

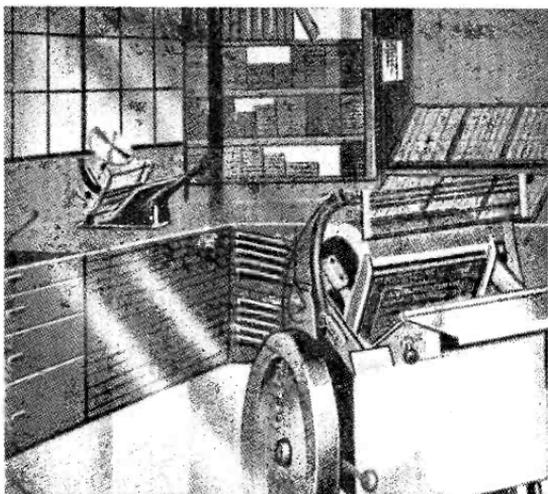
Printcraft

No. 26

Price 1/6

PUBLISHED BY
THE ADANA ORGANISATION





ADANA BULLETIN

Christmas Cards and Calendars.

We would like to remind customers that "to be in time" is the right aspect of approach as regards Christmas cards. Our sample sets are now ready at 6s. 6d. per set, and as a limited number only are available, we suggest you obtain yours as soon as possible.

We have also extended our Calendar accessories range and the mounting boards—two qualities of the latter being available.

There is also a larger range of prints, including many new designs, which are not only suitable for calendars, but for greetings cards, box tops and other Christmas novelties. These samples are available at 3s. 9d.

New Type Faces. You can now obtain Bodoni Ultra type in 14-, 18-, 24- and 30-point sizes, and its companion Bodoni Ultra Italic in all sizes from 30-point down to 8-point. These striking styles are most popular for display purposes and will certainly be in great demand.

Fountages and prices are as Column 1 types in ADANA catalogue.

Increase in Costs. Since our revised price list of September, 1953, many increases in costs have occurred. We have absorbed these up to the time of printing, but cannot maintain the position much longer and anticipate further increases very soon. It is our earnest intention, however, to defer this as long as possible.

Annual Stock-taking. June 30th is the end of our year. This means the start of holidays, a consequently diminished staff and much extra work. It would greatly assist us, therefore, if customers kept up their stocks and avoided rush orders about that period. If goods are despatched a little later than usual we hope customers will appreciate that this is unavoidable.

"Printcraft", No. 27. The next issue of this popular little magazine will be on sale during September, and will, as usual, contain articles of absorbing interest to small printers and a few new surprises. We ask all who wish to make sure of their copy to order it in advance.

PRINTCRAFT

and

THE MAGAZINE PUBLISHER

Published Quarterly by the
ADANA ORGANISATION
Twickenham, Middlesex

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

Vol. III

No. 26

June, 1954

TOP — and bottom — OF THE POLL

By
THE EDITOR

WHEN our Judging Competition was launched in the last issue of *Printcraft* I made no secret of the fact that I was seeking readers' help in shaping our magazine's future policy. It was, I felt, an editorial move which would bring me into direct contact with an interested cross-section of readers and give them an opportunity of criticising, in an interesting form, our present features. I asked for a good entry and I got a very impressive one—the best ever in any *Printcraft* contest, in fact. From every point of view this competition has been eminently successful.

Wholeheartedly our editorial panel congratulates the winners, who are listed on page 3 of cover. But it is of the competition itself I would like to speak here. The voting, which has revealed many fascinating facets of opinion, has given me cause for great joy. Also it has presented me with a first-class headache.

THE RESULTS

The joy arises from the fact that the item I hoped to come out top—"Lay-out"—did. The headache arises from the fact that I never expected the "Magazine Publisher" to land up at the bottom of the list.

But first let us analyse the results. As you remember, 20 marks were allowed to each voter for his most favourite item. It was not to be expected that any item would score a full 100 per cent., but "Lay-out" was most handsomely nearest this figure. Here is the revealing list based

on the assumption that each item could have scored its maximum of 20 marks.

1. Lay-out and Design	..	84½%
2. Print Hints	..	82¼%
3. Call the Clicker	..	80%
4. Picture Guide to Print	..	73¼%
5. The Old Hand	..	66¾%
6. Step This Way	..	65½%
7. Magazine Publisher	..	46½%

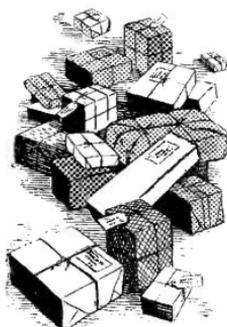
THE FUTURE FOR "LAY-OUT"

Now, what do these figures prove? What would be your reaction to these if you were the Editor of *Printcraft*?

For something, of course, has to be done about them, otherwise I have wasted both my readers' and my own time. Already I have decided upon a few changes which may be modified, strengthened, or added to when I have had time to go into the question again.

The victory of "Lay-out" is the most important factor in this competition. From its very first issue, *Printcraft* has never failed to preach the value of planning before composing, and it is pleasant indeed to discover that these lessons have so seriously been taken to heart. The average printer can no more turn out a first-class job of work without a plan than a builder can construct a house without an architect's blue print. The high percentage of votes awarded to "Lay-out" suggests that its scope should be enlarged in the future.

Can we do this? Already you have two lay-out features in the magazine — the



excellent articles of Robert Aspinall who deals with the guiding principles of print-planning, and the practical, down-to-earth series which comes under the heading of "Small Printers' Jobs".

But there is a phase which we have only lightly touched upon in the past and which has been mentioned freely in the suggestions voters have put forward.

This is some form of Critics Corner, wherein readers' specimens will be closely examined and the merits and the faults of the same discussed. But more of this anon.

MORE CASH FOR "PRINT HINTS"

"Print Hints" obviously clamours for more space and it shall have it. But will you please do your best to swell this deservedly popular feature? To encourage you, I am immediately increasing the fee for these hints to five shillings per 100 words instead of four, with a minimum fee of five shillings for all hints published, whether they reach the hundred-word mark or not. I am also considering—but have not yet consulted my editorial panel about this—of offering an extra prize, either in money or in goods, for the best print-hint in the issue.

The space given to "Call the Clicker" will probably be increased. "The Picture Guide to Print" seems to have justified itself, so I do not feel there is any need to interfere with that. The same remarks apply to "Old Hand", who, considering that he fills only one page of space in each issue, has come out of the contest very creditably indeed. "Step This Way", which follows the same lines as "Call the Clicker", is obviously not as popular as it might be, so from the next issue onwards it will be cut down.

REMEDY FOR A HEADACHE

And now comes my headache the "Magazine Publisher"—which occupies, at present, an 8-page section in the magazine. Frankly I am shocked, but as this competition was organised to find out what pleased or displeased you most, I shall act upon the verdict given. Very little can be done about the "M.P.", however, until the end of the present volume (No. 28) so what changes occur will have to begin in No. 29. The section as it stands will probably have to go, but the very considerable numbers who are interested in magazine printing and production will still find their interests catered for. I have a dawning idea about this—but let it take full shape first.

Thank you, readers, for the support you gave this competition. It has been a pleasant, if eye-opening, experience and I am going to devote myself henceforward to carrying out the wishes you have expressed.

THE NEXT ISSUE

In the meantime I should like you to know that another competition will be announced in the next issue of *Printcraft*. We also have some very special "plums" in this number including an article by our popular contributor, John Rayner, and a profitable idea from Vincent Armitage. These, of course, are in addition to our regular features.

Now let me answer a question which appears to have been worrying many of you. This concerns the identity of our mysterious "Professor Printcraft". A few of you have already guessed the answer. He is, of course, our talented and very much liked contributor, Leslie G. Luker.

THE EDITOR.

AWARD OF MERIT

to H. J. F. Thompson,

15 Connaught Road,

Littlehampton

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING
THE PERIOD OF:

March, 1954 — May, 1954

PRINTCRAFT

Type Setting Within Your Resources

You can start with only two series, says our prize-winning contributor

ROBERT ASPINALL

WHEN Caxton set up his press in Westminster his types were modelled on the handwriting in which the books of his day were laboriously reproduced. This writing was done with a broad quill and the boldness of the type which resulted still leaves its impression on the characteristic black typography of Germany. Until relatively recently books in Germany were printed in types which imitated this Gothic style of writing.

But once printing had become established in England the evolution of type was more rapid and with our own type designers, Baskerville and Caslon, and the Italians Bodoni and Aldus Manutius leading the way, we have to-day several hundred typefaces from which to make our choice.

Before the beginning of this century there were very few of the elegant types which are now available to the printer. In this respect the cutting of Cheltenham was a great step forward, but to-day it is a near-obsolete face and is only still used because its fat serifs and the good metal in which it was cast have caused it to wear well.

Compare the old Cheltenham with neat and clear modern Times.

CHELTHENHAM, the type of the Teen-Year.

TIMES MODERN ROMAN, the popular face of today.

The Adana catalogue offers five full range typefaces suitable for many purposes: Times, Gill Sans, Perpetua, Bodoni and Plantin. All, except Gill, are suitable for bookwork. The first three were designed in the twentieth century; Bodoni was originally planned as a bookface in the eighteenth century and Plantin dates back to the sixteenth century. Rockwell, too, has its uses but its slab serifs are trying on the eyes if set as text.

The other display types in the catalogue are of varying degrees of use and aesthetic value.

Imprint Shadow is a good display face and blends well with all of the book faces mentioned above.

Light English Text is very effective if used sparingly; so are Colonna, Ashley and Engravers Title. Placard Medium Condensed may be difficult if not used with discretion, but it is a type of strong

THE OCCASIONAL PLAYERS

present

A LADY MISLAID

A comedy by Kenneth Horne



14 and 15 May 1952

Scenes

ACT I

- Scene 1 Early morning
- Scene 2 Same evening
- Scene 3 Some hours later

ACT II

- Scene 1 Early next morning
- Scene 2 Later same morning

Furniture loaned by Cox & Co

Stage Manager Anthony Hawkins, assisted by George Carter, Naomi Stannard, Joan Ladyman, Jo Drew

Business Manager Peter Smith

Antonio, a merchant of Venice	DOUGLAS CAMPBELL
Bassanio, a suitor to Portia	ROBERT URQUHART

Example 1

Antonio, a merchant of Venice	DOUGLAS CAMPBELL
Bassanio, a suitor to Portia	ROBERT URQUHART

Example 2

The two styles of setting the particulars in a programme. Example 1 shows the lines set with leaders to carry the eye across the page ; Example 2 with extra spacing between the character and the name of the actor

character and capable of giving vivid life to a layout if employed imaginatively.

In choosing Scripts one is largely controlled by the depth of one's pocket. If Palace Script can be afforded it is very useful ; if not, Madonna Ronde is the best substitute. The brush-and-pen scripts are rarely as dignified as a script should be ; there is, therefore, little to choose between Dorchester, Fashion, Heavy or Temple Script.

To decorate your typography you may wish to use dashes, ornaments and borders. The most versatile dash is the swollen rule sometimes known as the Bodoni dash. Other fussy and fancy dashes and ornaments are best left alone since one rarely has a suitable ornament for each job. Borders, too, are often used where white space would be more effective. If, however, a certain character can be imparted to a job by using a border, then let it be really in keeping with the type.

Typefaces have their own character which is usually a reflection of the characters of their designers. You would not expect to command many men until you had become proficient at commanding a few. Likewise commence with two series of typefaces and ignore the rest until you have become fully acquainted with the character of your first two and can handle them with the dignity which is theirs. If you are an absolute beginner I recommend Times Roman and Bodoni as your first choices.

PLAY PROGRAMME

Now we imagine you have been asked to print a play programme. The copy probably contains the usual items. From the designing point of view the problem is to produce a neat job which may be easily read by the reader.

The first question is : "What are we going to print our programme on ?" Although the majority of programmes are produced on a flimsy paper you will

find that an antique board is more easily handled. Incidentally, why not have a tinted stock to add colour interest without extra printings ?

But be careful about over-ornamentations. Do not use your programme as a chance to show off all your rules and borders. Use your ornaments to achieve an effect which brings out your good taste, just one or two ; or none at all.

If the occasion calls for something rather jolly then the cover of the programme is the place in which to give it expression. Unless the programme celebrates a very special occasion you will not be able to afford a full-scale illustration, consequently all gaiety must be provided by the choice and use of type.

The Victorians invented some very ornamental characters. If you are fortunate enough to possess some the best effect is obtained by contrasting them with the simplest of layouts and the plainest of types.

The inside and back of the programme usually contain items which are meant to be read in greater detail. Our main consideration then is to set the individual items in the most legible manner.

The cast of characters presents the problem requiring the greatest attention. There are two ways of setting this—with leaders to carry the eye across the page, with extra spacing between the character and the name of the actor portraying it. (See examples above.)

Both these methods have a purpose. The first is more suitable when the regular column has to be maintained, as the announcements used in the *Radio Times*. But the second method avoids the ugly gap left by the leaders, and is very readable ; thus it is more suitable for certain types of programmes.

The lay-out of the rest of the programme is a matter of being constant in style and legible throughout.

WE live and learn. Even at my age (well never mind the figure) I learn something every day. The latest and most impressive thing which has stuck in my memory is a word used by the editor of *Printcraft* — Dilettante.

According to the Oxford Dictionary this means (let me quote) : 1. *Lover of the fine arts; amateur; smatterer; one who toys with subject or concentrates on nothing.* 2. *Trifling, not thorough.*

This is a pretty all-embracing description, but every word of it fits *Printcraft's* dilettanti which, fortunately, are few in number. These are amateur printers (now mostly *ex*-printers and who can wonder at it?) who have set themselves up as critics of typography and never look for the good in a job but always for its faults. When they are not criticising the work of fellow amateurs they are contemptuously attacking the "professional", who according to them is a "third-rate jobbing printer", knows next to nothing about his job (even though he may have spent a lifetime in it) and whose work generally is a lazy arrangement of type and careless production.

Now I happen to be a professional printer and I've been at it since boyhood. I don't get easily roused, but since your editor has shown me some of the letters from these self-appointed princes of print, my blood has started to boil, and I want to hit back on behalf of the "professionals". If there's one thing I can't stand it is conceit; if there's another it is the running down of my fellow craftsmen; but most of all is this maddening superiority of some who, when their own case is analysed, have no qualifications, except those self-given, to sit in judgment upon the earnest work of others.

Without exception these fellows were self-taught in the beginning. Like most of you they started out as small printers; then, with their interest in typography quickening, they read text-books.

Without any reference to the despised professional they formed their own ideas of what constituted good print; they adopted classic principles and rigidly they applied these principles to every piece of print (except possibly their own) they ever saw. They felt they knew the game from A to Z. If everything did not conform to their particular book learning it was rotten, and the work of the men who



JONATHAN STAFFORD

Talks to Those who Think They Know

earned their livings by doing it, traitors to the printing art (if you can call printing an *art*). They do.

The odd part of it all is that though most of them, like us, started out with big ambitions, they have never succeeded in building up any sort of a business for themselves; haven't, in fact, become any sort-of-rate printers, jobbing or otherwise.

They sneer at *Printcraft* because its proud boast is that nearly all its work, editorial and printing, is done by professional men.

The editor has chosen these men because he knows that

the beginner and the amateur can best learn from the old hands whose personal experiences in the printing world have taught them all that is practical.

Just to prove this let me list the qualifications of some of *Printcraft's* most prominent contributors.

David Wesley. Now a journalist on a South Coast newspaper with a flourishing and profitable spare-time printing business.

Leslie Luker. A successful master printer in South London.

William Holt. Journalist and spare-time printer of a local magazine.

Percival Payne. Overseer of a Composing Department in a Westminster printing establishment.

Vincent Armitage. Writer and experimental printer.

Ron Emery. Linotype operator in London's largest printing works.

With the exception of Mr. Luker, who was a master printer from the start, all the above have served full-time apprenticeships and have attended the best typographical schools in their youth.

Success and Failure. Here is a maxim which all printers, small or large, would do well to study and which should have appeared in the last issue of *Printcraft* but was crowded out owing to lack of space. It is from a speech made by the President of the Board of Trade at Leeds on January 29th this year :

"The margin between success and failure is a narrow one and it can quite often be measured by a little lower price, a little better quality, a little quicker delivery date. Which way the balance turns will not be determined primarily by Governments alone. It will be determined by management and men, making the effort needed to increase productivity and skills and resources and hard work."



WEDDINGS IN



SMALL printers agree generally that wedding stationery is one of their most popular and most pleasing lines. Weddings are also occasions when money seems of minor importance to the people concerned, who do not seem to mind shelling out before the event, however sorely they may count the cost later. There are three important jobs connected with these joyful festivities which chiefly concern the printer. These are: Invitation Cards, Cake Cards and (but not always) Wedding Breakfast Menus.

We are not going too deeply into the technical aspect of wedding printing in this article. Much attention will be given to that at a later date in the proper place. Let us just touch upon immediate requirements and then go on to explore the wider print-possibilities of the wedding occasion. For if you are a man of energy and enterprise your wedding printing need not stop with the production of cards

and menus. There are several other—and very profitable—sidelines which you may think it well worth your while to exploit.

Customs and Etiquette

Now most people who are getting married have confusing ideas of what should be done before, during, and after the ceremony. This applies to the parents and friends of the bride and bridegroom no less than to the two chief characters in the drama. Weddings, as you know, are governed by strict observances of custom and etiquette, but who is absolutely familiar with these?

Not one in a dozen.

Brides, grooms, bridesmaids, best men, fathers and mothers are all eager for up-to-date information on this subject and here is where the wide-awake printer, if he cares to use his brain and take some trouble, can make profit and reputation for himself.

Invitation Cards

Who orders the invitation cards? Who pays for them? Who sends them out and to whom are they sent? Here is one of the minor and most early vexations.

Actually all this is the responsibility of the bride's parents who should not only order and pay but should send the cards both to their own invitees and the guests of the bridegroom (who, of course, will supply the necessary names and addresses). The invitations are usually printed in black or silver on a white large-size card of good quality or a sheet of high-grade notepaper measuring about 7 x 4½ inches. The customary wording is usually set in script and runs as follows:

"Mr. and Mrs. John Blank request the pleasure of the company of . . . at the marriage of their daughter, Mary Jane, to Mr. William Noname at St. Primrose Church, Highville, on Monday, June 20th, at 2 p.m."

If the church ceremony is to be followed by a wedding breakfast or reception, the following is added:

"And afterwards at 25, Verso Street, Highville" (or wherever the reception is taking place).



JUNE =

or any other month—can be profitable to the printer who is not afraid to be pleasantly venturesome and has a few ideas



By
D. W.



In the left-hand corner of the invitation card should be inserted the address of the parents of the bride and, if a breakfast or reception is to take place, the letters R.S.V.P. in the right-hand corner.

Cake Cards and Menu Cards

Cake cards, together with a small portion of the wedding cake, are packed in specially prepared boxes which may be purchased at any good stationers or from a high-class confectioner. They are again printed in black or silver, and are sent to friends and present-givers unable to attend the wedding in person. They may be plain, shaped, or folded, and should contain the simple inscription :

"With the Compliments of Mr. and Mrs. Noname. June 20th, 1954."

Menu Cards should also be printed in black or silver with some small symbolic block such as a dove, slipper, wedding cake, etc., surmounting the title to mark the outstanding significance of the occasion.

The Autograph Card

The above are the usual printing requirements and they apply to one wedding only. But have you ever thought of the greater possibilities arising from this subject, requiring cards or booklets to be produced not by the dozen, but by hundreds or thousands ?

I refer now to general wedding literature which would be gratefully snatched up by most young men and women about to be married, by parents, best men and bridesmaids who are to take part in a ceremony and are anxious not to put a foot astray when the big occasion comes.

Now this is where you turn publisher as well as printer, for what I am going to suggest are ideas for cards or small booklets for general sale in the stationers' shops of your district (or farther afield if you like).

The first is a Wedding Autograph Card intended to be kept as a lifelong souvenir by the bride and groom and containing

the signatures of all their guests and well-wishers on the great day. Again it should be surmounted by some small symbolic block, and the wording on it can be as follows :

**The Marriage of
Mary Jane Blank and
William Noname**

St. Primrose Church, June 20th, 1954

*Wishing You Happiness and Health
in the Future*

This should be followed by a series of dotted lines to accommodate the autographs of the well-wishers.

BOOKLETS

So much uncertainty exists as to what is right and wrong at weddings that a series of small four-page booklets setting out the correct rules of conduct are bound to be a success ; and, since they will circulate all the year round and from year to year, will mean a steady round of re-printing. A whole series to appeal to wedding-interested people may be profitably organised. Here are a few of my suggestions and I have no doubt you will be able to add to the list.

I haven't the space to give the information in full, so I will briefly synthesise the items which may be dealt with under the titles of the various booklets :—

1. **WEDDING DRESS** : What should be worn by the bride, bridesmaids, parents, best man, etc. The correct sort of buttonholes and flowers for the bride ; jewels, etc.

2. **The WEDDING CEREMONY** : Choice of church ; where relatives and guests should sit ; bridegroom's and best man's arrival ; arrival of bride and maids ; bride's father's duties ; chief bridesmaid's duties ; the ceremony ; signing the register ; leaving church, etc.
3. **WEDDING RECEPTION** : How arranged ; return from church ; refreshments or menu ; suggestions for menu ; cutting the cake ; toasts ; departure of bride and groom, etc.
4. **WEDDING SUPERSTITIONS** : Give a list of these, including verses and sayings, such as "**Monday for health, Tuesday for wealth,**" etc. Give a list of lucky and unlucky days for weddings. Give some of the wedding omens such as the bridegroom not seeing the bride on the wedding day until he meets her at the altar, the bride's feeding of the cat on the wedding morning, the unluckiness of pearls and opals, etc.

Yes, I see the question in your mind. Where will you get all this information in detail ? Well, first of all talk to your local curate. If he is not sufficiently informative ask your library or your bookseller to get you a book on wedding etiquette. There are a number of the latter, quite good and quite cheap, and they will tell you all you want to know.

Think about this as an idea, print-craftsmen. If you make a good, tasteful job of the printing it should give you many repeat orders and provide you with a welcome little income for several years.



A NEW IDEA FOR MENU-PROGRAMME PRINTERS



A Touch of Originality to Fire the Spirit of the Evening

THE menu-programme bulks fairly large in the jobbing printer's list of orders. Especially is this so during the winter months when so many socials, re-unions, dinner-dances and so forth take place. Usually they are jobs of four or eight pages, tastefully tied up with ribbon and printed in one, two, or three colours.

But there are other ways, more original, more attractive, and very much cheaper, of printing the menu programme. You see an example of an outstanding case on the opposite page.

Here is an idea which gets completely away from the orthodox in a most entertaining and intriguing way. This is a one-sheet menu printed in black, red and gold. The gold is in the filling of the large initial which is done in the style of the old illuminated manuscript. The red (also used in the initial) is reserved for the sub-heads such as "The Ladies", "Response", etc., for the underlining in the introductory paragraph and the initial words of the paragraph in the text, the capital letters in "God Save The Queen" and the pseudo seals which follow the

signatures of the officers. The whole, measuring 13 ins. x 9 ins., is printed on a parchment type of paper, at the base of which a thin red ribbon is threaded through a hole punched in the sheet. This ribbon is long enough to go round the sheet three or four times when it is rolled up.

The black type and characterful wording effectively strike the note to promote mood and spirit for the occasion. By making the inevitable speeches and menu items subsidiary to the text, full value is given to this mood. The types used are Abbey Text (one of the most legible of the Gothic faces)—and Old Style Roman. The programme would look equally well in, say, Washington Text and Canterbury.

The designer, compositor, and general typographer is Mr. B. H. Green, who has dazzled the Amalgamated Press Apprentices Fellowship with many similar efforts. We applaud Mr. Green for his originality and thank him, and the A.P., for permission to reproduce this programme in the hope that it will help our own print-craftsmen who are seeking new ways of doing old jobs.

J.W.



Pursuant to the Order of the Composing Apprentices' Fellowship Auxiliary of the Amalgamated Press Ltd. Printing Works, situate in the Borough of Southwark. The Bedford Room in the eating house at the sign of The Horse Shoe in the Borough of Holborn has been reserved for their third Ladies' Banquet; divers choice dishes have been concocted to wait upon appetite and minstrelsy acquired for your amusement.

In humble mien let us all say Grace.

Whereupon we exhort you once again to draw closer together and partake thereof in comfort and elegance: so let the serving men and maidens, with no undue haste, give each person his desire according to the victuals listed hereon, what time the minstrels play.

Let us now request our Chairman to call upon all present to give heed and forthrightly voice the loyal toast of "The Queen."

The ladies and their continued appearance at these banquets is appropriately introduced by our Chairman, G. B. Potbecary, Esq., Lord High Chancellor of Sumner Castle and erstwhile scribe.

Whereupon in response an appreciation by Mistress E. B. Bligh, Hostess at the sign of the Black Cat, is accorded all courtesy by the company.

S. A. Alexander, Esq., President of the Fellowship and Knight Commander of the Press at the Court of Sumner will accite the company to support him in toasting the Auxiliary.

A tapper of keys and purveyor to the galley slaves, B. C. S. Baker, Esq., right seemly doth respond.

Insofar as we are replete with feasting and must needs relax, the ladies will retire to their withdrawing rooms and the gentlemen to the ante-rooms so that the serving-men can accommodate us for the dancing and purveyors of amusement.

Upon resumption each takes his place as custom and comfort dictate and, measuring his wine to his appetite, regales himself with humour and good-fellowship.

The Court Jester will cajole, entreat, and even bludgeon the assembled company to enter into the spirit of revelry and laughter and when the lackeys and chairmen bear you home, we trust you will say the evening has not been ill spent and that you will look forward to the next in 1954.

- CREAM OF TOMATO
- OR
- HORS-DOEUVRES
- ROAST CHICKEN
- BRUSSELS SPROUTS
- ROAST POTATOES
- PEACH MELBA
- OR
- CHEESE AND BISCUITS
- COFFEE

- MUSIC
- DURING DINNER
- AND FOR DANCING
- UNDER THE
- DIRECTION OF
- RON BANKS

The Ladies

G. B. POTBECARY, Esq.

Response

Mrs. E. B. BLIGH

The Auxiliary

S. A. ALEXANDER, Esq.

Response

B. C. S. BAKER, Esq.

Interval

Entertainment

Signed for the Auxiliary

October 24th, 1953

God Save The Queen

Perceval S.G. Brown 
 CHAIRMAN
J.A. Beard 
 SECRETARY
R.G. Emery 
 TREASURER

The straightforward way of planning and printing everyday jobs

SMALL PRINTERS' JOBS

TEL: VIC 5184.

G. R. Prior

**H. O. BROMFIELD, LTD.,
37, CHURTON STREET, S.W. 1**

BETWEEN the Visiting card and the Business card comes one which is a mixture of both—the Business Representative's Card. A representative or a "rep", as he is familiarly known in the trade, is a salesman or a special employee of a firm whose job is to call upon customers or potential customers with a view to soliciting orders or transacting other business. The card he uses on these occasions performs exactly the same service as the social visiting, calling or courtesy card which we discussed in the first article of this series.

TWO POPULAR SIZES

Most representative cards today are printed by letterpress which, of course, is an excellent thing for the small printer. The card used is of the same substance and quality described in our last article. There are two main sizes—3½ by 2½, known as *Small* (and the same size used for Ladies Visiting Cards), and *Extra Thirds*, 3 by 1½, the slightly larger size of Gentlemen's Visiting Cards. Since these two

"Roughs" of the two most orthodox "Rep's" cards. In 1 and 3 the representative's name is conspicuous. In 2 and 4 the name of the firm is given prominence

1 cards require two different styles of treatment, let us call them A and B—A being the *Small* size, and B the *Extra Third*.

The simplest and the most orthodox Representative's card contains the following information:

1. The name of the rep.
2. The name and address of the firm represented.
3. The telephone number of the firm.

It may also contain the branch or department

to which the rep belongs if the firm is, say, a big store such as John Barker & Co. Ltd. It may also give the nature of the business transacted by the firm.

NEED FOR PLANNING

Now Card B is different from Card A because the name of the representative is its most conspicuous feature. In Card A the name of the rep takes second place to that of the firm. The latter may not, indeed, contain the actual name of the rep but may merely state "Represented by . . ." leaving the rep himself to fill in his name in ink.

The rep's card needs a little more care in planning than the visiting card, but the procedure described in the last issue is very much the same. Again make two guide cards as shown in that issue, leaving a margin all round of 14 points in the case of A, and a 12-point margin in the case of B.

You will observe that I have again

H. O. BROMFIELD LTD

WINE AND SPIRIT MERCHANTS

37, Churton Street, S.W. 1.

No. 2: The "Rep's" Card

By
JOHN WHEWAY

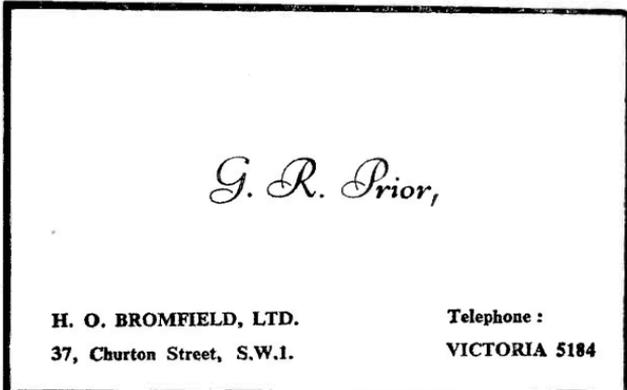
utilised the name of our old friends, H. O. Bromfield, Ltd., who happen to be my own excellent suppliers of the beverages of Boniface. Here are four lay-outs bearing their name and address on which the changes may be rung. Illustrations 2 and 4 are those in which the name of the firm is given prominence. You will notice again that the name is set slightly above the exact centre line and each card is laid out so as to obtain the best balance possible.

By "balance" is meant a harmonious eye-catching arrangement of the lines and an avoidance of raggedness and lopsidedness in design. In illustration 2 the name and address of the firm is set centrally, the "Presented by" and the telephone number in opposite corners, thus balancing the whole. If you set both the rep line and the telephone number on the same side of the card (many do) you obtain an unpleasing one-sided effect.

TYPES TO USE

Figure 4 also shows a balanced lay-out though the wording is slightly different. Here we have omitted the business of the owners but have made the bottom line longer by adding the word "Dept." This makes a difference in design, for here the telephone number is squared up with the firm's name and address, and the rest of the information stated in a single line which runs from margin to margin.

These two examples may be varied



in many ways, but, to avoid confusion, we will not take them further at the moment. For the same reason I am not going to recommend a too-great number of typefaces for use on this card. Easy readability is the goal, apart from which I am very conscious that the average small printer is not overblessed with a great variety of type.

For the A card, therefore, I suggest the following :

1. Name line : 14 pt. Imprint Shadow caps.
 2. Description of business : 8 pt. Gill Sans caps.
 3. Address : 6 pt. Gill Sans Upper and Lowercase.
 4. Rep's. line: 6 pt. Gill Sans Upper and Lowercase.
1. 14 pt. Gills Sans Shadow line.
 2. 8 pt. Gill Sans caps.
 3. 6 pt. Gill Sans Upper and Lowercase.

4. 6 pt. Gill Sans Upper and Lowercase (Italic).
or
1. 12 pt. Rockwell Bold caps.
2. 8 pt. Rockwell Bold Caps.
3. 6 pt. Rockwell Bold Upper and Lowercase.
4. 6 pt. Rockwell Bold Upper and Lowercase.

VICTORIA 5184

H. O. BROMFIELD LTD

37, Churton Street, S.W.1.

If required, or if you do not possess the above sorts, the lighter faces of Gill and Rockwell can be substituted in lines 2, 3 and 4.

In setting, place a full point and thick space after the initials in the name, and an en quad between Bromfield and Ltd. but no comma. In the WINE AND SPIRIT MERCHANTS line, space with en quads and use no punctuation marks whatever. Set the address line in the usual way and space with thick spaces, remembering that no spaces whatever are to be used in the postal district number, S.W.1. The Telephone Number may be set as in any of these examples :

Telephone : VICTORIA 5184

Tel : VICTORIA 5184.

Tel : Vic 5184

VICToria 5184

In using the abbreviation "Tel" place a thin space between the I and the colon and an en quad after the colon.

CARD B

Now for Card B in which the rep's name is most prominent. In this case our rep is Mr. G. R. Prior, a grand fellow who is, in fact, the manager of my local branch of Bromfield Ltd. Here the

technique of the courtesy calling card can more closely be followed, for Card B is, in a very large sense, a visiting card. The name G. R. Prior should be set in 24 pt. script—preferably New Palace or Madonna Ronde. The name and address *only* of the firm should be printed, omitting, in this form of card, the nature of business. As you will notice by the examples given, the two lay-out schemes suggested closely follow those of Card A, and to save undue worry I strongly advise setting the address lines in Spartan or Engraver's Title—6 pt. No. 1 for the name of the firm ; 6 pt. No. 2 for the address ; 6 pt No. 3 for the Telephone No. If you haven't got Spartan or Engravers Title, then use the 8 pt. sizes of Rockwell, Gill, Canterbury, Plantin Bold, Bodoni or Times Bold, setting the firm's name in caps and address in upper and lowercase.

For the rest all the observations made in Article 1 apply to these cards. Follow the same instructions for composing, imposing and printing and you will not go far wrong. But please let me repeat what I also said in that first article. These lay-outs are only intended as a guide for the beginner without a text-book ; they are absolutely orthodox in character ; and are given to you because, by following them, you can be sure of "playing safe".



CHRISTMAS THOUGHTS IN SUNNY JUNE



It's nice to sit in the deck chair on the beach, basking in the summer sunshine (if there is any, that is) but what, if you are Mr. Printer, are your unrelaxing thoughts?

Let's guess.

First Mr. Printer is thinking that as soon as he gets back he will also have to get up to the elbows in work in readiness for his next big rush—Christmas.

And since he has only five months to go—for his main Christmas orders must, of course, be delivered very early in December, he reflects, with some deepening of his seaside colour, that he has to :

Prepare to canvass his Christmas customers.

Check his Christmas Printing Club—if he has one.

Order stationery, card, paper, wrappings, envelopes, labels, Christmas tie-up material, etc.

Order stock blocks and the new type he will require to meet all demands.

Overhaul his machinery ; he won't be able to risk breakdowns, especially when the rush is in full spate.

Make ample allowance in his programme of work for the most annoying (but perhaps the best-paying) customer who will breathlessly demand his printing at the last minute. (This type persists until about a week before Christmas and he's got to be obliged because he may turn out to be Mr. Printer's best customer in the New Year.)

Remember that immediately he has done with the Christmas rush he must think of the New Year calendar and cards.

To work out if it's possible to give his customers some little self-advertising Christmas gift—a blotter, shopping pad, pocket calendar, memo cards, etc.

Think about the hotels, pubs and clubs which are likely to be celebrating and require printed menus, Christmas greetings for customers or New Year Slate Club cards.

Yes, it's going to be a busy time for Mr. Printer when he gets back, so I beg him to relax while he has the chance. He's not likely to get another until Christmas Day itself comes round.

THE MAGAZINE PUBLISHER

Section 17

June, 1954



This is the first article of a notable new series in which professional authors, journalists and editors, now well established in Fleet Street, will tell you of their early adventures in the amateur magazine world. It is hoped that their experiences will give encouragement and inspiration to their present-day contemporaries who are as ambitious to get on as these writers were.

Ernest L. McKeag, lieutenant in the Royal Navy in World War I, has been a well-known member of the Fleet Street fraternity for the last 30 years. As journalist, novelist, editor and essayist he has made an important reputation for himself. In between-whiles he has earned his Master-Mariner's Certificate and has had many active associations with the London stage.

MIDSHIPMAN'S MAG.

IF you've got journalism in your blood, sooner or later you'll start running an amateur magazine—and the sooner the better.

The first one I started possessed a staff of one—and a readership of the same number. It was written in such a childish hand that it was difficult for even the "editor" to read it. Trying to "print" it with a rubber stamp outfit proved one of my first and most exhausting failures.

However, it taught me one lesson—and it is a lesson which many publishers today have learned to their cost! It is no good running a magazine or a periodical unless you have readership!

I eventually solved the readership problem by getting together a number of my schoolmates who fancied them-

selves at writing. The readership of my first—strictly unofficial—school magazine, which was a manuscript publication passed from hand to hand, began to extend beyond those who wrote for it.

It extended so much that it happened to fall into the hands of a master. It was unfortunate for me that the issue carried a few unflattering remarks about him, which, although they were anonymous, could, undoubtedly, only have been written by me!

Is it necessary for me to tell you that that particular issue was the last?

For some years after that my journalistic wings were clipped, because I went to sea, and it wasn't until I found myself—in World War I—serving as a Midshipman on H.M.S. *India*, that I had another outlet.

India was a merchant vessel which had hastily been taken over by the Royal Navy, fitted with six 6-inch guns and a couple of 12-pounders, and sent out to patrol the northern waters, to enforce the blockade which we had declared upon Germany.

We were at sea for months on end, broken only by periodical spells of coaling at out-of-the-way inlets in the Shetland Isles, and very occasional visits to Scottish ports. Consequently, we had to make our own amusements.

We had crew's concert parties, boxing matches, deck tennis, shuffleboard, and—when I had managed to “borrow” a typewriter from the paymaster's office—a Ship's Magazine!

It is amazing how much talent you can find on your own doorstep when you really get going. First of all, I discovered two very clever amateur artists. They had a habit of making rather satirical caricatures of their fellow officers and pinning them up on the ward-room walls. Everyone, even the victims, laughed at them. That gave me the idea of the magazine, and, when I called a meeting to discuss the matter, I was unanimously elected editor—mainly, I am obliged to confess, because I was the only one of them who could typewrite legibly.

Down Into The Deep

So *The Cobweb Nest* was born. Looking back on it, I am bound to admit that it was one of the most

scurrilous publications that ever saw the light of day. So much so that it had to be “vetted” by the Captain before it was ever allowed to go into circulation and be placed in the mess. (Thank goodness, the Captain was broad-minded.)

But it's difficult to keep a good magazine down. You couldn't keep *The Cobweb Nest* from being seen by the stewards and others who were not supposed to read the lampoons on their senior officers. There arose a demand for a real ship's magazine, which would have materialised if the enemy had not interfered by sinking the ship, two-thirds of the ship's crew, and all available issues of my first Naval publication.

Some time later I found myself on H.M.S. *Orotava*, another ship of the Northern Patrol. This time, when I started *The Orotava Observer*, it was a magazine for the whole of the ship's company, and was duplicated to provide a few hundred copies—but this was not sufficient to meet the demand.

Joy! We Printed It!

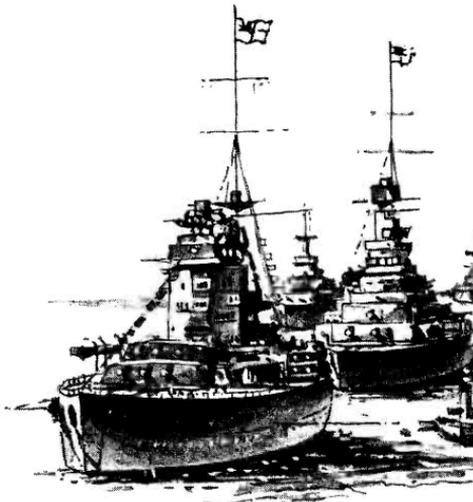
The duplicator just wouldn't run to it, and the small editorial staff was at its wits' end until someone discovered an old-fashioned printing plant which, in the days when the ship had been a liner, had been used to produce the menus. What is more, someone who had once known something about printing was also discovered. So it was decided to print the magazine, even though it meant leaving out illustrations.

For, naturally, we had no block-making materials, and no facilities for getting blocks made during our infrequent visits to ports. The first four pages of the first printed issue were duly run off the press and passed. Then, again, the enemy interfered.

The blockade had been strengthened, and, as a result, blockade runners were more active. I found my editorial labours frequently interrupted to take into the nearest port various vessels which were “suspect”. The magazine, in consequence, had to wait until I managed to get back to my own ship, which was sometimes quite a considerable period.

With publication dates thus being unforeseeably staggered, *The Orotava Observer* had to have a change in editorial control. Unfortunately, most of the staff were also required for “armed

(Continued on page 178)





Step this Way — for Comment, Criticism and Advice from Our Editor-Printer

I AM told that a great number of authors adopt different pen names. One author of whom I have heard is reputed to have no less than six! Is this so, and if so, why is it necessary?"

It is so, and so many circumstances govern the use of pen-names that it would take a full sized article to tell you about them all. The chief reasons are as follows:

1. Editorial policy. Very often a magazine will find its own names for contributors of certain features. A woman's paper, for instance, may wish all its authors to have women's names, hence all the male contributors have to adopt feminine pseudonyms.
2. If an author has two or more contributions in a single issue of a magazine all but one appear under another name.
3. Some authors adopt different names for different types of stories, or use their real names only for what they consider their best writings.
4. Women who write men's fiction (like the late George Preedy, who was, in reality, Marjorie Bowen) employ masculine names under which to write.
5. Some authors possess such ugly or awkward names that they gladly resort to pen names.

GRAPHIC ARTS

"What exactly, is meant by the term 'Graphic Arts?' I always understood that it referred to writing, drawing, painting and so forth, but since I have met printers I have an impression that everyone engaged in the printing game—even compositors and readers—consider themselves disciples of this science? Is this so?"

No. The phrase, like so many others, is used rather loosely these days. The Graphic Arts are the fine arts—painting, drawing, engraving and other processes which involve the designing or drawing on any surface. Only the artists engaged therein are, strictly speaking, entitled to consider themselves disciples of the Graphic Arts.

HECTOGRAPH STENCILS

"I wish to make a set of stencils of type lettering and ornaments for our school magazine which is produced on a hectograph. Can you tell me how to go about this?"

You cannot, of course, do anything very small in this line. Select your letters and your ornaments from a type book, magazine or newspaper, and trace them on to a piece of Bristol Board. Now cut out the letters taking

care, in case of characters like A, B, O, P, etc., that you leave "bridges" without which the inside of the letter would fall out completely.

To stencil, you merely brush over the cut-out portions of the paper with ink, filling in the "bridges" afterwards. Bristol board of thin, but stout, quality can be purchased from big stores, good stationers, and also at artists' shops.

WELL DONE, BEECH HILL!

I should like to put on record my congratulations to Beech Hill Boys' School, Luton, the first prize-winners in our recent Schools Magazine Competition. I should also like to thank them for enriching my knowledge of picturesque dwelling houses, which I have gained from reading the really excellent calendar which they have sent me, a page of which is reproduced in miniature.

The Calendar, tastefully printed in red and black, contains six 10 by 12 inch tear-off sheets, each containing two months of dates, a linocut and a characterful description of one of England's rural homes. Since reading this I have found out all that I didn't know about cruckbuilding, post-and-pan houses, Cotswold cottages, cob cottages, and so on. The linocuts, which are among the best I have seen by schoolboys, were drawn and made by A. Stewart, M. Day, A. Pearn, P. Beard, and M. Cole. The typesetting was by M. Day, assisted by P. Temple.

A very artistic and informative job. These boys have praiseworthy ideas—and they certainly know how to get the best, and most effective, use from their Adana.



JULY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

*Illustrations by A. Stewart, M. Day, A. Pearn
by M. Day assisted*

LETTERING v. TYPE

"Since we have a block to each heading in our magazine, I am very keen to use artist's lettering instead of type. Type, somehow, is so cold and isolated compared with lettering which looks like part of the block. Unfortunately we have no one capable of doing decent lettering. I don't know if there is any way out of this difficulty—I can't think of one—but I'd like to know if you have any ideas."

"THE MAGAZINE PUBLISHER'S" PARAGRAPHIC COURSE FOR THOSE WHO ARE AMBITIOUS

THE great thing to hide from editors (unless you are personally known and encouraged by them) is the fact that you are new to the writing game.

Here are a few of the major faults which many beginners make and which give them away to the discerning editor at once:

Use of long words: The art of clever writing is not in being polysyllabic. Write unpretentiously—much in the same vein as you speak or would write to a friend.

Dialect and slang: Avoid dialect and slang unless you know these thoroughly. If you *must* use dialect to give colour or character to a story ask a native



WARNING ALL

to look over the MS. before you submit it.

Strong language: If you are attempting to be forceful don't put blasphemous or swear-words into the mouths of your characters. Some publishers may like this; most editors don't.

Controversial subjects such as religion, politics, psychology, etc., should be avoided both in first and third person writing. This does not, of course, apply to specialistic articles to suit magazines whose policies may be religion, etc.

Checking. Keep a careful check on names, dates, and passages of time in



STONE COTTAGES

In the late seventeenth century the price of timber made it possible for stone to compete generally as a building material for the humbler types of buildings.

The first stone cottages were strictly localised as they were built from the product of a nearby quarry and from stone obtained by breaking up surface boulders. They were of dry stone work, very roughly dressed, and of single storey and single room thickness.

Walls were about two feet in thickness being filled internally with mud, rubble & small stones. Large blocks of stone were used only as quoins.

In mountain and moorland districts such as the Scottish Highlands, North Wales and Dartmoor and in parts of Ireland old cottages built in this manner are still a common sight.

Well, all we can do is to make a suggestion and then it's up to you to decide whether to experiment with it. In the first place, however, let me register disagreement with you on the question of type looking cold and isolated. There are typefaces to fit all moods, you know, and what I guess you require is something less "bookish" Well, what about Gill Cameo Ruled, Broadway, Colonna, Ashley or Rockwell Shadow? All these are sufficiently out of the usual run to make good substitutes for lettering.

However to the suggestion: Why not set up the title you wish to use in conjunction with the illustration, and, with a pen and indian ink, amplify or alter the typeface so that it takes the form of the hand-lettering you require? If you adopt this suggestion, use a plain face of type, such as Gill Sans or Placard, so that you have room for all the elaborations your fancy may dictate to you. When done, the lettering can be pasted on to the illustration and the whole sent off to your blockmaker as a single job.

SNUFF

"Why do composers take snuff? Isn't it regarded as a rather disgusting habit?"

Compositors take snuff because, not being allowed to smoke during working hours, a pinch of this powdered form of tobacco satisfies the craving for a cigarette or pipe.

In the eighteenth century, snuff-taking was considered a most elegant habit and was enjoyed by prince and pauper alike. Testimony to this fact is given by the beautiful gold, silver, ebony, ivory, inlaid, jewelled and enamelled snuff boxes which have come down to us to-day. Personally, I cannot subscribe to the opinion that it is a disgusting habit. Several of my acquaintances in high positions take snuff, and I am rather partial to a pinch myself when I find my brain isn't working as it should or when I feel a cold coming on. With me, at least, a sniff of snuff scours my skull and kills any incipient cold stone dead.

(Continued on page 178)

AUGUST

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

from P. Bland and M. Cole Typesetting
set by P. Temple

stances in high positions take snuff, and I am rather partial to a pinch myself when I find my brain isn't working as it should or when I feel a cold coming on. With me, at least, a sniff of snuff scours my skull and kills any incipient cold stone dead.

HOW TO MAKE WRITING THEIR PROFESSION

By VINCENT ARMITAGE

L BEGINNERS

your story. If your hero is Dick in the first chapter don't let him become Jack in the last (this is a common fault). If, say, hero and heroine meet on a Saturday and arrange to meet again next day at eleven o'clock in the British Museum remember that the next day is a Sunday and that the British Museum doesn't open till the afternoon. Don't let your hero have tea and, a few paragraphs later, "go in to lunch".

Immorality. Don't write smut because you want to be daring. Most editors abhor it and those who like it (fortunately few) are quick to spot the novice's touches.

Dirt, by beginners, is usually as full of these as a hedgehog is of fleas.

Keep in character. Keep a tight hold on your characters all through the story. Remember they must not only act characteristically: they must speak in the same way.

Write about something you know but write it with a view to getting the man who doesn't know vividly interested in the subject. If the subject is one which is often written about such as, say, stamps or archeology, find a new slant or angle so that it appears you are saying something that hasn't been said before.

(Continued on page 178)





SIGNED ARTICLES

“As editor of our local Scouts magazine, I would like to get some articles written by famous cricketers. Our scoutmaster says that the cricketers concerned would probably want a fee of

five pounds or something like this amount. Have you any influence with famous cricketers who might like to help me out?”

Well, we know a few cricketers, but I'm doubtful if we could influence any of them to turn themselves into writers. If you are very keen on this feature, your best idea is to write the articles yourself, then send them to the cricketers of your choice together with a nice letter and a copy of your magazine, and ask them to sign the articles for you. I am pretty certain that very few would ever think of charging you a fee.

EDITORS

What is the difference between (a) Group Editor, (b) Chief Editor, (c) Editor.

(a) A Group Editor is the chief of a department from which several periodicals are issued, (b) Chief Editor is editor of a newspaper or magazine which has other editors, viz.: night editor, features editor, fiction editor, etc., (c) An Editor of a magazine whose staff are sub-editors.

MIDSHIPMAN'S MAG.—(Continued from page 174)

guard” duties. Finally, when the German commerce raider *Moewe* broke through our lines and we were sent post-haste after her—well, somehow or other, the printing order was never finished.

It Led Me to Fleet Street

I did run one more amateur magazine after that. Recalled to Britain and made second-in-command of a torpedo boat, I found it possible to have a magazine printed ashore, and for some months ran *Spindrift*, a rather more ambitious monthly which was not entirely restricted to the ship's company, but which, in fact, put me in touch with a large number of editors of amateur magazines ashore.

WARNING ALL BEGINNERS— (Continued from page 177)

Select a magazine as your target and study it well before submitting your MS. Observe its editorial style and try to fathom its editorial policy. A great number of editors prefer stories which are built up on certain patterns or formulas, and it is only possible to grasp these by analysing the current fiction in the magazine.

Beware of being redundant; cut out every superfluous word. Same remarks apply to prolixity; be bright but make every word tell. Beware of tautology—that is saying the same thing over again in different words. Don't “plug” facts or ideas.

Watch punctuation. Get your MS. typed neatly and correctly and never fail to put your name and address on the title page; also the approximate number of words the MS. contains.

Remember that every magazine has its rate per 1,000 words, and if you are interested in the cash angle find out what this is first. Some magazines pay *nothing*; others anything between 1½ to 7 guineas per thousand words. Don't tell the editor, when submitting your first story, that you want so much for it. If it doesn't fit his scale of rates the chances are that he will return it without even reading it.

Never fail to give a title to your article or your story. If chapter titles are required see that these also are put in.

Don't write lengthy covering letters to an editor. Don't tell him *why* you have written the enclosed or how you got your facts. Don't forget to enclose a stamped and addressed envelope addressed to yourself for the regrettable but possible return of your MS. And don't start pestering the editor if you don't hear from him within a day or so.

Spindrift gave up its life when I was sent to another base where there were no printing facilities, and the end of the war put a finish to my amateur journalistic activities by giving me the opportunity of embracing journalism professionally. Though serving again in the last war, my contributions to semi-official publications hardly come under the heading of “amateur” journalism, even though I wasn't paid for them.

But, believe me, there's a lot of fun to be got out of running an amateur magazine—and a heck of a lot of experience to be gained, too!

The next article in this series is also a World War I story, and will be written by John Wheway under the title of “An Editor in the Trenches”.

The House Magazine : Its Contents

The Sort of Copy to Print and How to Get It

HAVING, in this series, already considered the purpose and the general make-up of the industrial magazine, we now turn to its contents. How are we going to fill the pages? What kind of features can we use? Who is going to write the copy?

As we have already seen, there are different types of house journals. We have the internal publication, produced exclusively for workers, ex-workers, and those connected with, or interested in, the actual factory and its welfare; we also have the "point of sale" publication, a magazine which is circularised among clients, retailers, overseas agents, etc.

Obviously, a parochial item about the Works Sports Club is hardly likely to interest a potential customer in Hong Kong. Neither is a pep talk on high-pressure salesmanship of much inspiration to a man who spends eight hours a day on a machine. There are, of course, subjects which would be of equal interest to both worker and retailer, but as these are limited, most firms follow the policy of producing separate journals for specific readership.

Balance.—Whatever the readership, balance must be achieved in editorial matter. This is most important. Each issue must be considered as a whole, and care must be taken not to over-plug one facet of trade. While much of the contents will depend upon the actual happenings in the works, balance can be obtained by judicious spacing out of subject-matter.

Take a tip from the editors of popular national magazines. Their field is much wider, of course, but even so, they have to be careful about balance. Having all tastes to cater for, they endeavour to spread the material evenly through the issue—not too light, not too heavy, and not too much of any one thing.

The most important features come early in the magazine. That highly-advertised serial story, perhaps; followed by an article of slightly heavier tone; then another bright feature. By now the reader should be in a fit state to stand a little education, or propaganda. But don't overdo it. Switch back to light stuff before he becomes bored and turns the pages in disgust.

Same with pictures. Have a good spread in the beginning of the issue, then try



to get at least one picture on every page to break up the monotony of blank type. If you can only run to a picture on every two pages, put it on the right hand page so that it catches the eye as the magazine is flicked through. But even if your publication can't run to any pictures, don't worry too much. Make the headlines of your articles sufficiently interesting to arouse a desire to know more.

The Staff News Sheet.—Let us consider the contents of the staff news sheet first. This is usually the baby of the Personnel Department, so news garnering should not be difficult.

Reports on the state of trade, statistics of production, suggestions for improvements in working conditions, openings of new branches and factories, visits from V.I.P.'s—these are just a few items which should find a place in the internal news sheet.

Then, of course, there is the ever-popular births, marriages and deaths column; brief biographies of pensioners; news of past employees. Factory Council reports; announcements from the Arts Group, the Sports Club, and the Amateur Dramatic Society. In fact, anything at all which is of interest to the staff, and also those who have retired but still hold "the works" dear in their memories.

Mention plenty of names. People like to see their names in print. Everybody in the place may know him as J.S. but it is much better, if space will allow, to say that Mr. Joe Soap, foreman of the finishing department, gave a flute solo at the pensioners' tea-party.

Remember, the factory news sheet is a local paper; the factory is the parish,

and anything that happens to any of its "citizens" is news of the utmost importance.

From time to time the directors may see fit to use the news sheet as a liaison vehicle—a means of getting across some special message. At such times the front page will be allotted unbegrudgingly. But, generally speaking, the internal house journal should be produced by the staff for the staff, and not have too much "managerial influence".

The "Outside" Magazine.—The exterior magazine is a different matter. Here we must forget the parish-pump and slant our material to reach a far wider audience. In most cases, the exterior house journal is a more lavish production than the interior news sheet, and therefore cannot be expected to run on such a tight budget.

Many industries find, when they start a new house journal, that everything goes well for a few issues and then suddenly the "copy" dries up. Those who contributed so enthusiastically in the beginning either lose interest or run out of ideas. Many a worthy house journal has died for want of editorial nourishment.

Yet there are freelance journalists who specialise in producing features for house journals, and some will undertake the complete production of the magazine, even though they are not on the staff of the factory.

Usually the house journal is handled by the firm's advertising division. The kind of material they will largely require will be that which spotlights the firm's product in a pleasing manner, introduces new lines, and suggests sales promotion plans, window displays, advance fashion notes, etc.

Some house journals even use short stories and articles of a general nature. Indeed, these magazines take the line that it is much better to introduce the advertising in a subtle manner, not bore the reader with "our products" on every page, but give him good light reading . . . then gently lead him towards the "plug" at the end. Rather like commercial radio.

Contents.—By far the majority of house journals, however, concentrate entirely on themselves and their products. Background stories of the firm's development, biographies of pioneers in the trade and their influence upon the commodity in question, profiles of well-known members of the staff, reports of displays, exhibitions, demonstrations, etc.

I know one well-known house magazine which has been running a series dealing with a legend concerning the village in which the factory is situated—a legend which, incidentally, is of particular in-

terest to Americans and so a useful publicity tie-up is obtained.

Anything which is good publicity, and makes for improved public relations, is fodder for the house magazine. Prospective writers for the house journal must bear in mind that it exists primarily to *sell the goods*. Therefore, keep the firm's product, or service, in mind, even if you are writing on a general subject.

Time is another important factor, especially in the publication of quarterlies. In the case of the "exterior" magazine it is important to be right up to date with information, even to try and anticipate forthcoming events.

Photographs should be of the *action* type whenever possible. Candid-camera shots of the factory in action, individual workers from unexpected angles, unusual processes, and pictures of the finished product in use. If these pictures can be tied-up with famous personages—such as when that glamorous film star visited the works!—so much the better.

Whatever you put into your house journal make sure that it is going to please the reader; make sure that nothing you print will offend any single individual, or class, or organisation, or you may lose a potential "account". Above all, make sure that your house journal is accepted eagerly, read from cover to cover, leaving a sense of pride and confidence in its sponsors.

REPORTER COMPOSITORS

I wonder what some of our modern reporters would do if, instead of merely telephoning their copy to their newspapers, they had to set up their stories in type by hand?

But this is what happened in the days of the reporter-comp during the last century. On some country weeklies these enthusiasts had to travel, either on foot or on a bicycle, gather their reports, and then, returning, proceed laboriously to set their reports in type. This, of course was before the advent of the linotype.

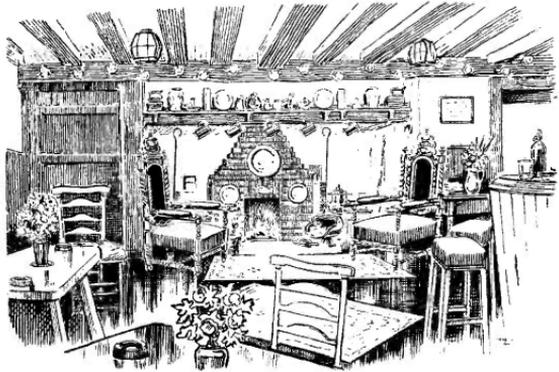
The rule, when setting, was to keep a cool head and read every line through as it was composed. Thus many literals were avoided. Such lino-type catch-lines as "TAKE IN WOODMAN'S COPY MARKED 'A'" sometimes got mixed up with the text matter with queer and alarming results. One such occasion was the report of a funeral. In this a paragraph read:

"The coffin was of oak and bore the inscription TAKE IN WOODMAN'S COPY MARKED 'A'".

By some means the catch-line had got transposed from its correct position at the top of the matter and had found its way into the body of the report. This could scarcely have happened had the matter been set by hand.—E.W.

Dealing with the Blockmaker

Though blocks are a vital necessity to all printers, block-making is such a separate art that it is only imperfectly understood by the average small printer. It is inevitable that sooner or later he will be called upon to order blocks himself, and unless he knows the correct way to go about it confusion and unnecessary expense may result. The following enlightening series, if followed closely, will save Mr. Small Printer many a headache and will make him as familiar with the technique and the terminology of the process trade as the experienced author who has written them



This typical line drawing by Tom Thursby has been printed from a zinc.

SOONER or later the small printer finds himself needing blocks for illustrated work, and it is well worth knowing the right and wrong way of ordering these from the blockmaker—or, to give him his correct title, the process engraver. A good block makes a striking difference to a printed job.

The engraver takes pride in his highly-skilled work, and though your requirements may be modest—a few small line blocks from time to time or an occasional half-tone—he will always give you work of a very high standard. But it will help him to achieve the best results if you give precise instructions when ordering. And you will save yourself much money if you go about it the right way!

Zincos

Process engravers make blocks of several kinds, but the ones most likely to interest the small printer are line blocks (also known as "zincos"), for reproducing pen-and-ink drawings, tracings or proofs of type, and half-tone blocks, for reproducing photographs and wash or crayon sketches. If you intend to do colour work you will usually need three-colour line blocks: that is, a set of three blocks each printing in one colour. Two-colour work needs only two blocks.

Line blocks are made of zinc: they are the simplest to make and the cheapest to buy. Half-tones are made of zinc in the case of coarse-screened work (up to 85 screen, as used for most newspapers), or copper in the case of fine-screened

work (for all grades to be printed on art and imitation art paper).

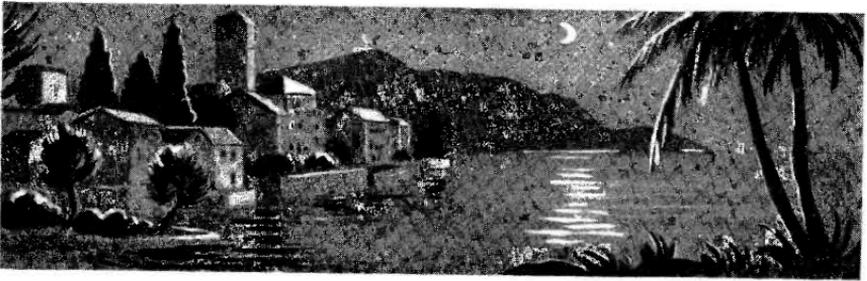
The metal plates are mounted on wood to type height. Blocks can also be obtained mounted on metal for certain jobs. These are more expensive, but are not likely to interest the small printer. The mounting material is either hard wood, mahogany being the favourite, or a special compressed hardboard. Both types give equal satisfaction.

Identification

Always give your instructions in writing, preferably with the order form clipped or pasted to the back of the original art-work. (But do not use clips on photographs or the surface may be damaged.)

Make sure your drawings and photographs can easily be identified. Even a small engraving firm deals with many hundreds of blocks each week. These pass through many hands before they are completed, and original illustrations are too valuable to run the risk of going astray.

The essential instructions are your name and address, the size of the finished block, whether it is to be mounted or not, and the date when the block is to be delivered. (Try to allow a week if possible.) With half-tones you must also state the screen number and whether the block is to be cut out or squared up. If colour blocks are required, clear instructions about these should be given, of which more anon.



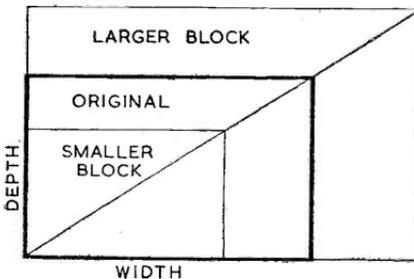
Half-tone block of fine screen made for printing on art paper

Size

Blocks can be made to any size, either smaller or larger than the original, but the engraver gets the best results from making them appreciably smaller. A reduction in size helps to hide any imperfection in the artist's work and makes the illustration much sharper. But remember that it is not only the width and depth of the original picture which are reduced: the thickness of the artist's lines, the size of any letters or figures that may be included, and the tone or "blackness" are all diminished.

Too much reduction may make a thin line so fine that it either disappears or gets damaged before printing, while very fine shading may fill in with ink. In addition, the effect of a very small block is often quite different from its effect as a full-size drawing.

Generally, reduction by about a half is considered satisfactory by both artist and engraver, and commercial artists will prepare their work for such reduction. Personally, I have found that reduction to one-half or two-fifths of the original size is ideal and usually try to have drawings prepared accordingly.



By drawing a diagonal line across the original, you can obtain the depth for any given width of block, and vice versa

Marking Up

There are various methods of indicating the size of the finished block. If only a portion of the original is to be reproduced it may be necessary to state both the width and the depth of the part required. In that case, remember that the engraver takes the *first* measurement given as the width, unless told otherwise. To be on the safe side, it is best to indicate the width and the depth by drawing dimension lines in the margins or on the back of the illustration. For a whole original it is simpler to give one dimension only, either width or depth, the other dimension being found automatically. With a narrow illustration, always give the longest dimension. Simpler still is to write on an instruction such as "Reduce to half scale (or one-third, two-fifths, etc.)", or else "Reduce 2 : 1 (or 3 : 1, 5 : 2, etc.)", which comes to the same thing.

Economy

If you want several blocks made from different originals, it is economical to arrange that the same scale of reduction is used for as many as possible. If all are to be reduced to, say, a half, the engraver can pin the drawings up together on the board in front of his camera, make a single negative and from that etch a single metal plate which can be cut up and mounted as separate blocks. This saves a good deal on the bill—as much as 50 per cent. in the case of large orders—and also ensures that all the illustrations are in the same proportion when they appear in print.

Do not order your blocks marked for reduction in ems, as some beginners do. The engraver does not use the compositor's method of measurement, but sticks to the normal linear system of inches. This sometimes results in slight discrepancies between blocks made to a linear measurement and matching type set to a measure of ems, so be careful that the width of the block will be correct to the nearest fraction of an inch.



Colour Prints from Lino Blocks



A Cheap Simple Way of Making Pictures to Print

THOSE readers who experimented with lino-cutting as a medium for making blocks after reading the article in *Printcraft* No. 25, have probably already tried their hands at producing and printing designs in more than one colour. In case these readers had any difficulty in obtaining good register of their colours, or were confronted with other problems, I shall devote this article to the methods used in the production of colour prints from lino-blocks. If you have not already tried lino as a method of embellishing your printing, you may be encouraged to experiment and see what excellent results can be obtained from this easily worked material.

THE KEY COLOUR

In all colour work of this type it is necessary, for the first few times at any rate, to make your design in such a way that one colour—the main one preferably—is what we call the key colour. That is, were you to make a tracing of this main colour, you would be able to obtain from it some general idea of the subject-matter of the design.

This is satisfactorily attempted in Fig. 1 (a). Here, let us suppose the solid black area, A, to be some dark colour, say dark brown; the dotted area B, yellow; the shaded background C, grey; and those parts of the diagram which are left unshaded, white. Fig. 1 (b) shows the key colour and from this colour the first block must be made. To do this make a tracing of that colour alone and transfer it to the lino-block as described in the previous article. When this is done, cut away the rest of the block which is not to print, and take a proof by inking up by hand and burnishing.

Now to ensure perfect register of the three blocks we offset a print from the key-block on to the surface of the lino from which we intend to make the block for the second colour. There are various ways of doing this accurately, but I

think the one which I am about to describe is the easiest and the most satisfactory.

MAKING A FRAME

A simple frame has to be constructed as in Fig. 2. Take a piece of smooth wood, about 12 inches square (three-ply wood is suitable), and check one of the corners with a set-square to ensure that it has been cut at a perfect right-angle. Next take two strips of wood, about $1\frac{1}{2}$ inches wide by about 1 inch deep and fasten them with screws along the two sides of the right-angle.

With the right-angle at the top left-hand corner, place a large bull-dog clip in the centre of the top piece of wood. This is to hold the paper in position when making the print for the offset.

Ink up the key-block with a hand roller, place it in the right-angle of the frame with the paper lying on top of it and burnish until the whole design becomes visible through the surface of the paper. Lift the paper from the block but leave it clipped to the frame; take away the key-block and put in its place the blank piece of lino from which you are going to cut the next block. Press the paper down on top of it and burnish again. Raise the paper carefully from the block and remove the block; you will find that you have upon the latter an exact replica of the design of the key-block.

Make a tracing of your second colour from your design and transfer it to your second block. Should you find any slight discrepancies between the edges of the tracing and the offset from the key-block, correct them with a pencil before you start cutting. That is to say, adapt the lines of the tracing to the offset. When making the first incision around the line of your tracing, tend to cut rather more on to the offset than on to the tracing line, for it is better to have a small overlap than to show a narrow strip of white between the two colours.

To produce your third block the same process takes place; clip another piece

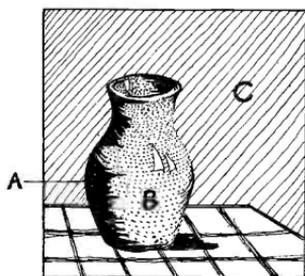


Fig. 1 (a)

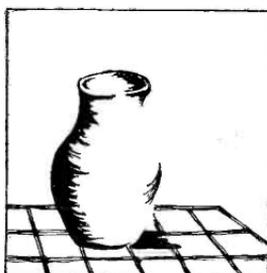


Fig. 1 (b)

other side of the bed, ensure perfect register.

You may find that certain "bold" areas on your block do not come up evenly when printing. This can be remedied with a little make-ready. You may also find that you need considerably more pressure than when printing from an ordinary typeface; it is also useful

to mix a small quantity of thinners with your ink.

It should be pointed out that when printing by hand there is, of course, no limit to the size of the block from which you can obtain a good print. You cannot, however, print upon card or thick paper by this method. The best results when printing by hand (burnishing) are obtained on Japanese paper or other cheaper papers which resemble it in weight and texture.

When making a frame for printing by hand the pieces of wood which are fixed together to form the right-angle should be approximately the same thickness as the lino from which you are printing (viz., about $\frac{1}{4}$ inch instead of 1 inch which is approximately the thickness of type-high lino blocks). If you are printing from type-high lino and using your machine you can print on practically any material.

Whether you are eventually going to print them from your machine or not, it will save quite a bit of time if you take a couple of proofs from the frame in the way that you did to offset the prints. Then, should you have any minor adjustments to make to your blocks you can do them immediately without having to clean down your machine to change colour each time.

If you are satisfied with the proofs, then ink up the machine with the palest of the three colours (in the case of the design in Fig. 1 it will be the block C), and print off the number of copies you require.

Allow yourself a few spares just in case you miss the register of one or two prints. If you are using an Adana H/S machine, make sure that you have tightened the grub-screws which are to be found in the side of the bed, as these grip the chase and by forcing it against the

to mix a small quantity of thinners with your ink.

When making a frame for printing by hand the pieces of wood which are fixed together to form the right-angle should be approximately the same thickness as the lino from which you are printing (viz., about $\frac{1}{4}$ inch instead of 1 inch which is approximately the thickness of type-high lino blocks). If you are printing from type-high lino and using your machine you can print on practically any material.

If you are satisfied with the proofs, then ink up the machine with the palest of the three colours (in the case of the design in Fig. 1 it will be the block C), and print off the number of copies you require.



WOOD BLOCKS FROM MATCHBOXES

It is sometimes difficult to put one's hand on a piece of wood of the right size when making lino, rubber or leather blocks. Here we can make use of the ever-handy little matchbox! Pack a matchbox as tightly as possible with sawdust, dropping a little glue on the top layer to harden it before closing the box, and brushing a touch of glue on the outside ends to prevent sawdust from sifting out. Place under a moderate weight until the glue has set.

For larger blocks, matchboxes can be glued end to end and side to side. If the lino or other material is thin and is not up to type height when placed on the box, a piece of extra wood from a matchbox can be stuck between lino and box.

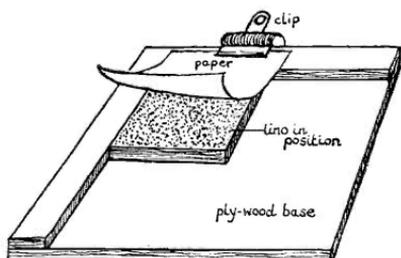
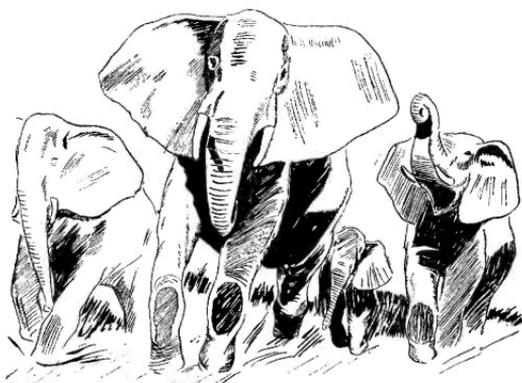


Fig. 2. A simple printing frame

Don't Panic! Just

Call the Clicker!



FIRST, congratulations—and many of them. These go to Mr. H. J. F. Thompson of 15, Connaught Road, Littlehampton—not for an excellent specimen of letterpress production, but for a multi-coloured silk-screen printing. In his letter our reader writes :

“I mention my indebtedness to the articles (*on Silk Screen*) which appeared in ‘Printcraft’ and I hope you will judge that my efforts are not unworthy of the tuition given.”

Well, above is our opinion of his efforts. We back it up by awarding him the current Award of Merit. And since we think that Mr. Thompson’s experience in producing this poster will be of interest to other silk-screen-minded printcraftsmen, we invite him to set them down in the form of an article which we will publish in the next issue of ‘Printcraft’. Incidentally, Mr. Thompson, we would also like a photograph of the poster concerned for illustration purposes.

UNDERLINING—OR UNDER-SCORING ?

“Is printing lines beneath type called *underlining* or *underscoring* ?”

These two terms are often confused even by professional printers. The correct word is *underlining* which simply means to draw a line under. *Underscoring* is a line scored, scratched or biting into the paper or card as would be done if the material was required to be bent back.

WHOSE MISTAKE ?

“In Diagram 3 of ‘Small Printers’ Jobs’ which appeared in your last issue, I notice what appears to be a colon after the number 7 in the address line. This surely is not correct punctuation ?”

It certainly is not. Actually no mark of any description was intended here, and was never set by the compositor. The mark, uncannily representing a colon, is one of those freak mistakes which often occur during etching and actually is a couple of small blemishes which the router missed when the black areas were being cut out. All the same some slight editorial blame is merited. We should have spotted this before sending the block to the printer. Thanks for pointing it out.

DE VINNE

“I have just bought a quantity of second-hand type called *Brevier De Vinne*. Can you tell me anything about it ? I notice that it seems to be impregnated with a fair amount of copper.”

De Vinne was a fashionable and popular type in its day and was, I believe, the first of the “families”. It was designed by the famous American printer, Theodore Low De Vinne, who died in 1914. *Brevier* is the old-fashioned name for a type size which to-day is the equivalent of 8-point. This type was probably made about 1910 when it was customary to introduce a strong copper content into the alloy.

De Vinne to-day is utterly obsolete, however, and is almost bound to give any job in which it is used an “old-fashioned” look. Once again we advise against the buying of obsolete type, however low the cost. In the end it is always a waste of money.

PAPER SCULPTURE

“I have been a reader of ‘Printcraft’ for 18 months and I have been looking forward to seeing some article on the fascinating subject of paper sculpture.”

So far, however, none has appeared. Is it against your magazine's policy to deal with such subjects? Personally, I imagine that paper sculpture would be straight up 'Printcraft's' street."

So it is. You are unfortunate in that you took up the magazine too late. In the Vol. 1 issues of *Printcraft*, we made quite a thing of paper sculpture, but as the response from our readers was only half-hearted, we thought it wise to devote the space to more popular topics. If we receive proof that a new interest in this subject has been born, we shall be pleased to launch a further series of paper sculpture articles.

Will other interested printcraftsmen please write ?

READERS' SPECIMENS

"What has happened to the Readers' Typographical Specimens which were once a feature of your magazine? I have not seen any for ages and personally I found them of great help when setting my own jobs. Have you dropped them for good or is there any hope that they will return?"

There is every hope and, space permitting, you will probably find some in our next issue. We discontinued the practice temporarily because (1) we required the room for other purposes, (2) we found our printing demi-gods annoyingly critical of their lesser brethren's efforts, (3) because, with the exception of a few which I have kept aside for future publication, the work sent in has not been up to *Printcraft's* standard.

ESTIMATES

"Do you give estimates for jobs? I have been asked to get one out for an 8-page programme, octavo size, with a two-coloured cover."

I'm sorry, but this is one of the things we dare not do. No two printers estimate alike and circumstances and conditions vary so tremendously up and down the country that what is a fair price for one printer is utter loss to another.

Estimating is an art which, like composition, it is important that the printer should master himself.

In the absence of our own active participation in your problem, we advise you to read the useful hints on this and

other financial aspects of running a business, which are given in *The Small Printer's Handbook*, obtainable from the publishers of this magazine, at the price of 4s. 6d.

MORE LIGATURES REQUIRED

"If typefounders want to be of more help to small printers, why don't they increase the number of double letters in founts of types? I find the (do you call them ligatures or diphthongs?) ff, fi, ffl's so useful that I am amazed that the practice hasn't extended to other double letters which printers so frequently use, such as ee, rr, ss, nn, tt, etc. Also wouldn't it be a good idea to cast some prefixes and suffixes, such as ly, ing, ed, etc.? These would save a lot of time in composition and considerably cut down printers' costs."

In theory the idea sounds good, but I am very much afraid that it would be absolutely out of the question to make it practicable. It might save a little time in composition but I am certain it would add, rather than detract, from costs in buying type since such ligatures or logotypes would have to be provided as separate founts. I feel a bit chary of adding further comments, but I am passing your letter on to our own typefounders and maybe we'll get their reactions in the next issue. A diphthong, by the way, is the joining of two vowels to make a sound representing a single vowel; a ligature is two or more letters joined together, as ff, fl, ffi, etc.

TIMES—OR IONIC ?

"At last, to our joy, we are going to have our magazine printed, so you will probably find me pestering you with all sorts of questions in the weeks to come. Meantime I am faced with my first big problem—the choice of body-type for the magazine. My printer strongly recommends Ionic but we all rather like Times Roman because it looks so well in *Printcraft*. What would be your choice—in our circumstances?"

Times, every time. There is still a great deal of Ionic used, but it is by no means as popular as it once was, and begins now to wear a slightly out-of-date look. Times, incidentally, was invented to displace Ionic and is by far the more legible face in every way.

PRINT

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.

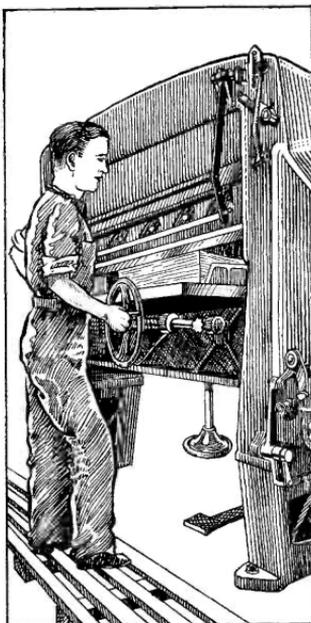
Payment of 5/- per 100 words is made for each item used. Diagrams and sketches, if suitable for reproduction, are paid for additionally, but **MUST** be drawn in **BLACK INK** (Indian for preference).

SAVE TIME CLEANING UP

I am a home printer and, like Jonathan Stafford, usually use the household paraffin for cleaning up. My wife, whom I suspect of not being very enthusiastic about this habit, has a knack of leaving the paraffin bottle in various places and it is always a job to find. So now, after cleaning up, I will soak my rags and brushes in the oil and I find that they are sufficiently moist the next night to do all the cleaning up without the usual hunt for the paraffin bottle. It struck me that this is a tip which other *Printcraft* readers, similarly placed, might like to have. Apart from one's own domestic circumstances it certainly saves time—and mess—over a period.

SPACES AS LEADS

I have a fair number of leads of all thicknesses, but as they are all machine cut to definite sizes from six ems upwards I am chary of cutting them down for smaller sized jobs. I have now hit upon an idea which so far has worked out remarkably well and that is to use 12 point thin spaces in place of thin leads and thick spaces in place of 3-point leads. The spaces, of course, are laid flat on their sides against the line of type set, and if this line is moistened with the forefinger before arranging the spaces it enables them to stick together easier. The alternative to this, of course, is to "lead" out with card, but one can never find the right quality and thickness of card at the moment one requires it. Apart from this—as *Printcraft* has so often pointed out—card spacing is a thoroughly bad practice



HINTS

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 tested by Adana and are not necessarily approved by them. No hint can be guaranteed publication in any particular issue. Please do not forget to send full name and address.

and is liable to cause more trouble and expense (in time) than it is worth.

—A. DRIFFIELD
(Dundee)

EGG-BOX BARGES

The boxes in which eggs are sent to and fro can be of great use to the printer. I have three of these, each containing twelve compartments, in use as spare space boxes. All that is necessary to make them sound and serviceable is to remove the interior of each box, smear a little glue along the bottom end and fix back firmly into place. Then you have a space box or, as professional compositors call it, a "barge" that will last you a very long time.

The boxes are three by four compartments. In one I have 6, 8 and 10 pt. spaces; in the other 12, 14 and 18 pt. spaces. Four compartments in each box are given up to one size of space and are arranged as thins, middles, thicks and ens. Ems and 2, 3 and 4-em quads are housed in box Number 3. If you do not require a separate box for quadrats then ems and ens can be easily mixed in the first two boxes. The difference in thickness tells you, at a touch, exactly which is which.

—H. SMITH (Newquay)

HOME-MADE TYPE CABINET

Those of your readers whose capital is as limited as my own, may be interested in my type cabinet which I have made mainly from scrap materials.

I was lucky in securing firstly a nest of drawers of the kind used in offices to hold papers. These drawers are of wood with cardboard bottoms, and after

strengthening each with nails and brown adhesive paper tape, I made partitions interlaced to form in each, $8 \times 9 = 72$ compartments.

This interlocking business is really quite simple. Each drawer is about 14 in. x 9 in. x 2 in. deep. Cut strips of board (offcuts ?) 1 in. wide, 8 pieces 14 in. long and 7 pieces 9 in. long. Place the 8 together in a vice, and using a rough saw (carpenter's rip saw) cut half through at 1-in. intervals, and the 7 shorter ones at $1\frac{1}{2}$ -in. intervals. Incidentally, I have found it a good idea to squeeze up the first four cuts and stretch the latter four on the longer pieces as this gives you slightly larger compartments for lowercase letters. The use of the coarse saw gives grooves equal in width to the board itself, thus eliminating a double cut and much paring out.

Having now made the sections, it is a simple matter to assemble them "egg box" fashion, and lay them in the drawers. This, however, is not the end of the job as thin letters slip under the partitions, particularly as the weight of the type causes the bottom of the tray to sag. To overcome this I purchased some brown adhesive paper tape and commencing at one end with 1-in. tape, I sealed the partitions to the base along one "channel" by sticking it along the bottom, up and over each lateral, making sure the tape goes well into the corners. A strip of wood 1 in. wide with a square end makes a handy tool, and it is surprising how deftly one can perform such a seemingly tedious operation after the first attempt or so. After all the lengthwise channels have been dealt with, $1\frac{1}{2}$ -in. tape is used for the channels going across the tray.

I find these trays are perfectly satisfactory, as they will easily hold a fount of 25A and the paper tape gives considerable strength. A subsequent idea I have not yet tried is of sealing the framework to the base with the use of sealing wax or plastic. I visualise a shallow tin tray over the gas-ring containing molten plastic, into which one dips the frames. They are then quickly inserted into the trays and held down firmly for a few seconds while the plastic sets. 1 lb. powdered resin to 5 ozs. powdered shellac well mixed and fused with heat makes sealing wax if you're trying this method and cannot find any cheap plastic.

I have since discovered that as my partitions are only 1 in. high and the trays 2 in. deep, there is room for two Adana 36 Div. trays in each, doubling the storage space without taking up any more room. Irish, but true.

CLEANSING TIP

If you wet a cake of toilet soap and rub it over your dry hands, working the resulting smear well into the knuckles and finger-

tips, you will find you can wash them much quicker without hard scrubbing after any dirty printing job. This tip is really useful when you strip down your cycle—it works for grease as well as printer's ink.

INK KNIFE SUBSTITUTES

Doctors' wooden tongue depressors make excellent ink knives. No cleaning needed—just light the fire with them when too dirty or messy. Come in handy as furniture, too, if you're hard pushed.

B. G. Wesby (Norwich)

RELIEF FOR ROLLER

I have had a little trouble at various times with the roller pressing too hard on the type when using a very small "setting" or when the type has been set at right-angles to the rollers. To overcome this I have used various materials stuck on to the bearers to lift the rollers a little. I have just had a fresh idea and thought it might interest you. I got a 9-in. length of 2-point lead, and cut $\frac{3}{4}$ -in. strips of it which I stuck to the bearers with seccotine, the soft lead binding round the curved ends of the type bed very nicely, and then I used some cellulose tape $\frac{3}{4}$ in. wide, which I stuck on the surface of the lead strips and turned the edges down to stick on the outside and inside of the type bed. This has given a new bearer surface 2 points higher, quite uniform and perfectly firm and solid—the result is the test sheet enclosed. Any adjustment can be made by putting a sheet or two of paper behind the chase.

R. Sinden (Hastings)

COMPOSING TIPS

Spaces—particularly en and em—have a habit of riding up to type-high level when planed on the stone. Inspect the forme thoroughly before removing it and to make positively certain run your finger carefully over its underside when indentations betraying rising spaces will be immediately detected.

Don't throw away battered or worn-out type. Cut off the heads and use them as bastard spaces. But do be careful not to get them mixed up with the official spaces, please! A good plan is to keep them in a specially isolated section in the quad box.

It often happens, in setting a one-word display line, that the line turns out to be slightly longer than the measure you must work to. The right thing to do, if it is possible, is, of course, to alter the measure. If it is not possible take out the fattest letter and rub down its sides on the emery board.

Professor Printcraft

Continues His Interesting Discourse on THE METALS IN A PIECE OF TYPE

IT will be remembered that lead melts at 621°F., antimony at 1,166°F. and tin at 450°F.—a very wide range of temperatures—and it is reasonable to suppose that as an alloy is only a mechanical mixture of elementary metals melted together and not in any sense a true compound, the constituents will each melt at a different temperature. In any haphazard mixture this does, in fact, happen, and for this reason it is important that type alloys should be made under careful laboratory control by reputable manufacturers. Fortunately it is well known to chemists that in a mixture one substance often has a modifying effect on the melting or boiling point of the other. Within somewhat narrow limits this applies to type alloys.

Lead-antimony alloys.—When a mixture of 87 per cent. lead with 13 per cent. antimony is made, the whole mixture melts at the very low temperature of 478°F. In these proportions the two metals fuse together into a stable alloy that will not separate on cooling. It is known as an eutectic alloy and has a fine laminated crystalline structure. It would be possible to cast type from this mixture, but the type would not wear well, as it would lack resistance to the abrasion of printing ink pigments and paper surfaces. To overcome this, tin is added.

Lead-antimony-tin alloys.—If the proportion of antimony is reduced to about 10 per cent., the lead reduced to 85 per cent. and 5 per cent. tin is added, the tin enters into the eutectic which then melts at the even lower temperature of 464°F. This is an ideal alloy from the caster's point of view and is certainly tougher than the lead-antimony eutectic. Having found the casting ideal, the metallurgist sets to work to find out how far he can safely depart from it by sacrificing working temperature in return for increased hardness and toughness.

When the proportions of tin and antimony are increased the casting temperature must also be increased, as the excess forms crystals which melt at a higher temperature. The casting speed may also have to be reduced to allow the time necessary for solidification before leaving the mould. When the alloy is cooled the excess crystals solidify first, forming tiny hard specks embedded in the ground mass of the eutectic which,



owing to its lower melting point, solidifies last, binding the whole closely together.

These considerations decide the proportions used in the different alloys for use on Linotype, Monotype and type-founders' casting machines.

The important properties of any alloy are, ease of casting, hardness, sharpness of face, toughness to abrasion and soundness.

All three metals work together to some extent to make easy casting, but antimony in excess does cause difficulty on account of its high melting point. Ten per cent. of antimony is necessary for allowing only the minimum contraction to take place on cooling and results in an exact shape and a sharp clean finish. Toughness is given by the use of extra tin. This lowers the working temperature, but adds to the expense. Soundness—that is, the avoidance of hollow casting—soft and weak spots leading to deformation and aggregates of sharp needle crystals inside hollow letters or slugs, depends on correct alloy composition, metal free from impurities, correct casting temperature and a clean and efficient machine.

Standard alloys for slug casting machines, such as Linotype, Intertype and Typograph, are about 3 per cent. tin, 11 per cent. antimony and 86 per cent. lead. Because casting is a separate operation and the speed can be controlled in Monotype, a wider range of alloys can be used. These may vary in content between 6 per

(Continued on page 192)



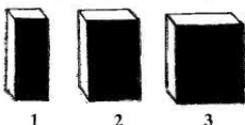
SPACING

To set type correctly it must be properly spaced and justified. This is a lesson in composition which must be thoroughly learned. Spacing is the art of separating words in the line and also providing the white or blank areas in a job, while justifying is the making up of the line or the job by making equal and even by spacing correctly. To do it we must first become acquainted with the materials we are likely to employ.



TYPE SPACES

35. In illustration 2 you had a picture of the various spaces. Above you see their thicknesses. As you will notice, they are lower in height than the type letters; this is so that they will not print up with the type. The first sketch gives you the thickness of an *em quad*; this is perfectly square in its body and is met with in every size of type you use. The second sketch shows you the thickness of an *en quad*, sometimes known as a "nut" by professional compositors to prevent its becoming confused with *em*. Third sketch is a *thick space*; fourth sketch is a *middle space*; fifth sketch a *thin space*. Not shown are the hair spaces mentioned in illustration 1. These are not standard, but if required, and not available from the typefounder, they can easily be cut from thin card or thin lead (about which we shall talk presently).

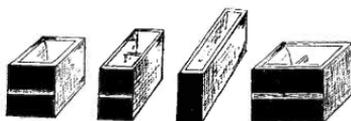


QUADRATS

36. Quadrats, more commonly known as *quads*, are the larger sizes of type spaces. Here (1) we have a 2-em quad, (2) a 3-em quad; (3) a 4-em quad. These, as their names proclaim, are 2, 3 or 4 times larger than the em quad and are used when centring a line of type as in a heading or in blanking out lines of type at the end of sentences. In the accompanying illustration we give an example of quads and spaces used in conjunction with type. The "spaces" shown are really letters turned upside down so please do not get worried about their widths.

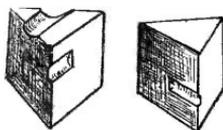
USE OF SPACES WITH QUADRATS

37. However beautiful your type-face may be, the effect is spoiled if the matter set up is carelessly spaced. Uneven gaps between words always betray the inexperienced compositor.



QUOTATIONS

38. These have nothing to do with quoted words or phrases. They are hollowed out or cored spaces larger than quads and are used for blanking out the white areas of a job. They are made of type metal in sizes varying from 2 by 3 ems to 8 by 8 ems. Four of the many sizes are shown above.



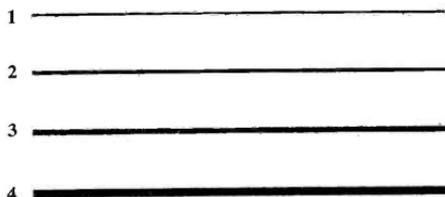
ANGLE QUADS

39. These are triangular-shaped quads which are used when arranging lines of type which have to be placed diagonally—such as the telephone number in a note-heading, also in justifying rule borders with diagonal corners. They are made in thicknesses of from 3 pt to 12 pt, each piece measuring 48 by 48 ems outside. They are sold in sets of four. The illustration shows you two of these angle quads which are, like the quotations above, much reduced in size. That on the left is upside down and should not, of course, be used in this way.

MATERIALS



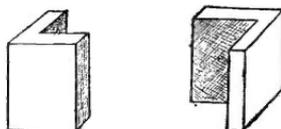
LEADS



40. These are strips of metal, chiefly lead, for insertion between lines of type matter (see also illustration 33); also for whitening out between type and borders and for various other purposes when making up a job. They are about $\frac{3}{8}$ inch in height and are supplied in the thicknesses shown here. Fig. 1 is a lead one point thick (called a *1-pt. lead*); Fig. 2 is $1\frac{1}{2}$ pts. thick (called a *thin lead*); Fig. 3 is 2 pts. thick (called a *middle*); Fig. 4 a 3 pt. lead (called a *thick*). They may be purchased in lengths of 18 inches or 36 inches or by the pound in weight. For cutting leads see illustration 7.

CLUMPS

41. Clumps are leads which are thicker than those described in the preceding illustration and are usually made in sizes of 6, 12 and 18 points. They are much preferred to wood spacing material because they are so much heavier and rigid and therefore make a job more solid and compact.



CORNER CLUMPS

42. These are L-shaped quadrats which are also known as **ANGLE CLUMPS**. They are used to hold the corners of mitred rules or borders firmly in position when in the forme and are made in a variety of point widths with each piece measuring 48 by 48 points outside.

REGLETS

43. These are wooden strips of spacing material which can, for many purposes, be used in place of clumps. They are made in sizes of 6, 8, 10, 12 and 18 points and are very much cheaper than metal spacing material. Usually supplied in lengths of 3 feet, they can be cut to any size required. They are made of very hard wood and are very often soaked in oil. Though they are satisfactory in making up small jobs they should be used sparingly in large ones as too many reglets are likely to make the forme springy and therefore cause trouble when locking up.

FURNITURE

44. This is wood or metal spacing material of 24 ems or more in width. Wood is by far the most popular with the small printer on account of its cheapness, so here we deal exclusively with the wood variety of furniture. It is supplied in 3-foot lengths. It is principally used for spacing in poster work and for filling up formes which have to be locked up. Sizes from 36 point upwards are grooved along the centre. The complete range of sizes is as follows: 24, 30, 36 pt. (also known as *Narrow*), 48 pt. (*Broad and Narrow*), 96 pt. (*Double Broad*) and 120 pt.

PROFESSOR PRINTCRAFT (Continued from page 189)

cent. and 10 per cent. tin, 15 per cent. to 19 per cent. antimony and the balance lead.

For Monotype case-type an alloy of 13 per cent. tin, 17 per cent. antimony and 70 per cent. lead is recommended, but alloys containing up to 24 per cent. antimony are used.

Ludlow machines will give good results with either Linotype or Monotype metals owing to the slower speed of casting.

For the same reason type founders are able to use alloys containing from 10 per cent. to 25 per cent. tin and from 20 per cent. to 30 per cent. antimony.

DIFFERENCE IN ALLOYS

Sometimes very small additions of copper and manganese are made. To make the very delicate lines of scripts and italics with overhanging kerns they use alloys containing as little as 50 per cent. lead. It is, therefore, not surprising that these types are expensive.

There is no doubt that English type alloys are far superior to Continental ones, which often contain less than 5 per cent. tin.

TYPEFOUNDERS' METAL

Very hard alloys are used for producing the well-known Adana types and the casting speed is regulated to suit the size of each letter. In machine-setting a job this is obviously impossible and many producers of so-called "cheap" type set up founts just like a job. The wide letters, such as M and W, are cast at the same speed as the narrow ones, i, j, or f. The ideal is to regulate the speed to the width of letter and, as in the Adana practice, set thousands of each letter individually, making them into founts as required.

Copper.—Copper is one of the most useful of all metals, with large applications in domestic life, medicine, printing and engineering.

Although far from plentiful in Europe, it is found in useful quantities in this country, mainly near Redruth in Cornwall. The largest deposits occur in Australia, Canada and various parts of America. Nearly a century ago a great mass forty-five feet long, over twenty feet wide and eight feet thick, weighing over four hundred tons, was discovered at Minnesota in the United States. It is sometimes found in the metallic state in lumps, usually containing silver, in threads twined together. This is called copper moss, and is the form of the sulphide known to the alchemists as copper pyrites.

Copper has many very useful properties. It is comparatively soft, can be drawn into wires, beaten into thin sheets, and it will bend repeatedly before breaking. It has

a very fine grain and can be brightly polished. The Romans used polished copper plates as mirrors. It does not tarnish very easily and when it does a green patina is formed. This protects the metal below from further damage; it is not eaten through by rust as is iron.

This property has resulted in thin copper sheets being used for roofing churches and other public buildings and for sheathing the underwater parts of the hulls of wooden ships. Incidentally, the salts are poisonous and help keep the hulls of copper-sheathed ships free from barnacles and other molluscs.

AN EARLY METAL

Copper was known to the ancients, and according to Dr. J. Newton Friend, the modern clay crucible used in metallurgy for reducing metallic ores is derived from early attempts at copper refining. There is evidence to show that early workers built smelting fires on the ground in surface-copper-bearing country, collecting the beads of copper reduced by the heat.

Later, furnaces were constructed above small circular holes in the ground into which the molten metal trickled. Metal extracted in this way would obviously be contaminated with earth, ashes and stones. The next step, to avoid this, would be to line the cavity with clay and later to make the lining detachable and to set it above the furnace.

COPPER IN EGYPT

This stage had been reached in Egypt by 1500 B.C., as murals still in existence prove. There is evidence that copper wire was in use in Egypt nearly five thousand years ago and both casting and forging were in operation at a very early date.

We know that Roman soldiers were once armed with weapons made of copper hardened by beating. With the discovery of tin began the bronze age. The brass frequently mentioned in the Bible was probably tin bronzes.

HALF-TONES

Copper is largely used for the production of half-tone blocks because it is fairly easily obtained in a high grade of purity, ease of working, and the fine grain which allows of very accurate and delicate etching. Copper deposited by electrolytic methods is much harder than that in sheets and this is of great value in the manufacture of electrotypes for printing purposes. A good electro should be much more durable in wear than the original type. Care has to be taken, however, in the choice of certain coloured inks as certain reds and blues will react with the metal and dissolve away the face.



RESULT OF "Printcraft's" Judging Competition

THIS competition, details of which were given in our last issue, was an unqualified success. Seven entrants succeeded in forecasting the result almost correctly, but since it is possible to give only the four main prizes announced these go to the competitors who, in the judge's opinion, gave not only near-correct forecasts but also the best reasons for awarding maximum points to the feature they liked best or for their suggestion for a new feature. The prizes are accordingly awarded as follows :

- 1st Prize (Parcel of Goods to the value of £15. Details given in "Printcraft," No. 25)—
G. H. CULVER, Woodbine Cottage, Buxted, Uckfield, Sussex.
- 2nd Prize (Parcel of Goods to the value of £10)—
E. W. MUSGRAVE, 32 Springfield Lane, Royton, Lancs.
- 3rd Prize (Parcel of Goods to the value of £5)—
H. E. Le DAIN, The School House, St. Mary, Jersey, C.I.
- 4th Prize (Parcel of Goods to the value of 50s.)—
K. C. G. THOMAS, 61 Gipsy Patch Lane, Little Stoke, nr. Bristol.

**A New
Competition
in No. 27**

THE TEN LUCKY PARCEL PRIZES include three of the entrants whose forecasts were mostly nearly correct ; the other seven have been taken at random from among the coupons left over after the winners had been extracted. Each of the following, therefore, will receive a parcel of assorted cards and paper PLUS a free subscription to four consecutive issues of "Printcraft".

- T. B. H. NORTON, Faraday Cottage, Hampton Court, Middlesex.
 COLIN T. SMITH, 13, Wellington St., St. Johns, Blackburn, Lancs.
 H. OGLESBY, 52, Chapel St., Scunthorpe, Lincs.
 E. W. EVANS, 49, Longmeadow, Putson, Hereford.
 GORDON BAIRD, Holmpatrick, Skerries, Co. Dublin, Ireland.
 Rev. T. GIBSON, 12, Venn St., Cotteslow, Western Australia.
 D. BRENTON, 152B, Portswood Road, Southampton.
 R. J. FISHER, 29, Ferndene Road, Herne Hill, S.E.24.
 A. W. BEYER, 100a, Findhorn Place, Edinburgh, 9.
 D. J. BRACCHI, 36, Ewenny Road, Bridgend, Glamorgan.

READERS IN LUCK

Another Fourteen Surprise Gifts for "Printcraft" Subscribers

FOURTEEN *Printcraft* subscribers have been picked out of the hat and will receive the gifts named below.

You are entitled to participate in this generous gift scheme only if you are a subscriber. All this means is that you must place your name on our Subscribers' Register. You may do this as explained in the notice below or through your newsagent. All registrations effected between now and August 21st, 1954, will be included in the scheme.

The following fourteen subscribers 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 July 31st, 1954. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 27.

All claims should be sent to

"Printcraft" Gift Scheme,

The Adana Organisation,

15-18, Church Street, Twickenham, Middx.

THESE READERS—PLEASE CLAIM

The following 8 subscribers are awarded these gifts under our Subscribers' Scheme :—

The Rev. M. A. O. ROTHILE, Ros Cre, Eire. 1 Fount 18-pt. *Temple Script* 3A6a.

Mr. DEVERSON, Arnos Sec. School, Southgate, N.14. *Free subscription for 6 issues "Printcraft"*.

Mr. A. REILLY, Belmore Road, Thorpe. *Assorted parcel of stationery.*

Mr. A. E. FORSYTH, Kingsway, Dundee. 1 *Set of Christmas Ornaments* 1701-1711.

Mr. G. ALLSOP, Queens Road, Carcroft. 3 *Adana Illustration types* 7 x 4 ems to own selection.

Mr. P. E. HENDERSON, Shaftesbury Road, Brighton, 7. *Assortment of Christmas Cards.*

Mr. A. ROPER, 70a Clifford Road, Penketh. 1 *Fount Metal Rule* R.45.

Mr. G. F. WARRINGTON, Hawthorne Avenue, Uttoxeter. *Parcel of Private Notepaper.*

The following 6 subscribers are each awarded a Special Gift of 1 Fount 6-pt. Border No. 1861.

Mr. E. T. CLARK, Beaumont Court, Harrow, Middx.

Mr. E. LLOYD, Mosedale Road, Liverpool, 9.

Mr. F. TALLEN, Warminster Road, Sheffield, 8.

Mr. J. F. SKIPPER, Drayton Road, Norwich.

Mr. S. S. DEAN, Broadfield Way, Buckhurst Hill.

EDENDERRY INTERMEDIATE SCHOOL, Tennent Street, Belfast.

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

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

care, in case of characters like A, B, O, P, etc., that you leave "bridges" without which the inside of the letter would fall out completely.

To stencil, you merely brush over the cut-out portions of the paper with ink, filling in the "bridges" afterwards. Bristol board of thin, but stout, quality can be purchased from big stores, good stationers, and also at artists' shops.

WELL DONE, BEECH HILL!

I should like to put on record my congratulations to Beech Hill Boys' School, Luton, the first prize-winners in our recent Schools Magazine Competition. I should also like to thank them for enriching my knowledge of picturesque dwelling houses, which I have gained from reading the really excellent calendar which they have sent me, a page of which is reproduced in miniature.

The Calendar, tastefully printed in red and black, contains six 10 by 12 inch tear-off sheets, each containing two months of dates, a linocut and a characterful description of one of England's rural homes. Since reading this I have found out all that I didn't know about cruckbuilding, post-and-pan houses, Cotswold cottages, cob cottages, and so on. The linocuts, which are among the best I have seen by schoolboys, were drawn and made by A. Stewart, M. Day, A. Pearn, P. Beard, and M. Cole.

The typesetting was by M. Day, assisted by P. Temple. A very artistic and informative job. These boys have praiseworthy ideas—and they certainly know how to get the best, and most effective, use from their Adana.

LETTERING v. TYPE

"Since we have a block to each heading in our magazine, I am very keen to use artist's lettering instead of type. Type, somehow, is so cold and isolated compared with lettering which looks like part of the block. Unfortunately we have no one capable of doing decent lettering. I don't know if there is any way out of this difficulty—I can't think of one—but I'd like to know if you have any ideas."



STONE COTTAGES

In the late seventeenth century the price of timber made it possible for stone to compete generally as a building material for the humbler types of buildings.

The first stone cottages were strictly localised as they were built from the product of a nearby quarry and from stone obtained by breaking up surface boulders. They were of dry stone work, very roughly dressed, and of single storey and single room thickness.

Walls were about two feet in thickness being filled internally with mud, rubble & small stones. Large blocks of stone were used only as quoins. In mountain and moorland districts such as the Scottish Highlands, North Wales and Dartmoor and in parts of Ireland old cottages built in this manner are still a common sight.

JULY

Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	
					1	2	3	1	2	3	4	5	6	7
4	5	6	7	8	9	10	8	9	10	11	12	13	14	
11	12	13	14	15	16	17	15	16	17	18	19	20	21	
18	19	20	21	22	23	24	22	23	24	25	26	27	28	
25	26	27	28	29	30	31	29	30	31					

AUGUST

Illustrations by A. Stewart, M. Day, A. Pearn, P. Beard and M. Cole. Typesetting by M. Day assisted by P. Temple.

Well, all we can do is to make a suggestion and then it's up to you to decide whether to experiment with it. In the first place, however, let me register disagreement with you on the question of type looking cold and isolated. There are typefaces to fit all moods, you know, and what I guess you require is something less "bookish". Well, what about Gill Cameo Ruled, Broadway, Colonna, Ashley or Rockwell Shadow? All these are sufficiently out of the usual run to make good substitutes for lettering.

However to the suggestion: Why not set up the title you wish to use in conjunction with the illustration, and, with a pen and indian ink, amplify or alter the typeface so that it takes the form of the hand-lettering you require? If you adopt this suggestion, use a plain face of type, such as Gill Sans or Placard, so that you have room for all the elaborations your fancy may dictate to you. When done, the lettering can be pasted on to the illustration and the whole sent off to your blockmaker as a single job.

SNUFF

"Why do composers take snuff? Isn't it regarded as a rather disgusting habit?"

Compositors take snuff because, not being allowed to smoke during working hours, a pinch of this powdered form of tobacco satisfies the craving for a cigarette or pipe.

In the eighteenth century, snuff-taking was considered a most elegant habit and was enjoyed by prince and pauper alike. Testimony to this fact is given by the beautiful gold, silver, ebony, ivory, inlaid, jewelled and enamelled snuff boxes which have come down to us to-day. Personally, I cannot subscribe to the opinion that it is a disgusting habit. Several of my acquaintances in high positions take snuff, and I am rather partial to a pinch myself when I find my brain isn't working as it should or when I feel a cold coming on.

With me, at least, a sniff of snuff scours my skull and kills any incipient cold stone dead.

(Continued on page 178)

"THE MAGAZINE PUBLISHER'S" PARAGRAPHIC COURSE FOR THOSE WHO ARE AMBITIOUS TO MAKE WRITING THEIR PROFESSION

By VINCENT ARMITAGE

THE great thing to hide from editors (unless you are personally known and encouraged by them) is the fact that you are new to the writing game.

Here are a few of the major faults which many beginners make and which give them away to the discerning editor at once:

Use of long words: The art of clever writing is not in being polysyllabic. Write unpretentiously—much in the same vein as you speak or would write to a friend.

Dialect and slang: Avoid dialect and slang unless you know these thoroughly. If you *must* use dialect to give colour or character to a story ask a native

to look over the MS. before you submit it.

Strong language: If you are attempting to be forceful don't put blasphemous or swear-words into the mouths of your characters. Some publishers may like this; most editors don't.

Controversial subjects such as religion, politics, psychology, etc., should be avoided both in first and third person writing. This does not, of course, apply to specialistic articles to suit magazines whose policies may be religion, etc.

Checking. Keep a careful check on names, dates, and passages of time in

WARNING ALL BEGINNERS

your story. If your hero is Dick in the first chapter don't let him become Jack in the last (this is a common fault). If, say, hero and heroine meet on a Saturday and arrange to meet again next day at eleven o'clock in the British Museum remember that the next day is a Sunday and that the British Museum doesn't open till the afternoon. Don't let your hero have tea and, a few paragraphs later, "go in to lunch".

Immorality. Don't write smut because you want to be daring. Most editors abhor it and those who like it (fortunately few) are quick to spot the novice's touches.

Dirt, by beginners, is usually as full of these as a hedgehog is of fleas.

Keep in character. Keep a tight hold on your characters all through the story. Remember they must not only *act* characteristically: they must speak in the same way.

Write about something you know but write it with a view to getting the man who doesn't know vividly interested in the subject. If the subject is one which is often written about such as, say, stamps or archeology, find a new slant or angle so that it appears you are saying something that hasn't been said before.

(Continued on page 178)

