

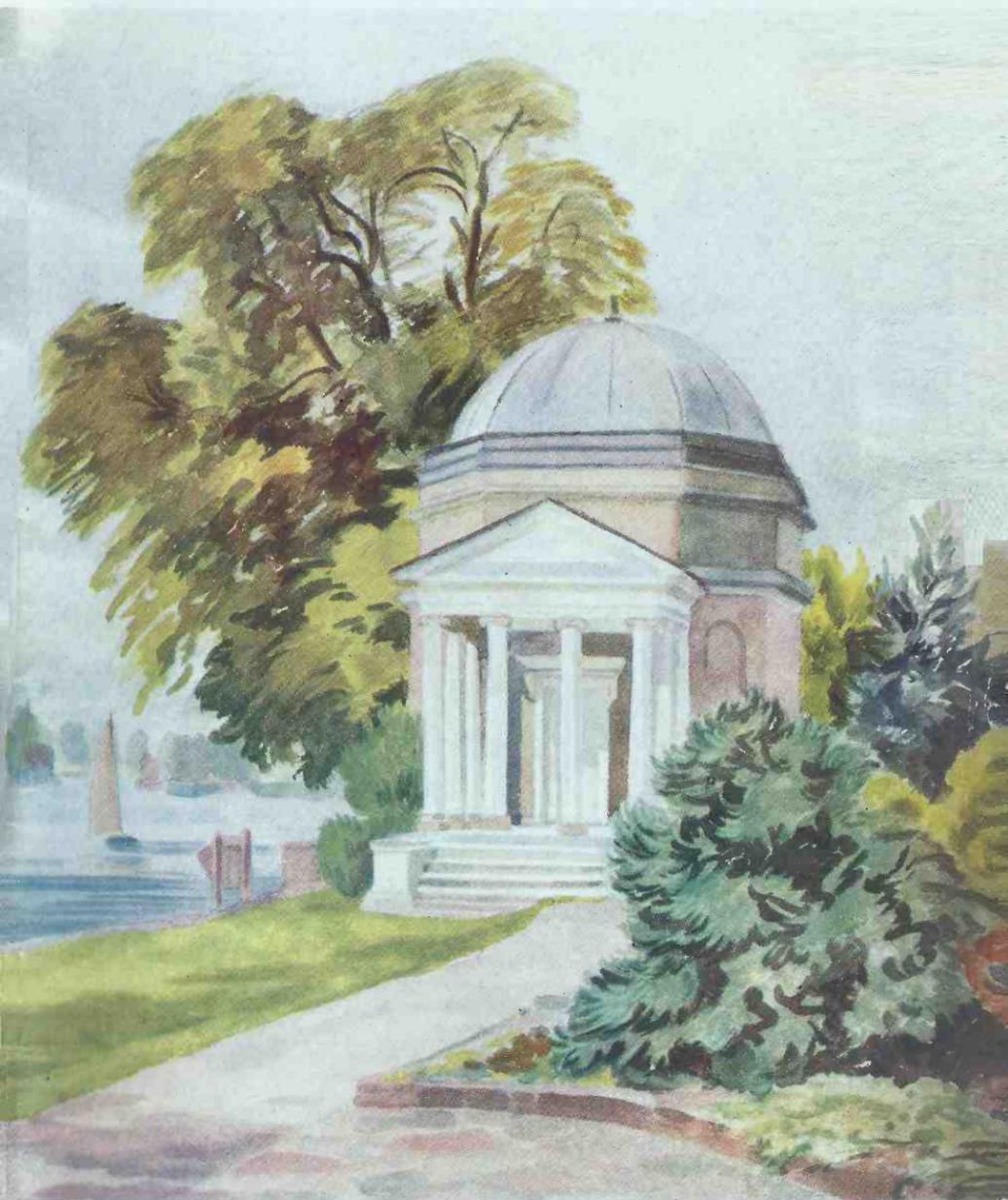
# PRINTCRAFT

and

The Magazine Publisher

No. 29

MARCH, 1955





## CAN YOU INVENT A TRADE SYMBOL?

A New Fascinating and Fun-giving Competition for All "Printcraft" Readers

**FIRST PRIZE :** Adana Goods to the value of £15

**SECOND PRIZE :** Adana Goods to the value of £10

**THIRD PRIZE :** Adana Goods to the value of £5

**FIVE CONSOLATION PRIZES** of Adana Goods to the value of £2 Per Prize

THIS competition was inspired by the suggestion made in Robert Aspinall's last article in "Printcraft" which was illustrated in part by the symbol above, this being a possible trade symbol for a radio engineer. Three original ones appear at the foot of this page, these being suggested symbols for a tobacconist, a fishmonger and a T.V. dealer. We do not offer them as prize examples because we are sure that you can considerably improve upon all of them. They may, however, help to set your mind working.

You can choose any trade you wish—builder, baker, grocer, butcher, gar-

dener, ironmonger, bootmaker—there is no restriction whatever. We want you to invent a sign, emblem, or symbol which tradesmen might use in their letterheads or billheads and those designs which the judges consider to be the most suitable will get the prizes.

You may submit as many symbols as you wish. You may draw them as finished sketches or as roughs or you may choose to make them up from ornaments and type. The finished sketch will not necessarily hold first place in the deliberation of the judges. It is the originality of idea and the suitability of the symbol for its trade that will count.

### RULES

All symbols must be the competitor's own work. They may be executed either in black and white or colour.

The name and address of competitor must be written on every design submitted.

If you wish for designs to be returned please enclose a stamped and addressed envelope.

Winning designs become the copyright property of "Printcraft".

It must be clearly understood that "Printcraft" can accept no responsibility for designs lost in transit.

No correspondence in connection with this competition can be entered into until the result has been announced in our next issue.

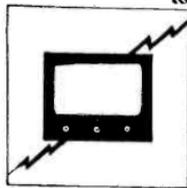
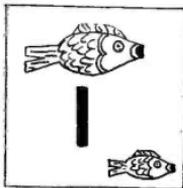
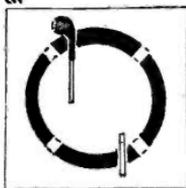
All entries should be sent to  
**'Printcraft' Trade Symbol Competition,**  
**Adana Organisation,**  
**15-18, Church Street,**  
**Twickenham,**  
**Middlesex**

and should be posted so as to reach this address not later than May 17th, 1955. Entries arriving after this date will be disqualified.

The submission of a design or designs by a competitor will be taken to show that he has read and understood these rules and willingly abides by them.

The Editor's decision on all matters concerned with the competition must be accepted as final and binding.

Free catalogues will be sent to winners as soon as the competition is judged so that they may then choose goods to the value of the prize earned.





# PRINTCRAFT

&

THE MAGAZINE PUBLISHER

Vol. IV

No. 29

March 1955

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

## COME INTO THE LIMELIGHT

**I**N this new volume issue you will find several features in which you are invited to turn writers in order to give us your own ideas, hints and observations on matters which affect yourselves and may probably affect your fellow-craftsmen. You are invited to send us Print Hints; you are asked to contribute paragraphs to our new Centre Spread; to send your work to us for criticism; to enter our competition and to tell us about that good thing which we can publish under the heading of Print Spotting. In all departments we are reaching out to establish deeper and more intimate contacts with our readers—and with the sincere wish that such contacts will bring the readers a measure of profit as well as of pleasure.

### Keeping Interest Alive

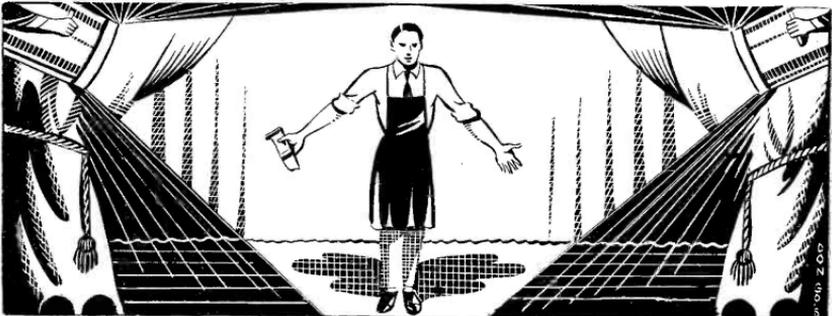
In this, of course, I am saying nothing new. The "Personal Touch", or the chummy relationship between Editor and reader, has been *Printcraft's* policy from its very first number, which was published over seven years ago.

In these seven years hundreds of you have written contributions for *Printcraft*. We have given each other ideas which have kept our print interests actively alive. But for every hundred who have written there are a couple of thousand who haven't, and it is these readers to whom I am addressing myself now. Every printcraftsman has something to say about his job when he meets a fellow printer and a whole lot of that, if recorded, would be of great interest to others.

### Stories to Tell

What, for instance, is the oddest job that has ever come your way? Which was your most embarrassing moment? What do you consider your luckiest break in print—or your unluckiest? What was the funniest moment you have known in connection with print? What was your best idea? Which is the job which nearly ruined you—or the one which showed an unexpected profit? Who was your oddest customer? Your most pleased—or displeased—customer? What was your biggest job, your quickest job, your slowest job, your smallest job? Your most exciting or your most irritating? In each of these queries there is a story.

Being men of common sense you know this but what holds you back from sending



it to *Printcraft*? Is it because you are too lazy to write? I can't believe that. Is it because you just don't want to write? I can only half believe that. Is it because you are unwilling to pass on an idea or an experience to your fellow printers? Emphatically I don't believe that. Then what?

### Boggling

In nine cases out of ten it is a shrinking away from authorship. You may know you are a good printer but when it comes to writing you feel that you are utterly out of your depth. Writing is an author's job, you say: as soon as you get a pen in your hand a sort of paralysis seems to seize you; you simply can't get down to transcribing your thoughts into words. The overshadowing bogey in your minds is that "this has to appear in print". You can't do it. You can't express yourself that way. Timidity for the task overwhelms you; the pen is slung aside in disgust, and a good story is lost for ever.

This shouldn't be so and it need not be so. I'm going to tell you now how to conquer this lack of creative faith in yourself, because I *want* your stories for *Printcraft* and particularly for our new page feature, the Centre Spread.

### Do it Now

When you tackle your story forget that you are writing it for an editor—just write as naturally and easily as you would to your father, mother, brother or best pal. Don't worry about spelling, phrasing or any other troublesome thing—just write as you think or talk.

If the story is there we'll sort it out this end; it will be our pleasure to re-write it for you; it will be our further pleasure

to pay you for the space it occupies—in cash.

And if you can send a drawing or a photograph to illustrate your copy, all the better. Such matter, of course, will be paid for additionally.

We want your stories—and your pictures. So do your fellow printcraftsmen. What *you* find dramatic or amusing is almost bound to interest all of us. So please help us to extend our "Personal Touch" policy at some profit to yourself. Get rid of that inferior feeling that you are not an author and come out into the limelight.

I'm hoping—and waiting.

### Co-operation Required

Now that *Printcraft* is trying to do its best by you will you do something for *Printcraft*, please? You know, of course, what our ambition is—to publish every two months instead of every three; later, perhaps, every month of the year. In addition we want to make *Printcraft* larger but at no extra cost to the reader.

To do these things, however, we must increase our circulation by 100 per cent. I believe it can be done and, with your helpful co-operation, here's how.

Have a little chat with your newsagent. Show him your copy of *Printcraft* and try and get him interested. If you find him responsive tell him that he can order *Printcraft* at the usual trade terms, whether for a single copy or a quire. We, at this end, will only be too pleased to give him any information or sales assistance he may require.

That is all. Can we rely upon you to do your best?

Thank you.

## AWARD OF MERIT

to *W. J. Osmond, F.G.S.,*

12 The Broadway

*St. Margaret's, Twickenham.*

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

*December, 1954* —



— *February, 1955*

# HONOURS and DISTINCTIONS (1)



“ Letters after his name ” has always been a subject of intriguing interest. As far as the printer is concerned it has frequently been one of confusion also. What do these letters stand for, how did they originate, what qualifications must the owner have to be allowed to use them ? In this series of articles *Printcraft* sets out to answer these questions. The author chosen is one well qualified for the job as you will notice when you scan his own list of distinctions set out below.



How often does one hear of someone who is frightfully important and in proof of this is cited the fact that he or she has a collection of letters after his or her name ?

The letters in question usually signify the possession of either Orders of Chivalry, university degrees, diplomas or fellowships of learned societies and are apt to be puzzling to the layman. They can cause printers very real problems when they appear on badly written copy and for this reason I thought it might be interesting to deal fairly fully with their origin, meaning and value.

Common examples of confusion are M.D., which means Doctor of Medicine and not Medical Doctor as is so often supposed ; the degree of Doctor of Philosophy which is conferred in some universities as Ph.D. and in others as D.Ph., which has no connection with D.P.H., which simply means Diploma of Public Health.

It appears to be a common assumption that the possession of one or more of these magic talismans is evidence of cleverness or even wealth. In actual fact, they may vary from Orders only available to members of the Royal Family ; Orders open to commoners ; awards for gallantry, such

as the V.C. ; Orders limited to a very small number, such as the Order of Merit (O.M.), university degrees granted on passing a stiff series of examinations ; honorary degrees bestowed by universities on very eminent men ; member- or fellowships in learned societies to a number of less important ones simply signifying the candidate's willingness to pay several guineas annual subscription.

It is a curious thing that any group of people can, if they wish, form a society or association and call their members fellows, associates, graduates or anything else. For example, the chap who sells you a couple of gallons of petrol may be pleased to put M.I.M.T. after his name, or the lad who fits a new ignition cable to your car may get an inner glow of importance from putting A.M.A.E.T., which simply means Associate Member of the Auto-electric Technicians Association, after his name. It pleases him, but has no value, because it would not be recognised as any real qualification by any recognised learned body.

It might be jolly good fun for the Adana Organisation to form a Users Association and grant a certificate entitling holders to put F.A.U.A. on their business cards. It would not make the holders better printers, but it would enrich my friends at Adana headquarters and please some of my typographical friends, or their wives ! As a matter of fact this suggestion

was quite seriously proposed some years ago by a reader and I shot it down because it would confer no benefit without the backing of some leading independent authority.

An entirely different matter is the R.D.I. diploma awarded by the Faculty of Royal Designers for Industry (part of the Royal Society of Arts) and only given to such acknowledged leaders in industrial design as Ashley Havinden, Esq., O.B.E., Sir Francis Meynell, Sir Giles Gilbert Scott and Gordon Russell, Esq. It is regarded as the highest honour open to an industrial artist or designer.

On a similar plane is the Fellowship of the Royal Society (about which more later), open to the leaders of the Church, natural sciences and a very few great statesmen.

Having cleared the air a little let us get down to consideration of the details of what the various designations mean and how they are used. First the Order. The general rule is that all Orders bestowed by the monarch immediately follow the name, then come university degrees, next the fellowships of societies possessing Royal Charters, ending with lesser fellowships, with two notable exceptions. The F.R.S. for Fellow of the Royal Society and M.R.I. for Member of the Royal Institution of Great Britain take precedence over all other fellowships, but are always placed last, presumably so that they are not obscured by a welter of lesser honours.

In forms of address, titles and courtesy titles have to take their places and it might simplify things if I give a few examples of how this works out with the orders, degrees and fellowships we have been considering.

Let us consider how we would write the title and quality of a Major-General, who was also a Knight and an army surgeon. Let us then suppose that because of the value of his researches and the books he had written, he had been honoured by some learned societies. His name might appear like this :-

Maj.-Gen. Sir A. B. Blank, M.D.,  
F.R.C.S., F.R.S.A., F.R.S.

It would be quite correct to address a physician as C. D. Blank Esq., M.D., F.R.C.P., always supposing that he possessed these particular qualifications. If on the other hand he was a professor of clinical medicine and had also been honoured for public services he might be addressed as :-

Prof. C. D. Blank,  
O.B.E., M.D., F.R.C.P.,  
F.R.S., while his brother,  
a Harley Street surgeon,  
might be :-

Mr. E. F. Blank, O.B.E.,  
M.D., F.R.C.S., F.R.S.

A titled professor of chemistry might well be :-

Prof. Sir G. H. Blank, K.C.V.O., D.Sc.,  
M.A., Ph.D., F.C.S., M.R.I., F.R.S.

While this demonstrates what a distinguished lot the Blank family are, it has brought into use a lot of suffixes that have not been explained and the time is ripe for setting this in order by elucidating the details, commencing with the Orders of Chivalry and then following in the order in which the other designations are used.

### Orders of Chivalry

The oldest of these is the *Most Noble Order of the Garter*, founded in 1348. The designation is K.G. The ribbon is Garter Blue and the motto "Honi soit qui mal y pense" (Evil be to him who evil thinks). The Sovereign of the Order is H.M. Queen Elizabeth II. The Ladies of the Garter are H.M. Queen Elizabeth the Queen Mother and Princess Wilhelmina of the Netherlands. There are at present thirty-one Knights, a Prelate, Chancellor, Registrar, King at Arms, Usher of the Black Rod and a Secretary. The Knights include three reigning monarchs, one Prince and three Royal Dukes.

*The Most Ancient and Most Noble Order of the Thistle* (K.T.) was founded in 1687. The ribbon is Green and the motto "Nemo me impune lacessit" (No-one provokes me with impunity).

The Sovereign of the Order is Her Majesty the Queen and the only Lady of the Order is H.M. Queen Elizabeth the Queen Mother. There are seventeen Knights, including three Royal Dukes. There is a Chancellor, Dean, Lord Lyon King of Arms, who is also the Secretary, and the Usher of the Green Rod.

*The Most Illustrious Order of St. Patrick* (K.P.), was founded in 1783. The ribbon is sky blue, the motto "Quis separabit?" (Who shall separate?).

The Sovereign of the Order is again Her Majesty the Queen. The Knights, including two Royal Dukes, only number five. Norroy and Ulster King of Arms combines the functions of Registrar and Knight Attendant.

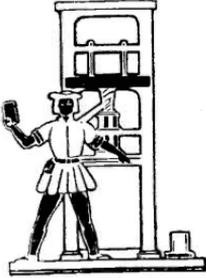
*The Most Honourable Order of the Bath* was founded in 1399. The ribbon is crimson and the motto "Tria juncta in uno" (Three joined in one). The Sovereign of the Order is called the Great Master and Principal Knight Grand Cross and the present holder is General H.R.H. the Duke of Gloucester, K.G., K.T., K.P., P.C., G.C.B., G.C.M.G., G.C.V.O., Lt.D., F.R.S. The Officers of the Order comprise the Dean, Bath King of Arms, Registrar and Secretary, Genea-



(Continued on page 22)

# RETIREMENT?

O.K.—if you've got something to retire to !  
If not, you'll probably be dead within five  
years, says THE OLD HAND



Among the many greetings and congratulations I received at Christmas (many thanks, all of you; and be assured that your good wishes are most heartily reciprocated) came a letter which wasn't so friendly. I won't give the writer's name and address but here's a quotation from it which fairly got my goat.

*"What's your position anyway, J. Stafford? You boast about your lifetime in print and from what we can make out from your writings you have officially retired. I suppose this means that your firm gave you a pension and you obviously have the Old Age Pension. Therefore you can't be so badly off as to want to start up in print, thus doing another and younger man out of a job. If old 'uns like you would only take a back seat there'd be more chance for younger people like me."*

## Hard Work Doesn't Hurt

Pretty selfish isn't it—and what an inferiority complex it reveals on the part of the writer! What my pension position is is my business but I can assure my critic that it leaves nothing over for luxuries. In any case I never wanted to retire. I don't believe in retirement. Retirement, much resisted, was forced upon me by the firm which employed me when my retirement time came.

My age now is 72 but I'm hoping to live—and print—for a good few years yet. I happen to be fond of work—and when I say "work" I mean *hard* work. In any case what do most people do when they retire? According to our writer they should, it seems, quietly fold up in their beds or their armchairs and wait for the end.

Retirement is no good to any man unless he's got something to retire to. That means he should have some interest or hobby in which he can steep himself. In my experience the man who has no retiring interest just discovers that life is one big bore and hands in his checks after 5 or 6 years of doing nothing except being a nuisance to his family. If you aim to keep alive—and fit—after retirement



do something that occupies your hands during the day and gives you plenty to think about at other times.

## Antidote for Idleness

In this, like so many other of my septuagenarian contemporaries, I feel that print is the answer. It's the one subject I know best and it gives me a kick now to find that I can print according to my own ideas and not to other people's, as I've had to do all my life. It keeps me busy while I'm at it; it keeps my brain working when I'm not. And as for doing somebody else out of a job——!!!!!!

Well, I could say something here, but I won't because I know your Editor wouldn't print it. But have you ever heard such poppycock—in this day and age, when every man, old or young, is required to do his bit for the well-being of the country? My critic, incidentally, lives in Birmingham. Does he *really* think I am doing *him* out of a job by operating here in Camberwell?

I suppose he got his idea from what I wrote in the last issue—about taking over a bookie's job from another printer. It may interest him to know that before I consented to take the bookie's order I went along to the printer concerned. He's a fellow in a fair way of business and he didn't mind a bit. In fact, he said, he'd found some of the bookie's jobs so small that they'd hardly been worth his while, for the bookie himself has only a local business. He thought the work much more up my street than his own and, sportsman that he was, invited me to come to him for any help I might require.

I haven't taken advantage of that offer yet but I have been able to put a bit of business in *his* way—an order for 3,000 twenty-page catalogues which I couldn't possibly have done myself. So, far from doing him out of a job, I was instrumental in getting him one.

## The Old 'Uns Help

The truth sticks out—a good man at his job (I'm not necessarily including myself in this category) has no need to fear the rivalry of a man smaller than himself. And surely, while I'm working I'm helping,

(Continued on page 20)



## STEREO- AND

In this final article of his series, "Dealing with the Blockmaker", Leonard Drury gives us a valuable insight into the two most popularly used methods of duplicating blocks. As a matter of interest we reproduce six

**B**LOCKS or plates made by either the stereotyping or electrotyping processes are widely used in commercial printing, but they are not likely to be needed very often by the small printer. Stereos or electros can come in useful, however, when you have to return borrowed blocks to the owners but want to print the same illustrations again on some future occasion. Therefore it is just as well to know something about them.

Both stereo- and electrotyping are methods of making duplicate plates from an existing line or half-tone block, or from a forme of type, but *not* from a drawing or photograph. Many process engraving firms can undertake stereotyping, or electrotyping, or both, while there are other firms which specialise in this work only. Many printers also have their own plants, especially in the case of stereotyping.

### Give the Right Instruction

But here a word of warning had better be given. If you want two or more identical blocks made from a drawing or photograph and ask for duplicates from the engraver, you will not get stereos or electros. To the blockmaker, a "duplicate" is simply a second line or half-tone block, made in the ordinary way but charged slightly less than the first block if it is ordered at the same time. If you want a stereo or an electro you must state distinctly which you require when ordering.



Stereotyping was invented in 1727 by William Ged, an Edinburgh jeweller, and the first book to be printed from stereo blocks appeared in 1739. In Ged's process, wet plaster of paris is poured on to the block to be duplicated and then covered with sheets of absorbent paper. The block is then placed in a cold press. Under light pressure, the absorbent

paper soaks up the moisture and the plaster dries out, resulting in an exact moulding.

### Dalziells

The plaster mould is now detached from the block and the hollows in the back are filled by pasting in strips of card or paper. Next, it is placed in a casting box and molten lead alloy is poured in. When the metal has cooled and set, it can be lifted out, trimmed and mounted like an ordinary block.

The plaster of paris process is still sometimes used for work of the very highest quality, particularly for duplicating colour blocks, as it gives almost perfect definition (up to 133 screen, which is a very fine half-tone screen indeed). Such plaster-made stereos are often called Dalziells.

### Flong

The more common modern process is similar in principle, but instead of plaster a material known as "flong" is used, in either a wet or a dry state. Different firms have their own methods of preparing flong, but basically it is papier mâché. Wet flong is pressed over the block to be duplicated, then heated and dried out into a solid mould, while dry flong is used in the form of sheets, the mould being taken in a hydraulic press.

Stereos are much cheaper than ordinary blocks, and can be recommended as entirely satisfactory for duplicating line blocks (zincos), coarse-screen half-tones and formes of type. With half-tones over 85 screen, however, electrotyping is essential.

In the electrotyping process the operations are more complicated and expensive, so these plates cost more than stereos.

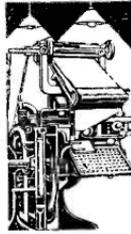
### Making Electros

With the original method, which is still in general use, a compound of beeswax is melted and poured over the block to be duplicated, and this is then placed in a press. On cooling, the wax forms a solid mould which is separated from the block.

The mould is coated with blacklead in order to give it a metallic surface, and it is then placed in an electroplating bath. The

# ELECTROTYPES

small blocks which are in the possession of a great many small printers. You will readily recognise these as "Adana Illustration Types" which are all made by the stereotyping process described below.



bath contains a solution of copper sulphate and copper plates, or anodes, which are connected to a supply of electricity.

When the current is switched on electrolytic action causes pure copper to be deposited on the mould, gradually building up to form a shell which reproduces the wax surface in exact detail.

When the copper has "grown" to the required thickness, the mould is taken out of the bath and hot water is poured over it to detach the wax from the copper shell. The hollow back of the thin shell is now filled in to the thickness of a normal printing plate with molten lead alloy. After cooling and setting, the back is skimmed and checked for perfect flatness, and the plate is ready for mounting.

## Nickel and Chromium

For very accurate duplication of the finest half-tones, lead-moulding is used instead of wax. In this process the soft lead is forced down upon the block under heavy pressure, and a perfect mould is thus obtained. Lead-moulded electros cannot be used for duplicating formes of type, line blocks or wood engravings, however, as the heavy pressure would damage the originals.

As copper is a harder metal than lead, electros are more durable than stereotypes and are preferred when a long printing run is required. But even copper is relatively soft, so electros are often hardened by being given a thin coating of nickel. The very best electros, in fact, are made of solid nickel instead of copper; these are often supplied under the name "A. G.s" or "Galvanos", after Albert Galvano, the inventor of the process.

For very long runs of hundreds of thousands of impressions, the copper electro may be faced with chromium, one of the hardest metals known. A chromium-faced electro has more than double the life of a normal one.

## Advantage of Electros

It is worth remembering that the advantage of electros over stereotypes lies in their greater accuracy and longer life. Stereos on the other hand, are cheaper. (Incidentally, they also can be nickel-faced to give them a much longer life.)

So far as the small printer is concerned, stereotyping should meet all his needs for duplicating formes of type, line blocks and half-tones up to 85 screen. With half-tones of 100 screen and upwards, plain copper electros should be satisfactory for all normal work.

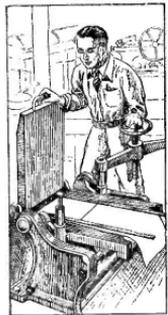
## Detecting the Difference

How can you detect at a glance the difference between stereotypes, electros and ordinary blocks? The stereo is easy to identify; it is heavier than a line block, being made of lead instead of zinc, the metal is brighter, and the plate is thicker—about  $\frac{1}{8}$  inch. An electro, however, looks just like an ordinary half-tone block. It can be distinguished by simply scraping one of the blank parts of the surface with a penknife; this removes the thin copper shell and reveals the lead backing underneath. But take care not to scrape the printing surface!

Although you, as a small printer, may only rarely have occasion to use stereotypes or electros, they play an important part in our daily lives. Electros are in common use for printing the same advertisement in many different newspapers and magazines, while stereotypes are invariably used for printing our big newspapers, the plates (one for each page) being made semi-circular to fit the giant rotary presses.

## Further Information

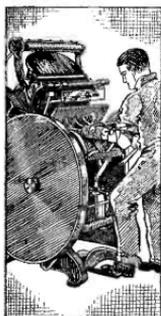
This completes my somewhat hasty review of blockmaking and I feel sure that many questions may linger in your mind. If this is so and you care to write to me c/o *Printcraft's* office I shall be pleased to answer them; also to give you information or advice on any aspect of the subject I have not touched here. In the meantime, should you require stereotypes or electros not listed in the catalogue drop a line to Adana who will speedily execute your requirements themselves or put you in touch with a suitable supplier.





# PRINT

These paragraphs are contributed by *Printcraft* readers and are paid for at the rate of 5s. per 100 words (minimum 5/-). Diagrams and sketches are paid for additionally but **MUST** be drawn in black Indian ink.



My own printshop is a modest affair, housed in a small shed in a small London garden. My one and only machine is a H.S.2 which has rendered me splendid service for the last five years and is still going strong.

Until last year my big problem had always been how to keep the machine clean?

The garden is in a busy spot with gas works near by, a railway not many yards away and fronting a main road which is alive with traffic both day and night. Dusty conditions therefore abound. As if this were not bad enough the garden-end—especially the shed—has always been infested with spiders.

Naturally I always cleaned the machine after a job but this did not prevent dirt, dust and tiny cob-webs collecting in it a very short time afterwards. At first I used a typewriter cover to protect it when it was not in use. This proved almost useless.

Then I got my sister to make a special canvas cover. Though this was partly effective it did not deter the spiders and smaller insects, a number of which I always found adhering to my rollers when I uncovered the machine. I was beginning to get really exasperated when, looking through some back numbers of *Printcraft*, I read an article by A. Holmes, entitled "A Collapsible Table Frame".

This gave me the idea of making my own cover for my H.S.2 which has been completely successful and very serviceable.

The diagram, I think, explains it fully. The cover is made entirely from plywood. If you are anything of a handyman you can start and finish the job on a Saturday afternoon. Its most useful feature is its sloping top—that is the slanting surface which forms an ideal small random on which jobs can be assembled, type dissed, etc. The bar of wood at the bottom—

merely a piece of thick wood furniture—prevents anything slipping off while assembly operations are in progress.

Stained and varnished in dark oak it makes quite a presentable looking piece of furniture which would not be out of place even in a living room.

And it is practically dustproof. I have suffered from none of my old worries since I have been using it and no longer have to clean my machine both before and after a job.

—S. Soames (Battersea)

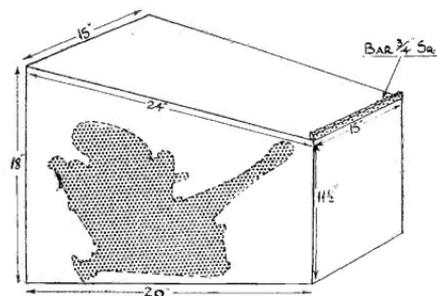
## DRYING

When printing on smooth or glossy cards, the ink may take an inconveniently long time to dry. As many homes possess small hair-dryers permission should be obtained to make additional use of this household amenity. It will be found that the blast of air (hot or cold) from the nozzle of the dryer is a powerful aid to quickly drying wet print.

—J. L. Senior (Southport)

## HOME-MADE COUNTER

I am sure that any Adana user who adopts this little gadget will find that the expense is well justified. Much valuable time is lost counting paper and card by hand, whereas this can be done on the machine as you print. Go to a shop or



The Random Top Cover for an H.S. 2 described by S. Soames

# HINTS

Hints concerning improvisations on Adana machines are published only from an interest point of view and have not been officially tested. Contributions are published in strict rotation and no guarantee can be given that they will appear in any particular issue. Do not forget to include name and address.



firm that supplies hand knitting machines and purchase a row counter. Simply attach this to a small piece of wood about 3 in. square. Then attach the block to your bench in such a position that the lever on the row counter is immediately underneath the handle of your machine.

Now tie a piece of string or tape from the handle of your machine to the lever on the row counter. If you have the string adjusted to the proper tension you will find that each time you press the handle of your machine to take a print the row counter registers.

This little gadget can be bought for less than £1 or a second-hand one might be got for a few shillings. I am using one of these counters myself on my H.S.3 and I can assure readers of *Printcraft* that it has saved me many valuable hours. If any readers find it difficult to get one I would give an address where they could be purchased provided a stamped envelope is enclosed with inquiry.

—William Doherty (Printers)  
Convoy, Co. Donegal

## INEXPENSIVE SPECIMEN BOOK

A good idea is to secure from one of the big stores one of the big scrapbooks they are offering. These are attractively got up and are well worth the 1s. 6d. being asked for them. They are just the thing for small printers' specimens of work.

The pages are in some cases all one colour—stone grey for example, and in others the pages are varied in colour. These make pleasing backgrounds for printing specimens which can be artistically arranged on the pages, some placed horizontally and others at a pleasing angle.

Young printers should be careful to use merely a trace of paste in pasting the specimens in position. A tube of pure photographic mountant is the best and costs very little. The paste remaining can

be used in make-ready work on your Adana.

The cost of this novel specimen or sample book is negligible, but the resulting production is admirable, and is something to show your friends and be proud of.

—E. W. (Derby)

## NO DUST FROM DUSTING

When doing silver work (wedding invitations, etc.) I was much troubled by the dust flying about and settling on everything. I therefore devised the following means of reducing this.

First I obtained a large cardboard carton which now stands on my bench. Note: This carton must be large enough to allow you to get your hands inside.

The top of the carton must have a window cut in it to enable you to see what you are doing and this should be covered with a sheet of cellophane.

The end nearest you is cut sufficiently to enable both hands and the article to be dusted to be inserted, and the aperture covered with a loose curtain.

If all your dusting is carried out inside this carton with the curtain dropped it will be found that very little dust settles on type, rollers, etc., and this saves much time in cleaning up.

—A. B. Sadler (Ingatestone)

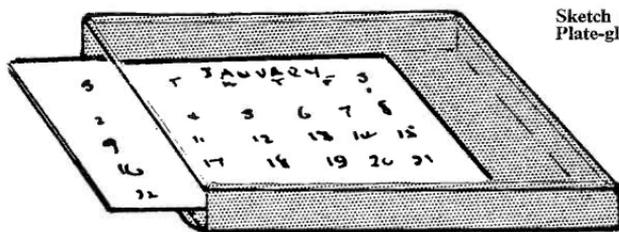
## NYLON FOR CLEANING

I would like to pass on a tip to my fellow printers of a discovery I have found most useful.

That is, when cleaning down after a run, use old nylon stockings discarded by the female members of your household. These clean thoroughly and do not leave bits of fluff on machine or rollers, thus causing trouble when the next job comes to be tackled.

But be sure these nylons ARE discarded ones.

—A. Hawkes (Sway, Hants)



Sketch by author of the  
Plate-glass Paperweight

To my surprise I obtained more orders for this novelty than I had dared anticipate.

My success has prompted me to pass on the idea, in case any of my fellow printcraftsmen may like to keep it in

mind for use when they come to do their 1956 calendar.

You require some small pieces of plate glass (say about 3 in. square)—which can be purchased very cheaply from job-lot dealers. Actually I bought mine for 2d. each from a waste-paper and bottle dealer—in other words, the local rag-man. From the same source I purchased a small quantity of second-hand sail cloth. (Felt, baize or any similar material will do.)

I cut the cloth to the size of the glass and stuck three sides of the cloth to three sides of the glass, using a good quality adhesive. This made an "envelope" of cloth and glass into which I inserted 12 separate home-printed calendar months. These, of course, I did on my H.S.1.

Not only did my Paperweight Calendar please but the profit obtained now urges me to study the junk shop more critically than ever.

J. Thorndike (Pimlico, S.W.1)

### IMPROVED GRIPPER FOR SMALL CARDS

When printing very small cards, e.g.: visiting cards, etc., where the lower line of type is very near the edge of the card there is always a danger of the gripper bar fouling the type and ruining it, or if a bit too high of not making contact with the edge of the card, there being very little latitude for error. I have found the following simple gadget most effective:—

Cut a narrow strip of gum paper about half-an-inch in width and stick this by the ends only to the place where the corner of the card will be. The gripper bar can now be removed for this small job as the paper corner holds the card quite flat and firmly.

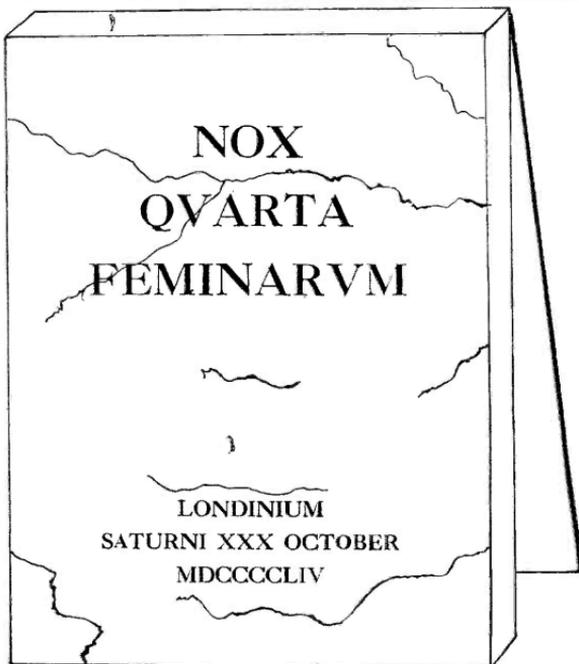
—J. S. Armitage (Huddersfield)

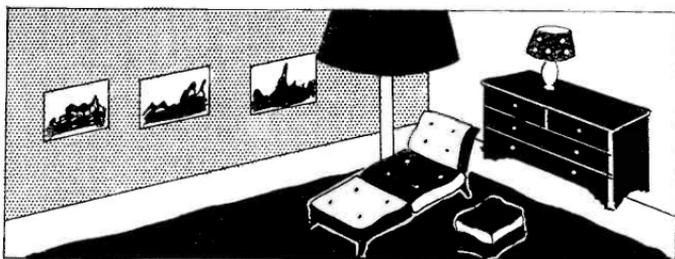
### CALENDAR PAPERWEIGHTS

Just prior to Christmas I tried out, in a small way, a "Paperweight Calendar."

### NOVELTY MENU

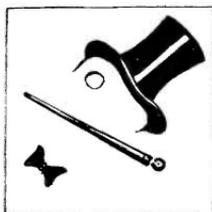
HERE is another bright idea for an original and very topical menu from our friend, Mr. B. H. Green (remember his old-style menu in *Printcraft* No. 26?) This time, Mr. Green was inspired by the finding of the Roman Temple in London City and in designing his menu for the A.P. Apprentices Ladies Night hit upon the idea of delivering it in the form of a Roman wax tablet. The "Tablet" was composed of ceilingboard, the menu attached to the back as indicated by the leaf you see on the diagram. Cracks and type were printed under heavy pressure on a cropper machine and the result is a souvenir which every guest will no doubt treasure for a long time to come.





## Showcards by the Screen Process

Some Suggestions which may Interest the Small Printer looking for a New Sideline



Silk screen showcards can be a best-selling line for the small printer though, like other things, they must be done in quality materials, and have good design.

First the small printer should make a study of the various "lines" he will find in so many shops. These "lines" range from the highly artistic to the simple prosaic. Suppose we look at a few?

You will find that furnishing stores use an amazing quantity of showcards. Here there is ample opportunity to display the artistic temperament. If this is not possessed by the printer himself, it should not be very hard to find someone willing to do the sketches. The scope offered is too wide to tabulate. Showcards depicting the cave man with stones as furniture, in various colours with a telling slogan, is an original suggestion. Then desert scenes, which give opportunity for plenty of colour. Good striking slogans are required. For example, using the stone age example, a good one might be, "Furniture that stands up to wear and wear", or for the desert scene, "Limitless life in our furniture".

With a blue sea, small clouds, yachts with white sails, or holidaymakers, a caption on contrasting colours could well be, "Sail away with housework and make drudgery a pleasure". Such a card could be offered both to furniture dealers and ironmongers.

There are some types of stores which require art showcards more than others. Drapers, dress shops, fancy stores, are always on the look-out for telling display cards. In such cases the printer ought to

keep an eye on the adverts in the local papers.

How then to prepare the silk screen showcards? First you must plan your cards to the size of the silk screen apparatus you possess. This will either be home-made, with the use of frames you have knocked together, or made by a joiner, or you may employ a duplicating apparatus such as the Cyclostyle.

This last machine requires the use of a waxed sheet which is obtainable from good stationers. Now having collected your pictures you can place these on your waxed sheet and outline them, either with a soft pencil or cut them direct with the stencil pencil, which makes a line all round the picture. Remember that if you desire detail, your duplicating pencil must possess a very sharp and fine point. But if your idea is the imprint of a figure pure and simple it would be better to cut out the figure itself. This you will do by running your sharp-pointed pencil round the outline of the figure so cutting it clear away from the stencil.

If you print these on coloured or tinted cards you can obtain wonderful results. For printing blue on orange cards, or the reverse, you obtain a striking art card for a single-colour printing.

It might be well to mention at this point that small art cards are always in demand by all types of shops. Particularly in this category are price cards. If you require a range of these you can make them by cutting the cards to pleasing shapes, and printing on your screen the prices, either in words or figures. You can do from twelve to eighteen cards, according to the size of your apparatus, in one printing operation.

A good line, providing it had some pretension to artistry, would be one of the standard ones: "No credit given". There are a number of such "standard"

cards which are always being asked for. Hotels and public houses are ready customers for cards which are applicable to their trade and clientele.

Still another good market is obtained from cafes, snack bars and the like. Each requires a study of its own particular line. The milk bar for instance would be glad of a card with a large glass, ice on top of the drink, in a striking colour not too deep. Use a delicate tint for the drink, put a straw in the drink, with a "look at me twice" type of girl enjoying it.

There is a continuous market for this class of work. Even if the shopkeeper were inclined to be of a "cheese-paring"

type, conditions would defeat him, no matter how careful he was with his cards. Exhibiting them in his windows, especially in summer, would soon make them fade, while in winter they would absorb dust and grime, so that they are a line which has to be constantly renewed.

Anyway, why not think out a line for yourself and try it out? If you have a silk screen frame, either home-made or bought, make use of it by running a range of art showcards. You will find that judiciously pushed, with striking scenes, you are almost bound to make a "go" of it. In a year or so, indeed, showcard screen prints might well become the backbone of your establishment.



## Printer — Advertise Yourself!

**WESTLEY JONES** Advises the Craftsman  
who is Inclined to take a Back Seat

of hundreds of businesses and tradesmen, each a potential customer. The use of printed matter in business is ever increasing, and there will be more and more work for prompt, reasonable and accurate printers.

The spare-time printer is at an advantage when dealing with drama groups, youth organisations, etc., etc., as the secretaries of these much prefer to do business after normal hours. The man who chooses the mail-order method of selling his work must study the bookstalls, find a medium that suits his specialities and advertise regularly, although not necessarily in every issue. Do not use a journal that is already overcrowded with similar advertisements.

Production of the finished job is only half of the work, and like any other business, printing needs constant, live effort to keep it moving forward. The man who is always on the lookout for ideas and likely markets, will find plenty.

### CRITIC'S CORNER

Remember that we announced this as a new feature in our last issue and asked Mr. Small Printer to send examples of his work for criticism in these pages.

But what has happened? Mr. Small Printer has become unaccountably shy. Instead of the dozen or so specimens we hoped for we have only received two, one of these so excellent (from F. B. Sales, of Leicester) that it is impossible to pinpoint a single fault. The feature, therefore, has to be held over owing to lack of material. But we still ask for specimens which, as already stated, you may send in under your own name or under a nom-de-plume.

Despite the fact that there are such a number of small printers in existence, it is not an easy matter for the occasional customer to find one. As a person who at odd times needs the services of a quick, reasonable printer, I am of the opinion that the small man is not sufficiently thrushful in pushing himself forward. At times, one sees a printer's card in the advertising case of a general store, or the odd small advertisement in the local paper, but readers are not going to store a printer's address just in case they need one.

It is up to the small printer to explore every avenue of bringing himself to the notice of likely customers. The large printers have their shops and works in the busy thoroughfares and the customer goes to them. The small man must see that the customer has the chance of using his cheaper and quicker service.

A trade directory will yield the addresses

# Call the Clicker!

Here's the Man Who'll Help Put Right all Your Printers' Errors

AS a reader of *Printcraft* from No. 1, I have missed the following contributors and (if it is polite to ask) should like to know what has become of them and whether they are likely to write (or draw) again. Their names are: Theresa Fleming (author and designer), Thomas Laidler (artist), Michael James (silk screen writer), Mrs. Printer and Charles Herbert.

With the exception of Michael James, who is a very busy businessman in Montreal, Canada, you will probably hear from all the above contributors again though we cannot promise exactly *when*. Theresa Fleming is now an art instructress in a Wiltshire school; Thomas Laidler, still going strong, finds time so taken up by the demands of the strip-papers that he has hardly any left over for himself. Mrs. Printer has returned to professional journalism and is now busy helping to edit a national weekly with a million sale. Charles Herbert, director of a famous advertising agency, is also working most days—and nights—of the week.

But they are all anxious to write (or draw) for *Printcraft*—and certainly will resume as soon as opportunity offers.

## TYPE METALS

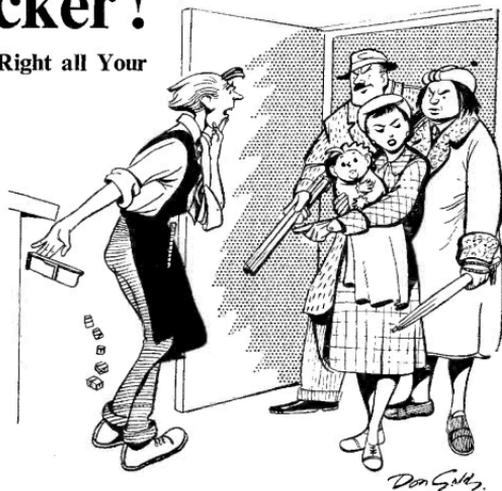
Do Monotype, Linotype, Intertype, etc., use the same metals as the typefounders?

No. The metal is of a different and softer alloy than typefounder's metal because it is only intended to be used once and then melted down. Typefounder's metal, as you know, is made to use time and time again.

## CHECK UP

Is there any method of preventing the gripper arm on a machine from battering the type?

Only one; careful adjustment of the gripper arm before starting to run the



job. This should be one of your major considerations before embarking on any operation on the printing machine.

## NEW TINTS FOR OLD

If I use a tint and then, when I see the proof, do not like it or wish to change it for another, can I do so without having a new block made?

Not usually. It all depends upon the block. You should consult your block-maker when this question arises.

## PURCHASING RUBBER

Where can you buy rubber such as is described in the last issue of *Printcraft* for making rubber stamps?

You may find the name of a local rubber firm in the Business Telephone Directory. Otherwise consult your nearest garage, cycle dealer, ironmonger or your local oil and colourman.

## WHAT IS A BLOCK-BOOK?

It is a name given to books whose pages (illustrations and letters) were carved out of a single piece of wood before the invention of movable types.

## EDITORS AND ART

As far as I can gather few editors have had any artistic training. Why, then, do they consider themselves qualified to judge art?

Most of them don't. The editor only

buys the sort of artwork which he knows will appeal to his readers. In this he is a better judge than the artist whose style of work may not suit the requirements of the editor's periodical or magazine. In the same way an editor may not be an author but he knows the type of story which his readers like best and authors, as a rule, do not cavil with his decisions.

### HOME-STEREOS

On looking through some early issues of *Printcraft* we notice that in No. 3, page 4, you refer to the making of stereos. Did you ever progress with this? We feel that it would be a tremendous advantage to make our own stereos. If you did not evolve a process on the subject could you recommend to us a good book which tells us about it?

We did progress with the making of home-made stereos and achieved a great measure of success, but we could not simplify our methods to the extent of making an apparatus simple and cheap enough to fit the resources of all small printers. You will find mention of some of these experiments in later issues of *Printcraft* and when we have time we intend to persevere again. Meantime, we recommend you to read "Stereotyping and Electrotyping" by Arthur F. Winter, M.I.E.S., published by Sir Isaac Pitman and Sons, Ltd., Pitman House, Parker Street, London, W.C.2. The price is 8s. 6d., and, in our opinion, excellent value for the money.

### FULL-TIME PRINTING

My brother, who is 18 and who is finishing his Secondary education this year, would like to enter the printing business on a full-time basis. I wonder if you could help in any way?

You do not say in what particular department of print your brother is interested. But if he is thinking of taking up an apprenticeship he is too late, as apprentices are usually indentured at the age of 16. What he can do, however, is to take a full-time course at a printing school. This will enable him to get a job in a non-union house with the possibility, after a few years' practical experience, of being accepted into the union.

### WRITING INK

Can you tell us how to make writing ink?

Sorry, no. We usually buy ours from the people whose business it is to make writing ink. Sorry if we seem unhelpful but we cannot regard this query as lying on the Clicker's Course.

### BRASS LETTER

Among a lot of junk I bought from a printer's engineer recently I came across some type made of BRASS. Was there, then, a time when printers used type made of this metal?

The type you describe is bookbinders' type made for impressing into leather and other cover stock. It is still used by bookbinders but not by printers.

### BRONZING

In your catalogue you say, about Bronzing Preparation: "Print in the usual way with this and dust the powder over the print before it is dry, cleaning off surplus powder with a soft rag." What, exactly is your definition of a "soft rag"? Some of the rags I have used have brought disastrous results.

A soft rag is a piece of silk, light wool, a fluffy duster or any similar fabric. Our own method, when using bronzing powders, is to wipe off with a small pad of cheap cotton wool. Obviously you have rubbed too hard during this operation. No pressure at all is required. Wipe off as lightly as possible on to a large sheet of paper which should be under the sheet being treated. When the job is finished the surplus powder can be collected and used again.

### PICTURE TYPE

I have just been looking at a book by Wallis Budge, printed entirely in Egyptian hieroglyphics or picture signs. I am told that these hieroglyphics are *type* and find it hard to believe. Is there such a thing as "hieroglyphic type"?

There is, but it is a very rare, expensive and specialised face and it also needs a "specialised" compositor to set it up (like music). It is usually only stocked by printers of books and other works in foreign languages and these are few and far between.

# Printing in the Monastery

As promised, the creators of our much-admired Christmas Cover design, the Sisters of Carmelite Monastery, now tell us something about their typographical activities



We have been invited by the Editor of *Printcraft* to give a brief history of our printing efforts, and experiences over the course of the last few years.

Due to the post-war rise in the cost of living it became necessary to supplement the Monastery's two regular sources of income—the making of Church Vestments and Altar Breads—and in consequence the production of Christmas Cards came into being.

Pictures were painted by the Sisters and sent to outside professional printers. The cards were delivered to the Monastery and through postal contacts we became our own selling agents. The heavy expense of blocks and printing bills caused us to look for means to speed up the returns.

## The Small Beginning

Our first printing machine was bought—an Adana No. 2. With it, and with the help of the instruction book we began to mount our printed pictures and to print the inside words ourselves. Finding this helped considerably we invested in a TP48 power model. The TP48 will always be regarded by us as a perfect gem of its kind. Immediately on installation small line block Christmas cards were printed.

The following season some 50,000 folders were printed with two workings. Next, looking at the blocks we already possessed, a 4 in. by 5 in. sepia half-tone card on a white Ivorex was successfully attempted and found ready sales. It was the beginner's thrill at seeing these, our own printed pictures, which prompted the idea of trying out half-tone colour blocks.

So Sister Printer set to work. A small 2½ in. by 3½ in. picture was the one chosen to begin with and in spite of many

errors — poor paper, wrong inks, etc., a reasonable picture was produced.

## Steady Progress

The machine had originally been installed in a small room. By this time it had been removed to our rather spacious loft, and now rows of large drying shelves were put up. Our other blocks were recalled from the printers and full time work was put into the Adana.

Our losses, even when experimenting were rarely greater than from 5 to 10 per cent. The measure of our success led us to rely entirely on the Adana.

The printing of half-tone colour work continued in this way for some time, between 20,000 and 30,000 being run off. Our Christmas Card trade was established.

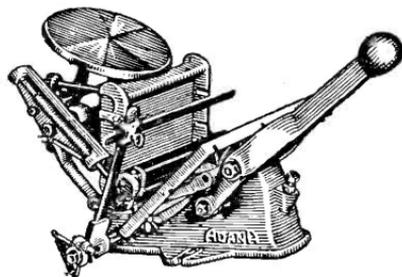
It was realised that to keep this necessary business and yet not encroach upon other duties a larger machine was needed. To this end the automatic fed Original Heidelberg has been installed.

## Triumph Achieved

Beside it our TP48 still stands busy at work. All small line blocks are still printed on it, thus using offcuts too small for the large press. A certain amount of creasing is still done on it. The rollers are removed for this operation and a piece of brass rule set the reverse side in the chase.

The greatest use to which it continues to be put by our Sisters is for the application by line block of adhesives for glitter work, glitter being the great attraction for children on Christmas cards.

May we in conclusion acknowledge the great kindness at all times of the members of the Adana Staff. Always ready to advise in any difficulty, and so helpful in the speedy return of repairs, etc. But for Adana could we have progressed so far?





## HIGH SPEED CRASH IN BELGRAVIA

### Leads to Discovery of Poison Ring

IN that part of Belgravia which lies between Victoria Station and the northern purlieus of Pimlico, lives our contributor, Percival Payne. In one of the once stately homes, overlooking a pleasant square, Percival occupies a flat, a room of which is given up to experimental printing. The floors of the flat, alas, are not what they should be and recently, in carrying his H.S.2 from one corner to another, Percival dropped it.

His dismayed reaction at the disaster which might have befallen his H.S. was as nothing to his horror when he found that the machine had smashed through a dry-rotted floorboard. The only repair possible was a new board. In fitting this, Percival disturbed a pile of dirt, dust and ancient carpet fluff, among which he found a tarnished filigree silver ring, in the form of a basket of flowers studded with small green and red stones.

In curiosity Percival took his discovery to his local antique dealer who identified it as an Italian ring of the 17th century, of the "poison" type popularly believed to have been used by the Borgia family to bring death to suspected enemies by the

pleasant procedure of shaking hands. The stones it contained were small emeralds and garnets.

Percival is immensely pleased with his find, especially as the H.S.2 suffered no damage whatever from its crash.

### PRINT POPS THE QUESTION

#### A "Valentine" Wins Wife

Stanley Smith, of Birmingham, is a very shy young man. Stanley is also a printer. Last year Stan fell very much in love with Miss Jill Ware, but, thanks to his shyness, could never bring himself to the brink of proposing.

Then, last Valentine time, Stan had a brilliant idea. He composed a card, set it up in Dorchester Script and printed it in gold. The card bore the following inscription:

*"This is to declare that I, Stan Smith, love you dearly and truly, Jill Ware, and hereby ask you to marry me on a date to be decided by yourself. R.S.V.P. (as quickly as possible.)"*

The reply came back next day.

*"Dear silly, shy boy. But of course I will. Let's get together and fix the date."*

Thus Stan's print won him a wife. They are to be married in June. Good luck to both of them.



### PLEASE, MR. PRINTER!

#### Cash and Blocks for Stories

This Centre Spread is a new department in the progress of *Printcraft*. We introduce it because we feel that it will vitally foster that "personal touch" at which we have always aimed. But to keep it going we must have contributions from you.

In these pages you will find typical examples of the sort of copy required. Cash awards are made to the contributors of each story used and if sketches or photographs are also sent they will be paid for additionally. Apart from this the block (or blocks) from such sketches or photographs may be claimed by the contributor after use at no charge to him whatever.

So please let's have your story right now. Meantime we would like you to read what the Editor of *Printcraft* has to say to you in his article, "Come into the Limelight", in this issue.

The third window from left on top floor is where the poison ring was found. See "High Speed Crash in Belgravia"

### ARE YOU AT

OR perhaps a despatch can be translated in are you should cert at the competition. Cover II of this issue

And talking about petitions (this has n *Printcraft*, except t passing on good n our way), do you k the dog biscuit peop a contest for young prizes ranging from gns. ? A postcard Ltd., Dept. S/A Road, London, E. particulars.

### UP GUARDS,

"If there is a dropping H-bomb never vote for the go

### Hirsuited

"He was so plea cut that he went a over again next day

### Damp Squib

"That new gadg as a box of fireproo

# CENTRE SPREAD

A Personal  
News Journal



## PROFIT FROM A PRINTING PURLER

Enterprise of the East Brothers

W. J. and N. P. East of Lower Clapton, London, write :  
"Paralleling Jonathan Stafford's 'Christmas Print Story', let me tell you one. When my brother and I started up in the printing game with a flatbed Adana just after the last war we were considerably broke. One of our first orders was for 1,000 envelopes, the address only to be printed on the back, this address being 169, ——— Road. We made a good job of printing these envelopes and then discovered to our horror that we had transposed the 6 and the 9 and so turned the number of the house into 196.

Obviously these wrongly numbered envelopes would be of no use to our customer and presented a dead loss to us. The beggar of it was we couldn't rustle up enough cash to buy another 1,000 envelopes. Then Nick hit upon the bright idea of offering them to the occupier of 196 at the mere cost only of the envelopes, and, though we hadn't the faintest idea who this individual might be, we took a chance and called upon him. He was delighted at being offered such a bargain and, concluding that this was our bright idea to help us to establish our business, bought them almost enthusiastically. He is now one of our best customers.

### MYSTERY OF THE MISSING X

Thirteen-year-old Ron Dale, of Exeter, having prepared a meal for his Alsatian dog, Jimbo, was setting up a visiting card in Palace Script when he missed his one and only letter X. A frantic search failed to reveal the missing letter and Ron was in despair for he had promised to deliver the job on the following morning. To add to his unhappiness Jimbo suddenly had convulsions and was very sick.

Relief succeeded despair when, cleaning up after the pup, Ron found his missing X. It had accidentally dropped into Jimbo's bowl whilst the puppy was feeding and Jimbo had swallowed it.



### THE ART OF HEALING Print's Part for Patients

Occupational therapy is the science of restoring health and vigour to limbs which have suffered from disease or injury, by means of exercise. Mr. Sidney J. Lock, Head Occupational Therapist of the Kent and Sussex Hospital, Tunbridge Wells, is now employing Adana machines for this purpose with notable success. In a recent letter to our governing director, Mr. F. P. Ayres, he says :  
"After seeing the machine (Adana) at the Maida Vale Hospital I thought that this might easily be adapted to be made into an excellent piece of apparatus for the treatment of various disabilities. I think I have now, after 18 months use, proved this to be the case and the machine in this department runs continuously throughout the day ; being used in the rehabilitation of many types of disabilities. . . . As far as I know this is the only machine in the country which has been adapted for the treatment of patients with physical disabilities."

Jimbo, the dog who solved the riddle of the missing "X"

### ARTIST ?

gners? Or maybe artistic ideas which to type? If you mainly have a look announcement on e.

artists and something to do with that we believe in laws which comes now that Spratts, e, have organised dog artists with 100 gns. to 12 to Spratts Patent, 41-47, Bow, will bring full

### AND ATOM !

r and they come on my house I'll government again."

sed with his hair- had it done all

's about as useful matches."

# Leslie G. Luker

replying to requests from many printcraftsmen, writes again on the Inky Topic of

# Dri



In response to many requests from readers, your Editor has asked me to deal in rather more detail with the subject of driers and reducers, about which I wrote some time ago in the series on ink.

Let us look first at some of the substances used and see the ways in which they work and then see how their properties may be used to modify ink for a given purpose.

In general, reducers should not be used as thinners to reduce the consistency of an ink, or to dilute the colour, and driers should not be used merely to enable some impossible delivery date to be kept.

## DRIERS

These are metallic salts such as cobalt, manganese or lead sulphates, oxides, naphthenates or linoleates, either dissolved in an oil compatible with a printing ink vehicle; or made into a paste with drying oil or varnish. There are, however, one or two exceptions to this.

**Liquid driers.** These are of the class first mentioned. They are usually very poisonous; reduce the body of the ink and may therefore cause mottling or a waxy appearance with hard drying on slab and rollers. They are very fierce in their action and may cause layers of pigment to adhere to type or blocks, thereby making them print in a poor colour with ragged edges. They are all supplied ready compounded by ink-makers, but from past experience I regard them as very dangerous and their use is prohibited in my factory.

One often unexpected result of their use is that they may cause considerable shrinking and hardening of rubber rollers.

**Terebine.** This is a rather old-fashioned liquid drier, consisting of a solution of a metallic salt dissolved in white spirit, or turpentine. It is poisonous and is a powerful drier, and it has a reputation for causing fading in certain colours, notably reds.

An exception to some of the above is:

**Boiled Oil** which is a valuable drier and reducer, and will be considered later, although it can well be rated as a very mild liquid drier.

**Paste Driers.** These are usually metallic linoleates worked up in small proportions

of boiled oil or linseed varnish. They are mild in action, do not alter the body of the ink to any marked degree and have many useful properties.

**Drier-Reducers.** A number of fantastic mixtures are sold under proprietary names as combined driers and reducers. Some of them cause a very large percentage of printers' troubles.

The best and cheapest is boiled oil. This is very useful when only a very slight reduction and very slight increase in drying is needed. It can be used with paste driers for slight reduction and faster drying and it will not cause fading in coloured inks.

There are concoctions of soap and liquid driers and even more dangerous mixtures containing ether. They are both undesirable.

## REDUCERS

All sorts of things, mainly unsuitable, have been recommended for this purpose.

Lard has been frequently suggested, even by instructors in printing schools. Nevertheless its use should be avoided. It is a non-drying oil and as such might be useful but for the fact that it contains salt and water, which may cause corrosion and will probably form a nasty emulsion with the ink to the detriment of the finished results.

Coconut oil is quite a good reducer of the non-drying type. It may be used to retard drying, or to reduce tackiness. The former purpose is legitimate, but better materials are available for the latter.

Vaseline, petroleum jelly, or Stauffer's Grease, are all different names for the same substance. This is very useful to retard drying in three-colour or overprinting work and it is a good reducer of tack, but drying may be seriously retarded, if not inhibited, unless great care is taken.

It is sometimes of value for helping to develop the undertone in double-tone inks.

Kerosene or Paraffin is useful for reducing ink for posters, but in no other circumstances. It will inhibit drying, cause powdering and spread out beyond the areas of the letters or blocks.

**Thin or Medium Varnishes.** These are good sound reducers in moderation. They reduce without affecting the drying either way. They are simply linseed oil boiled to varying consistencies. The longer they are boiled the stiffer they become. Linseed oil is a useful reducer in some circumstances, but in general it reduces the body of the ink too much.

Everyone wants reducers, but it is not as generally realised that many inks would

# ers and Reducers

be improved by stiffening. A very useful thing for this purpose is:

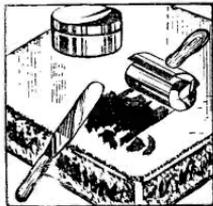
**Stiff Varnish.** This is sometimes called "ratcatcher", which may be used for increasing the body or tack, of an ink for use on hard bond, cover or ledger papers.

**Stearine.** A hard grease; may be used to increase the body of an ink, while reducing tack. It is so hard when cold that it needs to be melted before it can be incorporated in the ink.

An unusual substance of some value for reducing tackiness in a process ink used on real art paper is:

**Robin Starch.** This white powder needs very careful incorporation and must not be used in greater quantity than one level tablespoonful to a pound of ink. Pressure will need to be increased to hammer the ink into the paper, but one great advantage of starch is that it reduces the tendency to set-off. It should not be used with jelly-set inks.

In general, the safest material to use for drying or reducing is that made by the ink maker for use with the ink to be used by the job.



Now let us look at printing inks in general and then consider results of adding any of the substances we have been considering.

An old foreman of mine used to say that the ink maker knew more about

making ink work than we did and therefore it should be used straight from the tin. This is true and it is advisable to get specially prepared inks from the maker for anything but the commonest work. But this counsel of perfection is a bit silly when a hundred of something or other is wanted in a devil-of-a-hurry and the shops are shut; hence my mention of several useful household commodities.

**Pigment.** Letterpress and lithographic inks consist essentially of a pigment, a vehicle, and various modifiers. The pigment consists of one or more finely powdered, insoluble colouring agents. Let us be very clear about this; a pigment is not, and cannot be, a solution of a dye. Dyes are used in the manufacture of pigments by being adsorbed onto particles of white or colourless base materials such as alumina, lithopone, barium sulphate or tannic acid.



The older pigments were finely ground earths, such as umber and sienna; carbon black or inorganic metallic salts like prussian blue, the proper name for which is ferric ferrocyanide. There are also some new organic pigments such as the Fanal and Fastal colours, but the essential thing is that they are all fine, insoluble powders suspended in the vehicle.

**Vehicle.** The vehicle may be any suitable liquid such as linseed varnish, tung, soya bean or cotton seed oils, dehydrated castor oil, petroleum aromatics, mineral and rosin oils or synthetic resin varnishes. They must be of suitable viscosity, specific gravity and surface tension to keep the pigment more or less permanently in suspension. To achieve this purpose mixtures of several vehicle materials are usually used in balanced proportions.

The modifiers are such things as extenders—cheap materials to increase the bulk and weight of an ink and so reduce the price at the cost of tinctorial power; driers to assist slow drying pigments and to help bind the pigment to the paper. In the case of the modern jelly-set inks, a solution of some waxy material, insoluble in the vehicle, is added. When the jelly-set ink is impressed on suitable paper the wax solvent rapidly penetrates the paper leaving the wax behind on top of the ink film and so preventing set-off. The same thing happens on a limited scale when Robin Starch is added to an ink.

## WHEN TO USE

When an ink is applied to paper it may cause the sheet to stick to the former, or pluck the surface off the paper. What should we do? What we usually do is to rush for some paraffin or machine oil, lard, or other favourite reducer! It would often be better to add more rollers, increase the pressure a little or hold the sheets firmly onto the plate with friskets.

If the surface is plucked off the paper it will be necessary to reduce the tackiness and for this purpose we may add a *little* of one of the recommended reducers. The actual selection will depend on the other characteristics of the paper and the ink. For example, if the ink already tends to dry too quickly a tiny addition of coconut oil, or vaseline may be advisable.

If the drying is normal and the ink stiff, a little linseed or boiled oil will do the trick. If the picking is due to loose coating on an art or process coated paper and the ink is inclined to dry slowly, boiled oil or thin varnish, with the addition of a little paste driers is advisable. One might get away with paraffin or mineral oil in the first case, but the probable result would be mottling or ragged outlines to large letters and filling on small ones, while in the last case it would certainly cause powdering on any hard sized or coated paper.

## HOW DRIERS WORK

An addition of five per cent. of paraffin will reduce the viscosity of an ink by anything up to fifty per cent. All the liquid reducers tend to reduce rapidly the surface tension of the ink vehicle and the vehicle and reducer quickly sink into the paper, leaving the pigment lying loose on the surface. This may be largely avoided by the addition of paste driers. In the case of a hard-surfaced paper, the addition of a non-drying reducer would not aid ink sinking but would simply leave a sticky mess lying on the surface, so that the sheets would be likely to set-off, or stick together.

Driers work by accelerating the oxidation of linseed oil vehicles. It is useless adding driers to rosin oil or mineral oil inks as these materials do not respond. In the same way it is useless to add more than an ounce of driers to a pound of ink. The action between the vehicle and the drier is what is known to chemists as catalytic, and this means that the two parts are interdependent. When the maximum amount of drier that can be used by the vehicle has been taken up, any residue will be a source of trouble.

## MATCHING COLOUR

It is quite wrong to use a liquid reducer either as an extender to make ink go further, or to dilute the colour. The idea of

trying to economise by extending an ink with any admixture is completely indefensible, as a thicker film will be necessary to produce a given colour and the art of fine printing consists of using the thinnest possible film. The combination of sharp outline, good colour and thin ink film can only be obtained by the use of fine quality ink, such as that sold by Adana.

To dilute the colour for matching purposes is quite legitimate, but reducers are not the way to do it. The proper method is either to secure a match by mixing two or more colours, or by diluting a standard colour with tinting medium, with the addition, if necessary, of a proportion of cover white to increase the opacity.

Pale transparent tints may be made by adding a little body colour to a quantity of litho thin varnish and stiffening as required with tinting medium or medium varnish, adding a little driers if ink is to be used on anything harder and less absorbent than art paper.

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## RETIREMENT?—(Continued from p. 5)

in a small way, to prevent people like my correspondent from having to pay more taxes to help the aged. Apart from this—as I've already mentioned—I am training the boy next door who will be leaving school next year and has already decided that print is his object in life. He will go to case more thoroughly equipped than most youths in a similar position, which means that he will be of immediate use to his employer. Incidentally his apprenticeship is practically laid on with the firm who pensioned me off. So, in a sense, you see, by making my work a private interest, I've replaced myself in print.

No; I'm not retiring in the sense meant by my disgruntled Brum chum. If I did I don't think I should ever live to see 80. As it is I feel good enough to rival our old friend C. Johnson (age 89) and as long as I enjoy it I'm going to stick it.

That, incidentally, is my advice to any other old codger who finds himself in my boat. The harder you work the longer you'll live—and *enjoy* living.

## A REPLY

Among my other correspondence this month is a letter from G. Frame of Swansea who says he thinks that the quality of writing in these notes has vastly improved since I took the job on and pokes fun at me for saying that I was no author in the first place.

Very pleasing; very flattering, but lets tell the truth. These notes of mine undergo drastic treatment in the hands of *Print-craft's* sub; very often, I notice, he re-writes whole paragraphs. So no credit to me, please. Give it to him. I'm still no author and never shall be.

# WHAT YOU CAN DO WITH

Brightening Up the Job when Suitable

Decorations are not Available

By JOHN RAYNER

# RULES

Fig. 3. A novel lettering effect



How annoying it is when you cannot find a suitable ornamental border for a particular job! Most composing rooms have selections, running into scores, of single or strip ornaments which might be thought to cover any and every requirement. But there

always comes along the odd job which simply will *not* be fitted by the available borders.

Suitable borders, of course, may be shown in one of many typefounders' catalogues. But as the majority of small printers' work is of the rush variety, time will not permit the purchase of material when jobs have to be delivered within a very short space of time. The question of expense is an important one, too, so we either make the best of an unsuitable ornamental border or resort to the use of rules.

It is surprising what can be done with a few old pieces of brass or metal rule. I have put rule to many different uses and have seen some wonderful typographical effects produced by them.

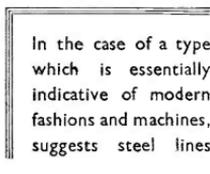
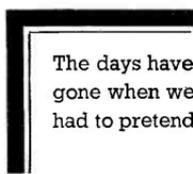
I remember, whilst on a visit to Norway a few years ago, an editor friend of mine telling me how the Norwegian underground movement used rules to produce illustrations and print pamphlets after the Nazis had destroyed his newspaper press. A case of rule was salvaged, a proof press made and news sheets printed to keep the Norwegians informed of the latest developments of the war, much to the annoyance of the Germans. The Norwegians' ingenuity and tough sense of humour helped them to keep going, and many good stories were told about their

operation "tactics", one of which has a real flavour of printers' ink.

It happened in Kristiansand at the time when the R.A.F. was flying over Norway with a regularity that must have kept the enemy on the jump. A little man in a Kristiansand bus was reading a newspaper; a high-ranking German officer noticed that the paper was *The Times*. He looked closer, saw the date, and exclaimed in amazement:

"But that's yesterday's *Times*!"

"And why not?" asked the little man turning round majestically, "I subscribe to *The Times*."



Figs. 1 and 2. Make the type match the border

## Rules for Expression

Rules can be made to express every shade of "feeling" and every nuance of movement. They are indispensable to the printer, and every period which produces new typographical fashions invariably include, at the time, new ways of using rules.

You need not go to the trouble of setting up your rules to produce new ways of displaying them. You can experiment



NEW STREET · GRIMSBY

# BARTON

BUILDERS

Fig. 7. An attractive and tasteful letterhead designed with rule as its basis. Note the simple but effective typicure

with pencil and paper making sure that you draw a 3 pt. face rule as a 3 pt. face rule and not 2 pt. It is surprising what a difference 1 pt. can make to the appearance of the finished job.

A good selection of rule is a real asset to the printer. Vogues in ornamental borders change rapidly and if one is to keep up with current fashion one is constantly dipping into one's pocket. Rules can be used time and time again and you can produce your own fashions whenever the fancy takes you.

Now let me begin with a few principles :

First and foremost study your copy *thoroughly*. What kind of message are you asked to display ? Does it really need a border ? What type(s) are to be used ? How is to be set ? What colour of ink ?

If it is to be set raggedly, then you can be sure your job will require a border to take away the bare look of a series of uneven white spaces. In this case a single rule, medium or thick will suffice, dependent on the type face to be used.

If, on the other hand, you need to use rule as an aesthetic enhancement of the type display, a single panel is negligible. You

will find that combinations are needed and this is where your ingenuity is tested and you begin to experiment.

In this case remember that variety in spacing, in thickness and tone are to be aimed at. Thick-and-thin rules are more suitable than double-medium. If double-medium is used, how about running a third medium rule either inside or outside the double-medium ?

Keep this principle firmly in mind. As far as possible, match the rule border to the type inside it. See figs. 1 and 2. It is taken for granted that type of the same family will be used or made to predominate throughout the job.

### Watch the "Weight"

When I was a youth (not very long ago), the idea was that no rule should be heavier than the heaviest line of type. Our American cousins however were amongst the first to prove that it is possible to conform to good taste by putting a weighty frame round a delicate display of type. One calls attention to the other, and many fine examples are to be seen in such magazines as "Vogue", "Life",



## HONOURS AND DISTINCTIONS

(Continued from page 4)

logist, Gentleman Usher of the Scarlet Rod, Deputy Secretary. The headquarters is the Central Chancery of the Orders of Knighthood. The previously mentioned Orders only had one badge each, but the Order of the Bath has five divisions, three military and two civil. In order of precedence they are Knight Grand Cross (G.C.B.Mil.); Knight Grand Cross (G.C.B.Civ.); Knight Commander (K.C.B.Mil.); Knight Commander (K.C.B.Civ.); Companion (C.B.Mil.).

The *Order of Merit* is quite modern. It was founded in 1902 as a special distinction for eminent men and women—without conferring a Knighthood upon them. It is limited to twenty-four members, with a provision for foreign honorary members. This latter distinction is at present held only by President Eisenhower.

The membership is of two kinds : military, with a badge of crossed swords, and civil, with a badge of oak leaves. The designation is O.M. and is of such importance that it follows the First Class of the Order of the Bath and precedes the letters designating membership of the inferior classes of the Bath and all classes of the lesser Orders of Knighthood.

This Order is of particular interest as neither wealth nor birth have the slightest influence. It is awarded solely for eminence in any field of learning or public service. It includes an historian, three poets, a musician, an artist, an authority on the dead languages and classical learning, an architect, two writers, three scientists, a philosopher and two great statesmen. The supreme commanders of the army, navy and air forces are also members of the order.

The *Most Exalted Order of the Star of India* was founded in 1861. The ribbon is light blue with white edges and the motto "Heaven's Light our Guide" is distinguished by being in English instead of the conventional Latin.

The Registrar is the Secretary of the Central Chancery. The Order is in three classes : Knight Grand Commander (G.C.S.I.); Knight Commander (K.C.S.I.); and Companion (C.S.I.).

The *Most Distinguished Order of St. Michael and St. George* was founded in 1818. The ribbon is Saxon Blue with crimson centre and the motto "Auspiciis melioris aevi" (Token of a better age). The Sovereign of the Order is called the Grand Master. He is assisted by a Prelate, Chancellor, Secretary, King of Arms, Registrar and Gentleman Usher of the Blue Rod. The Order is in three classes : Knight Grand Cross (G.C.M.G.); Knight Commander (K.C.M.G.) and Companion (C.M.G.).

(Continued in "Printcraft" No. 30)

and "Home and Beauty". This type of presentation, however, requires much experimentation to produce ideal results. A safe rule would be to make the frame either as bold as the type or the type bolder: slight differences are liable to lead to a clash of tone values.

Very bold types are usually better without panels because they need all the "white" they can get. If panels *have* to be shown, then use as few rules as possible. Don't use more than two or three; it will make reading difficult.

A most important point to remember is not to elaborate combinations of single rule, at any rate where mitreing is concerned. To mitre one set of four rules may take from ten to fifteen minutes and setting costs may suffer. Particularly if they don't fit so well. Sets of rules on 6, 8, 12 or 18 pt. bodies are made in scores of varieties and the use of these will eliminate composition costs.

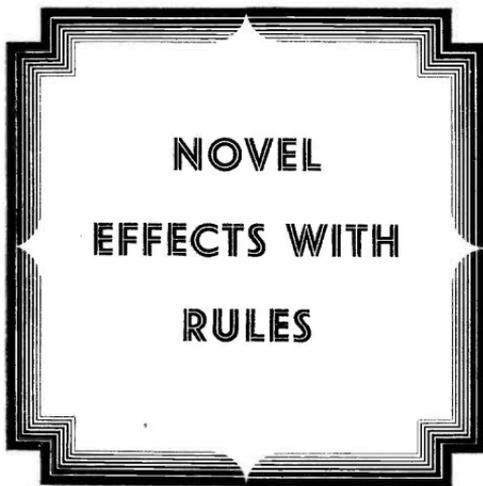
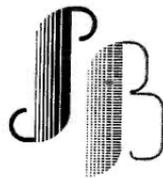


Fig. 8. A striking design for a 2-colour job

#### Ingenuity in Use

Many attractive display names can be made from rule (Figs. 3 (in heading), 4, and 5) but *please* do not attempt to produce these effects unless you have perfectly new quads. You will be wasting your time.

Tint backgrounds can also be produced with rule as shown in Fig. 6. Many varied and pleasing designs can be arranged and when overprinted will be found most suitable for book covers, wine lists, etc. The illustration may look difficult and complicated, but actually it is very, very simple. Just four 24 pt. art display rules printed vertically and then sent through the machine again horizontally.



Figs. 4 and 5. Pleasing results with art display rules

The Barton Builders letterheading (Fig. 7) shows how rule can be used for illustrative purposes. Fig. 8 shows what novel effects can be obtained by printing opposite corners in different colours (red and black, etc.)

You can see then that there is no limit to what can be achieved with just a little thought and ingenuity. Don't be disheartened if your composing room isn't stocked with costly ornamental borders, just remember that rules, if properly used, can solve your problem.

#### Materials

Unless you have a very good quality cutter it is inadvisable to try cutting the rules yourself. Your best plan is to purchase material already cut for use such as those illustrated on page 54 of the catalogue (brass and lead). The success of the job depends upon having your rule cut to the exact measure and with sharp ends which have no tendency to curl. Rule cut by snips or shears is rarely satisfactory and the edges frequently burr and the rule itself bends, thus requiring a straightening out process on the stone afterwards.

My advice to you, if and when you can afford it, is to lay in a stock of Labour Saving Founts of Machine Cut Brass Rule which is sold by Adana in lengths of from 1 to 15 ems. Lead rule, sold on a similar basis, is supplied in lengths of 4 ems upward. Any size, however, can be cut to your stated requirements.

Rule, as I have said, will help you out of many difficulties and the more you use it the more skilled will you become. You will be pleasantly astonished, if you do experiment, at what you *can* do with rule.

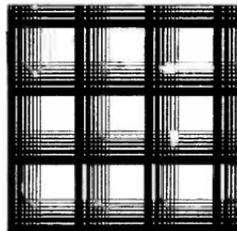


Fig. 6. A rule arrangement composed for a tint background the design, of course, to be printed in a much paler colour than the type

# WHAT DO YOU KNOW ABO

Most of the old hands know something but many beginners have hardly heard of the process. Since it is necessary that all small printers should be acquainted with



Although most of the articles in *Printcraft* deal with printing from the letterpress point of view, it may be of interest to readers to hear of other methods by which printed matter is produced; in this case, by intaglio processes. These processes are particularly suitable for fine-art and graphic reproduction.

Owners of small printing machines will have had experience of most relief (or letterpress) methods, where the intended printing surface stands higher than the blank areas of the type or block, and a comparatively light pressure is sufficient to give a good clear impression. With intaglio printing considerably greater pressure is required and in consequence a rather large machine is needed in most cases.

Intaglio plates are made on an entirely opposite principle from relief blocks. The area which is to print is cut or etched away and the non-printing areas are left untouched. Photogravure is the great commercial intaglio process used in the printing trade today, and die-stamping holds its own as a rival to letter-headings printed by relief methods. Many books are illustrated by methods such as aquatinting, etching, drypoint, mezzotinting and copper and steel engraving. Copper engraving is still the process by which bank-notes are made in many countries.

**COPPER ENGRAVING** is perhaps the most simple intaglio process, although it does call for a high degree of skill on the part of the engraver. Copper plates of  $\frac{1}{8}$  in. thickness are used and the engraving is done by burins very similar to those used in wood-engraving. The steel is a little tougher and the cutting angle a little sharper.

The incision made by the burin should never exceed  $\frac{1}{64}$  in. in depth and is usually

every method of reproduction we print this article in the hope that it will enlighten the craftsman whose knowledge is at present confined to letterpress.

much less. To print from the plate a stiff ink is rubbed over its surface, particular care being taken that it enters the engraved lines. The polished surface is then wiped clean, the ink remaining behind in the engraved lines. The paper is laid over the plate and both are passed through the rollers of a manglelike press, the ink being transferred by the great pressure from the incisions to the paper. Tone areas are built up by numerous small lines engraved close together as it is impossible to obtain large areas of solid colour in any other way.

**DRYPOINT** prints are produced by the same process as copper engravings, with the exception that a steel needle is used for the tracing of the design instead of a burin. Because the point of the needle is less sharp than the burin it raises a slight burr on the copper which catches the ink and gives a characteristic quality to all drypoint work.

**ETCHING.** Copper is once again the material used in this intaglio process. The plate in this case is coated with a mixture of wax and asphaltum which protects the surface of the plate from being eaten away by the acid which is used to etch the design. This film is more or less colourless so it is smoked over a tallow candle to turn it black. The back of the plate is covered with shellac so that when immersed in acid the back remains unchanged.

As in drypoint, a needle is used for drawing the design but this needle is less sharp, as it merely has to scratch away the wax and asphaltum layer and not bite into the copper itself. When the design has been completed the plate is placed in a diluted solution of nitric acid until the lightest lines of the design have been eaten away to sufficient depth.

The plate is then taken out and dried and those lines which have been etched deep enough are stopped up with acid-resisting varnish. The plate is then replaced into the acid and the process repeated. Lines of varying depth are thus produced, the deepest and therefore the

Burin for Copper Engraving



Steel Needle for Drypoint Work



# UT INTAGLIO ?

blackest lines sometimes having been returned to the acid five or six times.

The varying depth of the lines (according to the length of time they have been exposed to the acid), decides the amount of ink which they can hold and in consequence their density in the design.

Prints are taken in the same way as those from a copper plate engraving. If a large edition is to be printed from the plate, as, say, for an illustrated book, the plate can be made into an electrotype.

**STEEL ENGRAVING** is a craft which is rapidly becoming obsolete. Although a softened form of the metal is used, considerably more control is needed in the manipulation of the burin than in copper engraving, and the freedom of the design tends thereby to be somewhat limited. In former times steel engraving was used extensively in book illustration as the plates stood up to a long run better than copper, but since it has become possible to deposit a hardening steel face onto a copper-plate, the necessity for working the harder metal has disappeared.

Steel engraving is still essential to one branch of the printing trade today for it is the method whereby the die is made for die-stamped printing.

The thickness of the steel used in die sinking is considerably greater than that of the steel plate for an ordinary steel engraving. The steel is soft and about  $\frac{3}{8}$  in. thick. The characteristic difference between die-stamped work and ordinary letter-press printing is that the design is raised in the material upon which it is stamped. When no ink is applied to the die the resulting relief is called "blind", otherwise when the die is inked the relief gives a raised coloured print upon a neutral ground.

**DIE-STAMPING.** The actual preparing and printing of the die is done in the following manner. A steel blank is obtained, having a round peg in its base which is used for positioning in the press. The design is



traced onto its surface and if very complicated it can be transferred photographically. It is then engraved with burins similar to those used in ordinary engraving but with slightly rounder tips.

The die is hardened before use so as to stand up to the constant pressure. The area of the design of the die is limited to an approximate maximum of eight square inches because of the method of printing. The impression is made by a sharp blow over the whole surface at once. The pressure must be exerted simultaneously over the whole area of the die. Therefore the larger the die so much the greater is the pressure required to produce a perfect impression.

The engraved die is fixed into the base-plate of the die-press, which is made in a half-horseshoe shape. The lower part of the press holds the die and the upper arm holds a large screw which has a very coarse thread. At the upper end of the screw is a horizontal bar with round weights fixed at either end. These weights provide the momentum for the printing stroke. The lower end of the screw holds a gutta percha male counterpart which is made from the die and mounted on a metal plate. A stiffish brush is used for applying the ink, the die being held in the hand for this process; surplus ink is wiped off with a pad of rough paper, the ink remaining only in the lines of the engraving.

The die is replaced in the press and the sheet of paper which is to be printed placed in position over it. The weighted cross-bar is given a half-turn, the weights increasing the speed of its descent, and the gutta percha counterpart is forced into the die, pressing the sheet of paper into the lines of the engraving. Each sheet thus printed has to be laid out to dry as the thick coating of ink remains tacky for some time. It is a slow process and the charge to the customer is high.

Examples of different methods of engraving, together with the tools used, can be seen in the Victoria and Albert Museum at South Kensington.

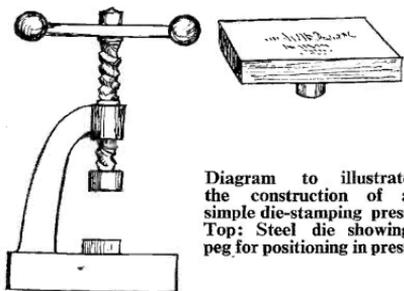


Diagram to illustrate the construction of a simple die-stamping press  
Top: Steel die showing peg for positioning in press



# ORNAMENTS :

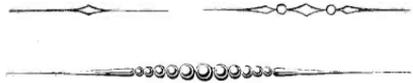
No. 7 in DAVID WESLEY'S Instructive Series

## ORNAMENTS

67. Ornaments, like borders, are part of the decorative scheme of printing and can be very pleasing and effective if used correctly. Ornaments may be entirely original, i.e., drawn to your own design (see illustrations 56, 57, 59 and 61), may consist of plain rule, swelled rules, arabesques, florets (or "Printers' Flowers",) flourishes, scrolls, electrotypes, illustration types (see catalogue) or pieces of type border. It is also possible to improvise them from ordinary type characters as explained in Illustration 73. Ornaments should only be employed when they can be shown off to advantage, i.e., with plenty of space. It must be remembered that, like borders, their purpose is to add decorative attractiveness to the job. They should be of correct size, help the message of the text, blend with the type and be in perfect shape and harmony with the whole.

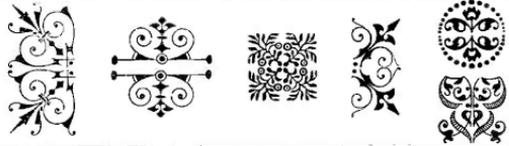
## FANCY RULES

68. These are also called swelled dashes and sometimes french rules. They are mainly used as dividing rules between separate pieces of matter or in headings and chapter heads. Their characteristic form is that of thick centre with the ends tapering off into fine lines, and they may be plain or ornamental as below.



## ARABESQUES

69. These are ornaments of Arab and Moorish derivation, modern examples of which you see here.



## PRINTERS' FLOWERS

70. Generally all type ornaments are known as printers' flowers or florets but here are a few approximating to the more floral forms.



## FLOURISHES

71. These are ornaments formed of sweeping strokes and curves and are particularly useful in association with script types. Here are four from the catalogue.



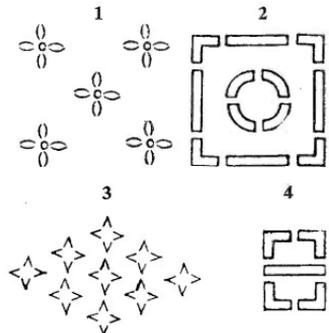
## ELECTROTYPE AND ILLUSTRATION TYPES

72. These are both stock blocks with electrotypes the more formally stylised. Two typical electrotypes are shown in the bottom corners of these pages. The illustration types (see catalogue) are much less conventional in design and, as their name suggests, have an illustrative as well as an ornamental value.



## IMPROMPTU ORNAMENTS

73. It is not very difficult to make your own ornaments either from type unit borders or from letters. Here are four examples. No. 1 is made from Gill Sans parentheses, No. 2 from units of combination border, No. 3 from Gill lower case v's, and No. 4 again from combination border.



# Selection and Use

## “THE PICTURE GUIDE TO PRINT”



### ORNAMENTAL INITIALS

74. In addition to the foregoing we have ornamental initials. These are used mainly in book and brochure work and, if properly selected, add considerable charm to the page. Those shown in the top row are of the popular type you will find in the catalogue. By the judicious use of rules and border they can also be made up from oddsands at hand as shown by examples in the bottom row.



### SUITABILITY

75. The most important points to watch in the use of ornaments are their suitability to the message in the job, i.e., the article, event or subject spoken of in the text, their “weight” or colour (see illustrations 55-59) and their suitability for size. Ornaments should not be used simply because they are ornaments, however beautiful they might appear. They *must* bear some relation to the subject in the text and must be in strict harmony with the type matter.

*This obviously is an unsuitable ornament to be used for the Village Mother's Guild.*



*This would be more appropriate and would please everybody concerned.*



### FORMAL JOBS

76. The more formal jobs, such as legal and election documents, letterheads of solicitors, accountants, business advisers, etc., do not usually call for ornamentation and this, if used, should be restricted to the minimum. Simple rules, the use of a flourish or a small swelled rule are about all that is permissible in the majority of cases. But if in any doubt leave ornaments right out.

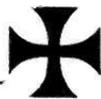
### JOBS THAT CALL FOR ORNAMENTATION

77. In other jobs ornamentation cannot be avoided. It is necessary to nearly all Christmas Stationery and a wide variety of decorations to suit every possible taste can be supplied by your typefounder. Here are a few of the more outstanding for Christmas cards, labels, envelopes, etc.



### CHURCH PRINTING

78. In religious work a great deal of ornamentation is used but this should be most carefully selected so as to reflect the message of the text. Apart from crosses some of the scroll ornaments are very suitable for this purpose and a selection of the most appropriate is given here. Missal Initials (see illustration 26) are also very suitable for all classes of religious printing.



### FIVE QUESTIONS

79. Here are five questions which you should ask yourself before deciding to employ ornaments. If you cannot answer each of them with a “yes” then be wise and eschew ornamentation altogether.

1. Have I got, or can I make up the ornaments which will help the subject of the text?
2. Will it improve the look of the job?
3. Will it harmonise with the type?
4. Will its shape fit the job?
5. Is it the right size?

Also re-read Part 7 on Borders. The instructions given there apply in a very large measure to this part.



NEXT ISSUE: THE TREATMENT OF INITIAL LETTERS IN SETTING

## COVERS AS COLOUR PLATES

● A bound volume of *Printcraft* is one of the most lively and attractive books I have ever handled. If there could be an improvement it is by the inclusion of colour plates. And I have just been looking at a Volume 2 of *Printcraft* which contains eight colour plates—all of them taken from *Printcraft* itself.

The volume belongs to my friend Harry Meadows. Harry did his own binding of this volume and also inserted the plates, these being the coloured covers of the various issues of Volume 2.

How does Harry do this? He told me, and it is very simple.

Having detached the coloured cover page from the original issues, he trims it all round with a safety-razor blade. A sheet of quarto paper, 10 in. by 8 in. (*Printcraft* size) is then folded into two leaves, making four pages.

On page 2 of this sheet the first cover is pasted down so forming a frontispiece. On page 4 of the sheet the second cover is pasted down. This operation is carried out on pages 2 and 4 on four sheets of quarto, making a series of eight colour plates. The quarto sheets, by the way, are not cut in any way—just folded—to make two leaves.

Now for the binding. Only four of the issues of the volume require treatment. The first folded quarto sheet takes the place of the original cover—that is to say that the first copy of *Printcraft* in the volume is enclosed in the first quarto sheet. The second copy of *Printcraft* is left untouched; the third is treated the same as the first and so on. Thus one gets the following arrangement:

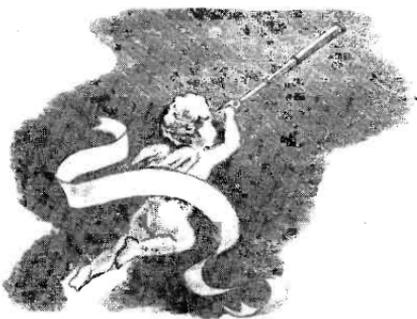
Issue 1 (two plates), Issue 2 (none), Issue 3 (two plates), Issue 4 (none),

# PRINT-

Issue 5 (two plates), Issue 6 (none), Issue 7 (two plates), Issue 8 (none).

Harry, in giving me permission to write this up, says that it is not a new idea, and so takes no credit for originating it. It may not be, but it is the best one I have seen carried out in print so far this year and I hope that the Editor of *Printcraft* will think it good enough to pass on to other readers.

—J. Fox (Liverpool)



## A COMPREHENSIVE CALENDAR

● A calendar which gives you the day of the month performs a useful but single service. One which gives the whole month is better and one which extends its usefulness beyond this is a treasure.

I write now of a three-monthly calendar sent out this year by a notable firm of South London printers. The calendar as a whole is a very beautiful piece of print, decorated with a pleasing colour plate of fragrant flowers and displaying the dates of last month, the present month and the month succeed-

	DECEMBER		JANUARY		FEBRUARY
SUN	5 12 19 26	SUN	2 9 16 23 30	SUN	6 13 20 27
MON	6 13 20 27	MON	3 10 17 24 31	MON	7 14 21 28
TUES	7 14 21 28	TUES	4 11 18 25	TUES	1 8 15 22
WED	1 8 15 22 29	WED	5 12 19 26	WED	2 9 16 23
THURS	2 9 16 23 30	THURS	6 13 20 27	THURS	3 10 17 24
FRI	3 10 17 24 31	FRI	7 14 21 28	FRI	4 11 18 25
SAT	4 11 18 25	SAT	1 8 15 22 29	SAT	5 12 19 26

The Calendar described by Reader Stokes. See "A Comprehensive Calendar"

# SPOTTING

What printing job have you seen recently which has impressed you as being novel or unusual and which might interest your fellow-printers? If you will describe it and send us a specimen, photograph or sketch of the job it may make an article for this feature. A MINIMUM fee of ONE GUINEA is paid for every contribution published under this heading.



ing. A leaf of the calendar, with the three months shown side by side is reproduced in miniature on page 28.

The middle month, which is the current month, is left white so as to command instant attention. The flanking months are tinted a soft slate grey.

For the busy man who requires to remember a date on which he did something the previous month or who wishes to know what day a certain date will fall on in the following month—and how often is this necessary?—there is no need to refer to a diary or hunt for some other reference; all his information is on a level with his eye; to be taken in at a single glance.

A good time and temper-saving idea which, I am sure, will recommend itself to all discerning small printers, and which will be very much appreciated by busy customers.—T. Stokes, London, E.C.4.

## TYPE BOOK WITH IDEAS

● The typographical production which has most charmed me recently is the very original type specimen book issued by the firm of Leslie G. Luker of Links Road, London, S.W.17 (yes, our own Leslie G., who writes so entertainingly and instructively in these pages). I believe that the book was issued about two years ago, but it only came into my hands in February this year whilst I was on a visit to *Printcraft's* Editor, to whom Mr. Luker sent a copy.

In this book Mr. Luker describes himself as a Creative Printer—and how grandly he lives up to the name! The book contains some 48 sheets 8½ in. by 7½ in. with an attractive cover mainly

designed from Bodoni Ultra lower-case and is bound with fasteners which can readily be removed if further pages are required to be included. The book, in all sorts of type, tells a continuous story of typography, with every page differently designed and printed—mostly in two colours. The work of laying out the book must have been a joy to its creator—also, at times, a terrific headache.

On most pages blocks have been included to give the reader an eye for weight and tone. The book is plentifully besprinkled with panels and borders, all perfectly balanced with the text. Even type-pictures have not been ignored for on sheet 12, illustrating Gill Sans, there is a realistic looking factory mainly constructed from hollow squares and rules with two pleasant parenthetical clouds floating mildly in the background. Here also we see the effect of type set on the slope, type set in diamond shape, type set in a striking panel, one half of which is solid blue, the other white.

Even a layman could not fail to be impressed with this entertaining and novel treatment of type specimens. Reading it through from cover to cover he would discover that he had not only assimilated the whole history of print, but had learned quite a bit about the possibilities of its presentation.

I envy the editor his possession of this book and I'd like to give him a hint—that is, to do something on the same lines in *Printcraft* (with Mr. Luker's permission, of course). Better still, ask our Creative Printer to do it himself!—D. Wesley (Eastbourne).

# WEDDING INVITATION

The months of May and June, most popular for weddings, loom very near and it is now that the printer is likely to find himself called upon to supply all kinds of wedding stationery. The most important of these items is, of course, the Wedding Invitation Card.

We discussed the romantic aspect of this subject in our issue of last June and I think it would help you in your "feeling" for the job to re-read that article before getting to grips with the strictly practical directions of how to lay out, compose and print the Wedding Invitation Cards described here.



If you have a set of Adana samples you will find that there are several Invitation Cards to choose from. The most widely used of these—and those which are dealt with in this article—are as follows:—

1. White Ivory folded card of four leaves, leather-finished, deckle-edged, with the word "Invitation" in large script, printed in silver on plain panel on page 1. The leather finish is a crinkled design embossed on the first leaf. Size of leaf: 7 ins. x 4½ ins.

2. White ivory folded card of four leaves, hammer-finished, first page edged with silver. The "hammer" or, as it is often called, "anvil" finish, is the impression created that the card has been beaten by a hammer, thus giving it an unusual attractively mottled appearance. Size of leaf: 6 ins. x 4 ins.

3. Plain white ivory folded card of four leaves, deckle-edged and panelled to

leave white plain border, ½ in. wide all round. Size of leaf: 6 ins. x 4 ins.

4. White ivory card, single leaf, deckle-edged with silver, and panelled to give ½-in. border of white with a very attractive design embossed in delicate blue and silver in the top left-hand corner. This is easily the most beautiful of the single cards. Its size is 6 ins. x 4 ins.

5. White ivory card, single leaf with silver edges, rounded at corners and panelled to leave a ½-in. border of white all round. A card of dignity. Size 5 ins. x 4 ins.

## General Remarks

As I have implied, the above are only a selection from the range of Adana's wedding stationery and the beginner is well advised to choose one of them for his first job.

The ideal type to use in the folded card is one of the lighter-faced scripts such as New Palace, Dorchester, Madonna or Georgian. If you haven't enough script, however, a tasteful italic like Gill Sans, Light Bodoni, Plantin or Times Roman can be substituted. If you haven't enough italic you can eke out with Gill Sans Light, Plantin, Perpetua, Canterbury or Rockwell



# CARDS :

## Another Everyday Job for the New Printer

Light. But you should, in any case, try to set the names on the card in one of the scripts recommended.

A monogram, an initial, or a wedding emblem such as a dove with a ring in its mouth, a bell ornament or a cherub may be required to be placed at the head of the invitation in the folded cards. These ornaments should be on the small side, no more than  $\frac{1}{4}$  in. in depth, and can be accommodated by reducing the spacing between the lines. The latter should be centred on the page with a space of at least 24 ems between the ornament and the first line of the wording.

The ideal colour in which to print is, of course, silver, but black or grey are useful alternatives if, as a beginner, you are nervous of using this medium.

There is no need for any fancy setting whatever. Each line should be centred with a thick space between the words. The ideal arrangement for the folded card is as follows. (Please note that each line is numbered so that you can follow the observations on type sizes which are given later.)

1. Mr. and Mrs. John Blank
2. request the pleasure of the company  
of
3. ....
4. at the marriage of their daughter
5. Mary Jane
6. to
7. Mr. William Noname
8. at
9. St Primrose Church, Highville,
10. at 2.30 p.m., Monday, June 20th

11. and afterwards at
12. The Cosy Corner Cafe,  
Highville
13. 5, Planetrees Terrace,
14. Sweettown.

R.S.V.P.

### Setting

Now I am assuming that you are setting the whole of the above in script—let us say New Palace since that is the most classic type for the purpose. The notes given hereafter refer mainly to this script. If you are using italic or ordinary roman type it should be considerably smaller than the script sizes given, otherwise the delicacy of the whole will be spoiled.

In any case please *do try* and use script for your name lines—i.e. lines 1, 5 and 7. When using roman or italic type substitute 12 or 14 pt. for my 18 pt. script and 8 or 10 pt. for my 14 pt. script. Any departure from this advice we will note as we go along.

### Card 1

The Invitation, in this case, is printed on page 3 of the folder—that is, of course, on the inside right-hand page. Adjust your stick to 21 ems measure and proceed as follows, centring each line—that is, justifying with quads and spaces at both ends of the line—as you proceed.

Lines 1, 5 and 7—set in 24 pt.

Line 3—fine rule, 21 ems long, or leaders, 21 ems long.



Lines 2, 4, 6, 8, 9, 10 and 12—set in 18 pt.

Lines 11, 13 and 14—set in 14 pt.

Space out (justify) to depth of 5 ins. If a monogram or block is used this may be lengthened to  $5\frac{1}{2}$  ins.

#### Card 2

The Invitation is printed on the first page of the folder—the silver edge forming a border. Make up your stick to 17 ems measure. Set lines 1, 5 and 7 in 18 pt. and the rest in 14 pt. using thin rule or fine leaders 17 ems long for line 3. Lines in non-script type should be set in 12 pt. with the exception of lines 11, 13 and 14, which should be set in 8 pt. Justify to a depth of  $4\frac{1}{2}$  ins., leaving same amount of space top and bottom.

Note : If names are very short, 24 pt. script can be used.

#### Card 3

The Invitation is printed on first page of the folder, inside the panel. Use a measure of 14 ems and proceed as for Card 2. Justify to a depth of 4 ins.

#### Card 4

This, being a single card with part of its area given up to the wedding bell device, calls for a rather different treatment from the foregoing. The stick should be made up to 26 ems measure but in this case line 3 need only take a fine rule or leaders to a length of 20 ems.

If lines 11 and 12 are run on into a single line (same size type, of course), it will fill out the measure and help you with your spacing. In this case (unless, perhaps, you are setting in the Madonna series with its 12 pt. size) it is inadvisable to use script for anything but the name lines since you will not leave yourself enough room for adequate spacing between lines. Set lines 1, 5 and 7 in 14 pt. script and others in 10-pt. non-script type with the exception of lines 13 and 14, which may be set in 6 or 8-pt.

No monogram or other block should be featured. Justify so that pica (12-pt.) white is left between the type matter on the inside of the panel.

#### Card 5

The layout and setting of this card are substantially the same as Card 4. Leave a margin of a pica white on every side between the type matter and the inside of the panel and make up stick to 22 ems measure.

### Second Marriages

All the above cards refer to first marriages—in other words they concern people who are being married for the first time. It occasionally happens however, that the printer is asked to produce cards

for people who are being married a second time and in this case the wording should be slightly altered. Instructions as to setting, cards, etc., are the same but the Invitation should read as follows :

The pleasure of your company is requested  
at the Marriage of

Mr. John Blank

to

Mrs. Mary Helen Noname

Then follow on as per instructions given for the ordinary card.

### Silvering

Is all that clear and understood ? If not, please write and tell me and (unless the matter is vitally urgent, of course) I will answer you through the medium of the Clicker's 'ship.

Now, assuming that you have mastered the composition of the job and have made it ready for the machine, let me give you a little advice on how to print and silver it.

Naturally you do not wish to waste cards in proofing so use spare material of the same thickness as your stock to take off your first proofs. When the job has been adequately made ready, print in the usual way, using bronze medium.

Run off the job, which is not likely to take you long, since wedding invitation orders rarely exceed 50 or 100 copies. Then spread newspaper over your table or bench, and, while the print is still wet, dust over with silver powder, using a small pad of cotton wool. But please do not *rub* the powder on to the ink as this causes a smudge effect which will ruin the job.

*Dab* the powder on in a perpendicular down and up movement until the whole sheet has been treated, then thrust it aside and carry on with the next sheet.

Once you have finished the job, allow it to stand for an hour or two so as to make sure that the print becomes perfectly dry, then lightly wipe off all the surplus powder with a soft rag or a tight ball of cotton wool.

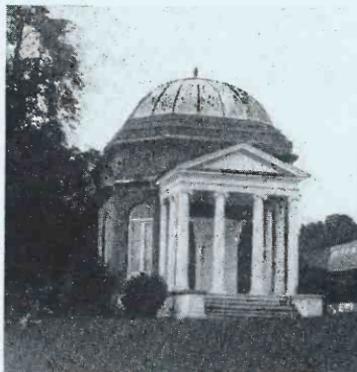
You will find that you will salvage quite a substantial amount of silver powder as the result of this operation. By creasing the newspaper you can pour this back into the powder tin. It can then be used for the next job in which silvering is required.

### Ornaments

The Fancy Initials illustrated on page 27 of the catalogue will make ideal monogram blocks of the correct size and weight. The same can be said of the two-bell ornament (1408) on catalogue page 37. The cherub (Illustration Type 1150 on page 49) is also a useful block for the embellishment of Wedding Invitation Cards.

Twickenham—  
The Home of Adana

## GARRICK'S VILLA and TEMPLE



*The cover of this issue is reproduced from the original water-colour by Mrs. V. Denham, specially drawn for "Printcraft". Mrs. Denham, incidentally is one of the present-day residents of Garrick's Villa.*

**F**EW of those who have paddled leisurely along the River Thames, just below Molesey Lock, on a pleasant summer's afternoon can have failed to have seen, and been struck by, one of the outstanding architectural features of Twickenham, home of Adana.

For Twickenham was also, for many years, the home of David Garrick, who, if contemporary critics are to be believed, was the most talented actor to stride the boards of the British stage.

### Resident on the River

Garrick, apart from being an actor, was a man of taste and discernment, and it was, perhaps, not surprising that he should pick for his home one of the loveliest stretches of the River Thames. Had not Cardinal Wolsey made the same choice many years before, and thereby aroused the envy of Henry VIII?

It was in 1754, seven years after he had taken over the tenure of Drury Lane Theatre, that Garrick picked upon Twickenham for his future home.

What the house which was thereafter to be known as "Garrick's Villa" looked like in those days is a matter for conjecture. Probably it was an amalgamation of some old cottages, but it did not remain in its original condition for long.

### Improvements

Garrick was so enamoured of the beautiful surroundings that he purchased the property a few months later, and immediately set to work to make it the house of his desire. The actor at that time was a great friend of the brothers Adam, who were later to reconstruct Drury Lane Theatre for him—incidentally raising the value of the seating accommodation by

£335 per night! Garrick was a businessman as well as an actor.

Garrick had only been a year in his newly-acquired home before Richard Adam was at work on it, and the alterations and additions took four years to complete. At the same time the Shakespeare Temple was erected in the riverside garden attached to the villa—but separated from it by the road that even today cuts through the property.

### Road Under Road

It was "Capability Brown", then head gardener of Hampton Court, who suggested tunnelling under the road to avoid crossing it to gain the riverside stretch of garden, and it can be imagined with what enthusiasm Garrick agreed. The tunnel also exists today.

Further alterations were carried out to the villa in 1772-73, but by that time the Shakespeare Temple had already been in existence for 17 years. Intended at first as a sort of superior summer house, where coffee and wine were served in the evenings after dinner, Garrick adorned it with a marble statue of Shakespeare, or rather of "David Garrick as Shakespeare", for the actor himself posed for the statue. It was carried out by Roubiliac, and cost Garrick 300 guineas. The statue is now housed in the British Museum.

Since the death of Garrick and his wife, the interior of the house has seen many changes, and flat-dwellers now tread the floors and gardens that were once sacrosanct to Garrick and his coterie.

But the exterior of the house remains today almost the same as it was in Garrick's day, and both it and the Temple, viewed from the river, present a scene that has changed but little since the eighteenth century.

By E. L. McKEAG

# "PRINTCRAFT'S" GIFT PAGE!

## Another Fourteen Pleasant Surprises for Lucky Subscribers

**F**OURTEEN *Printcraft* subscribers have been picked out of the hat and have received 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 Sub-

scribers' Register. You may do this as explained in the notice below or through your newsagent. All registrations effected between now and May 21st, 1955, will be included in the scheme.

The following fourteen subscribers have been awarded the gifts below, and no claim is required.

### GIFTS FOR THESE READERS

A special parcel of Christmas Card Blanks has been awarded to these 8 subscribers.

A. BAGGALEY, Wilson Avenue, East Sleekburn.

H. COCKER, Russell Street, Bolton.

E. J. GIBBS, Beckhampton Street, Swindon.

R. E. VEARE, Sandgate Road, Birmingham.

H. KNOWLES, Addison Road, Birmingham.

A. McARA, Crag Tower, Dunoon.

M. LEWIS, Cefn Coed, Glamorgan.

E. G. T. ROBERTS, Tavistock Road, Launceston.

The following six subscribers have each been awarded a Special Gift of a *Printcraft* Binder.

A. L. DRAKE, Acle, nr. Norwich.

The Rev. W. H. JACKSON, Alnwick.

A. E. LINCOLN, Greenridge Road, Birmingham.

F. C. OAKLEY, Cheverton Road, Northfield.

J. W. YOUNG, Farm Road, Northwick.

H. E. WHITE, Follyfield, Southampton.

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

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

6 ISSUES 10/6 ( " " " " )

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## HIGH SPEED CRASH IN BELGRAVIA

### Leads to Discovery of Poison Ring

IN that part of Belgravia which lies between Victoria Station and the northern purlieus of Pimlico, lives our contributor, Percival Payne. In one of the once stately homes, overlooking a pleasant square, Percival occupies a flat, a room of which is given up to experimental printing. The floors of the flat, alas, are not what they should be and recently, in carrying his H.S.2 from one corner to another, Percival dropped it.

His dismayed reaction at the disaster which might have befallen his H.S. was as nothing to his horror when he found that the machine had smashed through a dry-rotted floorboard. The only repair possible was a new board. In fitting this, Percival disturbed a pile of dirt, dust and ancient carpet fluff, among which he found a tarnished filigree silver ring, in the form of a basket of flowers studded with small green and red stones.

In curiosity Percival took his discovery to his local antique dealer who identified it as an Italian ring of the 17th century, of the "poison" type popularly believed to have been used by the Borgia family to bring death to suspected enemies by the

pleasant procedure of shaking hands. The stones it contained were small emeralds and garnets.

Percival is immensely pleased with his find, especially as the H.S.2 suffered no damage whatever from its crash.

### PRINT POPS THE QUESTION

#### A "Valentine" Wins Wife

Stanley Smith, of Birmingham, is a very shy young man. Stanley is also a printer. Last year Stan fell very much in love with Miss Jill Ware, but, thanks to his shyness, could never bring himself to the brink of proposing.

Then, last Valentine time, Stan had a brilliant idea. He composed a card, set it up in Dorchester Script and printed it in gold. The card bore the following inscription:

*"This is to declare that I, Stan Smith, love you dearly and truly, Jill Ware, and hereby ask you to marry me on a date to be decided by yourself. R.S.V.P. (as quickly as possible.)"*

The reply came back next day.

*"Dear silly, shy boy. But of course I will. Let's get together and fix the date."*

Thus Stan's print won him a wife. They are to be married in June. Good luck to both of them.



The third window from left on top floor is where the poison ring was found. See "High Speed Crash in Belgravia"



### PLEASE, MR. PRINTER!

#### Cash and Blocks for Stories

This Centre Spread is a new department in the progress of *Printcraft*. We introduce it because we feel that it will vitally foster that "personal touch" at which we have always aimed. But to keep it going we must have contributions from *you*.

In these pages you will find typical examples of the sort of copy required. Cash awards are made to the contributors of each story used and if sketches or photographs are also sent they will be paid for additionally. Apart from this the block (or blocks) from such sketches or photographs may be claimed by the contributor after use at no charge to him whatever.

So please let's have your story right now. Meantime we would like you to read what the Editor of *Printcraft* has to say to you in his article, "Come into the Limelight", in this issue.

### ARE YOU AN ARTIST?

OR perhaps a designer? Or maybe a chappie with artistic ideas which can be translated into type? If you are you should certainly have a look at the competition announcement on Cover II of this issue.

And talking about artists and competitions (this has nothing to do with *Printcraft*, except that we believe in passing on good news which comes our way), do you know that Spratts, the dog biscuit people, have organised a contest for young dog artists with prizes ranging from 100 gns. to 12 gns.? A postcard to Spratts Patent, Ltd., Dept. S/AC, 41-47, Bow Road, London, E.3, will bring full particulars.

### UP GUARDS, AND ATOM!

"If there is a war and they come dropping H-bombs on my house I'll never vote for the government again."

### Hirsuited

"He was so pleased with his haircut that he went and had it done all over again next day."

### Damp Squib

"That new gadget's about as useful as a box of fireproof matches."

## PROFIT FROM A PRINTING PURLER

### Enterprise of the East Brothers

W. J. and N. P. East of Lower Clapton, London, write: "Paralleling Jonathan Stafford's 'Christmas Print Story', let me tell you one. When my brother and I started up in the printing game with a flatbed Adana just after the last war we were considerably broke. One of our first orders was for 1,000 envelopes, the address only to be printed on the back, this address being 169, \_\_\_\_\_ Road. We made a good job of printing these envelopes and then discovered to our horror that we had transposed the 6 and the 9 and so turned the number of the house into 196.

Obviously these wrongly numbered envelopes would be of no use to our customer and presented a dead loss to us. The beggar of it was we couldn't rustle up enough cash to buy another 1,000 envelopes. Then Nick hit upon the bright idea of offering them to the occupier of 196 at the mere cost only of the envelopes, and, though we hadn't the faintest idea who this individual might be, we took a chance and called upon him. He was delighted at being offered such a bargain and, concluding that this was our bright idea to help us to establish our business, bought them almost enthusiastically. He is now one of our best customers.

### MYSTERY OF THE MISSING X

Thirteen-year-old Ron Dale, of Exeter, having prepared a meal for his Alsatian dog, Jimbo, was setting up a visiting card in Palace Script when he missed his one and only letter X. A frantic search failed to reveal the missing letter and Ron was in despair for he had promised to deliver the job on the following morning. To add to his unhappiness Jimbo suddenly had convulsions and was very sick.

Relief succeeded despair when, cleaning up after the pup, Ron found his missing X. It had accidentally dropped into Jimbo's bowl whilst the puppy was feeding and Jimbo had swallowed it.

### THE ART OF HEALING

#### Print's Part for Patients

Occupational therapy is the science of restoring health and vigour to limbs which have suffered from disease or injury, by means of exercise. Mr. Sidney J. Lock, Head Occupational Therapist of the Kent and Sussex Hospital, Tunbridge Wells, is now employing Adana machines for this purpose with notable success. In a recent letter to our governing director, Mr. F. P. Ayres, he says:

"After seeing the machine (Adana) at the Maida Vale Hospital I thought that this might easily be adapted to be made into an excellent piece of apparatus for the treatment of various disabilities. I think I have now, after 18 months use, proved this to be the case and the machine in this department runs continuously throughout the day; being used in the rehabilitation of many types of disabilities. . . . As far as I know this is the only machine in the country which has been adapted for the treatment of patients with physical disabilities."



Jimbo, the dog who solved the riddle of the missing "X"

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