of. So has Mr. R. R. Haydock, 5, Hempland Avenue, Stockton Lane, York. Readers requiring, please note !

CAXTON'S MARK. “Have you ever printed Caxton's mark ? I seem to remember that you have written quite a bit about him in *Printcraft*, but I don't remember seeing the mark.”

We have not printed the mark because, so far, there has been no necessity. But as you are anxious, here it is :



KILLED BY THE PRINTED WORD

SUPERSTITIOUS people still exist who believe that eating a page of the Bible is a cure for most illnesses. Masticating a particularly tough dose has often given some of them indigestion but only once apparently has this treatment killed a man.

In 1913 King Menelik of Ethiopia, who always ate a few pages of the Bible whenever he felt ill or depressed, died as a result of attempting to chew his way through a heavy Egyptian edition of the Book of Kings !

Even in smaller doses, however, the printed word has sometimes been upsetting to sensitive people. Marquis Eugene de Chaumont, of Dijon, France, for example, was not only ill every Tuesday for 79 years ; he was allergic to the word in print. The mere sight of it made him ill for hours so he gave orders that the offending word was to be cut out of every book or paper he was expected to read.

This queer weakness pursued him to the end for he even died on Tuesday, January 4th, 1780.

Almost as strange was Sergei Rubinski's dislike of the word “No”. This once well-known lecturer at the Sorbonne, Paris, could never proceed with a lesson if he so much as saw the hated word in print !

There is no record that Carlo Alessandro Guidi, the Italian poet and dramatist who died in 1712, suffered from this malady but his death was certainly brought about by a typographical error. He had translated a 16th century work, “The Book of Homilies”, into perfect Latin and was eagerly awaiting the first copy to come off the press so that he could hurry to the Vatican and present it to Pope Clement XI. As he picked it up his quick eye saw the word “sine”, meaning “without”, printed “sin”. So great was the shock he felt at the mistake that he died as soon as he reached his home !

Don't forget that the next issue of “Printcraft” will be our
SPECIAL CHRISTMAS NUMBER

You are advised to order well in advance

MUCH has been written on the subject of good layout, and though the many books I have read have dealt admirably with all the technical details relevant to good typography, I have yet to find a work which first concentrates upon developing and preparing the mind of the student for this most important task.

Our Italian and Belgian friends have realised the necessity of developing students' creative abilities and powers of concentration *before* teaching them how to draw the various type faces and the details relevant to good typography. The results of the last international competition conducted by L'Association des Eleves Diplome's de l'Ecole du Livre de Liege at Brussels speaks well for this preliminary training being given in the Italian and Belgian printing schools.

There are many students of typography who, after four and five years' training at various art colleges, find themselves still grovelling around in the dark with pencil and pad. They hope that, by chance, after roughly sketching out several ideas, they can select one upon which to work.

I feel that too many instructors in our printing schools and art colleges are placing too much emphasis and spending far too much time on what is going to appear on the drawing pad instead of what is developing in the mind.

I have too often heard the story of the youth attending evening classes at his local printing or art college only to be handed pencil, pad, and a book of type faces, and told to "get on with it". A visit to most art colleges where layout instruction is in progress will show at least 90 per cent. of the students fixedly gazing at their drawing pads, and 10 per cent. sharpening pencils, rubbing out, or just gazing around praying for a miracle from heaven. Ask the 90 per cent. what they have in mind and many of them will tell you that they cannot produce a clear mental picture. The little they do create—after much deliberation—cannot be held long enough for it to be transferred to their drawing pad.

Why is this? Because the mind is not properly attuned. Our creative powers are not sufficiently developed. We find it difficult to concentrate, with all kinds of vague mental pictures being conjured up at the same time. This makes it difficult to select from this brain-confusion a true picture of what we are wanting to produce.

The attuning of the mind is very much



Think Before You Plan Your Print

In this article we approach typography from a psychological angle and the author gives us some useful advice on developing our creative ability

like the tuning of a wireless set to the various wave-lengths. It is only the sensitiveness of the receiving instrument (i.e. the mind) which makes the otherwise inaudible message capable of being seen or heard.

Just clearing the mind of everything else and concentrating upon what we want is *not* enough. We can clear the nose of poisonous matter but it doesn't cure the cold. By the same rule, we can sit concentrating as hard as we like in the hope of being able to produce a first-class display, but unless we know how to use and develop our creative ability, success as a typographer will never be ours.

You may remember that when you last had your picture taken the photographer was very careful to note that he had every detail in focus before taking the actual picture. The typographer must do likewise.

The best general advice that can be given is that the young student should study the work of other people, I hesitate to agree, however, with the recommended

practice of collecting selected layouts, filling them or sticking them in a book for future reference. I feel that it is too big a temptation to the student to turn up other people's work when his own creative ability fails to produce a worth-while specimen.

Inspiration for the development and the stimulating of the creative powers should come from within one's own mind rather than by creating false ability through turning up someone else's work in the hope of being able to copy from it. By so doing our own ability lies dormant, unused, untried and undeveloped. The *successful* typographer is *not* recognised by how well he can "twist" someone else's ideas and layouts to suit his purpose, but by how well *he* can use *his own originality* to tell with interest and beauty the story from the copy which lies before him.

I would say lock up the "old book" of selected layouts and use them as a challenge to your own originality. If you must keep a book of attractive layouts do so with the intention of improving on them, not as an easy way of producing work when your own mind is inactive.

I agree that we need helping along the

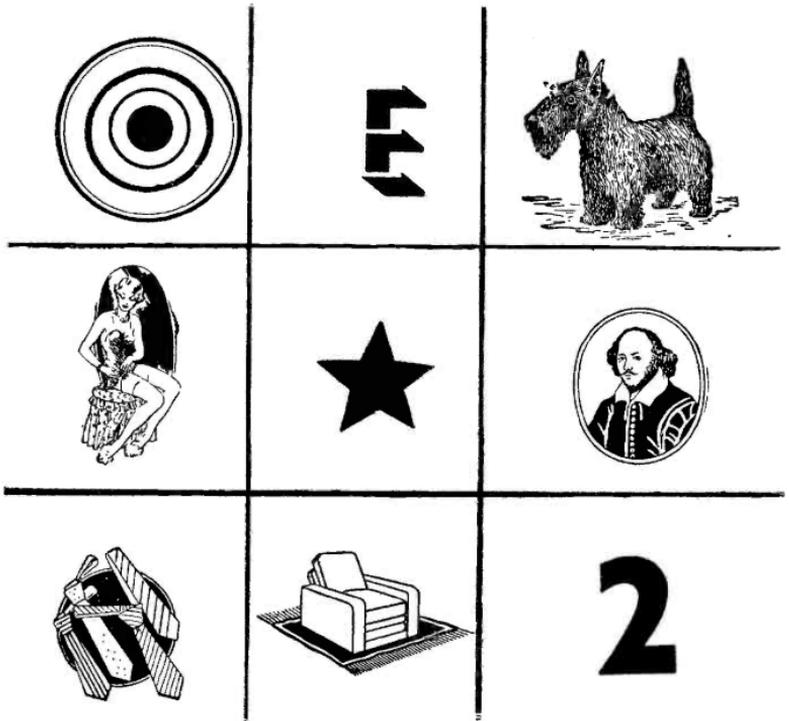
road during our apprenticeship, but the day must surely come when we have to throw away our crutches and stand on our own two feet. Try as much as possible to be self-reliant when preparing layout. Search your mind for inspiration, and slowly but surely you will build up a "store house" of thought-power which will feed your creative ability.

The typographer is an artist without oils or canvas. I doubt very much, however, if Rembrandt or Constable stocked their attics with a few "old masters" just to keep handy for future reference. True inspiration comes from *within* rather than from the everyday material world in which we live.

Let us now consider what is meant by concentration. To concentrate is to draw or direct the mind towards a common centre.

The solo pianist walks on to the concert platform, sits down at the keyboard, selects a note, strikes it, and immediately the rest of the orchestra begin to tune their instruments until they are all in harmony with the desired key given by the solo musician; this accomplished, they are ready to commence their programme. When we talk of concentration we mean that we tune in to the desired

The author's
suggested test
to help you
to develop
your powers
of
concentration



(Continued on page 94)

THE MODERN PRINT AGE

IN the last issue I described some of the new machines and trends of the present-day printing equipment research that may revolutionise the industry in the future and it looked rather as though all the work was being done in America. This is not so, and I now propose to describe two new British photo-composing machines.

The Westover System. For over 20 years experimental machines for setting by direct photographic means have been shown at exhibitions, and some intrepid printers have supported the inventors by buying installations and trying them under production conditions. Unfortunately, they fell down on the problem of making corrections. Mr. Westover, a British inventor, has solved the problem in a comparatively simple manner.

It was started before the war, the occurrence of which held up the work for some years. However, machines have now been made and demonstrated.

The system is based on Monotype practice and machines. A standard Monotype keyboard can be used without alteration and the ordinary punched roll of paper can be used for either normal Monotype casting or Westover projecting. A Monotype caster is converted to take a master negative in the die-case; a light source and photo-electric cell take the place of the metal pot and a 35 mm. cinema-type camera is added.

Instead of setting type direct on the caster a reduced size galley of matter is produced on the micro-film. This is then transferred to the proof machine which projects the image, enlarged about three times, on to photographic bromide paper.

The proof is in about 11 pt. size with about 2½ pt. spacing between the lines. The proofs are cut up into pages and used as a guide by the make-up machine operator.

At this stage, all corrections are marked and the lines containing errors are reset on another strip of film. The make-up machine operator then prints the transparency at the required degree of enlargement, one line at a time.

Line by line the correct ones are printed on to the transparency film from the main film roll. The machine is stopped at any line containing an error and the corrected line is swung into position from the auxiliary correction film. Headlines, bold lines, chapter and page heads are also put into place from the auxiliary film. When the transparency is completed it is used as the negative for printing down on to a zinc plate for line engraving,

Concluding "Typographical Trial and Trend in this New Elizabethan Age", in which new machines and methods are discussed and some valuable conclusions drawn



or on to photolitho, or photogravure printing plate or cylinder.

Monotype Photo Typographical Composing Machine. As might be expected from the description of the Westover system, the Monotype Corporation have brought out their own photo-composing machine. In this it is possible to reproduce any Monotype face in any size from 4½ pt. to 24 pt. by the use of three master negative plates for each face.

The system differs considerably in the mechanical methods by which the finished product is produced from the Westover system. They are, however, related in so far as they both make use of a master alphabet mounted in a die-case and both produce photographic images.

As in the case of the Westover machine, the Monotype photo-composing machine will be of great value to newspaper, magazine and book-printers.

Dr. G. L. Riddell, the Director of the Printing & Allied Trades Research Association, in a recent lecture, pointed out that all flatbed and platen machines are fundamentally unsound, because they involve the throwing about, repeated stopping, reversing and restarting of heavy masses of metal.

Obviously, the principle of rotating cylinders is much more sound from an engineering point of view. The photo-composing machines can be used to produce printing formes on thin sheets of metal which can be wrapped round a cylinder, as in present-day rotary lithographic practice. If the plates are etched, as in line engraving, they could be used on letterpress rotary machines, with a great speeding up of output. Flexible plastic printing plates may be employed in the same way.

These developments are all to help the big firms with great capital resources, but there are some new things that can greatly assist the small, progressive man.

Time is wasted in both composing and in machining, and if this can be reduced, more profitable output can be obtained—in many cases without great capital outlay. After all, it is just as important for the part-time printer or the one-man professional to save time as it is in the big shop.

Monotype Mounting Quads

One great time-waster in both composing and machining is the badly mounted block or warped mount. Another is the mount "pierced for type", in which spaces rise and the lines never look quite straight.

These troubles can all be avoided by the use of Monotype high-mounting quads, with little wooden pinning mounts inserted where the pins are to go or by the new wood-cored mounting quads.

The forme is set up in the ordinary way, but instead of justifying bad or irregular block mounts, accurate spacing material of the kinds mentioned is used to make up the space to be occupied by the blocks. The blocks are then held *face upwards* and banged heavily several times on a flat surface, such as the imposing stone. This will loosen the tacks.

With a plate lifter, costing only a few shillings, the plate is carefully prised up all round and the pins removed. If the plate is a little bent in this operation, it does not matter. Place it on the stone, lay a clean smooth planer on the face and hammer the plate flat again. Then

mount it in position on the quads already placed in the forme. The whole lot will then be level and type high, and provided the type and platen are level and in good condition very little, if any, make-ready will be needed. When finished with, the plates are removed and the quads can be used over and over again.

MAKE A BLOCK BOOK. By E. W.

Most Adana enthusiasts have stored away one or two old "Adana" catalogues.

If you have such old copies, get them out and carefully cut out each one of the "Adana" illustration types, Christmas and other blocks and ornaments. Then proceed to place them in alphabetical order. Thus in the "A" pile you would have the Adana illustration type of the auctioneer, under "B" the picture of a bullock, under "C" the chemist and so on. Before commencing the classification process you should have visited your local stationer's and procured a small pocket book about 6" x 4", which is paged and printed alphabetically, A-Z.

Now paste the "A's" such as the auctioneer on the leaf printed "A". Proceed to paste alphabetically all the illustration types in the pocket book.

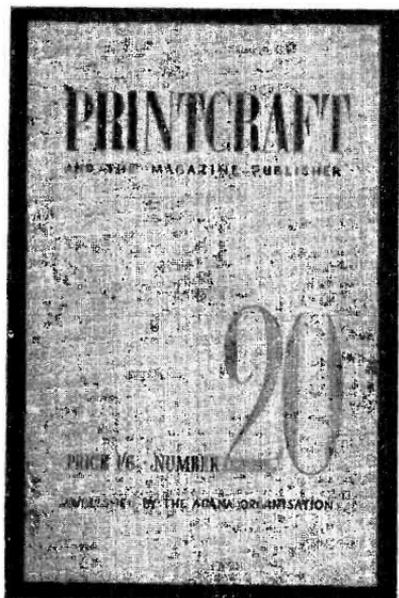
When you are interviewing possible customers you can suggest that a small block, costing 7s. 6d., would be a nice addition to the job you propose printing. If you are interviewing a wine merchant you would produce your handy alphabetical block book and tie up Block 1220. If he agrees you will be able to purchase the illustration type for 4s. 9d. plus postage, making about 2s. 6d. profit.

The point is that with the block book you are not fumbling to find the right block because you can find it instantly owing to the alphabetical nature of the book.

From E. W. (Derby).

TASTEFUL TYPOGRAPHY

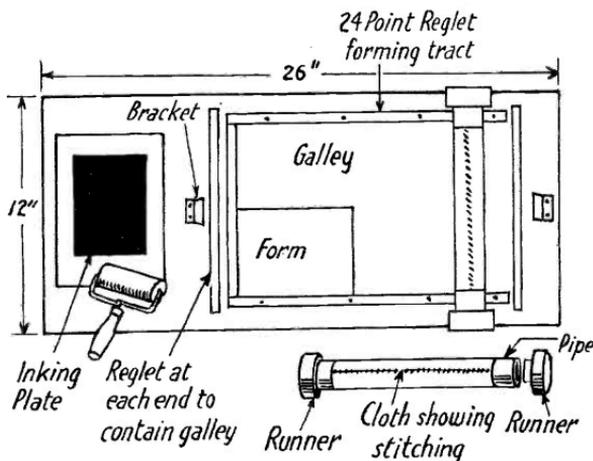
HERE is a much-reduced reproduction of a lay-out sent to us by Reader Geoffrey Dart some time ago. It was not possible to use it on the occasion which the artist intended as No. 20 was our Christmas Number and its cover was already in hand when the accompanying lay-out was received. We publish it now because we consider that it should go on record as a very pleasing piece of typography, and because it may stimulate the ideas of editor-printers who cannot afford the services of an artist. We also have pleasure in awarding Mr. Dart a special prize of one guinea for his initiative.



A SIMPLE PROOF PRESS—

Can be easily made by you if you follow the directions given here by the

Rev. A. O'Brien



Every small printer, when his job has been set up, locked-up, and the first proof printed on his machine, finds that he has some mistake to correct or improvement to make and so must unlock his forme. This continual unlocking and relocking involves no little trouble, but how can he overcome it? He must look once more to the large printer.

In every printing office we find that the proofing press forms part of the composing-room's equipment. In the largest establishments this is an elaborate affair worked automatically, but in most firms we see the simple proofing press.

We can make one of these on a smaller scale at little or no cost. The materials needed are (1) a steel galley; (2) two pieces of 24-point reglet of same length as the galley sides; (3) two metal brackets (though small blocks of wood will do, about 2 ins. high); (4) piece of tin for inking-plate; (5) two pieces of wood (or a 24-pt. reglet) to keep galley in position; (6) a piece of piping smooth on the outside (as used in central heating), 3½ ins. or more in diameter; (7) two wooden runners (which are best if turned on a lathe) to fit tightly into pipe; (8) a piece of blanket-cloth.

The essential parts are the cylinder and the bed. The cylinder is made thus: hammer in one runner tightly into pipe. Fill pipe almost to top with dry sand or metal to give weight to cylinder (but if you fill it with cement, allow it to set hard and dry before putting in the second runner). Next hammer in the second runner. The cloth is sewn edge-to-edge neatly around cylinder, cutting it to fit

beforehand so that it will be within the tracks of the galley when in action, as illustrated.

The *type bed* is made thus. Take a steel galley and fix to each side of it (as illustrated) a 24-point reglet which is the full length of side. This raises the sides of galley to a little less than an inch—namely type high. These sides form the track for the cylinder. The pipe-edges, not the wooden runners, run along the track, while

the wooden runners merely keep it on the track.

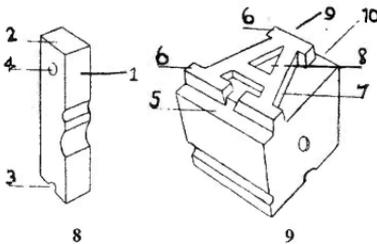
The *base* is made from a piece of wood long enough to hold the inking-plate and the type bed. To one end attach the metal bracket (as illustrated) and one inch from this nail the reglet. Place the galley down against this now and at the other end of galley fix the other reglet, though not too tightly against it, so that the galley may be lifted in and out freely. One inch from this fix the second bracket. These brackets are to keep the cylinder from rolling off the track, and forms for it, at each end, a resting place. The tin may be nailed to the other end to form the inking plate. This may be covered with a tin box to preserve ink when not in use.

The above are my own measurements. It is made in proportion to the size of your galley. This press saves an enormous amount of labour. The forme is tied up with page-cord to proof, so that it need not be locked-up and unlocked to correct or change.

Finally, if you want to make a real job of your proofing press and fully imitate the large printer, this proofing press may be mounted on legs with a shelf beneath it for paper and ink.

To *use*, ink up type with roller, not from end to end or side to side, but from one corner to the opposite. This method of inking keeps the type from going "off its feet". Put your proof paper on top of type, and to ensure a good "pull" place a few sheets of waste paper on top of this. Now run cylinder along the track, leaning on it as it goes over the type to make a good impression.

WHAT THE BEGINNER SHOULD KNOW



THE SHANK AND THE FACE

8. A single piece of type is composed of the **SHANK** or **BODY** and the **FACE**. In this illustration the shank is viewed from the **front** which is marked with a figure 1. This front is chiefly characterised by the nick which is a groove running across the front of the type (incidentally a piece of type may contain two or even more nicks.) These vary in thickness and position with the types used and they form

a guide to the compositor when setting. Type should always be set with the nick towards the open end of the stick. When the line is completed the nicks should be perfectly aligned; if they are not there is a wrong letter in the line. Fig. 2 is the **shoulder** or platform, which forms the top of the shank and on which the type-letter is placed. Fig. 3 shows the feet on which the type stands. There are two of these feet separated by a groove. Figure 4 shows the pin-mark which, however, does not appear in *all* type; this is the identifying mark of the type-founder.

9. This is **FACE** of the type from which we receive our inked impressions, otherwise the print. The space (Fig. 5) between the edge of the shoulder and the base of the letter is called the **beard** and is left for the accommodation of ascenders and descenders (see picture 11). Fig. 6 marks the **serifs** (see picture 13). Fig. 7 is the **bevel** or the sloping ridge leading from the shoulder to the surface of the type-face. Fig. 8 is the **counter** or the hollow inside the letter. Fig. 9 is the **head** of the type letter—i.e. the top; and Fig. 10 marks the back of the type.



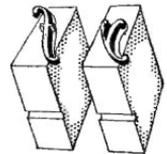
DETAILS IN DESIGN

10. Now we must learn something about the **DESIGN** of the type, for this is important. There are two main elements in the formation of a letter, the heavy and the light. The heavy elements are the thick strokes of the design which

are called **stems** (1). The light elements are the thin connecting strokes which are called **hair-lines** (2), and which join up with the stems. The **serifs** (3) are the finishing strokes at the ends of the letter (see picture 13). A **bowl** (4) is the space entirely enclosed by the strokes of a letter as in the circular part of a small a, b, d, o, p, etc.



11. The above illustrates the features known as **ASCENDERS** and **DESCENDERS** in a piece of type. The ascenders are the upper strokes as marked; the descenders are the lower strokes. Types which possess long ascenders and descenders have the appearance of being leaded or spaced between the lines when set in masses; this is because of the amount of space left top and bottom of the letters to accommodate the ascenders and descenders. Types with short ascenders and descenders look more solid when

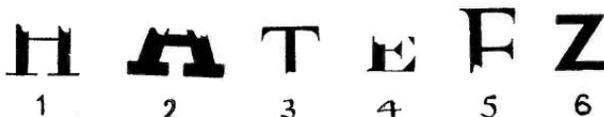


set and are usually improved by spacing between the lines.

KERNS AND SERIFS

12. These letters are known as **KERNED** and are met with in most italic and script types. The kern is that part of the letter which projects over the body of the type and is unsupported by the shoulder. Types of this nature must always be handled with extreme care as the kerns are very liable to break off if treated roughly.

IN OUR NEXT ISSUE: MORE ABOUT TYPE



13. Here are some of the principal forms of **SERIF** (others will be given later). 1. Hairline as in Bodoni; 2. Slab as in Rockwell; 3. Bracketed as in Times New Roman; 4. Bevelled

as in Engravers Title; 5. Sheared as in Perpetua; 6 is a sans serif letter like Gill Sans, which has no serifs at all.

| | | | | | | | | | | | | | | | | | |
|-------------------------------|----|----|----|----|----|---|---|---|---|---|---|---|---|---|---|---|--|
| A | B | C | D | E | F | G | H | I | J | K | L | M | | | | | |
| N | O | P | Q | R | S | T | U | V | W | X | Y | Z | | | | | |
| (Capitals) | | | | | | | | | | | | | | | | | |
| £ | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 | | | | | | | |
| (Figures) | | | | | | | | | | | | | | | | | |
| a | b | c | d | e | f | g | h | i | j | k | l | m | n | o | p | q | |
| r | s | t | u | v | w | x | y | z | | | | | | | | | |
| (Small or lower-case letters) | | | | | | | | | | | | | | | | | |
| ff | fi | fl | fl | ce | ae | | | | | | | | | | | | |
| (Ligatures and diphthongs) | | | | | | | | | | | | | | | | | |
| . | , | ; | ! | ? | (|) | [|] | / | & | | | | | | | |
| (Points) | | | | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | | | |
|----------------------------------|-----------------|-----------------|---------------|---------------|---------------|---------------|----------------|----------------|----------------|----------------|----------------|---|---|---|---|---|
| $\frac{1}{8}$ | $\frac{1}{4}$ | $\frac{3}{8}$ | $\frac{1}{2}$ | $\frac{5}{8}$ | $\frac{3}{4}$ | $\frac{7}{8}$ | $\frac{1}{16}$ | $\frac{3}{16}$ | $\frac{5}{16}$ | $\frac{7}{16}$ | $\frac{9}{16}$ | | | | | |
| $\frac{11}{16}$ | $\frac{13}{16}$ | $\frac{15}{16}$ | $\frac{1}{3}$ | $\frac{2}{3}$ | $\frac{1}{6}$ | $\frac{5}{6}$ | $\frac{1}{5}$ | $\frac{2}{5}$ | $\frac{3}{5}$ | $\frac{4}{5}$ | | | | | | |
| (Fractions) | | | | | | | | | | | | | | | | |
| % | @ | ÷ | + | - | $\frac{a}{c}$ | ° | = | × | | ¶ | § | * | † | | | |
| (Signs) | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| (Leaders) | | | | | | | | | | | | | | | | |
| à | è | ò | ù | á | é | í | ó | ú | â | ê | î | ô | û | ñ | ç | ø |
| À | È | Ò | Ù | Á | É | Í | Ó | Ú | Â | Ê | Î | Ô | Û | Ñ | Ç | Ø |
| (Accents) | | | | | | | | | | | | | | | | |
| ⏟ ⏟ ← → | | | | | | | | | | | | | | | | |
| (Split braces, Arrows and Fists) | | | | | | | | | | | | | | | | |

CHARACTERS IN A FOUNT OF TYPE

14. These are the characters or sorts usually supplied with a fount of type. A popular small 12-pt. fount contains 5 capital A's, 12 small a's

and other letters, points, figures, etc., in proportion.

15. These are called **SPECIAL CHARACTERS** or sorts and are not supplied with an ordinary fount of type but must be ordered separately.

ARSENAL
ASTON VILLA
BURNLEY
BLACKPOOL
BOLTON W.
CHELSEA
CARDIFF CITY
CHARLTON
HUDDERSFIELD
LIVERPOOL

BRISTOL ROV.
BIRMINGHAM
BRENTFORD
BLACKBURN
BURY
DERBY CO'NTY
DONCASTER
EVERTON
FULHAM
HULL CITY

January July
February August

Bought of

16. These are **LOGOTYPES**, words cast on a single piece of type metal and used for speed

and economy in various kinds of jobbing work.

BODY TYPE

Body type is so called because it is type used for the body or the main part of the reading matter in a book, magazine, etc. (This matter is also known as **text matter**). It is usually employed in sizes which range from 6-pt. to 14-pt. according to the nature of the work. This is set in 8-pt. Times Roman, a body type which is in great demand among modern printers.

This is an example of

DISPLAY TYPE

a larger or bolder face than body type

ITS PURPOSE is to catch the eye of the reader, so directing his attention to the smaller type. It is

VERY LARGELY USED

on the bolder lines in advertising, headings, titles and sub-titles in books, magazines, etc.

This is set in the Bodoni series.

17. Type is classified under two main names—**BODY** and **DISPLAY**. The illustration to the left and the one to the right are examples.

The Old Hand

JONATHAN STAFFORD, Old-time
Composer, Talks to You from a
Mobile Printing Outfit



FOR the last month I've been out of retirement and back into print, joy-riding from town to town and village to village in the North of England with a Mobile Printing outfit. It all happened when one of my old Sheffield companions wrote to ask me if I'd like a bit of a busman's holiday, and as I'd never done any mobile printing before I jumped at the chance. It's interesting, with plenty of fresh air and good North country beer, and I'm enjoying it all to the hilt, thank you.

We have a roomy Ford van equipped with three small printing machines, type and all the necessary impedimenta. Three of us are working in this gad-about printshop and that includes the driver, who does most of our press work when he's not at the wheel. One of the machines is an Adana No. 2, and never having handled this sort before, I have been surprised and delighted by the ease with which it performs and the quality of the work it turns out. I don't wonder you chaps who use these machines continuously are so enthusiastic.

Picking Up Print.—Our job in this outfit is to "pick up print". That is, we ask for, get and execute orders on the spot. Mind you, we're not doing any big stuff—just visiting cards, business cards, noteheadings and billheads, but it's marvellous the way we do pick up print and it's marvellous the customers we get. I don't suppose half of them have ever had anything printed in their lives before, but a moving printshop is such a novelty that they simply must patronise it. We stopped in one village three days getting out the orders given to us there.

Well, it's a fine life, though I can't say the same for the weather. We start at nine and finish at six. Two of us sleep in the van with the plant—on collapsible camp beds—and the other has a room at the local pub or with one of the villagers. We take it in turns to do this, and as it's my turn to-night I can write for once in comfort.

We are doing very well, thanks. The trip is paying for itself, us, and showing a nice little margin of profit. We return at the end of September healthier and (slightly) wealthier men. I think then, if I've made all the money I hope to make, I'll invest in one of these Adanas and a bit of type. It'll be nice to feel oneself a

master printer—even in such a smallish way—at my time of life.

Luker v. Me.—Talking about master printers, your editor writes to say that Mr. Luker has a lot of things to say about the things I've been saying in my recent articles. The editor doesn't mention what these things are and I haven't a notion myself, but I shall be keen to read his comments when the next issue of *Printercraft* appears because I understand they are going to be published in that. I feel a bit timid at the prospect somehow. Though I've been a working printer all my life I don't pretend to be anywhere near Mr. Luker's plane. To me Mr. Luker is a sort of headmaster of print. I hope his wiggling isn't going to be too severe.

While I was in Manchester I paid a visit to one of the printshops I used to work at twenty years ago. It's changed hands now and is a very highly polished concern. They gave me a specimen book which, they said, is handed to every customer. There are some very nice bits of work in it, all printed in colour and on the appropriate paper. As a typographical effort, in fact, it is very high class indeed.

But there was one thing about it which annoyed me.

There wasn't a price on any one of the jobs. All it said was "prices on application." Now, if you're going to issue a catalogue—and this, to all intents and purposes *was* a catalogue—you must not only give the customer good samples of your work (as this did) but you must also tell him how much you are going to charge him for it. That's the most important thing from the customer's point of view, and in my opinion a catalogue isn't a catalogue unless it gives prices. You notice the same thing where the shops are concerned. The shop whose articles are plainly price-tagged always has twice as many lookers-in as the shop which simply puts its wares on view and leaves you to guess.

Let's wind up with a true print story.

"Bill," said Sid, when they were both working late at night on the stone to get an important forme to the foundry, "suppose you won £75,000 in the pools this week. What would you do?"

Bill ruminated for a long time. Then very feelingly he said: "Give up this damned overtime."



Christmas in the Coronation Year

Possibilities for the Small Printer

THE Coronation—that great and glorious episode which will live long in the memories of all those who saw it—is over. But it has not yet gone.

We are still surrounded by evidences of it—in the shops, in the lingering decorations in some streets, in our films, our newspapers, our magazines. Souvenirs are still to be bought in quantities and—significant indication of the longevity of the occasion—at no cheaper prices than before the Coronation. The pride in the knowledge that we still live in the Coronation year stirs patriotically in all of us.

The next great event in our lives is the coming Christmas. Because the sun has not yet set on the Coronation we may confidently anticipate that it will strongly influence our frolics and festivities when Christmas arrives. And it is likely to affect the printer as largely as any.

OLD BLOCKS FOR NEW PRODUCTS

If you are going to keep abreast of popular taste you will find yourself introducing a Coronation "flavour" into most of your Christmas work, with patriotic emblems jostling side by side with the usual Christmassy matter. This is exactly as it should be, and it is, incidentally,



a good thing for the small printer who provided himself with quantities of Coronation ornaments and who has possibly thought that he would never require them again.

For now, of course, all this stock can be re-used—with profit.

Let your Christmas Greeting cards reflect the Coronation. A picture of some phase of the event, of Westminster Abbey, Windsor Castle, the Royal Arms, the Crown, etc., may well take the place of the usual Santa Claus incident or the wintry countryside with the snow-covered church picturesquely snuggling in the background.

Some typical ones were published in *Printercraft* during the Coronation; Adana issued others, and no doubt you had a few of your own blocks made to your own ideas. If you should decide on new blocks most of the photographic agencies still carry stocks of pictures which they will be pleased to allow you to reproduce for a small fee.

IDEAL COMBINATIONS

If these pictures are set in a holly or other festive border, or on a similar background, you have an ideal Christmas-Coronation background. Or if you do not like borders or backgrounds the magic Christmas touch can be added to a Coronation illustration by placing



a small Christmas block in one corner of the card.

If you do not wish to use a picture there are many good combinations (especially if these are printed in colour) in mere borders. For instance, the fleur-de-lis pattern alternated with holly sprigs would make a very seasonable blend. If you do this please remember that the fleur-de-lis is of a heavier weight than the holly and therefore requires to be printed in a lighter colour so as to maintain harmony of tone.

Look through your type cases and you will, I am sure, find many other combinations.

COLOURS

As with cards, so with Christmas Greeting Stamps. Print a patriotic subject on a Christmassy background or vice versa and you can hardly go wrong. This can also apply to labels.

The Coronation influence will, almost certainly, extend to colours this year. To the favourite red and green we all love to associate with our Christmas will be added blue so that the red, white and blue of the British flag may also predominate in the colour scheme.

But I think by now you will have grasped the possibilities. The big thing to keep in the forefront of your mind is that this is Coronation year and plan your work accordingly. You will discover that it is a very pleasant break-away from the designing—much of it repetitive—you have had to do in the past. At the same time you have the compensating knowledge that the old blocks and borders you bought at Coronation time may still pay you a handsome second dividend by being re-used.

Happy printing !

THINK BEFORE YOU PLAN YOUR PRINT

—(Continued from page 86)

activity and then we leave it. There is no need for thumb sucking, nail biting, eyebrow knitting or any other contortions—they don't help concentration a bit.

How then does concentration operate ?

By the development of the powers of perception, wisdom, intuition and sagacity.

The student may well be wondering how he can learn to concentrate : to create the desired objects clearly in the mind. The following exercise if carried out faithfully over a period of time will prove of considerable help to him.

Make yourself nice and comfortable in your fire-side chair. Now fix your gaze across the room on to the wallpaper opposite, at the same level as your eyes. Imagine two lines running vertically on the paper about 9 inches apart ; concentrate until you see them quite clearly. If the wallpaper is flowered or ornamental it will tend to distract the attention, but that is all to the good, for it will call for more concentration. Across the two vertical lines imagine two horizontal ones the same distance apart.

Hold the picture quite definitely before you and you will be aware of the fact that we have the frame-work for the game known as "noughts and crosses". In the top left-hand corner place a "bull's eye", see every detail distinctly and then fill in the remaining spaces with objects of your own choice (see illustration).

When you have completed the empty squares close your eyes and concentrate until you see the picture *as a whole*.

If you find it difficult to see the whole picture in your mind's eye immediately, don't be disappointed, for with practice you will soon find that you can. Ten to fifteen minutes' concentration each evening with this exercise will help immensely the student who finds it difficult to produce clear mental pictures. When you have persevered and trained your mind to accomplish the task of seeing the pictures clearly, without undue effort, you will have the satisfaction of knowing that your "third vision" is becoming much stronger. You can then experiment on your own account, leaving out the "squares", "bull's eyes", etc., and in their places introduce type faces, noting every detail of the face as if it had been printed on the mind's eye. Soon you will find yourself making mental layouts with ease, holding the layout quite clearly in your mind's eye until you have roughed out every detail on to your pad.

Concentration is undoubtedly one of the most important factors in the development of mind culture. It is certain that exercises carried out on similar lines to those suggested will prove of infinite value to typographers, composers, and all those people connected with our industry who have to call upon the mind for creative ability.

A Soldier in the Service of—*Print*



The Typographic Story of Bill Armstrong, who took his Miniature Printing Press to War

by

JOHN MURRAY



“ . . . a box-room converted into a compact model print shop . . . ”

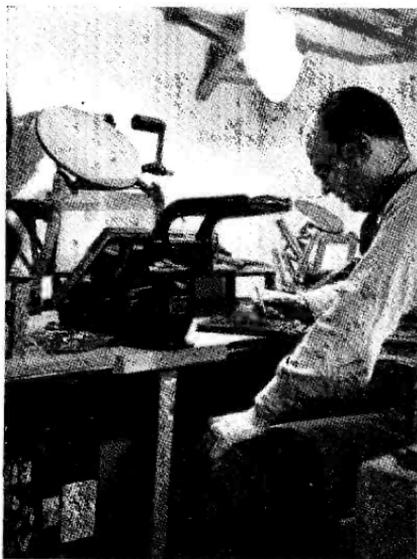
BILL ARMSTRONG joined the Army as a lad in the years just preceding the outbreak of the last war and was drafted to India. Having whetted his appetite on a small typewriter in the mystery of producing multiple copies of recorded matter, he got on to the idea of taking up printing, and ordered from England the smallest Adana machine made, with a chase of about $3'' \times 1\frac{1}{2}''$.

First thing that happened was that he received a portentous letter from the Indian Customs Authorities asking him why he was importing printing machinery into India. With graphic touch, Bill portrays the probable scene on the dockside at Bombay, of several large Indian policemen guarding his “lilliputian” press. All went well, however, and he got busy on the mysteries of typography, and just like the British soldier everywhere, he promptly struck off for his own use a printed “Permanent Pass” with, if you please, “permission to wear plain clothes”, allowing him to be out of bounds in otherwise prohibited areas.

As an old soldier myself, I can just see the Redcaps being duly impressed. Bill goes on to tell the story of how he was drafted to Egypt and was in at the capture of Massowa in Italian Eritrea. The Italians left behind there a large printing establishment, and as Bill was the only man in the unit who knew anything about printing he was sent to have a look at it—the first printing shop of any kind which he had ever seen.

He found all the machinery smashed,

but the type ! There were cases and cases and cases of it. What did he do ? You have guessed it ! He scrounged about 30 lbs. of the precious sorts hoping that one day he would be able to use them on his little press he left behind in India. How was he to know that the type height of Italian type was not the same as British ?



“ . . . his latest pride and joy . . . ”

He carried these types in his kit-bag up and down the desert campaigns in North Africa, and on occasions when some of his pals picked up his kit-bag, they said: "What the blanketty blank have you got in here—a tank!" Poor Bill had a lean time after that as he was taken prisoner of war. But he won through, got back his little press from India and is now still indefatigably pursuing his favourite craft in Birmingham.

He is still with the army, as a full-time Territorial. At his home he has converted a 5 ft. by 6 ft. box-room into a compact

model print-shop, from which issues a regular stream of first-rate printing work. His baby Adana is now retired, but he remains faithful to the Adana family, having owned for some time a High Speed number 2, and a quarto flat-bed.

His latest pride and joy is the installation of the new Adana H/S 3, with which he hopes to continue to build up his printing connections both as a hobby and as a business with his Regimental stationery and Christmas cards, in which he specialises.

WATERMARKS

By C. NIELD

IT is generally accepted that the first sheet of paper with a watermark was produced in Italy about the year 1282, and it seems equally certain that the first watermarked paper to be made in this country was produced by John Tate about the year 1500 at his mill in Hertfordshire. Some paper bearing his five-pointed star watermark can still be seen in the Bodleian Library, Oxford.

During the next few centuries a great number of watermark devices were used on hand-made moulds, but the dandy roll, as we know it to-day for watermarking machine-made paper, did not make its appearance until the beginning of the nineteenth century. The actual date and name of the inventor remains something of a mystery, some authorities giving the credit to two brothers, John and Christo-

pher Phipps of Kent, in the year 1825, whilst others attribute it to John Marshall of Dartford, founder of T. J. Marshall and Company, in the year 1792.

The popular conception is that the name "Dandy" originated when a workman expressed his delight upon seeing the skeleton roll by exclaiming "Isn't it dandy?" Another conception is that some of the first elaborate and ornamental watermarks may have been described as "dandies" in order to distinguish them from ordinary laid and wove rolls.

Many of the present-day names given to different sizes of paper may frequently be explained by reference to the various watermarks which have been adopted at different periods. For instance, the original fool's cap device complete with cap and bells gave FOOLSCAP its name, although this device has since been superseded by the figure of Britannia. The general use of the term CAP probably owes its origin to a simple cap device, not unlike a jockey's cap, and the first edition of "Shakespeare" printed by Isaac Jaggard and Ed. Blount, 1623, is printed on paper bearing this watermark. The name POST, as applied to paper sizes, is derived from the post-horn symbol, which was its distinguishing mark about 1670.

Watermarks have been the means of detecting frauds and forgeries at various times, as revealed in a work entitled "Ireland's Confessions", respecting his fabrications of the Shakespeare manuscripts. Ireland purchased fly leaves torn from a number of old books for the sum of five shillings and penned his effusion on them. He was careful to select sheets bearing the jug watermark which was prevalent in Elizabethan days, and this ingenuity deceived many learned critics of the age.

The thousands of watermarks in use to-day in this country are still being added to by discerning buyers who appreciate that a watermark affords such adequate protection to the reputation of their papers.



Our artist's idea of a Christmas Coronation emblem

A HOBBY FOR LIFE



By W. E. GATENBY

FORTY-FIVE years ago, when I was a boy, I watched a printer at work; it was in a small jobbing shop and I was fascinated. The printer was a kindly old chap and, seeing my interest, showed me how to set my name in type. A few minutes later I left, proudly carrying ten visiting cards in my pocket. At home, I experimented with a rubber type printing outfit—but was not satisfied.

My father, the secretary of a Friendly Society branch, urged me to save my pocket money and to buy a small printing machine; he would give me some jobs to do—and pay me for doing them. I think that was before “Adana” machines were made, but, anyway, it was another machine I bought; one very similar to the present “Adana” platens. With an inside chase measurement of 5 by 3 inches I was able, using small founts of type, to print postcard notices, small letterheads, concert tickets and with two “workings” even handbills. It was an achievement when, with four workings, I produced the contribution cards.

Printing then was cheap and nasty—poor ink and dirty type—but I made it a rule that my work, within the limits of my machine and type, would be as perfect as possible and that I would not “cut” prices. Orders flowed in for visiting cards, concert tickets, invitations, little booklets, and similar jobs. All this was spare-time work. Then came the 1914-18 war and my machine and type were carefully packed away while I became a soldier.

Fortunate to return, I busied myself to make up for time lost in my normal career. My old customers clamoured for printing, and the machine and type were unpacked. I soon invested in a

larger hand platen, inside chase 9 by 6 inches, and with the help of she who is now my wife, pleasure and profit accrued from my hobby. I could have developed it into a full-time business, but my normal job was a good one and my career was taking shape.

So, though I continued to print, I did it more from a pleasure-giving profit-making hobby point of view than as a commercial undertaking—for personal reasons I used a registered business name. As the years have rolled on my responsibilities became greater and spare time more limited. I became, too, a writer—a freelance—of articles and stories. A regular fortnightly column has appeared in a group of five county newspapers for the last eight years. But I still print for pleasure though not for profit. And whenever I am in Newcastle-on-Tyne I call at the “Adana” agents (Van Der Velde, Ltd.) and usually buy a few “Adana” oddments to add to my printing equipment.

My job in control of a large office has removed the need for me to supplement my income. I am a regular reader and enjoy *Printcraft and the Magazine Publisher*. I write and print because I like to do so—but I know both can be profitable. And perhaps in a year or so when I retire from my job I may be glad of the skill acquired from my spare-time hobbies, and that I still have a well-equipped printing workshop at home. Do profit from the major mistake I made—don't buy founts of type indiscriminately; select one or two clean-looking “faces” and get the series in the quantities you are likely to need. A moderate use of ornaments and the exclusive use of the best quality inks will enhance your reputation as a printer, whether it be your spare-time hobby or a whole-time job.

Another

LUCKY FOURTEEN!

A Selection of Subscribers Get "Out-of-the-Blue" Gifts

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

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

All new registrations effected by November 21st, 1953, will be included in the scheme.

Below are the names of the latest lucky eight plus an extra six who are now requested to write to us and claim the gift awarded. No gift can be despatched until the claim is received. Except in special cases the claim *must* be made between now and October 31st, 1953. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 24. All claims should be sent to

"Printcraft" Gift Scheme,

The Adana Organisation,

15-18, Church Street, Twickenham, Mddx.

THESE READERS—PLEASE CLAIM!

The following EIGHT are awarded a parcel of assorted plain and fancy cards and writing papers, each valued at over 20/- :

- Mr. R. GATTING, Huron Road, London, S.W.17.
Mr. J. JOHNSTONE, Heath Street, Gelborne, Nr. Warrington.
Mr. S. E. LACEY, Sambrook Road, Wolverhampton.
Mr. I. S. G. MACKENZIE, Finstall, Nr. Bromsgrove.
Mr. C. NIELD, Maple Crescent, Leigh, Lancs.
Mr. G. STOKOE, Ashwood Grove, Sunderland.
Mr. R. HOLLINS, Westwood Road, Sutton Coldfield.
Mr. G. T. BAILEY, Harold Road, Hastings.

The following SIX Subscribers are each awarded a Special Prize of *One set of Section A Christmas Samples* :—

- Mr. B. WHITAKER, Bowerham Road, Lancaster. Mr. H. G. WILLIAMS, Tolworth, Surbiton. Mr. J. W. NEILL, Phipps Bridge Road, Merton, S.W.19.
Mr. I. R. M. LATTO, The Manse, Newbiggin-by-the-Sea. Mr. P. A. Davies, Mains Drive, Dundee. Mr. J. BUCHANAN, Lawrence Avenue, New Malden.

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