

PRINTCRAFT

and

The Magazine Publisher

No. 28

Christmas, 1954



THE JOYS OF CHRISTMAS

Published by the

ADANA ORGANISATION

Price : One Shilling and Sixpence

Adana's Christmas Bulletin

First let us wish our customers, old and new, a Very Happy Christmas and a Prosperous Trouble-free New Year

GUILLOTINE.

We are now able to give you more particulars regarding the A D A N A Guillotine about which we advised you in a previous issue. The size has been increased to 16 inches, with a cut of 1 inch deep, and the cost will be in the region of £24 . 0 . 0. We shall be happy to supply any further information to interested customers.

EIGHT-FIVE INK DUCT. This is now in production, and the cost is £6 . 15 . 0. The duct can be easily fitted to existing machines within a few minutes, and makes a valuable addition to our famous EIGHT-FIVE machine.

CHRISTMAS CARDS. We sincerely hope that all our readers have had a successful season, but regret that in some cases latecomers were unable to obtain full supplies of the more popular lines. This happens every year, and although we are now preparing for Christmas, 1955, we feel certain we shall again have disappointed customers if they order late. The explanation is this. Until the cards are issued we do not know how they will strike the fancy of our



public, although we endeavour to estimate the number required. If we over - order, we are liable to be left with

an unsaleable card, and therefore great consideration has to be given when choosing selected

designs. Next year we are inaugurating a series of stock cards, in addition to our usual range, which will be carried on from year to year. We shall hold big stocks which will enable us to supply all requirements. These cards will be marked "Always Available", and therefore will ease our customers' anxieties when they receive late orders.

REMINDER. Keep in touch with "Chips of the Stone", and see that your envelopes do not run out. This Adana leaflet will also keep you in close touch with the paper supply position, which is at all times a precarious one.

This, the first issue of Volume 4, will be on sale mid-March, 1955. It will contain a separate Index for Volume 3, a new competition and a host of new and interesting features.

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.

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and

THE MAGAZINE PUBLISHER



Published Quarterly by the
ADANA ORGANISATION
Twickenham, Middlesex

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

Vol. III

No. 28

December, 1954

A New Look for the New Year

A Very Happy Christmas, the best of health and much prosperity in the New Year. These are my most heartfelt wishes to each reader of "Printcraft" and to every printcraftsman. I sincerely hope they will come true for every one of you.—THE EDITOR.

Christmas has arrived at last and with it the virtual end of 1954. In the relaxing hours of the great festive day our thoughts wander forward into the New Year and our resolutions, by and large, are to improve upon 1954, however successful a year that might have been. The New Year brings with it a new outlook, a desire to do things better, to make changes in concert with the spirit of the times. If one is to progress it is imperative that these resolutions be put to the practical test.

Changes are Coming

As with people, so with papers. Since that rather eye-opening Judging Competition we ran in *Printcraft* during the summer I have been giving much thought to improvements. With the present issue we come to the end of Volume Three so the time is propitious to turn over a new leaf in every sense of the word. Many changes (I hope all of them for the better) are to be wrought when, stepping into its eighth year of life with its next issue, *Printcraft* greets the New Year. I hasten to add that these changes will not interfere with the proved, popular features which are the mainstay of our journal at present.



The Magazine Publisher The first and the biggest change concerns The Magazine Publisher. Since the majority of readers have decided that this is not wanted in its present form it must now vanish as a separate section of *Printcraft*. This does not mean, however, that the wants of magazine printers, editors and publishers will in

future be ignored. But it does mean that there must be a great modification in the policy of the M.P. Heretofore, we have looked after the interests of all classes of magazines whether they be house, amateur, technical or professional. In future we shall deal only with the magazine with which our readers are chiefly concerned. That is the magazine they produce themselves, whether at school, in the factory, for sheer fun or for personal profit.

A Regretful "Goodbye"

In each further issue of *Printcraft* you will find an article designed to appeal to the magazine-minded. Our interest in readers' magazine production will remain as unflagging as ever and our title will stand, as to-day, "Printcraft and the Magazine Publisher". Suggestions and ideas from magazine enthusiasts will be as warmly welcomed as heretofore. But





as a separate section the Magazine Publisher says "goodbye" to you from this issue. I deeply regret having to part with it. It has been fun running it, but my duty, as your editor, demands that I

bow the knee to the wishes you have so clearly expressed through the Judging Competition.

Help by Criticism

What I hope will become a permanent feature of the new volume is the Print-spotter's Circle about which details are given elsewhere in this issue. In addition to this we shall launch a new Critics' Corner—this again inspired by suggestions received from readers through the Judging Competition. In this feature men well qualified for the job will run the rule over samples of work sent in by print-enthusiasts and will tell them frankly where they are wrong.

This should please not only the senders but other printers who recognise similar faults in their own efforts and it cannot help but raise the standard of work all round. We should like to start receiving specimens for this new feature right away, so if you have any work for examination please post it on. If you do not wish your own name to appear in connection with your specimen please give us a nom-de-plume.

Silk Screen Printing

Thanks to those How-to-do-it articles on Silk Screen Printing which appeared in *Printcraft* last year quite a number of our readers made their own

apparatus and are now finding silk screen printing a profitable side-line. The articles so stimulated the interest in this branch of print-production that I have been inundated with demands for further information, and shall, therefore, make silk screen printing an important feature of the new volume programme.

Lay-out, as promised, will be given all affordable space, and since there is a great deal of intrigued speculation as to the origin, history and the composing of honours and distinctions (commonly known as "letters after a name") I have asked Mr. Leslie Luker to tell you all about all of them in a new and very informative series of articles which will commence in our next number.

I like this form of curiosity. A desire to learn, combined with craftsmanship are qualities calculated to put Mr. Printer in the very front rank.

Index for Vol. 3

Well, so much for the changes. What about the old features, tried, tested and proved of sterling worth? Print Hints, of course, will bulk formidably in the New Year programme, Small Printers' Jobs, Picture Guide to Print, Old Hand, Leonard Drury's articles on Blockmaking, and The Clicker will all continue at full strength. There will also be something else, but I'm leaving this as a New Year surprise. And, for the benefit of those who like to bind each volume of *Printcraft* (there are a considerable number), we shall also give away a four-page Index to Volume III in our next issue. This, of course, will be in addition to our usual 36 pages and will be inserted in your copy as a loose inset.

AWARD OF MERIT

to J. H. McKerrow,

13 Colburn Avenue,

Hatch End, Middlesex

FOR THE BEST TYPOGRAPHICAL SPECIMEN SUBMITTED DURING THE PERIOD OF:

September, 1954 —



— November, 1954

Wednesbury



PRINT-SPOTTING

A New and Fascinating Game for the Lynx-eyed
Printcraftsman in the New Year



If you have taken notice of what you have read in past issues of *Printcraft* you are not one of those printers who go about with their eyes shut. You will have picked up a lot of ideas here and there and probably are making use of some of them at the present moment.

Now, is there, among these ideas, anything which you think would help your

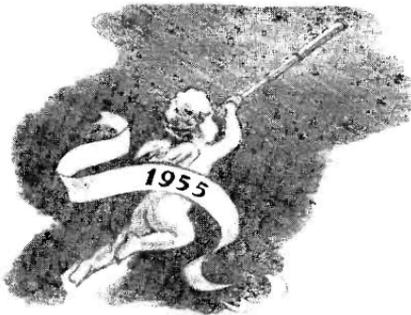
box back. It was originated by Mr. Bob Colson of the "Dog and Duck" Hotel in Westbrook. Mr. Colson ordered several thousands of these backs which were printed to the size of the match-box on gummed back paper and then stuck on to the boxes which are sold over the counter. Since Margate is one of our most popular seaside resorts, visited by tens of thousands of people from all over the country, it is obvious that the fame of the "Dog and Duck" is carried far and wide—as it deserves to be—for the "Dog and Duck" is a very pleasant hostelry indeed.

Every day you see something similar to this—but next time do not pass it by or keep it to yourself. *Printcraft* is very keen to have these ideas and from the next number onwards we hope to make a permanent feature of them under the title of "Print Spotting". The ideas, of course, must be new or unusual, and it is important that they should be capable of being executed by the average small printer on a hand press—as in the case of this match-box label, a picture of which you will find on page 236.

When you have seen an idea you think will interest your fellow printcraftsmen we want you to write it up in your own words and, if possible, to send a specimen of it along with the "write-up". It will only be common courtesy, of course, to enquire of the originator of the idea if he minds it being printed when you ask him for the specimen. You will not find him unwilling to say "yes" as this, naturally, will mean further publicity for him.

It does not matter how imperfectly the job is printed or how imperfectly it is written up as long as the idea is apparent.

A fee of ONE GUINEA will be awarded to the print spotters whose contributions are published in *Printcraft* and there will, of course, be no limit on the number of contributions which may be made. And remember, apart from stimulating your own interest in print you will also be doing your less observant printcraftsmen a very good turn by putting print ideas into their heads.



fellow printers? Is there any idea which has not already been described in *Printcraft*? Did you, perhaps, looking in shop windows last week see or notice a label or a price tag which struck you as being particularly unusual and good? Was the programme at the last dance you attended so novel or eye-catching that you made a mental resolve to do something like it yourself next time you printed a dance ticket?

Was there a little printed compass face in the back of the watch which your best girl bought you last Christmas which intrigued you?

Or anything else of that nature?

An idea which struck me as excellent was one I encountered in Margate recently. This is particularly typical of the idea *Printcraft* is now looking for; such a simple job for the small printer and such a potentially profitable one for the customer that I wonder I haven't seen it dozens of times before.

The Margate idea is a simple match-



Repeating some advice already given and adding something new, the author discusses the most seasonable of the SMALL PRINTER'S JOBS

THE



There can be no hard and fast rules for the composition of Christmas cards which are of such varied sizes, designs, colour, shapes and matter that their profusion is bewildering. So let us confine our observations to a few general remarks on the cards which the small printer uses most.

There are : 1 The single card ; 2 The folded card. 3 The four-leaved card ; 4 The "Sheet" card.

The Single Card

The single card, otherwise a pasteboard printed on a plain correspondence card, may be plain or deckle-edged, although for festive purposes, the deckle-edge—especially if in red, green or gold—is an obvious choice. It may be white but colour is preferable, seeing that colour at Christmas time is so very much sought. To make the very best of this job at least two colours should be employed ; also one of the gay little Christmas blocks you will find in the catalogue. The block may be printed in single colour with type in a contrasting colour or may be a combination of both colours.

Gaiety with dignity is your watchword, so allow neither block nor type to be too large. This means, of course, that the message must be compressed as far as possible. "Wishing You a Happy Christmas" or "A Happy Christmas and a Bright New Year from Mr. and Mrs. So-and-So" are sufficient to speed the greeting you wish to convey. Choose a seasonable type like Black Letter, Script, Canterbury or Cochin Italic if you are not using a border. If you do use a border then let the type be less fanciful—say Gill Sans, Plantin or Perpetua. A border is not really necessary when using deckle-edged cards and on plain cards it shows up to best advantage if an half-inch margin is kept round all four sides.

Folded Cards (two leaves)

I wrote at some length on this subject in *Printcraft* No. 12, but as that issue is now nearly four years old, and you might never have seen it let me repeat, with some additions, what I then said in a very brief form. The simplest folded card is a sheet of good quality ivory or coloured board folded into two leaves to make four pages.

Page 1 is the cover of the card bearing a picture or other ornamental matter with the Christmas greeting. Page 2 is usually left blank. Page 3 is occupied by some seasonable verse or quotation or a ready-made block (see catalogue), which will save you the trouble of thinking up this matter. Page 4 (the back of the card), should contain—in very small type or illustrated by the tiniest block—your own trade mark or imprint.

Ornamentation and colour are desirable, but even in Christmas cards these should not be overdone.

The Four-Leaved Card

This is similar to the above with a slightly smaller paper inset, making eight pages in all. The usual procedure in laying out these pages is as follows. 1, Cover ; 2 and 3, Blank ; 4, Some small ornament or pictorial decoration ; 5, The verse, quotation or other message ; 6 and 7, Blank ; 8, Imprint. If desired the whole can be stitched with coloured ribbon or silk cord and for this purpose the four leaves of the card should be first assembled, holes clipped in the margins near the fold and the ribbon or silk tastefully threaded through and tied up into a bow. If ribbon is used the job achieves a much more tasteful appearance if the ribbon is pressed flat on the card with a hot iron after being attached.

It may be remarked, in passing, that if you wish to use any of the recommended blank pages for extra ornaments or messages there is no typographical rule which says you may not. In the opinion of the



CHRISTMAS CARD

By
JOHN WHEWAY



writer, however, it is best to leave a few pages blank. If you do not your card begins to take on the appearance of a catalogue or a miniature magazine.

The Sheet Card

This is not a card at all. It is a sheet of stiffish bond or script paper folded into equal parts to

make four leaves. The same lay-out as for the four-leaved card is recommended.

Perhaps the best solution to the small printer's Christmas card problem is to buy "blanks". These come to you with messages and blocks already printed in the appropriate colours, and all the printer has to do is to insert the name or names of the senders. The cover designs and the mottoes can be embellished by the printer if extra wording or ornamentation is required.

If you are looking for novel effects, don't forget the tint backgrounds which we discussed in a recent issue of *Printcraft*. Gold, bronze and silver are also very popular at this time of the year and a little dusting of any of these powders in the right places makes for a glittering gaiety in tone with the times.

Fine coloured tinsel powders may also be obtained. These are used in the same way as the metal powders by putting on the bronzing medium first and then dusting over with the tinsel. And please do not forget the useful Christmas Calendar Card—i.e. the coloured picture or photograph mounted on a board with a small calendar either fastened to the board or suspended by ribbon from its base.

Last Minute Card Covers

For the printer who is forced to devise a card cover at the last moment an alternative arrangement of Christmas ornaments, such as were used on the cover of *Printcraft* No. 20 is an attractive possibility. This, as you may remember, was a page of small Father Christmas blocks alternated with fir tree branches and printed in red and green. If you cannot get cards you will almost certainly be able to obtain these small blocks.

A final hint: consider the possible use of Relieftie in your cards. The embossed effect which this gives—especially in colour—lends to the card an unusual charm and distinctiveness and value.

Remember—

This guide (if you can call it such) is a very sketchy one, I am afraid, but with so many bewildering examples of really first-class cards in front of us, each of them differing in pattern and style, rigid rules simply cannot be applied. I can only end up by synopsis the main points.

Brightness and light-heartedness are the seasonable requirements, but in pursuit of these aims dignity and sincerity must also be sought.

Do not over-ornament. The fewer and smaller the ornaments used the more dignified and pleasing the result.

Use your type so that full value is given to the white surrounding it, thus making it stand out.

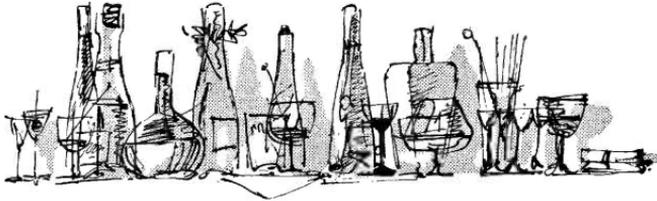
Take care in folding. Careless folding can ruin an otherwise good job.

Make sure that one set of prints is thoroughly dry before commencing work upon the next and thus avoid smudge effects.

The most popular colours to use for Christmas cards are green, red, gold and silver.

In our next issue—more fulsomely I hope—we will deal with the subject of wedding stationery.





THE OLD HAND, Wishing You All a Very Happy Yuletide, tells

A Christmas Print Story

which has a moral for all his fellow-printcraftsmen



Here's a true story I wanted to tell in last March's issue of *Printcraft*, but when I wrote it and gave it to the Editor he said: "No, Stafford. This is out of season. Save it for the Christmas issue."

Well, here's Christmas and

now, at last, comes the story. I'm not sure, fond as I am of him, that I agree with the Editor that it should have been held up because it is an illustration of one of the lessons he himself is always preaching. Anyway, let's get to the point.

Christmas Eve at the Local

The story begins last Christmas Eve. The central character is me. By 10.15 p.m., feeling fairly done up, I'd finished my work on my little H.S.2—a pocket-calendar job for the New Year, I remember—and with thoughts of good feasting and good resting on the following Christmas Day I went out to my local for the usual couple of pints before going to bed. The local, festooned and full, was in a pretty festive mood, and I was grabbed immediately by a couple of good pals who thrust a foaming pint into my hands.

And while I stood wishing them all the compliments, a little chap—a total stranger with a sort of seafaring look—came up to me.

"Excuse me, I hear you're a printer," he said. "Could you do a job for me—by tomorrow morning?"

"Tomorrow morning! Christmas Day! Blimey, this bloke's got a nerve," was my first thought. I was just going to tell him so in no mistakable words when I was struck by the worried, anxious sort

of look on his face. Maybe I was also curious to know what order he could want at such express speed and at such an outrageous time.

So I asked him.

Christmas Morn with an H.S.2

He wanted some invitation cards, he said—not more than 20—for a party at his house on Christmas night. (Yes, *that* Christmas night!) Working in Ireland he was only able to get home during the winter at Christmas time and it had been his habit to stand a little party to his pals who all lived locally. A couple of months ago he'd asked his wife to order the cards but she'd been ill and had forgotten about them until that very morning. He'd spent best part of that day rushing from printer to printer to try and get the cards printed but in each and every case he had been firmly turned down.

My sympathies were with the printers, but the little fellow claimed more of them. I felt sorry for him. I could see that these invitations meant something to him. Calling myself a fool, I said I'd do 'em and departed there and then—long before closing time.

When I got home I got dug into the job and it was just past one on Christmas morning before I'd finished. I was dead-beat for, after all, I'm not as young as I used to be. But to get everything off my conscience I turned out again and popped the cards through the little chap's letter-box so that he could deliver them himself first thing in the morning.

Christmas Gratitude

I had a drink and crawled into bed. I woke in the morning, feeling a bit crummy and crusty for all it was Christmas Day. Mentally I cursed myself for being an idiot and losing best part of my night's

(Continued on page 232)

PRINT HINTS



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 published contribution. Diagrams and sketches, if suitable for reproduction, are paid for additionally, but **MUST** be drawn in **BLACK INK** (Indian for preference).

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

NATURE'S OWN STARS



While on holiday at Herne Bay last summer I was struck by the tremendous number of starfish which had been left on the beach. With some vague idea that I might be able to turn some of them to use, I

took one back to my "digs" and dried it out in the sun on the window sill. In a couple of days it had become iron-hard and, rather to my astonishment, entirely free from smell.

That gave me the idea which promises to be very profitable this year, and in future years.

I collected more starfish—about 60 of them all told. Since there was no sun for the rest of the holiday I spread these out on newspaper and dried them under the bed—again with no noticeable smell. By the time I had got them back home to London and sorted them out they were all as hard as leather.

A few days ago I painted some of them with gold and silver paint and sold them to a local novelty shop as ornaments for Christmas trees. I also printed a card to be displayed with the stars: "Use Nature's Ornaments on your Christmas Tree. These are real starfish."

Now I am being asked for more. It is plain that my small stock will be all used

up before Christmas. Some of the starfish I am now decorating with tinsel powder as well as gold and silver and very pretty and glittering they look. My only regret is that I did not collect more starfish while I was about it, but I certainly shall not make that mistake next year.

It has struck me since that the very small starfish might make excellent little candle holders for the Christmas tree if a hole were bored in the middle for the reception of the candle and the rest of the fish decorated in tinsel powders of various colours. The largest ones, prettily painted in a variety of colours, might make excellent wall ornaments for the nursery or a small lounge.

—J. Jeffs (Peckham, London, S.W.)

HOME-MADE HOLLY BLOCKS

Collect small and young holly leaves as these will press much better. Put them in the press or under weights and leave for a day or so until they are thoroughly dry and squashed flat. Then glue them on to fairly thick cardboard and with a sharp penknife, the corner of a razor blade or a lino knife, cut round the edges of the leaf, scraping the cardboard away so as to leave the leaf in relief. Now mount the leaf on a piece of wood to bring to type-height and you will find you have a block which will give you a couple of thousand excellent impressions before it begins to break up.

—A. Figg (Dumfries)



DOING YOUR OWN BORDERING

How many people know how bordering is done—such as a black border on mourning announcements or the red border on greeting cards? Now that the Christmas season approaches it is a good thing to know.

All that is necessary is a little care and patience—and accuracy. Have some water colour and a brush handy. Fan out about 20 or more sheets or cards, with about a 1/32-in. or a 1/16-in. space in between. Lay them on a perfectly flat surface and draw the brush across the one edge. Naturally the top one will be spoilt. Let them dry, then fan them on another edge and let them dry again. Repeat this operation until all edges are bordered. The first attempt may be a little ragged but with practice the borders will be perfect.

AVOIDING ERRORS IN “DISSING”

The error of placing display type into wrong boxes can be prevented if the first letter of the line to be distributed is matched with a like letter from the case. This practice will help in preventing errors in distribution of bold and condensed types of the same point size. This may seem a very obvious precaution, but

it is surprising how often it is ignored, with subsequent complications.

FOOLPROOF REGISTER

In printing a two-colour job where certain words are to be in a second colour, try this: instead of setting two formes and trying to work out the registration, take a piece of 6 or 8-ply cardboard and print the entire forme on one. Then cut out the words that are to be printed in the second colour. Paste the cardboard to the back of the forme so that the words to be printed in the second colour are over the cut-out holes. Lay the forme on a stone and push the words down into the holes to the depth of the cardboard. Print the forme, change the ink and repeat the process for the next colour.

—H. Oglesbury (Scunthorpe)

STORE SCRAP LEAD

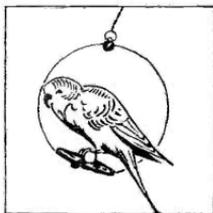
Broken type, “silver” paper, bits of lead electric cable, etc., should be kept in a special box for melting down later into clumps, block mounts, etc.

—E. Watts (Ayr)

RUBBER HAND STAMPS

Set up the desired name and address in common type, oil the type and place a

(Continued on page 233)



THE OLD HAND

(Continued from page 230)

rest, and thinking now what a daft thing I'd done for a perfect stranger who only turned up once a year with an order for 20 Christmas cards—(profit to me about 1/6d.!). Anyway, I'd done the job and here was Christmas and tired as I was I was going to enjoy it!

And I did. After helping the missus to tidy up and get the dinner on I sailed off to meet my pals at the local again. There I also met my customer and most of his guests-to-be. They'd all got their invitation cards. They were as pleased as punch with them and all of them ready to buy me so much Christmas cheer that if I'd accepted I'd have been under the table till the New Year.

That didn't happen, of course, but something else did. Among my customer's guests was his very particular pal who turned out to be the local bookie. He was almost as grateful as my customer for coming to the rescue, particularly as his own printers had turned his pal down,

And there and then he offered me the job of printing his own orders throughout the year.

Christmas Prosperity

And so I got a nice fat plum for being daft and taking on the last-minute customer. The work I get from my bookie client keeps me busy for at least a week (sometimes more) out of every month. I do all his lists and other stationery throughout the summer and also the personal part of his handbook. In the winter there's more work than ever with his football long lists and short lists in which I save a lot of time and type by using Adana football logotypes.

That's the story and I'm glad now to have got it off my chest. It proves the value of the lesson *Printcraft* is always teaching—“Don't turn away the last-minute customer”. If I'd done so last Christmas my print income would have been at least 30 per cent. less this year. Apart from that I've several new orders from my last-minute client's friends.

This year, thank goodness, I received his copy in good time. I'm on the last lap of my printing orders at the moment, but if there's another last-minute customer this Christmas Eve he'll be welcome.

Work or pleasure it is going to be a top-o'-the-world Christmas for me. I hope you all have as good a time as I'm hoping to have.



PRINT HINTS—(Continued from page 232)
 guard about one-half inch high around the forme. Now mix plaster of paris to the proper consistency, pour in and allow it to set. Have your vulcanised rubber all ready (this is made in long strips three inches wide and one-eighth of an inch thick); cut off to the size of the intended stamp, remove the plaster cast from the type, and place both the cast and the rubber in a screw press, applying sufficient heat to thoroughly soften the rubber, then turn down the screw and let it remain until the rubber receives the exact impression of the cast and becomes cold. When it is removed, neatly trim with a sharp knife and cement to the handle ready for use.



drawn with a steel rule and black Indian ink, are variable, but a space of 1/10-in. is a good average.

I hope that other readers of *Printcraft* will find it as useful as I have.

CHRISTMAS TAPE

A seasonal hint that is an easy moneymaker concerns Christmas tape for binding parcels and gifts. Besides the traditional designs on the tape, which may be bought or printed, consisting of a greeting and a Christmas decoration, I find that the addition of a Christian name or surname is very popular. Old English is a suitable type-face printed in red or green ink.

Reader Lee's useful and economical idea for a last-minute Christmas Card

Stamp Pad Ink (Formula)

Methyl violet—1 g., hot water—10 g., gum arabic—1 g., glycerin, C.P.—25 g., denatured alcohol—8 g. Impregnate the pads with this ink after filtration.

—Walter J. Dzendzel,
 (Reading, Pennsylvania, U.S.A.)

These may be run off in an odd moment as the time taken for composition is negligible.

The same idea may also be used for Christmas labels.

—J. E. Holder (Caterham)

HINTS FOR PRINTCRAFT

In *Printcraft* No. 25—Why make a proof press? Why not just set up in chase in press—and hand roll matter to make proof?

If you have a sloping bench or table to set stick and type cases on, type does not roll over so easily.

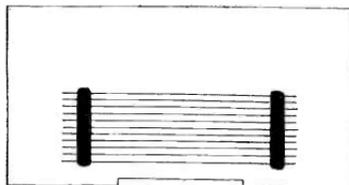
A lot of small galleys are very useful and can be made from tin or iron sheets.

You might suggest lengths of leads the beginner should cut for cards and letter-heads. My stock is haphazard because I cut only as needed. Cutting 6 and 8 point furniture 6 points shorter than above leads saves metal for type lines.

—H. D. Morris (Toronto, Canada)

CHRISTMAS CARDS FROM ENVELOPES

I enclose a copy of a "card" which I produced last Christmas in a very short time when I was on leave. I thought the idea of combining card and envelope might be of interest to your readers. I do not know if it is new, but I have not seen it before.



See "Gauge-Lines for the Lay-Gauge"

GAUGE-LINES FOR THE LAY-GAUGE

In the accompanying diagram of the platen padding card for an H/S machine I have shown what I find to be the easiest way of assuring that the lay-gauge is absolutely parallel to the type-bed (so that the printed matter may be parallel to the edge of the paper). This is far easier than the trial and error method.

The spaces between the lines, best

I was forced to do this because I had no stocks of card available.

The pictures are cut from old magazines or photographs, which has the advantage that no two people receive exactly the same card. The card is sealed either with wax or with a festive seal. It was produced in five printings on an H.S. No. 1 machine.

—P. W. Lee (Workshop)





Illustration and



In the previous articles of this series, I have tried to outline the main considerations of a successful typographer. There is one other which is on the fringe between artist and designer; that is, illustration and the designing of ornamentation for the printed page.

Many novel ideas for making blocks have been published in *Printcraft*, but there is one medium, older than the invention of type itself, from which fine lines and firm edges are obtainable. That is wood engraving. With a minimum of two tools, a round scoper and a graver, it is possible to cut all sorts of illustrations and ornaments.

Professionally made blocks are essential if the illustration is to contain lettering. This particularly applies to small maps or labelled diagrams. It is both easier and more effective to paste words on to the illustration than to letter by hand.

In all hand cutting a white line is easier to cut than a black line—except, of course, in intaglio printing when the opposite is the case. Wood engraving will enable you to cut the finest lines, and it is well worth persevering with.

Assuming that the reader wishes to design his own ornaments, we will start with a small decoration. An oak leaf provides a model upon which to work—I make a point of avoiding the human figure; it is much too difficult.

Just one leaf drawn absolutely regularly in silhouette is rather dull. A little more

irregularity provides more interest. We can either treat the leaf as a design and develop the drawing by changing the black and white shapes and patterns or by twisting the leaf more naturally. If now we introduce a second leaf more interest is created by contrasting them in shape, weight and size, but if they are both similar the design is more monotonous.

The next stage is to introduce an acorn and then possibly a twig. Obviously at one stage we shall have added too much. When to stop is one of the most important problems facing the designer.

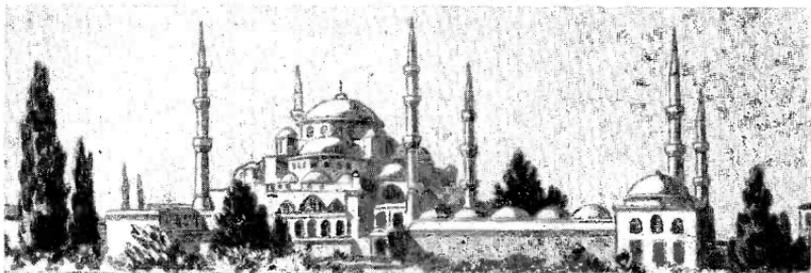
This example is a simple one but it is typical of such decorations and it illustrates an attitude which will help you in choosing and designing your own blocks.

Imagine you have been given a stationery order for a firm of electrical engineers. They want a symbol suitable for printing on their stationery and possibly on their products.

First an idea is needed. The name or nature of the business may offer this. A symbol must be simple. It is not the function of a symbol to give an exact picture of the product or trade, but to suggest the nature of it. Also, in many cases, the symbol must be suitable for reproduction in many different media and processes.

Assuming this firm made radio sets, wavelength signs, sparks and sound represented by a music note comes to my mind so I suggest these three symbols. They are not good ones and it is most unlikely that they would stick in the public's mind. I can, however, think of nothing better at this moment. I put them in simply to give you the idea of the idea.

In the example of a leaf you saw one way of setting about the sort of decora-



Illumination



tion which one might use in the theatre programme or menu. It is important to remember that this is purely decorative and exact realism is not desired.

However, it is worth taking care over the making of such a block, because it may be re-used on many occasions.

The kind of realistic illustration which one associates with Christmas cards and calendars is work for an artist but you should not be satisfied until you have tried at least a lino cut. The field of illustration is too vast to discuss here. It is sufficient for me to say that to be able to draw is an important asset, but equally important is the ability to see things from an original angle.

If you are dubious of attempting a pictorial card, a symbolic illustration created in elementary shapes and patterns will, if thoughtfully done, be more effective than any realistic drawing.



Suggested symbols for use by a radio engineer

DESIGNING DANCE TICKETS

Now, to conclude this series, let me give a little advice on a subject about which I am always being asked—namely the designing of dance tickets.

A dance ticket is a grand opportunity to try out an idea, colour or illustration, and it is a great thrill if you can make your own block to use in the design. The achievement of stars, snowflakes, bow-ties, balloons, hats, ribbons, etc.,

can be yours even if you are not an artist. These can effectively be cut in wood, lino or any of the other mediums so frequently mentioned in *Printcraft*.

The typography aspect is simple. Only three or four groups of details should be placed on a small card, the idea being to create a light-hearted impression. To keep these groups in one size adds dignity as well as gaiety to the appearance. It is, in fact, only necessary to set the name of the function in a larger size or in a different face. I suggest, however, that you avoid using fancy cards because these add a complication to the layout, their borders and edges attracting the eye away from the wording.

Likewise, do not use rules unless they are absolutely necessary to the design, as these also distract the attention of the reader.

You may find it easier to design the ticket by cutting out pieces of paper to represent the groups, instead of doing the visuals. Keep moving the pieces about until you hit on a position which pleases you.

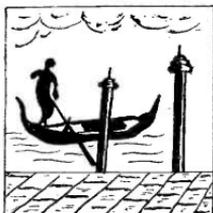
Different approaches, including, of course, an intended colour-scheme, will suggest varied designs.

It is your own originality which will give the design life, so I do not want to give you too many examples. But say, for instance, you were using a colour scheme of dull khaki and bright scarlet. The dull colour would be for the details in the simplest of layouts, with the name of the dance set in a small bold face providing the sparkle in bright red. This may, at first, prove extremely difficult, but like all things worth while, it comes with practice.



Setting on the Slant

In these few Pithy Sentences,
DAVID DRYSDALE tells you how
to do it



Setting a line, or a customer's name, at an angle instead of straight is easy, but tackled the wrong way it can be very exasperating and generally printers fight shy of this work.

The first, never-to-be-forgotten rule is to make up the job in a chase. Setting in a square like this gives firm support on all sides. If a galley is to be used we should make a square with furniture, wedge it securely with quoins, and set inside this.

The biggest problem now is filling in the triangular spaces on either side of the diagonally set line. Many people try to do this by using rows of 1-em quads graduated in size from about 30 pt. to 8 pt., and while this sometimes works it is not a good method and the printer often resorts to a lot of "bodging".

Angle quads are one answer and the printer who buys a set of these quads spends his money well. They are especially good for telephone numbers on personal stationery which are often set on the slant.

Unfortunately, while angle quads are perfect for this type of work, the angle is often very steep and not suitable for every job and other methods of filling in the space must, therefore, be devised.

In big shops where a metal-pot is kept hot all day molten type-metal is sometimes poured into the space. Another method is to make a pulp of blotting paper and water and to stuff this into the job. Some printers keep this pulp in an airtight tin so that it is all ready for use when required. The snag about this method, however, is that we must wait until the pulp has dried and hardened before we can print off the type.

Slant setting is much simplified if we

can use slugs instead of loose type. This is often impossible for the small printer but on certain types of work, such as concert tickets, he can buy logotypes of the main display line, which is usually the slant line. These will hold securely in position without trouble. If the display line is loose type it can be tied tightly with page-cord and locked up this way. If we can get hold of any of the grooved reglet made specially for imposing tied-up jobs—all the better.

If the job consists of one line only and is being worked on a hand platen we can sometimes do the trick by setting the line straight and feeding the platen cornerwise. We should have to feed to lay-pins or quads fixed at an angle on the platen and, because of the extra caution we have to take in feeding, this system is only suitable for a very short run.

Perhaps the best way of all in dealing with slant jobs is to make our own "angle quads". These can be moulded in type metal or they can be cut out of wood. This latter method is the best for the small printer and old block mounts are ideal to cut up for the job. We should be very careful to cut our wood accurately or we may find the type off its feet. One big advantage of wood is that we can "pierce" or cut squares into the block and this will allow us to set type fairly near to the slant line. A big advantage if we have not much room to spare.

An afternoon spent in cutting several of these supports in different measures and at different angles should finish our slant worries for ever.



The sort of print-novelty you are now asked to look out for. As announced on page 227 of this issue, New Year guineas await successful "spotters"





The



Magazine Publisher

Section Nineteen

December, 1954



With Best Wishes for the Future

Here the Magazine Publisher, as a separate section of "Printercraft", takes its leave of you, but its spirit still lives on. We wish to assure all magazine editors, printers and publishers that our service is still theirs; that we shall always be ready to assist them in their difficulties and doubts. We wish to maintain the friendships which the Section has promoted in the past and hope, despite this regretted change, that we shall make many more friends in the years to come.

The Editor.



Keen Correctors

PRINCIPALLY for the interest of our magazine printers we announced, in our last issue, a competition in which we made a number of deliberate typographical errors. Competitors were invited to state how many intended errors there were, who was responsible for them, how they happened and what steps should be taken to prevent the same errors occurring in future. It was meant to be a pretty stiff test and frankly, I did not expect a record-breaking entry.

I received a pleasant surprise. The entries far exceeded expectations and all, with the exception of a very few, revealed a keenness for error-spotting which was encouraging in the highest degree.

So great was the keenness in fact, that we discovered, when judging, that many of the competitors were better proof-readers than ourselves! The number of intended mistakes was 23 but several readers found twice as many as these. One competitor, in fact, discovered 87!



Good! 'Tis better to be over-thorough and enthusiastic than otherwise. Our 87-man correctly spotted every intended error but piled up his total by making errors of slight (and unavoidable) inequalities in printing and in the insertion of punctuation marks which, in the first place, we had not thought necessary. Other over-keen correctors were similarly misled.

As anticipated the entries for each section were irregular—for instance we received four times as many entries for Section 1 as for Section 4. The best entry in each Section receives that section's First Prize, making four First Prizes in all. The other twenty prizes we have been compelled to lump together irrespective of section, and these go to the next best entries. There were many ties in the number of errors found, and in these cases the judges decided in favour of the competitor who gave the best reasons for the occurrence of the mistakes and the recommendation for their future prevention.

We congratulate all you keen proof-readers, and hope we shall have as enthusiastic a response to our new competition which will be announced in our next issue.





WILLIAM HOLT Answers the Questions of Our
Editor - Author - Printers—and others

STEP



We were rather struck by the excellent reproduction of the picture by J. McCall on page 213 of the last issue of "Printcraft". We would like to know from what size

original it was made and who the block-maker was. Also, was the original retouched by a process artist before the block was made?

The original was 12" x 15!"—a reduction to 1/6th. The blockmakers were the firm which supplies *Printcraft* and Adana with their process work. The original was not retouched in any way before being processed.

WHAT IS A PRINTER?

Keeping notes I have heard all the following referred to as *printers*. 1. Compositors at case. 2. Lino and Mono operators. 3. Pressmen. 4. Machine minders. 5. The proprietor of a printing house. They can't all be entitled to the name—or can they?

Originally a printer was a man who not only set up the copy but took it through all its stages until it was ready for the machine when he printed it himself—as did Jonathan Stafford in his early days. The word "printer", used rather loosely these days, is taken to mean almost anyone connected with the printing trade. The actual printer is either the pressman, the machine manager or the man who owns the establishment—i.e., the boss.

SOUTH AMERICAN ENTERPRISE

Mr. Wm. J. Puddicombe of the Light Press, La Penitence, South America, sends us a letter on his official notepaper and some specimens for criticism. The specimens on the whole are good though we would ask our reader to be a little more discriminating in the mixing of his type-faces. But we are charmed with the notepaper which is of featherweight rice paper and thus gives emphatic point to the title of the firm. An excellent idea, Mr. Puddicombe!

TYPE QUERIES

I was very impressed by the menu-programme printed in the June issue of "Printcraft", and as I have a lot of this sort of work to do I would very much like to borrow the idea. But where can I get hold of the type? I would also be very glad if you could help me to obtain some type which I believe is known as Irish but is not used outside the Irish Free State?

If you cannot get Abbey Text for your menu jobs, what about Washington or Light English? They would look equally effective. We have heard of "Irish" but do not know of a typesetter who could supply founts though we imagine that you would overcome the difficulty by adding the Irish characters which are sold as accented letters (see catalogue). Incidentally, we thought your Columba's Press specimens extremely good.

ARTISTS WANTED

I require a number of black and white sketches and three or four colour plates for a book I hope to publish next autumn.



I was wondering if you could put me in touch with a suitable artist whose fees would be reasonable ?

This is a difficult question to answer because (1) you give no indication of the work you require, (2) you do not quote an example of what you consider to be a "reasonable" fee. Most artists have different scales of fees and though they would doubtless be ready to reach agreement on this question they would, naturally, want to know the class of work to be undertaken first. Our best advice to you, in the circumstances, is to get in touch with one or two of the agencies whose names and addresses are given in the *Writers and Artists Year Book*.

SECOND-RIGHT MATERIAL

Do you publish second-right articles (that is articles which have already appeared

THIS WAY

in print in another journal) and if you do what do you pay for them ?

If we felt that such articles would be of absorbing interest to our readers and were reasonably sure that they had had no opportunity of reading them before, we should have no hesitation in publishing second-right articles. Payment would be made at the editor's discretion according to the importance of the subject and the status of the author.

INVITATION TO MR. RICHARDSON

Articles like "Editor in the Trenches" and "The House Magazine" do not tell us what we most want to know—how to sell print. I here outline an article which gives the practical "gen" on this matter and would be pleased to write it for "Printcraft" if you would like it."

This is in reply to Mr. M. E. Richardson, of Nottingham, who sends us a very good synopsis for the proposed article. Mr. Richardson, we would very much like you to write the article in question and shall have much pleasure in publishing it sometime next year. Re "Editor in the Trenches," etc., I must remind you that these appeared in the Magazine Section which, until this issue, has never pretended to concern itself with the selling of print other than that appearing in magazines. By the way, make your article run to about 1,200 words.

"GALLEY PROOFS OUT"

As a rather new and nervous magazine editor, knowing nothing about print except what I have learned from "Printcraft" (and then only as a theorist, for I have no machine nor type of my own) I have received a "Production Schedule" from my printers. You, of course, know all about these things so I won't worry you by giving you all the items in the schedule, but I'm a bit uncertain about one which reads "Galley Proofs Out". Can you please explain it ?

Well, as you have read *Printcraft* you ought to know by now what a galley proof is. It is the first pull of your copy set by a Lino or Mono operator and the word "out" means that it has been sent (out) to you. When you get this proof you will probably discover that it contains many literals (printer's errors), but you need not worry about these as the proof, meanwhile, will have gone to the corrector who will mark up the errors which will then be put right by the operator. This proof is sent to you so that you can paste it up in your make-up and so check the number of inches your original copy makes in type. The word "out" in these schedules, whether they concern galley or page proofs, means that the matter has been produced by the printer and has been sent out of his office to you.

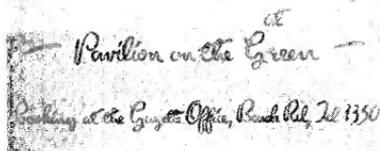
TRANSFER

This is the end of "Step this Way" as a feature. I am now transferred to the Clicker's Ship from which I shall be happy to deal with any publishing queries you may care to send along. In the meantime let me wish you all success and prosperity and a happy, restful, well-earned Christmas—WILLIAM HOLT.



AN ADVENTURE

Inspired by "Printcraft", J. F. THOMPSON, a recent issue, I have used his own Silk-Screen apparatus. Here he records his experience which will help other beginners in this new and fascinating art.



Second printing in brown

ENCOURAGED by the articles on silk-screen printing which had appeared in *Printcraft*, I seized a chance recently to try my hand at the process. My first effort was rather on the grand scale and I may be accused, with some justification, of being over-ambitious. However, I do feel that by tackling a big job at the outset I encountered many of the major snags, and also discovered the solutions to them more readily. These things which I found out the hard way may prove of interest and help to others—hence these notes.

I must confess I had long awaited an excuse to try my ideas out, and was glad when this present opportunity presented itself. Somehow or other I had become entangled with the local Musical Comedy Society, and had produced a poster design for their current production. This design was greeted with enthusiasm by the Society and I was asked if it was possible to produce a dozen copies for public distribution.

It so happened that the show in mind was rather an unknown quantity, and it was felt that our publicity must be particularly striking to arouse interest. There was little doubt that, however effective the poster might be, a mere dozen copies would be utterly inadequate, so I suggested the possibilities of using silk screen to produce 200 copies. This suggestion was greeted with enthusiasm.

I must confess that my proposal was rather a rash one, since I had never attempted silk-screen printing before, but having let myself in for it I had to set about it. A properly manufactured press was out of the question but *Printcraft* had already shown how easily a simple press might be made. After much thought I decided that a suitable frame could be made from a canvas stretcher as used by oil-painters.

This has wedges to increase tension on the fabric which seemed to me to be a grand solution to one minor problem; and in any case a rummage round auction rooms would probably yield an old canvas of suitable size for a few shillings. So a canvas stretcher it was, and this was easily hinged to a baseboard made of hard-board screwed to a solid framework of 2 in. by 1½ in. timber. I discovered that, whilst useful, the wedges were not altogether necessary, for what really mattered was that the silk be stretched over the frame reasonably tightly, with even tension, and it was easy enough to achieve this by hand.

Later events established certain facts about the construction of this apparatus. Prior knowledge of these will enable others to avoid some of the pitfalls I found. It



Engraving



Making Flong



Casting



Composer



IN SILK SCREEN

nt "Award of Merit" winner, set out to build and
s his set-backs and successes in the hope that they
ascinating branch of Printing Reproduction.



is absolutely essential that the baseboard
be as solid as can be ; there must be no
"give" in it whatsoever. My own
apparatus was sadly lacking in this respect
and I had considerable trouble from the
impossibility of maintaining even pressure
during each operation of the squeegee—
I have since had to reinforce my base-
board considerably.

It is also important to have a frame of
generous size, so that one has something
like 4 in. to 6 in. free space all round the
area of the design. In the case of a double
crown poster, this means a frame of 28 in.
by 38 in. *inside* measurements.

Here again I found my appliance was
at fault, for I had not fully appreciated the
advantage of having plenty of room for
manipulation. Although I was able to
carry on as things were I was sorely
troubled by having little space to accumu-
late ink after each stroke, and the diffi-
culty of maintaining decent pressure at
the edges, quite apart from losing ink
too freely under the side-members of the
frame. My own frame was only an inch
or two more than normal double crown
size and this is quite inadequate. I have
since printed a 20 in. by 15 in. poster on
the same press and found the job much
simpler with more room for movement.

My original design was in five colours,
which would mean five printings each of
200 sheets. There were some passages of
fairly intricate detail, particularly in the
faces of the two figures, and I did wonder
how I would fare with registration. As
it turned out I had little bother in this
respect. What little loss of register I did
encounter did no more than make subtle
changes of expression on the faces (some-



The poster in five colours

times, I'll admit, with rather comical
results, turning a pleasant smile into a
leer), but at normal viewing distance on
the hoardings these discrepancies would
scarcely be noticeable.

I made no elaborate preparations to
deal with the register problem and found
that, provided reasonable care was taken
when cutting and placing stencils, there is
little need for the wonderful three-way
micrometer adjustments to be found on
commercial presses. It is good policy
to cut each stencil a little on the big side
to allow some overlap to cover any slight
movement out of key ; this entails cutting
accurately along an edge which will print
over a colour already printed, and slightly
wide on an edge which is to be covered
by a subsequent printing. This simple
precaution seemed to meet the situation

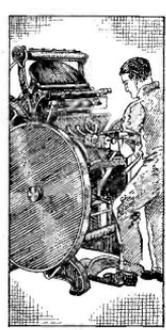
and I used nothing more
than card strips glued to
the baseboard as paper
guides.

The stencils were cut in
Profilm, a shellac-coated
material supplied for the

Cutter

Mixing Ink

Job Printing



Reader



purpose. Being translucent the design can be seen quite clearly through it, and remarkably fine detail can be cut quickly and easily, since little more pressure than that supplied by the weight of the knife itself is needed. Once cut, the areas required to print are peeled away from the backing paper, which serves to keep the separate parts of the design in position. This means that one may cut any shape desired and not worry about "tying" loose middle pieces to the main design.

There is a trick in ironing the stencil on to the silk which is easily learnt. The secret lies in finding the correct temperature for the iron. The ordinary household smoothing iron is quite adequate, preferably use an electric one with the usual thermostatic control; with this type the setting "Silk" (or a little hotter) will be found to be about right. It is dangerous to use the iron too hot for the shellac may melt away altogether, or become brittle and so break up later during printing.

This danger is particularly present in areas of fine detail or small lettering. I had considerable trouble during one printing which I traced to the use of a too-hot iron; lines of lettering began to break up and in the end I had to cut a fresh stencil. Those familiar with photographic dry-mounting will readily appreciate the problem.

One disadvantage of Profilm is that once it is removed from the silk it cannot be used again. Should it be necessary to make further printings later on, fresh stencils will have to be cut. Cleaning the stencil from the silk may prove messy and troublesome. I have found it best to remove as much surplus ink as possible with turps, then remove the silk bodily and place it, loosely rolled, in a large jar and cover it completely with methylated spirit and leave it overnight. In the morning a brief wash in hot water and a detergent will remove the shellac and ink quite quickly.

The silk may then be dried, ironed and mounted again. With care, one yard of silk will last for ages; my first piece lasted through 1,200 individual printings, and would have done more had I not gashed it accidentally when removing it from the frame.

I received a nasty shock when first ordering the inks, for my original colour-scheme had not been conceived by consulting the colour cards of the ink people. They informed me that there would be an additional charge of 10s. 6d. *per colour* for special mixing, so, needless to say, I hastily adjusted my colour range to fit their standard selection. On the question

of quantities I was completely in the dark and could only guess—sometimes a little wildly.

No definite advice can be given on this point since so many factors are involved and only experience will tell. I did find, however, that my ink consumption was greater than it need have been, due entirely to pressure problems arising out of a sagging baseboard which allowed too much ink to go through the silk. In general about 3 or 4 lbs. of each colour seemed about the mark for 200-250 posters.

Lack of space for drying the work may prove a big problem. It was perhaps my biggest headache. Fortunately, once the wet appearance has gone from the printed surface it is reasonably safe to stack the sheets, so I found I was able to keep up a steady output by covering the floor of one room, then of another. By the time the second floor was covered, the first room could be cleared, the sheets stacked and the rotation started again. Probably the better way is to string wires across a room and suspend the sheets as they come off the press.

One plan which went adrift was the use of fluorescent inks. We had hoped to liven the effect up by using "Dayglo", admittedly as something of an after-thought. However, this colour is transparent and will not print on top of another so we had to abandon the idea. Any fluorescent colour must be printed first, direct on to the white paper, then the other colours printed round it. I plan to experiment with this type of colour in the near future, probably for our winter production and also with transparent trichromatic inks.

Since my original adventure in silk-screen work I have done quite a bit. We repeated the show for the summer crowds, with some additional concerts, and the publicity also had to be repeated. This entailed 50-60 initial crown posters splashing the club's "trademark" about the area, followed by an edition of 200 copies of a three-coloured version of the original poster and a 300 edition of a poster for a series of Sunday concerts.

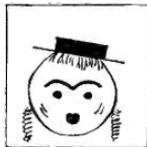
Any who may feel disposed to try their hands at silk-screen work will find the following firms able to provide the necessary materials:

1. E. T. Marler Ltd., 14, Greville Street, Hatton Garden, London, E.C.1.
2. Selectasine Silk Screens Ltd., 22, Bulstrode Street, London, W.1.
3. Dane & Co., Ltd., Stratford, London, E.15 (who supply "Dayglo" fluorescent colours).



WANTED—SHORT STORIES!

In this Straight-from-the-Shoulder
Article DAVID BOYCE Tells You
How to Sell Yours!



With the steady increase in circulation of the popular weeklies, the short-story is creeping back into favour. Editors are definitely on the look-out for the crispy written gem of fiction, of from 1,000 to 5,000 words or so.

Nowadays most of the popular weeklies carry at least one story. Many evening and local papers are also running regular weekly fiction pages. And as for the glossy monthlies, their pages are largely made up of short stories of varied lengths.

So it seems that the short-story writer is at last coming into his own again after a long hiatus. But don't all rush to your typewriters, please! Fashions have changed, standards are high, and the short story is quite the most difficult of all the literary forms. As Ethel Mannin once pointed out to me, the short story demands far more personal discipline than the novel if it is to be effective.

Cart Before Horse

Many tyro scribes make the mistake of producing a story, and then trying to sell it to a suitable paper. This is putting the cart before the horse. No two editors like quite the same type of story; no two sets of readership exactly correspond: in fact, short-stories are like well-cut clothes—they have to be made to measure.

There's nothing "off the peg" about fiction, for while stories can be sifted roughly into such wide sections as crime, romance, juvenile, adventure, domestic, etc., each of these classifications is capable of being broken down into a dozen finer types, according to editorial policy and the *known* demands of readership.

The writer must get things straight from the start. Being an editor is no haphazard job. Filling the pages of a magazine is not merely a question of sending the first bunch of manuscripts that come along to the type-setters. Such copy must comply with a set of rules, a formula which has been proved to suit the kind of people who buy the publication.

So your story must fit the formula exactly, otherwise it will be rejected. It is quite futile to send a story to an editor



and when it comes back to mumble bitterly—as I have heard freelancers mumble!—"Editors don't know what they want . . . they don't know a good story when they see one."

The Editor Knows Best

On the contrary, every editor knows what he wants . . . or to be correct, *he knows what his readers want*. It is his duty to his readers, and his publisher—for an editor has a boss too, remember!—to find exactly the kind of story which aptly fits the formula of the publication.

The would-be writer, therefore, must get it out of his head that he is going to catch Fleet Street on fire with brilliant new ideas; that he is going to show editors a thing or two on how to brighten up their publications. That isn't the writer's job at all. Leave those kind of headaches to the people who bear the responsibility for them. Magazines which allow writers to dictate rarely last long in the hard-boiled world of publishing.

Right, then: we have cleared the decks. We realise that the writer's job is to deliver the goods strictly according to specification. You may say: "Oh, I know all this . . . obviously I wouldn't



send a Western story to a magazine specialising in science-fiction. It's common sense."

Perhaps so; but assimilating the formula of any given publication is an extremely difficult kind of common sense. It demands careful study and discipline; also the ability to grasp a technique, for there are subtle differences of approach and presentation in publications which, at a quick glance, seem almost identical.

Study the Market

Of course, there are some stories which, if rejected by one magazine, might be accepted by another. But surely that merely goes to prove that—almost by accident—the writer had hit upon the formula of the second magazine where he had failed to impress the first editor. A knack, a flair, call it what you will, but the successful *selling* writer of short stories must have this art of dropping neatly into a niche in editorial policy.

As we have seen, there must be no hit-or-miss about it. The good commercial short story today is a custom-built job. It all reverts to the old journalistic axiom: *study the market*. And this doesn't mean just fanning through a few copies, reading a few paragraphs with disdain, and then tossing the publication aside with a grunted: "If I can't do better than that I'll eat my last ream of quarto!"

The editor doesn't want you to do better; he'll be quite satisfied if you do as good. For if the material he has already published wasn't good according to his own formula, he wouldn't have published it in the first place. And in straining after "writing something better", you are almost certain to produce something which doesn't fit the market at all.

So if you want to be high-hat in your literary career, stick to the highbrow quarterlies and literary reviews. Their rejection slips are just as callous . . . and their cheques aren't half as fat as those of the humble commercial markets!

First Find the Formula

Short stories, then, must be tailor-made jobs. But don't pretend that this will cramp your style, make your writing mechanical. Nothing of the sort. It will merely teach self-discipline, which every writer needs; he is cramped only by the limits of his imagination and his ability to keep within the bounds of a formula which circulation figures have proved correct.



First, as Mrs. Beeton would say, catch your market. Kill it, tear it asunder, devour it, digest it . . . then carefully build it up again in your own free style. Take each story and analyse it. What kind of plot is favoured? How is the romance angle treated? What age group and financial bracket does the market aim at?

Ask yourself all these questions. Try to imagine a potential reader taking a copy of the magazine home, settling by the fire and starting to read. Is he going to like your kind of story? Is your approach to his particular mode of living correct?

Then dig deeper. Do the stories carry thick paragraphs, or short snappy ones? Long sentences or short? Is the vocabulary limited or elastic? Is the action tough or played down? And do these stories have "twist" endings, or do they try to draw a moral?

The only way to understand the requirements of an editor is to treat his publication in this rather heartless way. The ability to succeed as a writer is not to write what you like personally, but to turn out the kind of copy which the editor knows his readers like.

Perhaps I have over-emphasised this point; perhaps I am repeating myself. But so many writers whom I have met have had a kind of independent snobbishness about their attitude towards editorial policy, and a refusal to "bow down", as they dub it. No wonder they fail, and collect enough rejection slips to set up a scrap-merchant in a good line of business!

T/V is not killing the print word, as the wisecracs said it would, any more than radio killed the gramophone record trade. More records are being sold today than ever before for the simple reason that music fans like to "capture" their music: to have it by them to play when the mood takes them.

So with reading. The public will never be content to be served entirely by the T/V screen. They will want the printed word, books and magazines, which they can delve into at times to suit themselves. Maybe little more than a short story to read during an irksome train journey, or a novel to read while in bed with the flu.

There's a boom in the popularity of the printed word on the way. And where there's printing there must be writers to prepare the copy. So sharpen those pencils, you tyro authors. But at least first go to the trouble of finding out what editors want, and don't try teaching them to suck eggs.

CALL THE

CLICKER!



FROM the 'ship to you — We wish you all a Memorably Happy Christmas, a Bright New Year with Bounding Health and Lots of Pleasant and Prosperous Business.



I have been having an argument with another printer who has been trying to kid me that there are such absurdities as type-high spaces. I've told him, of course, that that's ridiculous because type-high spaces would print up with the type.

And, of course, being smug, he will vouchsafe no reason, eh? I'm sorry to tell you you got the worst of the argument this time, because there *are* such things as type-high spaces and they *are* intended to print up with the type. Gill Cameo and Cameo Ruled are two examples in this class.

MEANING OF CHAPEL

What exactly is a chapel in a printing house and has the word any connection with religion?

A chapel is a group of six or more workmen in a printing office who meet periodically to adjust questions of wages, hours, conditions, etc., concerning them. Their chairman, who is elected from among themselves, is called the Father of the Chapel. The word may well have a religious significance considering the history of early printing in which the art was so bound up with ecclesiastical matters. Giving point to this view is the fact that the early German printers were resident in the monasteries with the monks

and we cannot forget that our own Caxton first set up his press in the Sanctuary at Westminster Abbey.

DRYERS AND THINNERS

May I suggest that you print an article on the use of dryers and thinners and the effect of temperature on drying? The many books and articles I have read all stress that great care is needed when using dryers and thinners, but I have no clue as to when or when not to use them.

We have dealt with this topic in the past, but for the benefit of you and other readers similarly interested we will revive it. Mr. Luker is our ink expert and we are asking him to write an article on dryers and thinners for a next-year issue of *Printcraft*.

PRESERVING INK

Is there any way of keeping ink, which you may not be wanting for some time, so that it is always fresh for use?

There are several. In the first place see that the lid of the tin or the screw top of the ink tube is always firmly secured. If a tube or tin is to be stored away for some time a good plan is to place an oily paper on top of the ink can, then press the lid down on this, thus making it airtight. A further precaution is to bind round the edge of the lid with gumstrip.

Another method is to turn the tin upside down, thus ensuring that when it is opened again the top of the ink



will be fresh. Still another: thinly cover the top of the ink with oil before sealing; alternately fill the tin with water.

PROFESSOR PRINTCRAFT

Now that you have been good enough to explode the mystery of the personality of Professor Printcraft (as if we didn't guess it was Leslie Luker all the time!) will you be gooder and tell us why, in the first place, you made a mystery of it at all?

The reason was that Mr. Luker was already doing several very necessary features for *Printcraft* and your Editor didn't wish to make this too apparent. A change of name in such circumstances is editorially justified, and in this case your Editor tried to make it intriguing. You are to be congratulated on having spotted the Professor's identity so quickly. Most readers imagined Professor Printcraft to be Vincent Armitage or David Wesley.

ADVICE ON SILK SCREEN

I am going to take up silk screen printing and I should like to know the names of firms from whom I can obtain supplies. Also, could you recommend a good book on the subject?

Read "An Adventure in Silk Screen" in this issue in which the names of three firms likely to be of assistance are given. The best book I have read on the subject is *Silk Screen Process Production* by Harry L. Hiatt, published at 13s. 6d. by The Blandford Press, 16, West Central Street, London, W.C.1.

ADDRESSES

Can you give me the addresses of the British Federation of Master Printers and the Stationers' Association.



B.F.M.P. is
11 Bedford Row,
London, W.C.1.
S.A. is 160,
Shaftesbury
Avenue, Lon-
don, W.C.1.

FIRST EFFORT

I enclose a
copy of my first

magazine, "The Young Warrior", and I should like to know what you think of it.

On the whole, very good, but your lino blocks on the cover have obviously been cut in a hurry and so spoil the effect.

QUANTITY QUERY

Supposing I wanted more type than just one of the complete Adana founts—supposing, for instance, I wanted a hundredweight of some particular face. Could Adana supply this in the same way as they supply a small fount, and how would they charge me for it—by the fount or by weight?

A hundredweight or a ton of type can be just as conveniently supplied as a small fount. For such a quantity you would pay so much per pound.

S.O.S. FOR MR. MASON

In *Printcraft* No. 22 there was an article, written by Mr. Leslie C. Mason of Bristol, dealing with a machine counter. I have obtained a surplus meter but have been quite unable to fathom how it is to work. I should be much obliged if you could let me have more information on this matter or, if possible, put me in touch with Mr. Mason.

Sorry the 'ship can't help. This question is right off our course. If Mr. Mason would be kind enough to lend a hand we should be obliged. We should also like to receive a duplicate of Mr. Mason's instructions so that we can publish them in *Printcraft* for the benefit of anyone else interested.

The name and address of the enquirer, Mr. Mason, is R. Hulme, Luton Grammar School, Bedfordshire.

ILLUSTRATING PRINT

In the last several issues of "Printcraft" you have used several blocks of an intriguing nature in the heading of "Print Hints". These obviously, have to do with various activities in print, but you have not yet stated what they are.

Sorry. We thought you'd understand. For the benefit of yourself and other readers who may be similarly puzzled we have reproduced the same blocks in miniature, and with a descriptive title, in the centre pages of this issue.

(Continued on page 252)



“Rain in Spain.” A study by E. L. McKeag.
The block squared up

The same block with background obliterated by the blockmaker to give sharpness to the main elements

Half-Tones for the Printer

LEONARD DRURY Continues His Helpful Series :
“Dealing with the Blockmaker” (Article 3)



Half-tones, and especially photographs, can be made either “squared up” or “cut out”. The squared-up block is cheaper, and has the screen dots appearing over the whole area of the picture, forming

a square or oblong with straight sides. The cut-out has all unwanted screening dots routed out, leaving the portion of the picture you want outlined on the paper. Portraits often appear as cut-outs, unwanted details in the background being cut away.

Although the engraver is capable of very delicate work in cutting around the portion of a picture, it is wise not to give him work that is too intricate.

A photograph of a piece of electrical equipment, for instance, with many thin cables and leads snaking out from it would be better ordered as a squared-up block. In that case, any unwanted background could first be painted out with process white paint (*not* Chinese white); the resulting illustration would show an even pattern of fine grey dots in its place, and the equipment would stand out clearly.

Small pins are used for fastening the plate to its wood mount, and these are driven through the metal at convenient

spots below the printing surface. This is a simple matter with zincos and cut-out half-tones, but for squared-up half-tones a bevelled flange, an eighth of an inch wide, must be left all round the printing surface to accommodate the pins.

If you want to set a caption in type immediately below the block you should instruct the engraver to cut away the bottom flange. One of the other flanges can be removed if type is to be set at the side or above the picture, but you should see that there are always three flanges left to ensure a firm mounting.

The most suitable photographs for engraving are “contrasty” black and white bromide prints having a glazed surface, or purple-toned P.O.P. prints. A matt surface is, however, desirable if any retouching of the print will be needed. Sepia-toned prints are not as suitable as black and white, but good blocks can be made from them if they are sharp. Incidentally, most process engravers will undertake retouching, but this, of course, will mean an extra charge varying in accordance with the work entailed.

Colour half-tone blocks can also be made, but here much skill and extra work are necessary and the cost rises rather steeply. The engraver usually works from photographic colour transparencies, such as Kodachrome or Agfacolor, and, as in the case of colour line work, prepares a



negative for each colour by means of suitable filters. You can see beautiful four-colour half-tone work on the covers of the big glossy magazines, and the range of intermediate hues which can be obtained by overprinting the four primary colours (red, yellow, blue and black) is truly astonishing.

Another kind of block, costing more than a normal half-tone, is the combined line and tone, made from a drawing and a photograph. In this case the engraver prepares two negatives and from these makes a single plate, partly line and partly half-tone. These are often used in advertisements; for example, a line sketch of one person talking to someone else in a



These blocks are miniatures of those appearing on page 247 and have been reduced in size to $\frac{1}{4}$ of the original. To make such small clear pictures a fine screen (133-150) should be used and the printing stock should be art paper.

squared-up or cut-out photograph. They can be extraordinarily effective for certain jobs.

Sometimes two photographs are wanted to appear overlapping, as a single illustration, and again the engraver can combine the two negatives to make a single plate. A cheaper way of doing this is to ask for a "fit-up", when two separate plates will be made, soldered together and fixed on one mounting. (The joins, however, will be apparent in a fit-up.)

Where a descriptive caption accompanies the photograph, it is often convenient, attractive and space-saving to have the wording let into the illustration itself. Here the engraver will cut a hole through the plate and its mount and into this hole type can be fitted. This is known as piercing, and you can indicate what is

required by marking out the space either with a blue pencil or on a transparent overlay; then write on the space "pierce for type".

Unwanted corners can also be cut away to accommodate wording, in which case you mark out the portion to be removed and write on "step for type".

Until recent years nearly all photographic illustrations appeared surrounded by a thin border line with perhaps a white line engraved on the inside, while oval and circular shapes, often with fanciful decorative borders, were also popular.

Many engravers still provide the thin border line on every half-tone unless otherwise instructed, and this means extra expense. It is as well to state either "plain mounting" or "line border" on the order—whichever you want. Ovals, circles and other shapes are really cut-outs and charged for accordingly, but they can often be used effectively for such items as a series of portraits.

The engraver usually supplies, free of charge, four proofs of the blocks he makes. Two of these will be "rough proofs", pulled on a cheap printing paper and good enough for a line block but only just recognisable in the case of a half-tone. The others will be "good proofs", pulled on chromo—a thick, coated art paper with a very smooth, dead white surface—and these will be almost perfect reproductions. These proofs should be sufficient for your needs as a rule, but if you want extra proofs you must instruct the engraver and he will provide them at a few pence each.

Now a word about charges. The minimum charge for each type of block is standard for all sizes up to 14 square inches in area. Above that the price rises for each additional square inch. The difference between one firm and another lies in the quality of their work and their reliability and service.

In this respect you cannot do better than send your block requirements to Adana who supply all the blocks you see in *Printcraft*. If time is too pressing, however, consult your local newspaper office.

One last word. When in doubt, always consult the engraver: he will be only too glad to give expert advice on any of your blockmaking problems.

OUR CHRISTMAS COVER

The cover of this issue is a reproduction of one of a series of Christmas cards designed by the sisters of the Carmelite Monastery of London, N.W., and printed by themselves in full colour on an Adana T.P.48. We thank the Mother Prioress for her gracious permission to use it and hope that she will tell us all about the printing activities of the convent in the next issue of *Printcraft*.



Four Colours from Two Blocks

This article, which concludes the series, leads up to more ambitious schemes for home blockmaking. If I have succeeded in rousing your interest in this side of the printer - designer's craft, I expect that you have already tackled some of your Christmas orders by using home-made lino blocks.

Economy of outlay must always be considered, whether one be professional or amateur — therefore, even when using material as inexpensive as lino, it is certainly worth while eliminating excess expenditure of time or materials. For example, if one could print a three- or four-colour job by using only two blocks it would mean a considerable saving of time plus, of course, a saving of the lino itself.

COLOUR PRINTING

When printing in colour, always consider the possibility of creating a new colour by merging those you are using in the initial inking of the blocks. If you are not familiar with the results of colour mixing, maybe a glance at Fig. 1 will be of help to you.

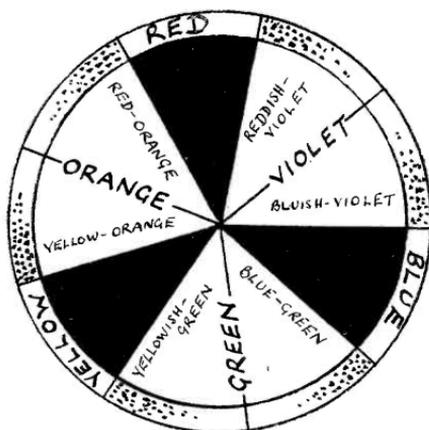


Fig. 1. Colour circle showing the three primaries and intermediate stages of secondary colours

In this diagram I have sectioned off parts of the circle to represent the primary colours: red, yellow and blue (represented by the solid black segments of the circle). These are known technically as the pigmentary primaries, being the three colours which exist as dyes in nature and which are completely independent of each other.

You will notice that the closer one primary colour gets to its neighbour the more it assumes the hue of the other colour. Thus yellow

merging with a small amount of blue will give a yellow or leaf green, but a small amount of yellow mixed with a greater amount of blue will give a deep sea-green.

For purposes of printing one can either mix one's primaries together before actually inking up the blocks, or the primary colours can be used straight from the tin and by overprinting one another, form areas of secondary or tertiary colour.

To demonstrate this visually I have sketched a simple design (Fig. 2). When cut in lino it would need two printings and because of the areas of over-printing



Fig. 2. a. Yellow block



b. Blue block



c. Finished Print



would result in being a three-colour job, or even four if we consider the neutral tone of the paper to be white and incorporate it into the design. *a* represents all parts of the design which would be printed yellow; *b* those to be printed blue.



You will notice that some parts of the design are common to both blocks and would therefore print both in yellow and blue. These parts are the overprinted areas such as the body of the ship, the mast, etc., and in the final print these areas would be green because of the merging of the colours. Parts which are cut away on both blocks, such as the cloud and the ship's pennant will, of course, not print and will give us our fourth colour, white.

One thing to remember is that brighter colours are obtained if the blocks which are lightest in tone are printed first, and in order of depth of tone. Where there are areas of overprinting in a design it is advisable to add either thinners or a small quantity of printer's varnish to the ink as these aid the transparency of the colours. Lino prints made from two or more blocks can all be developed in this way and a limitless variety of colours and shades obtained.

CARE OF TOOLS

One very important point which I have not mentioned so far is the care of lino-cutting tools. To ensure good, clean cutting the blades should be checked during the making of a block and never used when blunt. The edges of the blades can be quickly sharpened by rubbing them on an oil stone.

Put a spot of machine oil on the stone and rub the shaped edge of the tool along it, taking care that you hold it against the stone at exactly the same angle as the bevel on the edge of the blade. With the V-shaped tools both sides of the V must be sharpened. The trowel-shaped tool can be sharpened by holding it the opposite way as when cutting, i.e., face downwards. Wipe the oil from the tool before recommencing cutting.

LINO PRINTS BY WELL-KNOWN ARTISTS

This final paragraph is addressed to those of you who are interested in what other people have managed to do with lino. Many people have the impression that lino-cutting is an occupation for children in school or for the printer, whose use of it is primarily functional. This illusion can be immediately dispelled by a visit to the Print Room at the Victoria and Albert Museum in London. Here the prints of well-known artists prove that lino-cutting is a craft which is very important indeed. The Print Room is on the first floor of the museum and if you are curious to see examples of lino-prints go into the room and ask the curator in attendance for a folio of prints from lino-blocks. He will be most helpful and you will be able to see the excellent work of such men as Claude Flight and Gaudier-Brzeska. The Print Room is open to the public from 10 a.m. until 5 p.m. on weekdays but is closed on Sundays and public holidays.



PRINTING FOR CHRISTMAS. The fevered scene, as imagined by our artist, H. Federer, of Mr. and Mrs. Printer rushing off the last order at 11 p.m. on Christmas Eve

PRINTING FOR CHRISTMAS



Don't be Hide-bound to the Old
Ideas says

William Holt

At this time of the year the small printer usually finds himself inundated with orders; jobs widely varying in scope: Christmas cards, invitations, and menus, tiny gift cards, dance tickets and New Year cards. They are all routine jobs, of

course, but they can be made more interesting and attractive if you can find something new to offer your customer.

It is difficult to break away from the accepted traditional designs but you will find that most people will welcome a new angle on Christmas which will make their particular order different from the printing their friends and relatives will send them.

Let us consider the resources at our disposal. There is the subject matter of the job; maybe one could lend it a personal touch or a sense of humour in the choice of the design. More ambitious layout gives originality to work and for immediate eye-appeal—a break-away from colours straight from the tube!

Taking each of these points and exploring briefly their possibilities, the most important one really is the choice and layout of type. Too many Christmas cards and their ilk are overwhelmed with black-letter type such as Light English Text.

Why not try to get away from the idea that the present festive season is to be associated with a mediaeval text? If the "olde olde" idea is essential, Temple Script gives a similar effect and it is so much clearer to read. Printed matter, however small in area, should always be easy on the eye, and the classical faces approach this standard more than any of the others. Perpetua and Perpetua Italic are perhaps two of the finest and purest faces, or if a more informal type is required the Bodoni family will be found most effective. A really contemporary flavour can be achieved by the use of Gill Sans or Bodoni set completely in lower-case letters.

When one's copy runs to several hundred words an interesting effect can be

obtained by setting the type to the solid shape of some simple object such as a bell or a Christmas tree.

COLOUR

Colour can be made more interesting by tempering one pigment with another instead of using them straight from the tube or tin. Printing inks are not renowned for their subtlety of tone, but most attractive colours can be obtained by mixing them.

One idea for Christmas cards is to mix a colour that matches the main colour of the design, or, if the design is not suitable for this, then mix a shade which either contrasts with or matches the colour of card or paper.

The main point to bear in mind in connection with these last ideas is to mix enough ink to complete the run, as it is a difficult task to recapture an exact shade in mixed inks.

The best method of mixing is to put a small amount of each colour on the ink plate and taking a little from each colour on the tip of a spatula or palette knife, thoroughly mix them together in the centre of the plate.

To get an idea of the exact colour you are making, take a little of the ink on your finger and knock it on a sheet of white paper. This thins it out to the consistency in which it will be distributed by the rollers of the printing machine. When satisfactorily mixed, the ink not immediately required should be scraped away to the side of the plate for re-inking later on in the run, and the rest rolled out in the usual manner.

Attractive results can be obtained from the use of tint blocks. The cheapest way of making these is by cutting a shape in type-high lino or by glueing heavily textured material such as linen to the back of an old block. By this latter method you are restricted to the shape of your tint, but with lino you can shape your block to resemble any object such as holly leaves, bells, etc. The greetings message or other copy can then be overprinted in black or some contrasting colour.





ORNAMENTS

A great temptation is presented by the wide variety of Christmas ornaments available to printers. I have seen Christmas stationery so decorated with these types

that the actual printed words were lost in the muddle. These little blocks can be most useful and attractive if used with restraint and in relation to the type face they decorate. Santa Claus peeping out of the chimney, the Christmas tree with its candles and stars or the owl sitting on the moon give a light and whimsical touch, but compared with one another they lose their appeal completely.

SUBJECT-MATTER OF CHRISTMAS STATIONERY

Quite often the subject-matter of a Christmas card is determined before it reaches the printer's hands. In this case all the printer can do is to endeavour to make his choice of type agree as nearly as possible with the decoration on the front of the card. That is to say, if the face of the card shows a religious picture then one of the more modern texts might be used, or a pure Roman letter; if, however, the card bears a design which is contemporary in feeling then more often than not a more severe face such as Gill Sans or Spartan would be in keeping.

If, however, the customer leaves the choice of motif to the printer, various possibilities present themselves. There is the commercial blank which merely needs overprinting unless the printer himself is endowed with the powers of the designer and prefers to make his own originals.

For subject-matter the *Ex Libris* idea might be employed, that is to say a design consisting of a formalised representation of the customer's interests and activities or a coat of arms both combined with some sort of seasonal decoration.

Alternatively, if original design is not possible and commercial blanks do not please, the reproduction of an old coloured engraving or woodcut is acceptable. These prints can be bought very cheaply in second-hand bookshops and pasted directly on to a panel card. Another idea similar to this is the purchase of reproductions of paintings from our National Art Galleries or from shops like the Medici Society.

The main ideas which I want to suggest to you are not those which tell you what to do about your Christmas printing but rather those which will help you to overcome the seasonal monotony of Light English Text and printed holly. These ideas may be summed up in the words **BE ORIGINAL**; for original ideas sell and publicise your work.

An ordinary job of work comes from an ordinary printer and can be sent to any other ordinary printer for copying. **BUT** if you can set the stamp of originality on your work, the question then will be "Where did you have that printed?" and the result of that will be much more business coming your way.

CALL THE CLICKER — (Continued from page 246)

HOW HUMAN IS TYPE?

How surprisingly human is a piece of type. It has a head, feet, face, body shoulder and beard. Now I discover on reading page 11 of the *Printcraftsman's Inquire Within* that it also has *arms*. But being a bit thick-headed I'm uncertain as to what these arms are. Can you implement the P.L.W.'s information by giving a few examples, please?

As you have read arms are the horizontal or short upward strokes projecting from the main body of the letter. The horizontal strokes in E, F, L, T, are arms of one kind. The oblique strokes of K and Y, etc., are arms of another.



WHY NO TYPE-HOLDERS?

Once upon a time Adana used to stock type-holders but I see, on looking through their catalogue, that they do not do so now. Why not? I am extremely anxious to get hold of one.

The obvious reason the firm ceased to stock this article was because there was no large demand for it. But if you want a type-holder and will write to them they will get one for you with speed and pleasure.



Leslie Luker LOOKS BACK

On Printing Yuletides
both Happy and Harrowing



The Editor asked me if I could manage something with a Christmassy touch, but I feel this is a very tough assignment for such an old curmudgeon as myself. Seeing that I am one of the few brave enough to regard Scrooge as a hero, and to envy his powers of real dirty-doggery, it is difficult

to think of the festive season without wistful visions of the workhouse, the prison and the treadmill.

However, needs must when John W. drives (although not very big, he is very fierce when in pursuit of copy), so the only thing I can do is to go back to the good old days, when tyrannical employers ground the faces of the poor, and the said poor could leave their children shivering and eating heart cakes or banburys in the gutter until midnight. Meantime they drowned their sorrows in strong ale at 2d. a pint and their downtrodden wives had to make do with stout at 1½d. a glass.

Home from Work on Christmas Morning

My first Christmas Eve spent at work in 1920 is still much fresher in my mind than many later ones. It was in a small printing office in Westminster Bridge Road. The gas lamps had been alight nearly all day and by about ten o'clock at night the machine room was nice and warm. Suddenly in came our next-door neighbour, a grocer, with an order for a few posters to advertise a consignment of port that had just arrived, at 2s. a bottle.

It was set up and run off in a nice wine red (my employer had a fine sense of the appropriate and was an authority on the colour of wine, which he looked upon at frequent intervals). It is a funny thing that, after nearly thirty-five years of progress, a job like this would be considered a great rush if asked for in a week. Then the whole job was finished on an old hand-press in less than an hour.

A little before midnight we were invited up to the binding department behind the stationery shop, and there regaled with

sandwiches, hot mince pies, cold Christmas pudding and drinks—whisky for the men and port and lemonade for the girls and boys. It was all served by the fair hands of the governor's daughters.

We were given our wages and a Christmas box, which varied according to length of service. I had only started in November and so received half-a-crown, but there were rumours that the men received as much as a pound. It might not sound much now, but in those days it was tax-free and real money that went a long way.

The governor thanked us for our services during the past year and the machine room foreman replied thanking him for his kindness in employing us. After which we walked a mile and a half home.

Blue Beauty

During the autumn of the following year my employer died and I had to get another job. This placed me in a much bigger firm with much more progressive ideas. A few weeks before Christmas there was great excitement because the local theatre was putting on *The Sleeping Beauty*, and we were doing the programmes with a three-colour cover. The process was still more or less in its infancy and our manager had never handled a job of this kind before. As a result we used the proper yellow, a bit of poster red that was "near enough" and bronze blue instead of process blue. The result was appalling! I have never seen a sleeping, or any other kind of beauty, or a Prince Charming looking so blue.

However, by clever organisation and modern methods, all the work was cleared up by the ordinary closing time and I, with several others, was given the sack.

The next few Christmases were quite indistinguishable, except that one fairly consistent characteristic was the sack. Perhaps my readers will begin to see why my thoughts turn back lovingly about this season to the prison and the treadmill. Sometimes, after a lobster supper, I throw in the thumbscrew and the rack for good measure.

Turkeys Got "The Bird"

At Christmas, 1925, I was in a firm near Smithfield and on either side were great

(Continued on page 256)





THE USE OF BORDERS

54. Borders are frequently called for in small printers' jobs and a knowledge of how to assemble and use them is vitally necessary. There are many kinds—rule borders (some of which are made of brass), type ornaments and lino slugs. They can also be improvised from ordinary type characters. They are made up in founts from 3-pt. upwards. Their purpose is to give a decorative effect to a panel of type, to separate such a panel from other matter appearing in a printed page and generally to attract the eye. Pieces of border can also be used as dividing rules or arranged to make larger sized ornaments.

FRAMES, PANELS OR "BOXES"

55. Borders are most largely used as decorative frames for containing type-matter. When completely square or oblong they are known as "boxes". But they must not be used indiscriminately. They should carefully match the type—i.e., a fine face type should be combined with a light border, a heavier type with a heavyish border, and so on. This lightness or heaviness of border and type is known as "weight". If ever in doubt about the exact weight to use always err on the right side by making your frame or box slightly less heavy than the type it encloses.

ILLUSTRATING THE "WEIGHT" OF BORDER AND TYPE

56. This is 3-pt. double fine rule border enclosing a small panel set in 6-pt. Gill Sans Light. Both type and border are of correct "weight".

57. Here you have a "box" consisting of 6-pt. Gill Sans Medium and a 4-pt. border of thick and thin rule. Note how type and border match.

58. Illustrating the use of a bold border with heavy type. The border is No. 1860, and the type is 8-pt. Gill Sans Bold.

59. Type units and rules may be combined to enhance the decorative effect as shown in this example in which 1½-pt. rule is used with 6-pt. border No. 1862.



60. TYPE UNIT BORDERS



Lines *a* and *b* are composed of type unit borders 1840 and 1849. Line *c* shows you how you can make a third arrangement from the top two lines by alternating the units. Hundreds of similar combinations are possible.

61. BORDERS FROM TYPE CHARACTERS



Emergency borders can be made up from ordinary characters in the type case. Line *a* is a border composed of Gill Sans cap I's. Line *b* is composed of Gill Sans cap O's. Line *c* illustrates an arrangement in which these two characters are combined.

Next Issue : ORNAMENTS AND HOW TO USE THEM

LE BORDERS

By
DAVID WESLEY

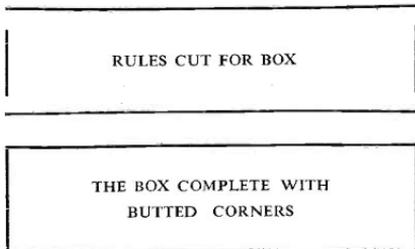


CORNERS

62. In the construction of boxes great care must be taken with corners as any fault in this direction will spoil the appearance of the job. Corners may be formed by mitreing as in illustrations 56, 57 and 59 or by the use of special corner ornaments such as are used in this illustration, or by "butting"—that is, making corners fit perfectly without mitreing.

BUTTED CORNERS

63. Butted corners are mainly used when the "box" is formed of brass rule. The rules should be cut to *exact* size on the cutter and assembled as follows :

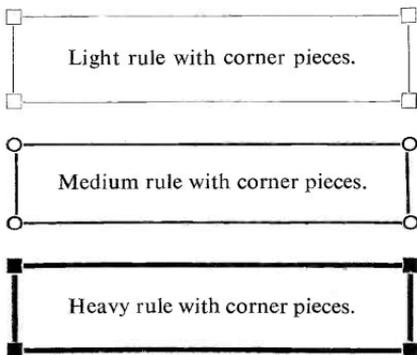


64. By justifying with leads to the thickness of the corner pieces effective frames can be built up from pieces of rule as shown in these three examples. Be careful, however, that the "weight" of the corner pieces matches the rule.

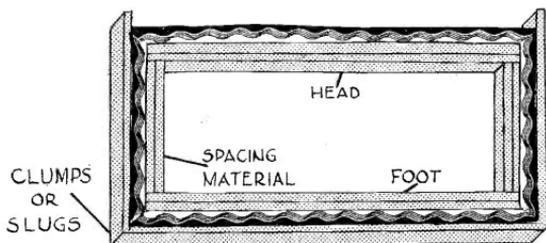


ASSEMBLING THE "BOX"

65. First form a framework of three clumps or slugs placed at the head of the galley. Dampen the inside of these clumps so that the type units will stick and then assemble the units for the bottom and sides of the box. Now cut the spacing material for the white margin inside the box, starting with the bottom. When the spacing material has been fixed in, assemble the last top line of the box and your framework is complete. Now set your type for the interior of the box, remove top and left side of box, fix type in position, replace top and left side of box. Cut clumps or slugs to make a supporting frame outside the box and then tie up or impose in type bed or chase.



66. Illustrating 65 (above). This is how your "box" should look on the galley before being filled in with the type matter.



LESLIE LUKER LOOKS BACK—
(Continued from page 253)

warehouses bulging with good things — chickens, turkeys, cheeses, hams and foreign produce. We finished work comparatively early in the afternoon of Christmas Eve and were invited upstairs to the binding shop where lashings of sandwiches, mince pies, cakes and drinks were laid on by our employer.

After stuffing until we were more or less moribund one of the apprentices obliged with music on his violin. A number of girls were employed, so it was not long before several couples were threading a precarious way between the long benches. Later the men adjourned to the "local" and I went home.

For some reason or another the market men had misjudged the buying capacity of their customers and at closing time great quantities of game and poultry were still left, in spite of drastic price reductions. Towards the end, 20-lb. turkeys were offered at 6d. each (not 6d. per lb.) and yet they remained unsold.

Finally, they were carted back to the warehouses and, sad to say, on Christmas Day the weather turned mild and muggy. When we returned to work after the week-end we were greeted by a smell that could be cut with a knife. The whole lot had gone bad! For the next couple of days the local dustcarts blocked the street carting away thousands of rotting carcasses.

This was the last kind of party laid on by an employer until I ran one myself in 1938, the first Christmas in my own business. It was a great success although there were only eight of us to share the good things provided.

Christmas Workshop Parties

In the intervening years there were Christmas parties in most of the firms wherein girls were employed, but always at the expense of the employees. It often seemed that the more cheerless a firm, the more parsimonious the employer, the more determined were the girls to have a party, their spirits rising superior to the depressing circumstances of their daily lives.

The one thought of the men seemed to be for drink, but the girls, many of whom were shamefully paid, by sheer genius and determination conjured up quite astonishing parties for an outlay of a few shillings.



The worst example of an employer's Christmas spirit was one for whom I was managing a department in the East End. He did not pay the workers for Christmas Day, and when I remonstrated with him, he said that he and his sons would be working and if we wanted to be paid we must also come to work. I told him his attitude was illegal. All he said was "All right, sue me for it". Perhaps my opening

remarks are now coming into even sharper focus!

It is an unfortunate thing that modern economic conditions have killed the old-time family spirit in printing offices and in business generally. What could be nicer than the pictures in Dickens of Mr. Fizziwig's Ball, or Christmas at Dingley Dell? This is the first Christmas for 14 years when all good things have been freed from the stringencies of rationing. Let us hope that during the coming years the way will become clearer so that we can say, with all sincerity and a really practical hope of achievement, as I do now

A Merry Christmas to You All!

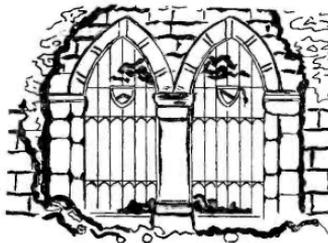
P.S.—I would bet that our old friend Jonathan Stafford, *because* he is a bit old-fashioned, could teach us a thing or two about the art of putting the "Merry" into Christmas, to the satisfaction of all the self-styled experts, typographical or otherwise.

Tailpiece to Volume 3.

In the meantime, as a pleasing round-off to the present volume, your editor asks me to quote from a typical *Printcraft* letter received during the year:

The letter is from Mr. A. E. Forsyth of Dundee, who writes—

"I would like to express both my own and my son's thanks for so many enjoyable hours of pleasant reading and I can only hope that the magazine goes on for years to come. Each and every issue from the first has been a mine of information and the price does not compare in any way with the value of the information obtained. Many other books are expensive compared with *Printcraft*. I shall never be without it and I'm sure my son will always continue to subscribe if I cannot see my way to do so—which, I hope, will never come to pass until my time on earth is ended."



RESULT OF DELIBERATE MISTAKES COMPETITION

THIS COMPETITION, details of which were announced in our last issue, was an unqualified success. An unexpectedly large number of entries was received and on the whole reflected great credit on the competitors (see article on page 237). After very careful consideration the judges have awarded the prizes as follows.

FOUR FIRST PRIZES, each consisting of 5 founts of type in the Bodoni series, with quads and spaces, five 36-division type cases and one set of Christmas ornaments.

SECTION 1.

H. V. Smith, 14, Burnham Gardens, Cranford, Middlesex.

SECTION 2.

S. Moxley, The Stone Frigate, Boldre, Lymington, Hants.

SECTION 3.

Mrs. B. M. Miller, 7, South Park, Sevenoaks, Kent.

SECTION 4.

W. Finnegan, Ballykelly, Monasterevan, Co. Kildare, Eire.

TWENTY OTHER PRIZES, consisting of type ornaments, dashes and scroll ornaments, have been awarded to the following :

E. R. Jones, Wimbledon, S.W.19.

J. Thompson, Bargoed, Glam.

C. W. Pannell, Portchester, Hants.

C. H. Cadman, Dartford, Kent.

A. Harwood, Scunthorpe.

R. E. Miller, Queen Street, Pembroke Dock.

T. Fairbrother, Wolfenden Street, Bolton.

E. C. Dean, North Road, Hull.

H. L. Cox, Prestwood, Gt. Missenden.

E. Richardson, Villers Road, Nottingham.

J. M. Waters, Selborne Road, Sidcup.

J. W. Carrick, Tolworth.

J. G. Berry, Earls Court, S.W.5.

E. Pointer, Sydenham Road, Croydon.

J. Negus, Prince Regent Lane, E.16.

J. W. Shepherd, Blenheim Road, North Harrow.

G. P. West, Kenilworth Crescent, Enfield.

K. D. Wheatland, Scott Ellis Gardens, N.W.8.

A. McAra, Kirn, Dunoon, Argyll.

G. Roberts, Douglas, Isle of Man.

The mistakes (23 in number) were as follows :

Heading (left of block).

Wrong fount "I" in "FIND".

Heading (right of block).

Wrong fount "p" in "Competition".

"Type" spelt "tipe".

COLUMN 1.

Line 6. "Has" for "have".

" 8. "Their" for "there".

" 14. "Correcter" for "corrector".

" 18. Transposition in "should".

" 23. "t" omitted from "typesetting".

" 25. Should be indented one em.

" 38. Comma after "now".

COLUMN 2.

Line 3. Two "c's" in "necessarily".

" 3. Full point after "incorrect".

COLUMN 3.

Line 10. Transpose "bol" and "mark".

COLUMN 4.

Line 8. Opening quotes missing.

Line 12. Comma after "Middlesex".

Lines 17 and 18. Transposed.

Line 30. Delete "ti" in "competition".

" 32. Space between "Adana" and

"Organisation".

" 42. Wrong fount "P" in "Printcraft".

COUPON.

Line 2 should read "Printcraft and the

Magazine Publisher".

FOOTLINE.

Inverted "s" in "as".

November "10rd" instead of "10th".

FOLIO.

Verso folio should read 208.

We offer our congratulations to the winners and wish the best of luck next time to the losers. We ask you all to look out for the next grand "Printcraft" competition which will be announced in our next issue on sale March, 1955.





Santa Printcraft's Christmas Presents for Subscribers

FOURTEEN *Printcraft* subscribers have received visits from our own benevolent Father Christmas and have been awarded 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 on Cover II or through your newsagent. All registrations effected between now and February 19th, 1955, will be included in the scheme.

The fourteen subscribers have received the gifts below, and no claim is required.

GIFTS FOR THESE READERS

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

- J. A. NEAL, Birmingham, 14. *One Lead Cutter.*
- H. ALDWORTH, Aberkenfig, Glam. *One Fount 18-point Ultra Bodoni Italic 3A 6a.*
- H. J. ROTHERY, West Ardsley, Yorks. *One Mallet and Planer.*
- F. SCOTT, Chatto Road, Torquay. *One Set Scroll Ornaments.*
- P. W. LEE, Worksop, Notts. *One Fount Rule, R45.*
- E. G. HAUFFE, Felixstowe Road, Ipswich. *One Set Masonic Ornaments.*
- J. CLARK, Eglinton Street, Glasgow, C.5. *One Fount Wood Spacing Material.*
- A. H. HALL, Radcliffe County Sec. School, Lancs. *Subscription to "Printcraft" — 6 issues.*

The following 6 subscribers were each awarded a Special Gift of a 12-in. length "906" Perforator with impression strip.

- REV. E. A. GABB, S.W.16.
- H. F. HARWOOD, Deganwy, N. Wales.
- J. R. HARVEY, Dursley, Gloucester.
- P. L. KNOWLES, nr. Pulborough, Sussex.
- W. N. E. LEDBURY, Sigginstone, Glam.
- P. A. LOATS, Braintree.

MORE GIFTS FOR SUBSCRIBERS IN OUR NEXT ISSUE

AN ADVENTURE IN SILK SCREEN

Inspired by "Printcraft", J. F. THOMPSON, a recent "Award of Merit" winner, set out to build and use his own Silk-Screen apparatus. Here he records his set-backs and successes in the hope that they will help other beginners in this new and fascinating branch of Printing Reproduction.



—*Printcraft* via *The Screen*—
Reprinted with the permission of the Editor of the "Printcraft" Magazine, London, 1930

Second printing in brown

It so happened that the show in mind was rather an unknown quantity, and it was felt that our publicity must be particularly striking to arouse interest. There was little doubt that, however effective the poster might be, a mere dozen copies would be utterly inadequate, so I suggested the possibilities of using silk screen to produce 200 copies. This suggestion was greeted with enthusiasm.

I must confess that my proposal was rather a rash one, since I had never attempted silk-screen printing before, but having let myself in for it I had to set about it. A properly manufactured press was out of the question but *Printcraft* had already shown how easily a simple press might be made. After much thought I decided that a suitable frame could be made from a canvas stretcher as used by oil-painters.

This has wedges to increase tension on the fabric which seemed to me to be a grand solution to one minor problem; and in any case a runnag round auction rooms would probably yield an old canvas of suitable size for a few shillings. So a canvas stretcher it was, and this was easily hinged to a baseboard made of hard-board screwed to a solid framework of 2 in. by 1 1/2 in. timber. I discovered that, whilst useful, the wedges were not altogether necessary, for what really mattered was that the silk be stretched over the frame reasonably tightly, with even tension, and it was easy enough to achieve this by hand.

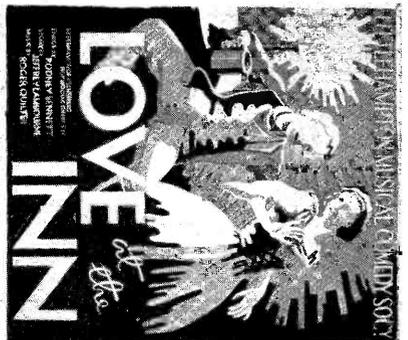
Later events established certain facts about the construction of this apparatus. Prior knowledge of these will enable others to avoid some of the pitfalls I found. It

is absolutely essential that the baseboard be as solid as can be; there must be no "give" in it whatsoever. My own apparatus was sadly lacking in this respect and I had considerable trouble from the impossibility of maintaining even pressure during each operation of the squeegee—I have since had to reinforce my baseboard considerably.

It is also important to have a frame of generous size, so that one has something like 4 in. to 6 in. free space all round the area of the design. In the case of a double crown poster, this means a frame of 28 in. by 38 in. *inside* measurements.

Here again I found my appliance was at fault, for I had not fully appreciated the advantage of having plenty of room for manipulation. Although I was able to carry on as things were I was sorely troubled by having little space to accumulate ink after each stroke, and the difficulty of maintaining decent pressure at the edges, quite apart from losing ink too freely under the side-members of the frame. My own frame was only an inch or two more than normal double crown size and this is quite inadequate. I have since printed a 20 in. by 15 in. poster on the same press and found the job much simpler with more room for movement.

My original design was in five colours, which would mean five printings each of 200 sheets. There were some passages of fairly intricate detail, particularly in the faces of the two figures, and I did wonder how I would fare with registration. As it turned out I had little bother in this respect. What little loss of register I did encounter did no more than make subtle changes of expression on the faces (some-



The poster in five colours

times, I'll admit, with rather comical results, turning a pleasant smile into a leer), but at normal viewing distance on the hangings these discrepancies would scarcely be noticeable.

I made no elaborate preparations to deal with the register problem and found that, provided reasonable care was taken when cutting and placing stencils, there is little need for the wonderful three-way micrometer adjustments to be found on commercial presses. It is good policy to cut each stencil a little on the big side to allow some overlap to cover any slight movement out of key; this entails cutting accurately along an edge which will print over a colour already printed, and slightly wide on an edge which is to be covered by a subsequent printing. This simple precaution seemed to meet the situation

and I used nothing more than card strips glued to the baseboard as paper guides.

The stencils were cut in Profilm, a shellac-coated material supplied for the

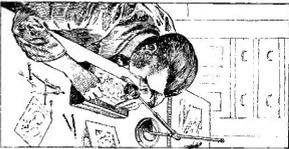
ENCOURAGED by the articles on silk-screen printing which had appeared in *Printcraft*, I seized a chance recently to try my hand at the process. My first effort was rather on the grand scale and I may be accused, with some justification, of being over-ambitious. However, I do feel that by tackling a big job at the outset I encountered many of the major snags, and also discovered the solutions to them more readily. These things which I found out the hard way may prove of interest and help to others—hence these notes.

I must confess I had long awaited an excuse to try my ideas out, and was glad when this present opportunity presented itself. Somehow or other I had become entangled with the local Musical Comedy Society, and had produced a poster design for their current production. This design was greeted with enthusiasm by the Society and I was asked if it was possible to produce a dozen copies for public distribution.

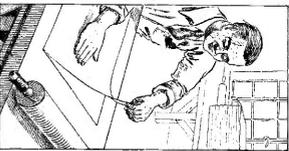
Composer



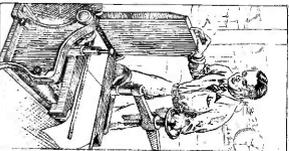
Engraving



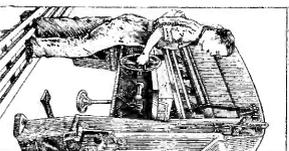
Making Frame



Casting



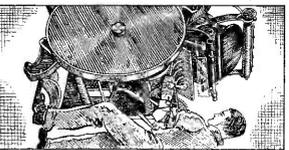
Cutter



Mixing Ink



Job Printing



Reader

