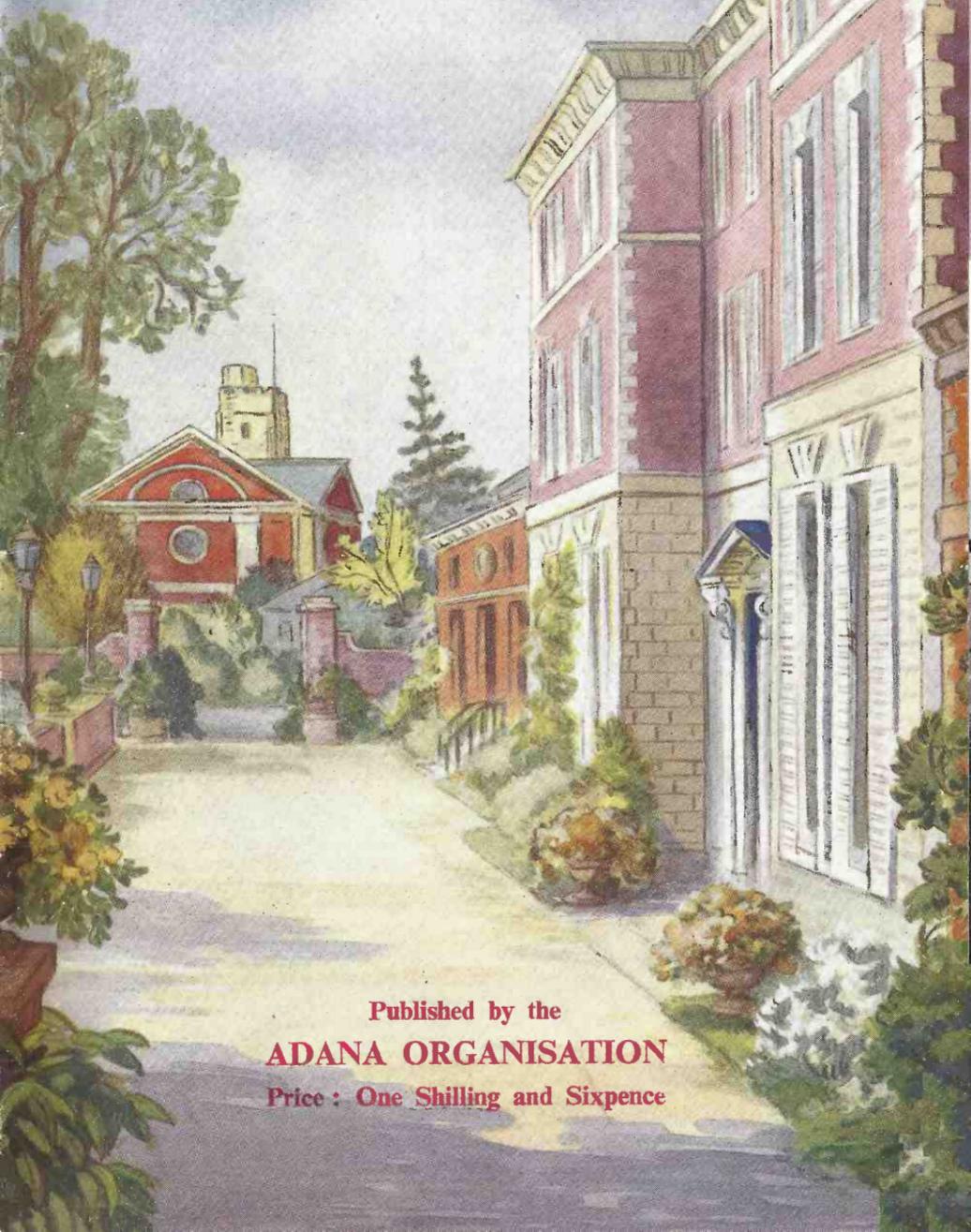


PRINTCRAFT

and
The Magazine Publisher

No. 30

JUNE, 1955



Published by the
ADANA ORGANISATION
Price : One Shilling and Sixpence



RESULT OF TRADE SYMBOLS COMPETITION

1ST PRIZE : Goods to the value of £15.

G. PAT WEST, 52, Kenilworth Crescent, Enfield, Middlesex.

2ND PRIZE : Goods to the value of £10.

MISS DORIS BROWN, Shop No. 1, Rotterdam, Poolfields, Newcastle, Staffs.

3RD PRIZE : Goods to the value of £5.

T. A. AMOS, Upper Flat, 60, Beechwood Road, Sanderstead, Surrey.

FIVE CONSOLATION PRIZES : Goods to the value of £2 per prize :

Miss M. W. KENDALL, Church Cottage, Swinbrook, Oxford.

N. A. WEBLEY, 5, Market Place, Woodstock, Oxford.

J. C. HUTCHIESON, 26, Chudleigh Road, Twickenham, Middlesex.

DOUGLAS C. STUART, 266, Kilmarnock Road, Newlands, Glasgow.

E. A. WATSON, 5, Flemingate, Beverley, Yorkshire.

A review of the competition, together with reproductions of prize-winners' entries, will appear in the next issue of "Printcraft," on sale in September.

BOOK



REVIEW

PRINTING FOR PLEASURE. JOHN RYDER. Phoenix House, Ltd.
9/6 net.

DESIGNED expressly for the delight of the amateur printer, this is a very pleasant and helpful little book in which the author, John Ryder*, treats the production of print from an entirely new and very refreshing point of view.

Print for pleasure, not for profit, is his uncommercial theme. Revel in its creative art ; be thrilled by its fascination and give no thought to the money you may make out of it. Whether you agree with that or not I am certain you will like the practical manner in which Mr. Ryder tackles his subject and in which, as an amateur printer of the highest degree, he gives you a guide to beginner's typography which doesn't leave very much to be told. Adana users—and particularly possessors of 4to flatbeds—will find in it many hints concerning the running of their machines. Whether they print for pleasure—or for profit—they will certainly gain many advantages from studying this particularly readable little work.

142 small octavo pages, with many illustrations and specimens, it forms a bright addition to the small printer's library.

* Author of "The Miniature Press," Printcraft No. 24.



PRINTCRAFT

&

THE MAGAZINE PUBLISHER

Vol. IV

No. 30

June 1955

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

CRYING NEEDS

Our Old Hand airs his views on an issue to which knowledgeable small printers and publishers might give profitable attention



I hope you're not too fed up with hearing so constantly of my book-making customer for whom, thanks to the London newspaper paralysis, I have been working harder than ever. Actually, I don't want

to talk about him in this article; only about some ideas which the printing of his stuff has put into my head.

Now, although I like the odd bob-each-way now and again, I'm not what you call a betting man. In fact, despite the fact that I put my first sixpence on a horse over fifty years ago I don't understand betting except in its most elementary forms.

Until I started working for this bookie I had never heard half the terms which I find myself now setting up day after day and (because it is my job to follow copy faithfully) still imperfectly understand.

How? Why?

What, for instance, is an "up and down" bet and how does it work out? What are "doubles and trebles with horses mixed"? What is a "Daily Tote Double Limit", and how is it arrived at? What mystery is implied by the cryptic initials "S.S.R."? Frankly I couldn't tell you and I get no help from reading my client's handbook. The handbook apparently expects you to know.

Well, if this happens to me after all my years on earth, how does it affect the chap who is just starting out and would like to do his wagering a bit more frequently?

What guide to betting exists which will tell him, in the same sort of simple language used in, say, "Picture Guide to Print," what everything means and how it

might affect the money he is prepared to lose?

Here in London, I've made a lot of enquiries but apparently there's no publication that fills this particular bill.

I therefore consider that a "Beginner's Guide to Betting," or a sort of A.B.C. of same, written by someone who knows the game and who is capable of putting it into simple schoolboy language is going to do the bookies a great deal of service if not the chappie upon whom the knowledge is bestowed. A simply written guide to betting is a crying need.

What is Permutation?

As with racing, so with football. Millions of people go in for pools, but how many of them thoroughly understand the permutation system? Yes, I know the promoters issue booklets which are supposed to simplify the subject, but do they? The instructions in pools books drown me, (though I do claim to possess a brain round about the average.

The trouble with professional people who set out to write about their own jobs is that they really can't get into the mind of the raw beginner. A lot of what is as plain as a pikestaff to them is just naturally expected to be understood by the fellow who has never filled in a coupon in his life before.



So here's another crying need—a book for the pools punter couched in plain schoolboy English.

Legal

Another—more difficult I admit—is one about Income Tax and Purchase Tax. In the return form the Income Tax people send me each year a very good effort is made to tell me for what I am liable and what I can claim, but it is all, to some extent, so wrapped up in the jargon of the profession that if I want to get anything explained straightforwardly I have to waste time and temper by visiting the Income Tax people myself. In the same way the law of libel needs simplifying for the bewildered man-in-the-street.

In my opinion the only fellow who can do these jobs adequately is he who isn't in the profession, but who thoroughly understands it from the outside point of view—and therefore from the point of view of people like himself.

If you are one of these and have a printing machine I urge you to consider the possibility of writing and publishing a small, simply explained booklet. I'm pretty sure you'll find it profitable and I'm certain that you'd earn the grateful thanks of thousands of people who, like myself, want to know about these things more thoroughly.

What is Yours ?

Maybe, now that I've broached the subject, you can think up a few "crying needs" on your own account—subjects you have never really been able to get to good grips with because they haven't been explained in sufficiently untechnical terms in the first place.

If you have, I recommend you to make a note of them and send them to the Editor. He's on the look out for such copy and publication of your suggestion in *Printcraft* will probably give an urge to some enlightened fellow craftsman to supply the crying need.

In Conclusion

I wish to thank my friend Mr. Leslie G. Luker for the following letter he sent to the Editor as a result of my last article in *Printcraft*. I need hardly add that I agree with everything he says.

To the Editor of "Printcraft"

Dear Sir,

I am appalled at the paragraph from a letter quoted by Mr. Jonathan Stafford in his article in the March, 1955, issue.

I have several times severely criticised some of his teaching as being obsolete, so that it should not mislead young readers in this present highly technical age, but this personal attack is another matter. Although I have never met him, I feel, with most readers of "Printcraft", that he is an old friend. He was obviously a sound man in his day and his quiet philosophy and genuine friendly spirit of helpfulness are qualities greatly to be admired in this present materialistic age.

Mr. Stafford has ably kept his end up, but I feel constrained to support him and say to his correspondent that no old hand is keeping any young man out of a job today. The lazy, careless, clock-watching ways of some of the youngsters are what are keeping them down. I employ quite a number of men and boys and one of my most valued men is in his seventies. He works from 10 a.m. until 5 p.m., and does as much work as any two youngsters working a full week! Yet I train all my apprentices not to be journeymen, but as potential foremen and managers. It is not our fault if many of them fail to make the grade.
Yours faithfully, Leslie G. Luker.

AWARD OF MERIT

to John G. Berry,

44B, Penywern Road,

Earls Court, London, S.W.5.

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

March, 1955 — May, 1955





Dog

Fig. 2. Note how the counters appear smaller in the white-on-black block

larger areas. Take fig. 3—the Avon Rubber Co. envelope in which the last two lines have been excessively letter-spaced to produce a squared effect.

Squared-up patterns in the right places are very effective and often make for more finished composition. However, in the

by using the same type and making a re-distribution of the space between the letters and lines as shown in the resetting.

If you were to ask a class of children to draw two houses on a sheet of paper, it is my experience that 90 per cent. of them would make the houses the same height and place one house on each side of the paper.

A great many printers when confronted with a job containing a lot of copy will scatter it over the sheet of paper just as the children scattered their houses.

Almost invariably they try to place all units of type equally on both sides of their

THE AVON RUBBER CO.
265 GREAT MORTON ROAD
BIRMINGHAM, 13

THE AVON RUBBER CO.
265 GREAT MORTON ROAD
BIRMINGHAM, 13.

Fig. 3. Wrong and right way of treating an envelope corner

Fig. 4. The same job below reset according to a modern layout

THE ARTISTIC *Glassware* COMPANY

Branches
NEWCASTLE
LEEDS

All Communications to 176 DUNBAR ROAD, NEWCASTLE · PHONE 725

showing of the Avon Rubber Co. envelope. it was the unnatural thing to do to get this effect by stretching the last two lines. The amount of space between the letters has thrown these two lines out of harmony with the more compact first line.

Note also the small amount of space between lines, another violation of the white space rule. Remember this. When white space is added between letters, additional space is required between lines to keep the whole looking natural.

A much better effect may be obtained

given white dimension, or alternatively, in straight lines across the middle of the page.

The Artistic Glassware Company's heading is another example of the stereotyped patterns used by a great many printers. First and foremost the block over-shadows everything else. The address matter under the rule is cramped and not easily readable. The star between Newcastle and Leeds is not necessary and throws the whole of the type mass out of harmony, giving the impression that the job is not central on the sheet. The heading is far too deep for a 4to sheet, especially when you consider the white space, which could have been put to better advantage. Perhaps you will agree that the resetting is a much more balanced display, easily readable and pleasing to the eye.

We can see then from the illustrations how white space can be used to advantage. It must be considered as a great force in attracting and directing the eye. No printing can be done without the white space . . . use it well.



Fig. 5. Too large a block and too much space occupied by type-matter

The Artistic Glassware Company

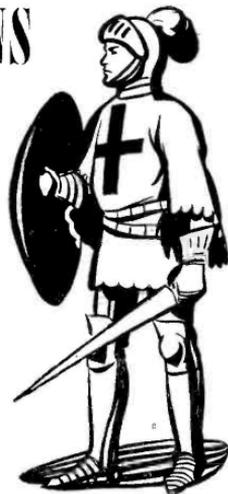
Branches
NEWCASTLE ★ LEEDS

All Communications to
176 Dunbar Road
NEWCASTLE
Telephone 725

HONOURS AND DISTINCTIONS



PART TWO of our new "Letters after his name" series, explaining the intriguing history and significance of the various Orders, Degrees, Fellowships, etc.



Continuing Orders of Chivalry :

The Most Eminent Order of the Indian Empire was founded in 1877. The ribbon is imperial purple and the motto is "Imperatrix auspiciis" (Under the auspices of the Empress). The three classes are : Knight Grand Commander (G.C.I.E.); Knight Commander (K.C.I.E.); and Companion (C.I.E.). This Order, like the Order of the Star of India, was founded by Queen Victoria for services to the Queen in her Indian Empire, the latter being available to distinguished Indians. The next Order to be described was founded by Queen Victoria for services to the Queen herself and to members of the Royal Family. For example, one was conferred at a recent investiture on the lady who took the place of the Queen at the Coronation rehearsals.

The Royal Victorian Order. This was founded in 1896. The ribbon is blue with red and white edges and the motto is "Victoria". The Sovereign is called the Grand Master and the present holder is H.M. the Queen Mother. The officers are a Chancellor, Secretary, Registrar, Chaplain, Hon. Genealogist. The Order is in five classes as follows: Knight or Dame Grand Cross (G.C.V.O.); Knight Commander (K.C.V.O.); Dame Commander (D.C.V.O.); Commander (C.V.O.); Member (M.V.O.), marked 4th or 5th class.

The Royal Victorian Chain. This was founded in 1902 by King Edward VII. It is bestowed only on special occasions, usually to Royalty, but confers no precedence on the holders. Among the very few commoners holding the honour are the Lord Wigram, the Archbishop of Canterbury and Sir John Weir.

The Most Excellent Order of the British Empire. This order is very modern, being founded in 1917 by H.M. King George V for military or civilian services to the Crown or the Empire. The ribbon is rose pink, edged with pearl grey, with a vertical pearl stripe in the centre for the military division. The civilian division has no vertical pearl stripe. The motto is "For God and the Empire." Officers of the Order are: Grand Master, Prelate, King of Arms, Registrar, Secretary and Gentleman Usher of the Purple Rod. The Order

is in six classes as follows : Knight Grand Cross, or Dame Grand Cross (G.B.E.); Knight Commander (K.B.E.); Dame Commander (D.B.E.); Commander (C.B.E.); Officer (O.B.E.); Member (M.B.E.). This should not be confused with the B.E.M. which is the British Empire Medal.

Order of the Companions of Honour. This Order was also founded in 1917, consists of only one class and carries no title. It ranks after the first class of the Order of the British Empire. The ribbon is carmine with gold edges.

The designation, Companion (C.H.), is restricted to sixty-five awards and is open to both sexes.

There are two Orders instituted by Queen Victoria and restricted to ladies. They are the Royal Order of Victoria and Albert and the Imperial Order of the Crown of India.

The Royal Order of Victoria and Albert. This was founded in 1862 and enlarged in 1864, 1865 and 1880, but no conferments have been made since the death of Queen Victoria. The badge in the first three classes is a medallion of Queen Victoria and the Prince Consort, differing in the width and jewellery of the border as the classes descend, while a jewelled cipher is used for the fourth class. All classes are surmounted by a crown which is attached to a bow of white moiré ribbon. The honour does not confer any rank or title. In spite of the passing of more than fifty years since the last conferment, there are still living five royal ladies holding the first or second class, while one lady survives in the fourth class. The designation is V.A.

The Imperial Order of the Crown of India. This was founded in 1878. The designation is C.I., the badge is the royal cipher in jewels within an oval, surmounted by a Heraldic Crown and attached to a bow of light blue watered

ribbon, edged with white. The honour does not confer any rank or title and no conferments have been made since 1948.

It would be very unfair to many brave men and women if I neglected the principal decorations and awards for gallantry. I know this is a very controversial subject with many of my readers, owing to alleged favouritism in distribution. There was the case during the first world war when a commanding officer asked for the name of the man who had been in the stickiest situations during the previous month. The sergeant, suspecting that there was some dirty job to be done, gave the name of the prize dodger in the unit. The champion leadswinger thus got a Distinguished Service Medal!

During the recent war, two wardens who had had a hectic time saving burning houses from destruction under heavy bombing were probably entitled to medals, but as the Post Warden had spent the night in the post and stood no chance of getting a gong himself, he saw no reason for recommending others.

In spite of this, I think it is true to say that most awards are well earned, although many earned medals without receiving them.

The Distinguished Service Order was founded in 1886 for recognition of especial services in action of commissioned officers in the Army and Royal Navy. Later it was extended to include the R.A.F. and again since 1942 to take in the Mercantile Marine. The designation is D.S.O., and the ribbon red with blue edges. The members are called Companions and rank immediately before the fourth class of the Royal Victorian Order.

The Imperial Service Order was founded in 1902. The designation is I.S.O., and the ribbon is crimson with a blue centre. It is restricted to members of the administrative or clerical branches of the Civil Service. It consists of the Sovereign and Companions to a number not exceeding 740, of whom 360 may belong to the Home Services, 180 to the Services of the Dominions and 200 to the Services of the Colonies and Protectorates.

Victoria Cross. This was founded by Queen Victoria in 1856 and is the premier award for gallantry. To maintain its value the award has been very sparingly given and in the recent war there was some criticism that a man had to be dead before it was considered that he was worth the award.

While we only had small professional forces the V.C. was sufficient for rewarding acts of supreme gallantry, but in the last war, when the whole population was more or less in

the front line, it was thought to be inadequate. So as not to reduce the value of the V.C. another award, open to all members of the fighting forces, Civil Defence Services and civilians was founded in 1940 by King George VI. This was in two classes as follows:—

The George Cross (G.C.) for commissioned or senior officers of all services and *The George Medal (G.M.)* for other ranks and civilians. There is no difference in the value of the acts which earn either the Cross or the Medal.

Distinguished Service Cross (D.S.C.). This was instituted in 1914 as a substitute for the Conspicuous Service Cross of 1901. It is awarded to Officers of the Royal Navy below the rank of Captain, and Warrant Officers.

Military Cross (M.C.). Founded at the end of 1914 for awarding to Captains, Lieutenants and Warrant Officers (First Class) in the Army and Indian and Colonial Forces.

Distinguished Flying Cross (D.F.C.). This is a combat award founded in 1918 for bestowal on Officers and Warrant Officers of the R.A.F. for acts of gallantry in flying on active operations against an enemy. In 1941 its scope was widened to include the Fleet Air Arm.

Air Force Cross (A.F.C.). Instituted in 1918 for acts of gallantry, or devotion to duty while flying, although not in contact with the enemy. It is open to the same ranks as the D.F.C. and was extended to the Fleet Air Arm in 1941.

Royal Red Cross (R.R.C. Class 1). Founded in 1883 for ladies, particularly of the Naval and Military nursing services.

Albert Medal (A.M.) dates from 1866 and is awarded for gallantry in saving life on land or sea.

Medal for Distinguished Gallantry in the Field (D.C.M.). Awarded to Warrant Officers, Non-commissioned Officers and Men of the Army and R.A.F.

The Conspicuous Gallantry Medal (C.G.M.) is bestowed on Warrant Officers and Men of the Royal Navy, and since 1942, of the Mercantile Marine and R.A.F.

The Edward Medal. The Miners' V.C., established by King Edward VII in 1907 as a recognition of heroic acts performed by miners or quarrymen, or by others who have endangered their own lives in rescuing those employed in these industries.

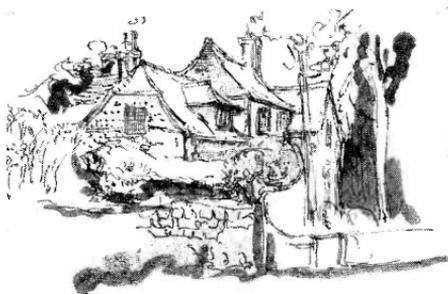
There will be a further article on Honours and Distinctions in No. 31 of "Printcraft", which will be published in September.



EXPLAINING :

The Intaglio and Planographic Processes of Printing

Our contributor concludes what she wishes to say about methods of reproduction other than letterpress



The intaglio process of printing, as you know, is that from a plate etched below the surface, as in photogravure. And this, briefly, is how it works.

A photograph is taken of the subject to be reproduced and a negative is made. This is printed on to a polished copper plate or cylinder and immediately afterwards a screen of crossed lines is printed over the

image. The lines of the screen run diagonally and at right angles to one another and form an acid resist when the plate is etched.

The part of the plate covered by the lines is left untouched by the acid whilst the rest is etched to varying depths. As the acid can only bite through the space between the lines, the result is that the face of the plate becomes covered by thousands of minute pits of varying depth. These pits are destined to hold the ink, while the rest of the plate's surface is cleared. Those areas in which the pits are deepest will naturally hold the largest amounts of ink, and will, therefore, print darker in tone.

Advantage Over Half-Tone

The ink used in photogravure printing is of a very thin consistency, far more fluid than that used in letterpress printing. In order that the pits in the copper plate be filled completely, the whole surface of the plate is flooded with ink, the surplus being scraped off by a blade which travels over the crossed lines.

The paper is pressed on to the plate at great pressure and the gradations of tone in the print result from the varying quantity of pigment in the pits. The ink evaporates quickly as it has a fairly high spirit content.

Photogravure work can be recognised

by the grid of crossed lines which appears all over the print. The quality of the paper used influences the visibility of the lines. When printed matter is to be included with the illustrations, the whole forme is set up and a clear print from the type is photographed together with the art work. Letters, when reproduced by photogravure, are less sharp in appearance, the edges being slightly ragged.

One of the main reasons why photogravure is sometimes more popular than half-tone reproduction is that the plates can be printed on almost any paper and not only on coated papers as in the case of the latter. Cylinders are used for long runs, when the cylinder rotates in a trough of ink. As it rises from the trough it passes under the blade which scrapes the surface clean. The paper is forced against it by the pressure of another cylinder.

In colour photogravure filters are employed for making the plates as in colour half-tone work. Extremely fine reproduction of oil paintings can be obtained by this method.

Printing from Stone

Apart from relief and intaglio a third group of processes is used extensively in the printing trade today. These processes are known as planographic—otherwise work printed from a surface which is neither incised nor in relief but completely flat.

The most important process of this group is lithography. In its essentials lithographic printing is a simple process worked on the principle of the antipathy of grease and water.

This process is perhaps best explained from the non-commercial angle as its basic principles are most apparent when the elementary lithographic printing press is used to print from lithographic stone.

Lithographic stone is a form of limestone about 2 inches in thickness. Both its horizontal surfaces must be perfectly even and one of them highly polished. This surface is acquired by grinding fine

sand and water between the stone and another smaller stone.

The surface is washed clean and dried with cheese-cloth and a fan. The image to be printed is drawn upon the stone with black grease, usually in the form of a crayon. Any type of grease deposited upon the stone becomes part of the printing surface, therefore great care is taken to ensure that fingers do not come in contact with the surface of the stone.

Many Processes

A crayon is usually used for making the design, but occasionally litho ink is used, applied to the stone with a pen or brush. The drawing has to be made in reverse in order that it will print the right way round.

After the drawing is completed, the stone is normally allowed to stand for at least twelve hours to ensure that the grease penetrates the stone. Next a solution of gum and weak nitric acid is swilled over the stone ; the acid liberates the grease and the gum prevents it from spreading.

The solution is allowed to dry and then washed off with clean water ; the stone is then covered with a thin coat of plain gum and is dried again with a fan. This seals the surface of the stone where there is no grease. Once again the gum is washed from the stone and the surplus water is wiped away with cheese-cloth. The surface is allowed to remain damp so that it will reject any ink which comes in contact with it. The greasy parts of the stone remain dry as they reject the water.

Black ink is now applied to the stone by means of a large double-handed roller and the stone completely dried. The whole surface is then dusted with powdered resin, followed by french chalk. These substances form an acid resist as the stone is next etched in a mild solution of nitric acid and water. This gives an imperceptible relief to the work on the stone as the acid resist only adheres to the greasy surface and not to the rest of the stone.

Gum is once more spread over the stone in order to seal the background and the stone is washed in pure turpentine and dried. This removes the pigment from the original drawing ; also the black ink. In order to make the image (which is more or less invisible now) more secure, a solution of asphaltum is washed over it. The stone is finally washed over with clean water and left damp, being now ready for printing.

The Press

The stone can be inked up in any colour, the ink adhering to the greasy drawing, which is dry, and being rejected by the rest of the stone, which is wet.

The stone is printed in a lithographic press, which is quite different from those

used in relief or intaglio printing. The bed is horizontal ; the stone is placed in it with a sheet of paper on it, padding is placed on top of this and a zinc tympan is operated. The outer surface of the tympan is greased to enable it to pass with greater ease under the scraper.

At the side of the press is a pressure lever which brings the stone up in contact with the scraper, which is mounted on a strong screw ; this enables the position of the scraper to be shifted, thus increasing or decreasing the pressure to be exerted on the stone. The bed of the press is movable ; thus, when a handle at the side of the press is turned, the bed passes under the scraper. In this way the whole surface of the stone is forced against the paper which covers it and so the image on the stone is transferred to the paper.

Up-to-date Lithography

In order to make this somewhat slow process a commercial possibility, the stone has now been discarded in favour of sensitised zinc plates which can either be printed flat or bent round cylinders. The actual presses have been provided with two sets of rollers : one for supplying ink and the other for moistening the surface of the plate. A heavy cylinder takes the place of the scraper and is fixed centrally over the travelling path of the bed. The sheet of paper is held on this cylinder during printing. A second cylinder removes the printed sheet and deposits it on a pile.

From this method of printing the offset litho machine has been developed and is used for the printing of Ordnance Survey maps, music, photographs, etc. The essential difference between this process and ordinary lithography is the addition to the press of an extra cylinder covered by a thin rubber blanket. The image is then printed from the zinc plate on to the blanket and from this on to the paper.

The resulting advantages are that the drawing can be made the right way round instead of in reverse and that only a very thin film of ink is required when printing ; thus far finer lines can be reproduced and only a comparatively light pressure is required to produce a full density of colour.

Most maps are produced on offset litho machines, the drawing being first cut with a burin on a large sheet of copper (lettering is tapped on to the plate with steel punches). Many business letter-headings are produced in this way, also dry-point and engraved illustrations. Music is printed in the same manner, the lines of the stave being cut on to sheets of pewter and the notes and musical symbols being punched on to the plate with special tools.

A BACKWARD GLANCE

The Bad Old Days of the Last Century

AROUND the year 1892 a master printer was glad to receive the sum of 12/- for printing 10,000 handbills. If there was any competition nearby he would probably have been willing to accept a price even lower than this !

Those were the days of a more clearly defined "master" and "man" attitude in the relationship of employer and employee, the "guvnor" being held, more often than not, in awesome esteem by his subordinates. The fear of the big stick, in the form of instant dismissal, was uppermost in the minds of the majority of employees.

The general trend of increasing commercialism in this age of industrial expansion was reflected in the outlook of the printing trade. The age of steam had brought its attendant competition—often fierce—which in turn gave rise to exploitation of the workers in the industry. In the general dog-fight which ensued there was a forced productive effort, the brunt of which was borne by treadle platen operators, most of whom were boys not yet out of their teens.

Prison for 'Prentices

These conditions may possibly account for the harsh treatment accorded to junior assistants when, for some reason or another, they went off the rails. In a police court case at Bow Street a machine boy was charged with wilfully damaging a newly repaired platen machine. It was alleged that he had placed a bolt in a vital part of the machine, saying that he would stop it and get a "mike" (a slang term for an interval of idleness). One can only conjecture that the lad was perhaps nearing the end of one of those eternal handbill runs. Perhaps he was mentally dizzy with the constant feeding. This, allied with physical weariness due to the long working hours, would be sufficient reason for his "browned off" state of mind. The outcome of this case was that the boy was sentenced to one month's imprisonment with hard labour.

Six Weeks for Five Shillings !

A similar case—again at Bow Street—smacks of the dark ages in its savage attack on a somewhat irresponsible boy. He was charged with wilfully damaging, to



the amount of five shillings, type belonging to his master. For this he received a sentence of six weeks' hard labour !

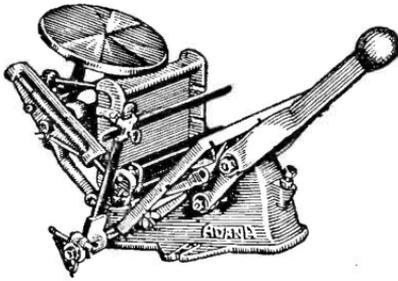
How did the well-behaved employees fare at this period ? Well, the London rate of wages for competent printers was 38/- for a week of 54 hours, the overtime rate being 1/- per hour—this in the Metropolitan area. The London working hours commenced at 8 a.m., finishing at 7 p.m. from Monday to Friday ; on Saturday the time was from 8 a.m. to 2 p.m. The rates in the Provinces were invariably lower.

All for 2d. Per Hour !

The worst rate of all prevailed in Sligo. At this benighted spot the printer who had served his seven years' apprenticeship received the sum of 20/- for working *sixty hours in the week* ! If after this performance he felt like earning some beer money his overtime pay was 2d. per hour.

Sixty years is not a long period in evolution, but conditions in the trade have advanced in a remarkable way during that time, both with regard to high efficiency machinery and of humane understanding. The early efforts of the Typographical Association, which were aimed at stemming the exploitation of workers in the industry, became the foundations for improved labour conditions. These, in just over half a century, have altered beyond the wildest dreams of the early workers.

It is interesting to record that among the benefits given to members of the Typographical Association in 1892 was a funeral allowance for deceased members. Their widows would certainly not have been left in a position to give their husbands a good send-off !



PRINT

Gainful Gadgets and Timely Tips to Make Your Printing Easier

NOTE:—A minimum fee of 5s. is awarded for each hint published. See "Printcraft" No. 29 for full particulars.

PRINTING HANDKERCHIEFS

For presentation sets of handkerchiefs a real personal touch can be given by printing the recipient's initials in the corner. Seeing this done on a friend's Christmas present of handkerchiefs I tried it out on my H/S2. The composition is negligible—3 or 4 initials at most—of 24 pt. Palace, Dorchester, or Light English Text. The machining requires some care, however. Defy the textbook rules and have your forme at the top of the chase with the type the "right way up"—i.e., top of letters to top of chase. This means the minimum of handkerchief in the machine. Print one impression on tympan to use as guide. Put the gripper finger UNDER (but only just) the line of type and bring the "rest position" right back. By releasing the gripper sleeve collar and bringing it right back and then lifting the arm which supports the upper end of the spring before tightening, the gripper finger will spring on to the platen in its return position and allow of absolutely no movement of the handkerchief. Be always careful—handkerchiefs easily fold—and also watch the loose end of the handkerchief, that it does not collect oil from the handle and toggles.

A SEEDBOX FOR FURNITURE

Store furniture in an old tray or seed-box keeping all the furniture up against one side. Place the longest at the bottom and shortest at the top. This arrangement of grading the lengths permits of easy sorting (i.e., finding another piece the same length as one you have); easy dising, and keeps all furniture of the same length together. The same can be done with leads.

A CHASE BECOMES "SPACE"

When printing small formes of type, such as Notepaper Headings of 3 or 4 short lines, on a H/S 2, it is possible to economise in quads by setting in a H/S 1 chase. Fill in the space outside the No. 1 and inside the No. 2 chases with suitable furniture and keep this ready in one No. 2 chase.

The saving of time this brings about is especially noticeable if the type to be used is, say, 14 pt. when the previous job is in 12 pt.; only a third of the number of 12 pt. quads have to be removed and replaced by 14 pt. quads. To set only one line of type remove one reglet from the "converting" chase and use the H/S1 chase (empty) as a quotation.

—A. Carter (Surrey)

FROM A SCHOOLMASTER

I would like to make the following observations on some of the features which appeared in *Printcraft* No. 28 (Christmas issue).

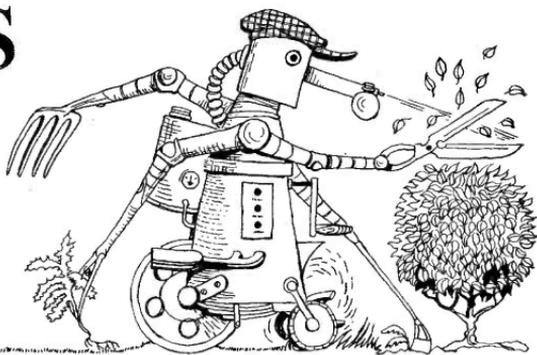
"Rubber Hand Stamps" (p. 232). It is essential to use UNvulcanised rubber $\frac{1}{8}$ in. thick. Experimenters may be able to obtain this from garages but it won't be cheap. (I have the advantage of "owning" a pupil whose father works in a rubber factory). The correct vulcanising temperature is 350°F. and the mould and cast should be *slowly* brought to this heat over a period of 30 minutes and the clamp should be tightened two to three times during the process to force the rubber into the cast. *Important*: before pouring plaster into type mould, carefully brush all exposed type metal with light oil to prevent adhesion.

An ordinary G clamp is most suitable. The best way to heat the rubber is to place mould and cast into an improvised oven—an old biscuit tin will do. A thermometer suitable for the necessary reading can be obtained for a shilling or so from a "Surplus Stores" shop.

Stamp Pad. The snag about buying any form of alcohol from a chemist is that its cost far exceeds the cost of a ready bought pad complete from a stationer!

A simpler recipe and cheaper one—dissolve methyl violet (or any other aniline dye) in hot glycerine and pour off strained fluid on to prepared pad. The pad could be a block of wood covered with a sheet of tin. Over this is laid a piece of old blanket, felt or some similar material. Finally, on top, cover with a piece of linen and pin this to sides of block with drawing pins. Alternatively, make up a pad in an existing shallow tin—but this is not so effective due to the difficulty of

HINTS



giving the pad a consistent firmness over its whole surface. (I know because I failed with the latter method !)

Setting on the Slant (p. 236). I discarded angle quads for phone numbers on stationery a long time ago because the angle is too steep. After wasting much time and paper I also discarded the method of placing paper in the machine at an angle (Life is too short !). I now use a piece of 72 pt. furniture, 1½ in. long, cut diagonally with a thin saw. Before Christmas we printed 134 letterhead orders as Christmas presents. Many of these required phone numbers and I found the cut 72 pt. furniture the best. I discovered that if a piece of 2 pt. lead were placed between the two lines of the phone number, these, when put together, would again take up 72 pts. space, and since all addresses were composed to fit within this limit, 72 pt. quads were used between phone number and address and so we had the minimum changing to do for each address.

A single line phone number (i.e. with a short exchange name) was set up in 6 pt. type and the "angle furniture" moved apart to allow its space without increasing the 72 pt. limit.

A two-line phone number was set in between 14 pt. em spaces in 2 lines of 6 pt. type separated by 2 pt. lead.

We found no difficulty in retaining the type—no filed quads as terminals were necessary.

You will see that such a scheme was excellent for the purpose of streamlining production—especially where school-boys had the task of setting up !

SILK SCREEN

I think the best book on Silk Screen Printing (in particular on methods of frame construction) is Middleton's *Silk Screen Printing Process* by H. K. Middleton—(Blandford 12s. 6d.). It goes into the question of a separate inner frame which is essential if the operator is

to avoid the cleaning difficulties of your contributor. (J. F. Thompson, "An Adventure in Silk Screen.")

—H. G. Williams (Twickenham)

SETTING IN SHORT MEASURE

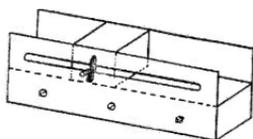
To save time and a lot of tying up when setting a fair amount of copy in measures of 12 ems and under I have found it a good plan to set two lots of copy in the same stick at the same time. Set the first piece of copy to a depth of 72 points or 1 in. in the stick, then place beside it a 72 pt. quotation or a clump one inch long and at the foot of the type place quadrats or another clump cut to measure but moistened on the side which contacts the type so that it will stick to the type and thus prevent pieing. Then proceed with the second piece of copy, treating it in exactly the same way.

If it is necessary to justify this second piece of copy to the depth of the first the space can swiftly be filled up by filling with quadrats.

The whole composition can then be lifted and transferred to the galley in one piece, there to await assembly until the other elements of the job are ready. I do not advise setting more than two lots of copy at one time in this way as the dangers of pieing are likely to be much more formidable. —S. Heath (Hanley)

ZINCO STAMPS

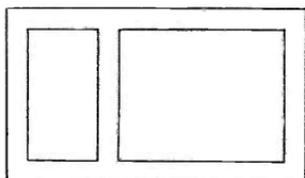
To save the expense of rubber stamps where signatures, addresses, etc., are required to be stamped on letters or other documents include the signature or address in the next batch of line drawings you send to your blockmakers and thus get it made into a zinco block. If these signatures are used in the same way as rubber stamps and pressed *firmly* on a fairly soft padding of blotting paper you will find them just as satisfactory—and infinitely longer-lasting—than rubber stamps. —G. Bell (Bexhill)



Jig for cutting wood furniture

WHEN SETTING PANELED CARDS

On trying to print business cards with two panels I have found some difficulty in getting the printing in both panels evenly spaced, particularly when the wording in the small panel is not in the same alignment with the large name and address panel. I therefore set each panel separately and join them up afterwards. In order to get them into the exact position



Card with cut-out panels used for justifying lines of type

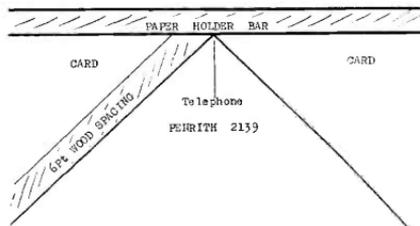
I take one of the cards and carefully cut the two panels out. One can then turn the card over and adjust the position of the type to the openings in the card.

—H. Parker (Southfields, London)

LAY GAUGE FOR H.S. MACHINES

My method for setting the lay gauge is very simple. I bought a 6d. plastic set square graduated in 1/10ths down one side and using a sharp pointed instrument scored the graduations right across the set square and filled the score marks with black ink. To use the set square, place it on the lay gauge and adjust against the impression on the make-ready, getting it perfectly parallel and at the correct distance in one operation.

Below : An idea for printing 'phone numbers cornerwise. Right : Method of perforating draw tickets.



A JIG FOR CUTTING WOOD FURNITURE

This jig enables wood furniture to be cut accurately and square. First obtain a piece of wood slightly larger than the width of furniture and about 1 in. thick by 8 in. long (the length is optional, according to size of chase). Then cut two pieces of 1/16th in. mild steel the same length and 2 in. wide. Now slot one piece of the mild steel sides 1/2 in. from one edge as shown in the illustration ; this is done by drilling a series of holes close together and then filing. These metal sides should then be drilled and fixed with wood screws to the piece of wood, making sure that the ends of the metal sides are aligned. A block of wood should now be cut to slide along easily between the metal sides. A hole is drilled in this block for a threaded screw which is fitted with the block so that it projects through the slot in the side and to which a wing nut is fitted. The jig can be fitted to a baseboard which can be screwed to the bench.

—R. Gilham (Margate)

DRAW TICKETS PERFECTLY PERFORATED

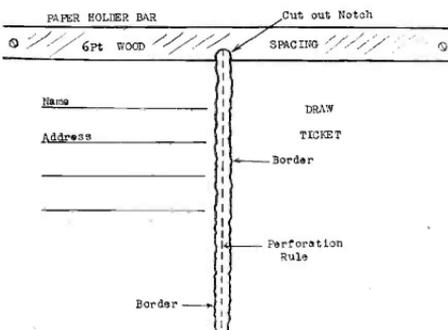
This tip concerns draw tickets, and was the answer to a long-awaited idea.

Make a paper holder bar from a piece of 6-pt. wood spacing. Make two holes, one at each end to take the screws. Then cut a notch 1/2 in. deep where the perforating rule will mark. This done, the rule will fall right across the draw tickets, and make tearing dead perfect. To prevent the rule damaging your ink rollers, put a 6-pt. strip of zig-zag border on each side of the perforating rule.

TELEPHONE NUMBERS CORNERWISE

To print telephone numbers cornerwise gum a piece of 6-pt. wood spacing on the slant on your tympan sheet and simply slide the notepaper on to this "paper catch". This is especially useful if you have more than 100 sheets to print. Set your type in the usual way, of course.

—David Beattie (Penrith)



MORE WEDDING STATIONERY

The treatment of Cake Cards and Marriage Menus, with a few remarks on Silver Wedding Cards



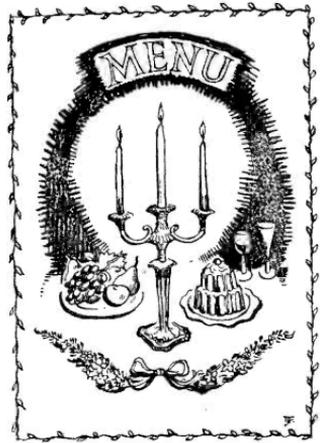
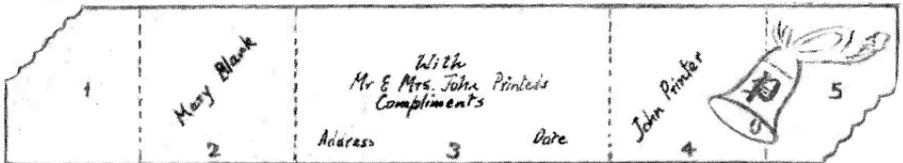
Now, to complete our range of wedding stationery, we must deal with the complimentary cards and the wedding breakfast menus.

The complimentary cards are those which accompany the piece of cake which is sent out to the friends of the bride and groom. These cards may be either plain or fancy as exemplified by two of the specimens in the Adana sample book—P.W.11-880 (plain with panelled border) and P.W.11-886, an exquisite fancy card, folding into five as shown in the very rough lay-out reproduced here.

Since the fancy card is likely to command most of our attention let us look at that first.

The Fancy Card

Cake cards are conventionally printed in silver and when an initial is used on the front (as shown in lay-out), should be set in one of the text types such as Light English. This initial, incidentally, is the first letter of the surname of the now married couple. It may be set on the slant as suggested or, if you are nervous of experimenting, straight up. The size of the initial should be 30- or 36-pt.

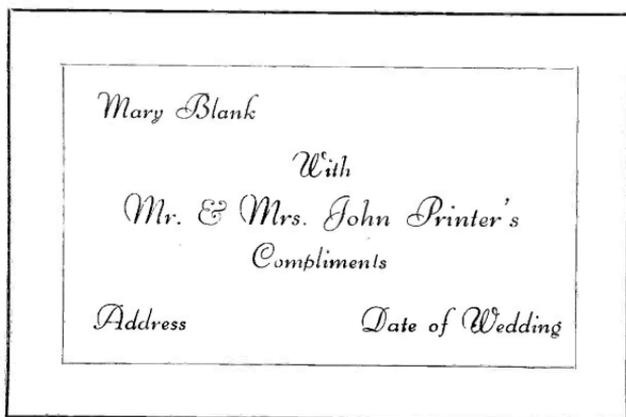


In the extremely rough lay-out I have attempted here (I apologise for it; I had no time in which to get it done by a professional) I have shown the five leaves made by the opening of the card. Leaf No. 1, like No. 5, is blank. No. 2 contains the maiden name—Mary Blank—of Mr. John Printer's wife. This, with the aid of angle quads, is usually set diagonally as shown but if you are nervous of using angle quads the name can be set straight-forwardly in the centre of the leaf.

Leaf No. 3 (centre) contains the message, the address of the senders and the date of the wedding. The line "Mr. and Mrs. John Printer's" should be placed in the exact middle of the card and the words "With" and "Compliments" centred above and below it.

The first letter of the address should be placed a pica from the edge of the leaf and the last line of the address (on which the date should also be aligned) one pica up from the bottom edge of the card.

Here, in these two rough lay-outs, you see the fancy wedding card folded and printed with initial (top). Below is the same card opened out into its five leaves, showing how each leaf should be treated when composing.



Copy and layout for the small panelled Wedding Complimentary Card

Leaf 4 contains the name of the husband and should be set in the same style as the bride's maiden name in leaf 2. If you *are* setting diagonally and do not like the two names sloping the same way it is quite permissible to make the husband's name slope in the opposite direction. In this case, of course, the name would read from the top.

Type to Use

Now, what type face shall you use for the setting of this card? The 8-pt. size of any of the texts and italics named below are suitable for the bride's name and message, with the address and date lines done in Gill Sans. If scripts are used for the bride's name and the message they should be restricted to the following sizes: New Palace, 14-pt.; Madonna Ronde, 12-pt.; Dorchester, 14-pt.; Temple, 12-pt.

Suitable 8-pt. texts and italics are as follows: Bodoni Italic, Plantin Bold Italic, Washington Text, Light English Text. At a pinch Times New Roman Italic might be used but is not recommended as a first choice.

It is quite fashionable to use Spartan or Copperplate for complimentary cards, in which case the same type face is kept throughout. If you do this, remember that both Copperplate and Spartan are full-face types, so confine your settings to the 6-pt. sizes.

The Panelled Card

This card is, of course, a much more simple job than the folded fancy card,

and as you have already tackled visiting and business cards, it should give you no trouble whatever. Remember to leave a pica white all round the inside of the panel and set in the same sizes and type as recommended for the fancy card. Copy for the panelled card is as shown here.

Menus

Experience shows that the subject of the wedding breakfast menu is not one which need unduly worry the new printer. If the reception (which, of course, includes the wedding breakfast) is to be held at a restaurant or a cafe, the betting is that the menus are provided by the proprietor or the manager, since these are included in the cost of the breakfast.

Only when a large party is to be held at the bride's house are special menus required. In this case a card about 4 in. by 6 in. should be used. The word "Menu" in silver and set in a 24-pt. text, should head the card, but the rest of it should be printed in black for the sake of legibility.

The items should be set in 14-pt. New Palace or an easily read text like 12pt. Madonna Ronde, 10-pt. Washington, or any of the finer faces from the catalogue such as 10-pt. Gill Sans Light (or Italic), 10-pt. Plantin (or Italic), 10-pt. Canterbury, etc. The address and the house and the date, in the same type as the items, should be placed at the bottom of the card.

In a later article in this series we shall go into this question of menu cards much more thoroughly. The above remarks are not intended to be more than a very brief guide. In the not-very-likely event of his being asked to tackle the menu card, we advise the printer to get hold of a specimen from some reputable restaurant. If he studies that in conjunction with the advice offered here, he should not go far wrong.

Silver Weddings

Now we come to the stationery requirements of the silver weddings, i.e., the anniversary which is celebrated 25 years after the original marriage. Both invitation and complimentary cards are required for this.

The complimentary card which appears to be most popular for this purpose is the No. 4 described in the "Wedding Invitation Cards" article in our last issue—a 6 in. by 4 in. panelled, with silver deckled edge. The instructions given in that article for setting may be more or less repeated with the silver wedding card, the copy for which should be set as follows :

1930

1955

Mr. and Mrs. James Harold Happifolk
request the pleasure of

.....
company, on the occasion of their

Silver Wedding
to be held in

Highstreet Hall, Paul Street, Sansville,
on Thursday, June 1st, 1955, at 6.30 p.m.
The Nest,
Snug Lane, Sansville.

R.S.V.P.

Note.—If pressed for space the lines "to be held in Highstreet Hall, Paul Street, Sansville, on Thursday, June 1st, 1955, at 6.30 p.m." may be set only as two lines, in which case the first line would end after the word "Sansville." The two figures at the top of the card, incidentally, are (left) the year of the marriage, and (right) the year of the silver wedding. These should be set in the figures of the type used in the name line.

The Complimentary Card

For silver weddings this is generally a

The conventional
copy and layout
for the Silver
Wedding Card



silver-edged card of about 3½ in. by 2 in. and may be set as advised for the panel card discussed earlier in this article or all in the same type as example given. The wording and arrangement is as given below.

Is there anything further you wish to know about wedding stationery? If there is, please drop me a line, and I will deal with it through the post, if urgent; if not, through the Clicker's feature.

Meanwhile, *au revoir* until September, when I hope to discuss with you questions of letterheads, envelopes, bill-heads, postcards and all the rest of the stationery items which go to make up the businessman's range.

1930	<i>Silver Wedding</i>	1955
<i>With</i>		
<i>Mr. & Mrs. James Happifolk's</i>		
<i>Compliments</i>		
<i>The Nest,</i>		<i>Married</i>
<i>Snug Lane, Sansville</i>		<i>June 1st, 1930</i>



IMMEDIATE SUCCESS OF OUR NEW VENTURE

“Centre Spread” Catches On

WE sincerely thank our fellow printcraftsmen for the enthusiasm with which they received the first part of this small new supplementary publication. So many of them have sidetracked into journalism in consequence that, as you see, we have had to enlarge this issue of the “Spread” in order to accommodate the contributions sent in.

This is all very gratifying but we still feel that there are dozens of you who should have written but haven't. Please try. We would like every reader of *Printcraft* to be able to boast that he has said his piece in the “Spread” at some time or another. Remember our assurance : Give us the gen and we will knock it into shape.

THE ELUSIVE WEDDING DATE

About three years ago a sweet girl came to me with an enquiry for some wedding invitation cards (writes J. Peters of Southampton).

We agreed on style and price and the order was clinched.

A few days later I set the job up and was ready to commence printing when my client, very concerned, came in to enquire whether the cards had actually been printed. She looked relieved when I answered in the negative.

It appeared that her fiancee, who was a ship's engineer, was on an England-Australia trip and had cabled from Australia saying that the vessel had developed engine trouble and was delayed. He could not give any precise time when he would dock in England.

Well, we agreed to hold the job up. A date was eventually given and I ran the cards off. They were collected and paid for.

Again my customer came in, once more to announce that the vessel was delayed at a port, this time nearer home. Of course I was very sorry for the lady but what could I do ? However, I suggested running off another batch of cards whenever she could supply the amended date. Little did I think of the consequences.

One Thursday evening at about 8.30 p.m. she knocked me up to tell me the wedding was to take place the following Saturday.

I did the job that night and she collected them next morning.

After the honeymoon the newlyweds came in, accompanied by the husband's father, to thank me and pay me. The father, an agent for many different electrical appliances, offered me his printing—pamphlets,

price lists, advertising matter, and so forth. Naturally I jumped at the offer.

The newlyweds are now very good friends of my wife and myself. Needless to say we often laugh at the incident though it was far from funny at the time for all concerned.

CUP FINAL DOUBLE

One of the oddest jobs that came my way (writes R. Johns of Hull) happened whilst I was living and working in the South of England.

I acquired an order for a quantity of posters announcing a local cup final. The posters gave the two competing teams in bold lettering.

I executed the order and delivered the posters to the authorities concerned.

They were duly posted around the town (which was not very large) and must have been read by hundreds of people.

Suddenly I was re-visited by the above-mentioned authorities, bringing with them another order for posters advertising the same cup final, but this time one of the teams was substituted by the club they had beaten in the semi-final.

It transpired that the original club was disqualified for playing an unregistered member. A complaint was lodged by the losing semi-finalists and upheld by the authorities concerned.

An embarrassment for the winning team but profitable for me—two orders instead of one !

Another odd incident in this story is the fact that the substituted team won the cup !

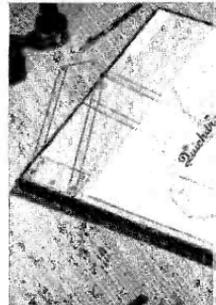
PASSING ON

A New Drawing Magazine

An entirely new movement for the draughtsman sketches has been marketed by the company, Ltd., of Avenue, London, a person with little or no experience in the art of drawing. The plan or other of the sketches is so accurate to scale that it is invaluable to a draughtsman or publisher.

As seen from the drawing, the appliance consists of a board containing a grid of 14 ins. square of plastic pantograph ruled horizontally and vertically. The principal angles are ruled horizontally and vertically. The appliance is required for isometric drawing. The template is fully cut with material to produce varying widths and rectangles of inches and millimetres from 1/16-in. to 1 in.

A wide range of instruments without the need of a compass, where necessary in conjunction with other instruments such as protractors.



Here's the latest in m

SPREAD

A Personal News Sheet

HAVE WE A GREMLIN ON OUR TAIL?

A Spring Record of Bad Luck

THERE appears to be something sinister about the last two weeks in April and the first two in May as far as *Printcraft* is concerned. Last year we lost the services of Percival Payne for a considerable period—poor Percival, on his way to *Printcraft's* office, fell off a bus and broke his collar-bone. Apart from this we discovered, from a judging competition, that our "Magazine Publisher" as a separate section, was no longer wanted. The year before that the messenger who took our cover to the engravers lost the original en route and an agonised search revealed it in the left luggage office of London Transport at Chalk Farm bus station only three days before press day. The year before that, owing to previous exposure in the floods, David Wesley went down under an attack of pneumonia which had ominous portents.

This year we almost lost the Editor who, at the very start of preparing this number of *Printcraft*, was stricken down with acute appendicitis and rushed off to Lambeth Hospital for an immediate operation.

In consequence there has been a gap of seven unproductive weeks in the compilation of this issue. It is because of this that we have had to make one or two unavoidable alterations—such as the holding out of "Critic's Corner" for which, this time, we had plenty of copy but no time in which to get the blocks made. Editorial correspondence lags sadly behind and the Editor requests the indulgence of those to whom he may still owe letters. "Critic's Corner," barring other unforeseeable accidents, will definitely appear in our next issue.



The Editor of "Printcraft"

THE MIGHTY MIDGET

K. Chester, of Scarborough, writes: I purchased an H.S.1 from you in January, 1955, and have already completed quite a few £'s worth of orders in the past three months.

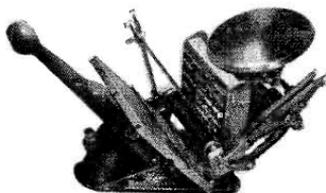
I have enclosed two specimens I had to tackle with my *Mighty Midget*. These were perhaps the biggest, slowest, oddest, and best of all the luckiest, because I found out that *no* job was too big for the No. 1 H.S. machine.

Out canvassing one Saturday I obtained an order for 250 postcards. I was a little dubious at first as I knew that the job would have to be run four times. I explained this to the customer and gave him a rough estimate which he accepted. On completing the job I worked out the cost and found it a few shillings less than the estimate I had given which pleased my customer all the

more. I then drew a layout for a letter-head for the same customer and tackled him with it. He liked it. I enjoyed doing the intricate work, and he ordered 500. After that I did business cards and other small jobs for him.

In my opinion there is no limit (apart from posters, etc.) for the H.S. No. 1 and any Adana enthusiast with the H.S.1 who cannot yet afford a larger one need not turn away larger jobs than he may think his machine capable of tackling.

(Continued over page)



The popular High Speed 1



GOOD NEWS

Instrument for Publishers

precision instrument for drawing of plans and placed on the "Quickdraw," Quickdraw Com-127, Gunnersbury W.3. This enables the previous knowledge to make sketches, outlines rapidly and is likely to be a amateur magazine

he photograph the of a light rigid in a leather folder which is attached a h with a template enable lines to be , vertically and at as, including those tric or perspective plate is also care-hematical accuracy g angles, triangles ith graduations in metres and circles -in. diameter.

of work can be any additional in- ever, although it sary, be used in compasses, scales



mechanical drawing too

POLIO-VICTIM PRINTER—

Pays a Tribute to Her H.S.2

I WAS very interested in Mr. S. J. Lock's letter (writes Miss M. W. Kendall of Swinbrook, Oxford) since I have experienced the value of printing in Occupational Therapy from the receiving end.

I bought my No. 2 H.S. in 1951, and was an enthusiastic, if occasional, printer until I contracted polio in April, 1953. Printing was among the activities that I pondered nostalgically in the iron-lung.

After some sixteen months in hospital, I started coming home for occasional week-ends, and almost my first thought was to attempt some printing. A strong table was made to fit over my bed, and I had myself wedged into a sitting position, which enabled me to set type. At first I could not do this for long at a time, but the exercise was excellent, and the incentive strong, and things improved quite a bit. The hospital (Wingfield-Morris Hospital, Oxford) Occupational Therapy Department lent me a spring, from which an arm sling was suspended from a hook on the ceiling; this enabled me to lift the right arm, and reach for type, or to work the machine. I had the Adana screwed to a base, from which projected a pin. This passed through a convenient knot-hole in the table, enabling me to swivel the machine in order to reach adjustment screws, etc. In this way I printed Christmas cards for myself and several other people.

In the hospital O.T. Dept., I made two small wood engravings. I could not hold the tools in the orthodox way, and this limited the size of the blocks I could tackle, besides impairing control of the tools. My next week-end at home I made prints from the blocks.

Then I had a tendon-transplant operation on my right hand to give the thumb opposition. As soon as the hand was out of plaster I continued my Christmas printing programme. My new "opponents" had plenty of practice and by now has become quite useful for light jobs, such as picking up and placing type. It is also gradually becoming more useful for wood-engraving. My right arm had a great deal of exercise in working the Adana, and the deltoid muscle improved to such an extent that I can now operate the machine without the help of a sling. I am certain that these muscles would not have improved so rapidly by means of abstract exercises alone. Printing requires many and controlled movements, and supplies the incentive to perform them.

Incidentally, the County O.T. Department, whose members visit patients in their homes, possess an Adana, and the hospital O.T. Dept. are considering obtaining one when funds permit.

Now that I am home for good, I continue printing, and I am threatened with a supply of black bed-linen to camouflage the blotches left by inky rollers which insist on bouncing off the table!

BRITISH EXPORT BATTLE

British printing machinery manufacturers are facing up to European export competition and hitting back with vigour. The whole of Olympia, London, has been reserved for the "biggest ever" international printing exhibition to be held in the British Commonwealth. The exhibition, to be held from July 5th to 16th, 1955, is called "IPEX", short for The 10th International Printing, Machinery and Allied Trades' Exhibition. There the British manufacturers will show what they can do in comparison with overseas exhibitors, and Adana will be in the forefront of the battle.

Every enthusiast who can get along to "IPEX" may be sure of a cordial welcome at Adana's stall.

ANY YOUNGSTER BEAT THIS ?

In the last issue of *Printcraft* you mentioned a reader of 89 claiming to be the oldest user of an Adana.

I have often wondered whether I started youngster. When I left school, at the age of 15, I saved every coin I could until I bought my first Adana machine, the No. 1. After a year I longed to own a No. 3, although my parents didn't think it a good idea. Now, at the age of 18, I own a T.P. 48 power model. D. Mitchell (Walton-on-Thames).

PRINTERGARTEN

Under this heading we hope, from the next issue onwards, to publish contributions by the children of Mr. and Mrs. Printer. We would like to see the kiddies' sketches and hear their stories—which, of course, must have some sort of printing interest. Attractive cash prizes will be awarded to all young authors and artists whose work is published in the Centre Spread. Photographs particularly welcomed.

Gill Sans Aqua

"He stocked the aquarium so full of fish he couldn't get the water in."

Cause and Effect

"Tell him about a good cause and he'll always put his hand in his pocket. But I notice he never takes it out again."

Cash Out of Hand

"Everybody's hard up. Even the bank manager's got overdrafts."

Call the Clicker

The Printer Who Solves All Your Most Alarming Problems

IT would be interesting to find out who has been using an Adana the longest and when the first machine was made. My age is 72 and I have been using one for about 30 years.

Adana veterans, correspondence welcomed.

SCOOP

When newspapers talk of a "scoop" does it mean they have secured an item of news which no other newspaper has got?

Only if the news is very dramatic and important. An exclusive photograph can also be a "scoop."

GETTING ORDERS

How do you get orders for print from stationers and shopkeepers to whom you are not already known? I don't remember ever having seen this question dealt with in "Printcraft."

Then you have obviously not read our earlier numbers in which this subject was so thoroughly "plugged" that we have been rather shy of returning to it recently. The advice, briefly repeated, is: go armed with a good set of samples or specimens; take with you a few ideas likely to interest your prospective customer; see that your prices true up fairly with those of rival printers in the district; advertise yourself (not necessarily in the local press, but by means of your own circulars which should be designed and printed to the absolute best of your ability).

FINDING OUT

How does one find out the names and addresses of secretaries of local clubs? I have watched all the announcements of dances, amateur theatricals, etc., in this area for a year. So far this year I have only got two addresses.

It is not sufficient to watch. You should belong to at least one club—British Legion, church, local, political, sports club, etc. Most members belong to more than one club and by talking to them you will soon find yourself tracking down one institution



after another. *Re your specimens:* these are very good indeed.

COST QUESTION

If a job has a lot of blank spaces in it, can you charge these, in setting, as so many ens, or do the charges only apply to the printed matter shown? In other words do all lines count as full ones—even supposing a lot of them are filled out by quads?

Blank spaces and quads are charged for at the same rate as actual type matter.

BUYING QUOTATIONS

How are quotations supplied?

In 24-, 36- and 48-pt. sizes. A set of quotations weighing about 5½ lb. contains an assortment of these sizes. For further particulars see page 54 of catalogue.

CHRISTMAS-CARD BLANKS

In a previous issue of "Printcraft" you have advised us to buy Christmas-card blanks. I understand that these are only more or less samples and I should like to know what I am spending my money on before ordering them. What

exactly does a parcel of Christmas-card blanks comprise ?

The "parcel" is really a nice fat wallet full of single and double Christmas cards of all sizes, but every one of them very attractive indeed. There are many single cards printed (in colours, of course) with design and greeting. The smallest of these can be used without a verse or motto. The larger have space for mottos, a number of which are suggested. The double cards are folded cards, the front page attractively printed in colours, the other three left blank. In these cards you can add paper insets bearing the motto or you can print your motto on page 3. Again wording and lay-out are suggested in a number of cases.

WEDDING INVITATIONS

Many thanks for your instructions on setting wedding invitation cards which is going to be a tremendous help. I have one query, however. In your article, when speaking of the people who are getting married, you say "Mary Jane to Mr. William Noname." I am informed that the correct word is "with" not "to."

Either is correct. We prefer the word "to" however, because it links the *persons*. Use of the word "with," much less impersonal, refers more to the *ceremony* of the marriage.

21st BIRTHDAYS

Who organises 21st birthday parties? Who would pay for the invitation cards, menus, etc. ?

The parents are responsible for both organisation and printing. Such anniversaries are usually referred to as "coming-of-age."

COMPOSITION HECTOGRAPHS

Will old roller composition melt down to make an hectograph? Would it be all right by itself or would you have to mix something else like glycerine with it ?

Roller composition melted down, will make a very inferior hectograph capable, at most, of producing five legible copies. Addition of glycerine *might* improve the mixture, but would very likely prove an expensive experiment before the correct proportion was discovered. Even then

it would not be half as good as the commercial preparation, which is quite cheap, and can be obtained in tins of 1-lb. upward from most good stationers.

IS IT WANTED ?

"Printcraft" (good luck to it !) has given us most things, but never yet an article on punctuation. Personally, I would welcome this and I am sure a good many other printers would, too. Will you please mention it to the editor, Mr. Clicker ?

I have. He is doubtful. Punctuation is a subject that can be pursued so easily in school books and similar publications that he hardly considers it worth *Printcraft's* space. When we touched upon it in the early days in the series called "Printcraft Apprentice" it evoked no particular enthusiasm and there is no reason for believing that readers' tastes have since changed. Perhaps other printcraftsmen will air their views on the subject ?

HEAVEN

Should the word "Heaven" always be spelt with a capital letter in the text ?

When it is related to the deity, yes ; when speaking of a "heaven-sent opportunity" or "it was heaven to be home" use lowercase.

NO THERMOGRAPH

Is there any way of using Reliefite without the thermograph? I am anxious to do some relief printing but at the moment I cannot afford a thermograph.

You can get very good results from Reliefite without a thermograph. Simply apply the powder while the ink is still wet and fuse it before a fire, electric fire, hot iron, etc.

ADVERTISING PUBLICATION

I have an idea for starting an advertising journal in my district, to be published twice a month. Is it necessary for me to apply for a licence to do this, or what formalities do I have to comply with ?

None. Go ahead, but when your journal is in print do not forget to send a copy to the British Museum. This and other points affecting the new publisher are dealt with in *Small Printer's Handbook*.

FOUR-COLOUR WORK FROM SCRAPERBOARD

A Cheap and Novel Way of Making Your Own Blocks for Short Runs

I MAKE no claim to originality for using scraperboard as a means of printing illustrations, as this is suggested by the makers of the board,* but I do wish to bring to your notice the possibilities of using scraperboard as a cheap method of illustrating for short runs.

Scraperboard is a board coated on one side with a thick clay. The usual technique is to draw the design in black ink and fill in the portions which are to show a tone with solid ink. When dry the surface is cut with a sharp instrument, thus making a tone by showing the white lines through black.

Many designs are possible and it is best to experiment with different cross hatchings and cuts to meet individual styles.

Being a hound for punishment, my first attempt was a four-colour set of blocks, but I don't advise this to begin with—experiment with one or two colours for a start.

First draw your design on a piece of mounting board, using indian ink, and then colour it with light water colour to approximate to the desired finished print. The design is now firmly affixed to a drawing board and a piece of tracing paper pinned in position over it. Carefully trace the design in pencil and include a border and registration marks about half an inch away from the edge of the picture.

Now cut a piece of scraperboard to exactly one dimension of the tracing and about an inch longer than the other so as to include the registration marks. Cut one for each colour you propose to use—in my case, four. The scraperboard and



To make this drawing the scraperboard was first brushed over with indian ink

tracing are now placed face to face and the tracing paper bent over the board so that the edge of the design comes right up to the edge. The tracing is affixed to the board with Sellotape and the design traced on to the board.

Repeat this on each board for each colour and mark the back of the board with the name of the colour in which it will be printed. Select one—say the blue print—and ink in solid all those parts which you require to appear in blue including the sections where blue will be part of a hue, such as green, brown, etc. Thoroughly dry the board by warming gently. It is important that this should be done before cutting as clean cuts cannot be made unless the board is perfectly dry.

Begin cutting in the style you find best suited to yourself and remember that it is the portion not cut away which is your printing surface. Keep referring to your original



Effect on white board

* And has been mentioned in earlier issues of "Printcraft"—EDITOR.



Effect obtained on rough scraperboard.

sketch whilst cutting and try to keep your lines and cross-hatchings at the same angle on individual boards, varying the angle on subsequent boards so that in printing no one colour will completely obliterate another. Remember to cut deep and to leave your registration marks in relief.

The "type-high" block mounts which I used were of inch timber—planed by

marks are trimmed from the finished print.

The results I obtained were perhaps a long way from perfection but the thrill of seeing a print in full colour produced entirely by one's own hands is well worth the effort.

I may add that my blocks appear to have not suffered after 50 and more impressions.



HOT ON THE (PARIS) SCENT

Sad for Sister—Bon for Brother

When the Robins family went to France last year for their holidays they did all the usual things—including, of course, a visit to Paris. There Miss Pamela Robins purchased a bottle of exotic perfume.

But Pamela was told that unless she opened the bottle and used some of the perfume she would probably have to pay duty on it, she opened it and used some of it forthwith.

The journey home was accomplished safely but when Pamela came to unpack she found, to her horror, that the cork had escaped from her precious bottle of perfume which had now wasted itself among the belongings in her suitcase. That was a blow for Pam, but not for her brother Dick.

Dick, starting on his Christmas orders, was about to tackle a run of pocket calendars. Very rapidly he transformed these into what he called (and printed) the Paris-Perfumed Handbag Calendar. Having run them off on his machine he then shut them all up in his sister's case until the end of the year. By that time they were all impregnated beautifully with Paris perfume and sold like hot cakes—at double the price he would have charged for the pocket calendar. It was a very bright idea but Dick has one regret. "I only printed 250," he confessed, "but I'm sure I could easily have sold a thousand."

GIPSY'S WARNING



Two days before his eighteenth birthday Printercraftsman Ernest Day, of Ipswich, visited a local fair. Egged on by his fiancée, he there consulted a gipsy fortune-teller about his future. After prophesying long life, three children and an early retirement, the clairvoyant went on to tell him that she saw a large wooden case being placed on the train for him.

Asked what the case contained she said some sort of machinery—she couldn't tell what but thought it was something to do with gardening because it had a red handle. Friend Day laughed and from that moment dismissed the prophecy as bunkum.

But on his birthday a packing case *did* arrive. And the packing case contained a machine with a *red handle*. It was an Adana H.S.2 sent by his uncle as a birthday present because Ernest had once expressed a desire to "have a go" at printing.

Ernest, now 24, is married—very happily and with one of the prophesied progeny already arrived.

Re-introducing our old friend

PROFESSOR PRINTCRAFT

who, at the request of many knowledge-thirsty printcraftsmen, now tells us some surprising new facts about some of the metals we use in our typographical trade



Brass.—This, used so largely in the making of brass rule, spacing material, type for gold-blocking, components in compositors' tools, etc., is an alloy of zinc and copper, fairly hard and resistant to corrosion. By altering the proportions of zinc and copper a number of brasses with different properties may be obtained. There is the soft brass, sometimes containing lead used for casting ornaments and water taps, the hard brasses used for bearings and machine parts, and the high-grade hard spring brass used for brass rule and bookbinders' type. It is probable that the first intentional makers of brass were the Romans.

Bronzes.—There are a number of bronzes of widely different composition used for many important industrial purposes.

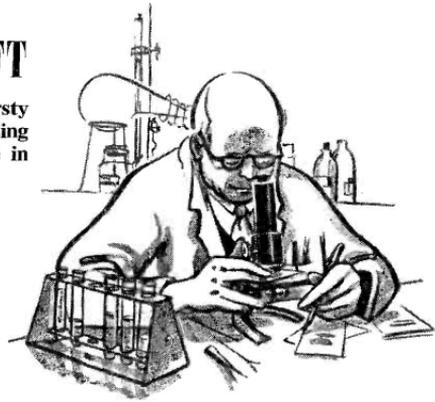
Cheap bronzes, containing lead, were used in the Victorian era for casting large and elaborate mantelpiece ornaments.

From about the time of the First World War, phosphor bronze, a tough and hardwearing but easily cast metal, became more and more popular for making heavy machine bearings. More recently lead bronzes have been used for making self-lubricating bearings.

For many years bronze alloys have been used to mint the so-called "copper" coins and more recently silver coins have been replaced by cupro-nickel coins. These latter are made from what is known in some industries as "white bronze". White bronzes, made from copper and nickel, have been used in the manufacture of jewellery, from the cheap "fashion" or "costume" jewellery to very expensive watch cases, with very similar properties to real gold.

Copper, as we know, is vital in the electrotyping trade. There is no doubt that this metal was intimately connected with early discoveries of electrical phenomena. It is said that Galvani discovered that a dead frog's leg would twitch while near an apparatus for generating frictional, or static, electricity.

He set out to investigate the phenomena, connecting a dead frog to a lightning conductor during a thunderstorm. Every



time the lightning flashed the frog's leg kicked. Galvani then hung a row of dead frogs by means of brass or copper hooks to an iron fence in the garden in preparation for another storm. He then found that even when the weather was fine, the legs twitched every time a hook was pressed against the iron.

Galvani drew the wrong conclusions from this phenomena, but in 1793 Volta suggested that the movement was caused by an electric impulse caused by the contact of two dissimilar metals. Out of this theory came the Voltaic pile, the first apparatus capable of producing a continuous electric current.

The pile was made of plates of zinc and silver, each pair separated by a disc of cardboard. The apparatus was immersed in water to dampen the cardboard and the top zinc was connected to the bottom silver plate and a current flowed between the two.

Volta presented one of his piles to Sir Humphry Davy at the Royal Institution, where it is still to be seen in the Ambulatory. From this humble instrument grew Davy's great battery with which the alkali metals sodium and potassium were isolated in 1807.

The story of electricity was carried further and the foundations of the present-day electrical industries were laid by Michael Faraday. He was assistant to Sir Humphry in the Royal Institution at the time of Volta's gift. Faraday later became one of the great scientists of all time and his name will doubtless recur at a later stage.

Gunmetal.—It was not long after the invention of gunpowder that cannon were designed to throw a heavy stone for a considerable distance. The early cannon were constructed of wooden planks or staves coopered like a barrel with iron

bands. One of our mediaeval kings was killed by the bursting of a wooden gun and it is not surprising that some better method of making guns became sought after. Iron was too hard and difficult to work, and hard bronze that could be worked with iron tools was an obvious choice. Although iron or steel has been used for making guns for several centuries now, the bronze alloy called gunmetal is still used for such purposes as instrument and watch cases.

Silver Solder.—This is a copper and silver alloy containing traces of phosphorus or zinc. Their melting point is much below that of copper and the resulting joint is exceptionally strong.

Copper compounds, if soluble, are extremely poisonous, yet they are of considerable value in medicine and essential for maintaining health. In quite recent years it has been found that most wheat contains traces of copper compounds, and that rats fed on bread made from wheat from which the copper had been extracted soon died.

Before dying these rodents reacted in similar ways to large numbers of people living on the products of soil deficient in copper. Suitable people, suffering from copper deficiency, were fed on trace quantities of soluble copper compounds and the improvement in their condition was spectacular. Apparently trace quantities of several metals act in a similar way to vitamins, which are also taken in very tiny doses.

The antiseptic qualities of copper compounds was known to the ancients many centuries before the discovery of the bacterial origin of many diseases.

Copper Sulphate.—This, sometimes called "bluestone" or "blue vitriol", has been used for making cheap imitation gemstones, but owing to its poisonous properties its use is now prohibited. It is used in electro-depositing baths as the electrolyte, and in medicine in the treatment of certain diseases.

A solution is sometimes painted on the site of large burns or scalds that will not heal. The treatment is painful, but healthy granulation often follows. Copper sulphate is used in chemistry for the detection of certain kinds of sugar and when heated until its colour disappears, it is used for the detection of minute traces of water in certain non-aqueous solutions.

Drying a Liquid.—It may sound funny to talk about drying a liquid, but in

organic chemistry this is often needful. For example, when building up a complex organic compound, it is sometimes necessary to start with a solution in water and at one stage separate the product required by dissolving it out in ether or benzene, by shaking the solvent up with the solution, allowing the two layers to separate and then running one off from the other by means of a separating funnel with a tap at the bottom.

The ether or benzene layer will almost certainly contain some water which must be removed by a dehydrating agent such as calcium chloride or silica gel. The ether layer is then tested with dry copper sulphate, which is white, but turns back to its original blue in the presence of water.

The extraction of water may be completed by the further addition of a drying agent, which is then removed by filtering. The ether or other solvent is then distilled away and the pure desired product is left. This may be a clear oily substance, or a solid crystalline one, but if drying is not completed at the previous stage, the result may instead be an evil-smelling tar.

An interesting little experiment may be worked with one or two *small* crystals of copper nitrate. They are laid in a piece of lead foil, a drop or two of water added, the whole lot quickly screwed up into a tight ball and placed on a saucer, hearth stone or metal plate. Within a few seconds, steam will appear and the whole lot will go off with a flash and a slight report, with the evolution of considerable heat.

CLEANING HINTS

If you use wood letter be careful how you clean-it. Never wash it with water as this is liable to warp it. Use, instead, petrol, turpentine or paraffin oil. If you have wood type which is already warped, procure a piece of felt, blanket or similar material, damp it and lay the letters upon this surface with the arched part downwards. Now place a weight on each letter and leave in a warm dry atmosphere until the letter has become normal again.

Clogged type or blocks which will not easily yield to turps can be made clean again by using carbolic acid or a strong carbolic preparation such as Lysol. Apply this with a brush, well brush into the type or block to be treated, allow it to stand for a short time and then wash off with water.



PRINT-SPOTTING

Another Reader-to-Reader Feature with a fee of ONE GUINEA for every "Print-spot" published

LIFE IN THE WINDOW

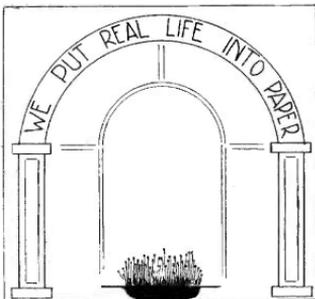
When the Cup Final took place at Wembley I made a week-end coach-trip to London. In wandering around on the Sunday after the match I found myself in the Peckham district and there, in some side street, I paused to look into the window of a small printer-stationer's. It was there that I saw an idea which is certainly my "Printspot" of 1955.

The window, with specimens of printing and samples of stationery, was very tastefully laid out and dead in its centre was an archway arrangement, obviously made by somebody who knew something about paper-sculpture since the archway was built up entirely from white card and paper.

In the middle of this archway, placed on a small platform, was a shallow glass bowl filled with water and its top covered with a sheet of blotting paper. On top of this blotting paper was growing a luxuriant mass of mustard and cress! Around the front of the archway, giving point to the growing plants, was the inscription:

WE PUT REAL LIFE INTO PAPER

The idea struck me as so novel and appropriate that I made a rough diagram of it there and then. The life, represented by the mustard and cress springing from the blotting paper, certainly fitted the slogan. I am sending



Drawing attention to the goods in a "real-life" way

the diagram with this article in case you would like your artist to make a sketch of it.

I'm sorry I can't tell you the name of the printers because there wasn't any identification above the shop window. And because it was a lock-up shop there was nobody around of whom I could ask questions. I hope, if you publish this, that the printers concerned will see it and make themselves known to you.

—J. McIntosh (Manchester).

CASH IN ON THE CATCH PHRASE

As well as being a small but very keen printer, I am also a keen motorist. My keenness in the latter led me to the discovery of a simple yet effective advertising campaign which might well, I think, have possibilities for all print-craftsmen.

During the recent inclement weather the windscreen wiper rubber blade on my small car was not giving the service I desired, so I paid a visit to my garage.

On telling my friendly yet very alert garage proprietor of my problem he looked at me and, with a smile, simply said "RYBOY". Thinking it was some vague form of leg-pull I asked him what he meant.

"RYBOY, old chap, means 'Replace your blades once a year!' The firm responsible for the slogan, Trico of Great West Road, Middlesex, started this campaign last year. I am surprised you haven't come across the phrase. If I had my way I would stick one of their labels on every car that comes my way for I am sure that it would save many accidents. Clean windscreens lead to safer driving."

(Continued on page 60)





What's HE doing

Father Christmas apologises for butting in on your summer holiday but he feels it his duty to give you some reminders and also to make a few suggestions which you might be pleased to think about in your more leisurely moments.

very large but mottos of quite respectable dimensions can be contrived if two or three workings are undertaken and one or two words printed at a time.

The words should be printed in seasonably gay colours, and after printing treated with Reliefito and fused before the fire (if, of course, you do not possess a Thermo-graph) so as to throw the letters up in relief. Edged with coloured gumstrip to form a frame I am certain such mottos would be very popular and would sell well.

TREE ENVELOPES

It is always a bit of a job to know what to do with very small presents for the Christmas tree. Here is an idea for a gay little envelope to hold such a present and which will itself form a pretty ornament for the tree.

The envelope, of course, must be suitably decorated and printed in bright colours. A glance through the Christmas blocks in the catalogue will give you plenty of ideas for appropriate illustrations and if you look through back numbers of

VERY shortly (says Father Christmas) you will have to get to grips with the Yuletide supply problem. Your suppliers, who are now busy ordering their own Christmas goods, will want to know what *your* requirements are likely to be.

Naturally they do not expect you to send your Christmas order complete to the last half-dozen cards or so but if you can give them an approximate estimate of your requirements well beforehand it will help them enormously. So take a mental look-round while you sit in that deck-chair. You know what Christmas stationery you had to buy last year, and you know what new customers you will have to cater for this year. Anticipating their orders will give you a good idea of your likely basic requirements.

Christmas cards, of course, bulk largest in the list and so should have first consideration. Next in importance are calendars, calendar prints and mounting boards. By this time your supplier has samples of all these. It might be quite a good idea to drop him a card *now* so that these samples will await you on your return from your holiday.

CHRISTMAS MOTTOS

Naturally you will be looking around for new ideas for Christmas. I have one or two for you but if you are going to tackle them you will have to start getting busy pretty soon.

The first concerns Christmas mottos for decorations. I know that the size of your machine may be against printing anything



Illustration for cover of suggested Christmas Cookery Book

here—at this time of the year?

Printcraft you will find a host of others.

The Father Christmas above or his jovial portrait which is reproduced on page III of cover, would each make highly suitable illustrations. The fact that in their present form they can only be used as single-colour blocks can be compensated by surrounding them with a gay green and red border with the block printed in blue or brown.

If you are any good with the paintbrush you might even colour the illustration before sending it to the blockmaker who would then produce it for you as a two- or three-colour job, though this, of course, would cost you extra.

You might also consider the possibility of incorporating an appropriate Christmas Greeting on the envelope.

When printed these envelopes should be made up into packets of 10 or 12 and sold as such.

THE CHRISTMAS COOKERY BOOK

Jonathan Stafford's article in this issue has given me a crop of ideas concerning "crying needs" for Christmas. For most housewives—and especially the very new ones—it is a period of flutter and flap as well as of fun and games. The young wife who finds herself called upon to cook her first Christmas dinner, for instance, has a particularly anxious time.

What shall she cook? How to cook it? What will go with it? What shall precede and follow it? What shall be drunk with it, etc.?

Well, here's a chance for you if you fancy you can answer these questions. What about a small Christmas Cookery Book? It need not be more than a dozen small octavo pages (the less she has to wade through the more relieved the young housewife will be) with an attractive cover. A suggestion for such a cover is given here and you are, of course, free to get your own block made of it if you wish.

DRINKS AND COCKTAILS

Both husbands and housewives are concerned with the question of Christmas drinks. If you know your subject well, here is another profitable booklet which you can produce on the lines suggested above.

As you know, there are many drinks particularly associated with Christmas—such as Mulled Ale, Rum Punch, Cider



Cup, Raisin Cup, Ginger Wine, etc. Most people have heard and have drunk these drinks but very few actually know how to make them, though the information is given in many cookery books.

Then there are cocktails. Everyone likes something special in the cocktail line at Christmas but recipes are lacking.

Then there are Christmas drink mixtures for teetotalers and also for the children.

A booklet of this sort would command steady sale all the year round but at Christmas, particularly, it should sell like hot cakes.

DECORATIONS, GIFTS, ETC.

Another booklet eagerly sought-after would, I am sure, be one on Christmas decorations—how to make them, how to arrange them, where to get the raw materials, etc.

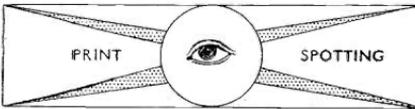
Another (and how badly this is needed by so many people when the festive season comes round) is a booklet on gift suggestions—gifts to make, gifts to buy, gifts for the old, the young, the friends and the family.

Another pleasant little booklet might be one dealing with Christmas customs—kissing under the mistletoe, giving Christmas boxes, the turkey-and-sausage Christmas dinner, etc.

Still another is one on Christmas games (with several, of course, for the kiddies) and including a page or two of riddles and fireside quizzes.

And of course you could, if you wished, combine two or three of the above ideas and just make *one* book of them. Don't forget also—this is one of the principal reasons why I am interrupting your holiday

(Continued over page)



(Continued from page 57)

Naturally I asked to see the label in question. When it was produced, I thought it was a lovely idea to keep in mind.

I see it this way. You have achieved your object of advertising by coining an easily remembered catch-phrase and obviously, if you can get a catch-phrase over, as in the RYBOY case, then your advertising is multiplied so many times **FREE OF CHARGE**. The only thing to do then is to keep it going. This in the RYBOY case is done, as we have seen, by the sticky labels. Now, my idea in submitting this is to advise a client not only to have his stick-on labels or his advertising matter printed but to include a slogan or catch-phrase which, like RYBOY, has some significance.

The Trico label mentioned above is approximately $1\frac{1}{2}$ ins. in diameter. It can be attached to practically anything, e.g. envelopes, cartons, parcels, letter headings, packing cases, etc. Of course, a multi-coloured label catches the eye more readily than a single-colour one. The one in question is in black and red, with the name, "Trico", in white.
—J. Rogers (Andover).

FREE FOR THE FORCES

Whenever one of our local lads joins the Forces I always send him a few sheets of light paper printed with his number and address and at the same time I send his parents a few envelopes, air mail envelopes and sticky labels printed from the same chase. The chase is then put aside for a week or two, when I almost always receive a number of orders from his pals. All that is necessary is to change the first line (name, rank and number).

The boys like to see their name in print and apparently make a great show of handing over addressed envelopes to their girls. Also I understand that they appreciate the time saved; and above all the risk of letters going adrift through incorrectly copied numbers is avoided.

This is entirely my own idea and I

willingly pass it on to your readers.
—K. D. Wheatland, N.W.8.

BUSINESS-LIKE POLITENESS

Would you call this a "Printspot"? It is a type-written circular sent back to me with a batch of proofs from the Signpost Press. Its courtesy, its clearness and yet its underlying note of firmness have not only impressed me but have given me an extraordinary feeling of confidence in the writers.

Here is the text of the circular:

TO OUR CUSTOMER

Will you please write distinctly? If errors are made because of ill-written copy we shall have to charge for their correction and we don't like doing this because it will cost you more and take up time which we might be devoting to more constructive things.

We supply proofs of your order without charge if the copies required are 250 or over. Under this number we are compelled to make a small charge.

We can print your job in more than one colour, but please do understand that if you wish for this we shall have to charge you extra for each colour.

Our estimates for all work are free and once made, are unalterable. We do not like haggling over the prices we name which, to us, are fair, reasonable and have been carefully worked out.

Will you kindly note that we cannot accept cheques in payment of bills, and that we deal only on a firm "cash-on-delivery" basis.

We are anxious to please you at all times.
—J. Mead, Wimbledon.

WHAT'S HE DOING HERE?—

(Continued from page 59)

to talk to you now—the advertising possibilities of such publications. You should make a start canvassing possible clients as soon as you get home.

But think well before you go about it. First prepare a neat and attractive dummy of the Christmas booklet you intend to publish. Make sure that the shopkeepers or manufacturers will be interested in your booklet—for instance, all grocers, green-grocers, butchers, off-licences, etc., would be attracted by the Cookery Book, just as stationers, gift shops, novelty shops, etc., would be interested in your gifts booklet. If you can only get sufficient advertisers, the cost of the booklet can be defrayed before it is published—and also leave you with a snug little profit.

To-day's Print is Tomorrow's History

*A Backward Glance at Some Newspapers
of the Past*



Printing is an extremely responsible business, and not one which should be entered into lightly. Printer's ink cannot be easily erased: furthermore, once a few hundred copies of a publication have been circulated they cannot be withdrawn without difficulty. The recent spate of libel actions, in which printers, publishers and authors have found themselves in the Old Bailey dock, emphasises the extreme care which all "copy" should receive before being run-off.

Newspapers are usually taken for granted these days, and few of us bother to delve back into the history of these sheets which appear regularly on our breakfast tables. Since Caxton founded the British printing industry in 1476, the daily press has been mirroring the happenings of the world, good, bad and indifferent. Nowadays the three S's are said to predominate as "circulation copy"—Sport, Sex, and Sensationalism. But a lot of good hard news and opinion also goes into the presses.

When Cromwell Died

As the headlines of today go down in history, recording these turbulent atomic times, so the printed papers of the past can reincarnate for us "news stories" which have found a place in our children's school textbooks.

For example, in *The Moderate Intelligencer* dated January 11th, 1649, we find a description of the trial and execution



of Charles I. Then in Cromwell's own newspaper, dated September 3rd, 1658, we read the following paragraph:

"His most Serene and Renowned Highness Oliver Lord Protector, being after a sickness of about fourteen days (which appeared an Ague in the beginning) reduced to a very low condition of Body, began early this morning to draw near the gate of death; and it pleased God about three a clock afternoon, to put a period to his life."

The fact that Oliver Cromwell died at three o'clock in the afternoon made banner-headlines for those few fortunate citizens who could read at all in the seventeenth-century. That was indeed sensationalism; the kind of human story which still fills our papers to a large degree. The public's thirst for the tiny intimate details concerning the great figures of the time has never been slaked.

London on Fire

Wars and big fires are newspapermen's glory. These two dramas of horror and sudden death can always be depended upon to hit the front page. But no modern journalist has ever filed a scoop to beat that which appeared in *The London Gazette* dated September 3rd, 1666. The column starts like this:

"About two a clock this morning a sudden and lamentable Fire brake out in this City, beginning not far from Thomas Street, near London Bridge which continues still with great violence."

(Continued on page 64)





THE TREATMENT OF INITIALS

80. **I**NITIAL letters are large capitals, sometimes plain, sometimes ornamental. They are often known as "drop caps" and are used at the beginning of the text of a work, the beginnings of chapters or groups of words. They should be large enough to attract attention but not so big as to overwhelm the page. Two-line (i.e. initials whose depth equal two lines of text matter) or three-line initials are the most general in demand.

2-LINE INITIALS

83. These should be a little larger than the combined depth of the two lines. For instance, if you are using 10-pt. Times text, making a total depth of 20-pts., your initial should be a 24-pt. character. To set properly see that the top of the initial perfectly aligns with the top of the first text line and that the bottom of the second line perfectly aligns with the base of the initial. This may be achieved by a lead placed between the lines or by filing down the beard of the initial to the required size. Thus :

NOTE the neat alignment of the two lines with top and bottom of the initial.

INITIALS SHOULD BE FOLLOWED BY CAPS

86. The letters of the word following the initial are invariably set in capitals. This, incidentally, considerably simplifies the aligning of the top line. When a word of only two letters commences the sentence it is usual to set the next word also in capitals (see example *a* below). If the sentence starts with three words of two letters each then, to preserve uniformity, the three words should all be set in capitals (see example *b*). Should the sentence start with a personal name comprising sur- and Christian names, then the complete name should be printed in caps. (See example *c*.)

a. **IT BEGINS** to dawn upon me that there is a lot to learn.

b. **IT IS IN** the interests of the company to publish this letter.

c. **JOHN CHARLES SMITH** has just bought a new Adana Eight-Five.

PLAIN INITIALS

81. **P**LAIN initials should be used in all conventional or formal jobs and care should be taken to make sure they are in harmony with the type in which the text is set. For instance an old-style initial should be used with an old face text type and a modern character with a modern face text. The safest way of deciding this problem is to use large capital letters of the same type in which you are setting the text.

DECORATIVE INITIALS

82. **W**HEN ornamental initials are selected take care that they will harmonise with the text type—i.e., be of approximately the same letter-style and "weight" (see illustration 56-59) though the weight in this case may be a little heavier than usual. Watch also the initial's shape in relation to the page on which it is going to be printed ; a condensed initial will look out of place on a wide page just as a wide or fat initial will look rather silly on a narrow page.

3-LINE INITIALS

84. **I**T is not always possible to align the third line when setting a 3-line initial, though the result is always very much more pleasing if this can be contrived. Scrupulousness in keeping exact alignment of the top line must, however, still be observed.

UNSUITABILITY

85. **H**ERE an initial much too heavy for the text type has been introduced thus completely destroying the harmonious effect it is so necessary to produce.



IAL LETTERS IN SETTING

SPACING ROUND THE INITIAL

87. **B**EST effects are produced when an initial is spaced round. This, in the case of a 3-line initial, means the indenting of lines 2 and 3 about an en quad—or approximately the same thickness of space left by the beard of the initial. Thus procedure in setting will be :

1st line : Insert initial. Caps of first word to be set close up to initial.

2nd line. Insert en space against initial, then proceed with line.

3rd line. Insert en space against initial, then proceed with line.

4th line. Set full measure under initial.

NO NEED FOR INDENTING

89. **W**HEN using the initials T, V, W and Y set the text matter close up to the initial. Indentation of lines 2 and 3 is not required with these letters because the white space on either side of the letters is equivalent to the indentation.

WRONG AND RIGHT INDENTIONS

88. **H**ERE you see the effect of no spacing between initial and text lines—a job done in a hurry.

HERE is an example of the opposite—an initial set with too much spacing. It gives the unsightly effect of a blank spot in the page.

HERE is the ideal method of spacing—with indentions between initials and text more or less equalling the space beneath the initial.

90. WHEN QUOTES MUST BE USED

IF opening quotes are to be used with the initial they should be of same size as the text type. To prevent any distortion in the alignment of initial with edge of paragraph the quotes should be placed in the margin, as illustrated by this paragraph.

AWKWARD INITIALS

91. The letters A and L pose a special problem when used as initials for owing to the considerable amount of white left by the wide bottom and narrow tops of the letters they cannot be spaced out pleasingly. Careless printers often ignore this, setting the type flush against the initial and so creating the fault mentioned in illustration 88. Careful printers take the trouble to mortise the initial letters so as to allow the first word to be set close up to top of the letter design, and thus avoiding the ugly gap shown in example below.

LETTER L, used as initial, with text type set flush against it. Note how “left behind” it looks.

LETTER L, used as initial, but with top of letter mortised so that gap is eliminated and initial really looks as if it belongs to the word to which it is attached.

ALIGNMENT IN ORNAMENTAL INITIALS

92. **H**ERE is a decorative initial of the “squared-up” type. When using this align text type with the top of the design—not the type letter. It is the horizontal stroke of the line which carries the eye along.

93. **P**ERHAPS you have initials of this irregular shape? How should one align the text? In these cases the text should be aligned with top stroke of the letter, the design above this stroke being printed in the space above.

IN OUR NEXT ISSUE: ELEMENTARY LAY-OUT IN PICTURES

Today's Print is Tomorrow's History

That was how the news of the Great Fire of London first reached the public in outlying districts. Probably the first world-shattering news to hit cold print, even though London has been on fire since then. Reading it again we can imagine Samuel Pepys ambling down to the river to get a better view of the conflagration, then hurrying back to record the event in his diary.

News of the death of Nelson appeared in *The Morning Post* of November 7th, 1805 : and the eye-witness report gives this graphic sentence :

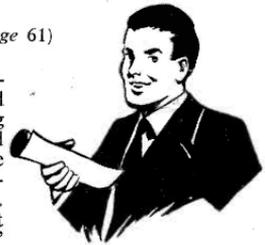
"I did not leave the *Victory* till the shots were flying thick over her ; and the last signal Lord Nelson made was such as cannot and never will be forgot—That England expected every man to do his duty."

Without this simple newspaper report—written at the time as a mere job of work—these epic words of traditional English character might never have been passed on for the inspiration of future generations. And what would have happened if that stick of type had been set up wrongly?—we should certainly have a very different version of Nelson's dying words today.

Costly Misprint

Naturally, some pretty bad "clangers" were made in those early days of mass printing, just as today the occasional "literal" creeps into our pages. Such printer's errors can cause a good deal of embarrassment, and some amusement, although we would hardly expect to find them in the Bible.

(Continued from page 61)



Charles I's printers were fined £300 for leaving out the word "not" from the seventh commandment . . .
"Thou shalt not commit adultery."
Several copies of The Wicked Bible, as it is now known, are still in existence and have become collector's pieces.

There is also the case of the students who broke into a printer's office and tampered with the formes of the Prayer Book. They altered one word only, but the result was that thousands of books were issued in which the marriage service contained the following sentence : "Wilt thou love her, comfort her, honour and keep her in sickness and in health ; and forsaking all others keep thee unto her, so long as ye both shall like ?"

In the files of the British Museum we find a copy of a paper called *The English Mercurie* dated 1588. This is said to be the very first newspaper to be issued from the British press. But *The Weekley News* also lays claim as the pioneer paper, the initial number being published in 1622 when Ben Jonson was poet-laureate.

Even as long ago as this the printed word was distrusted. After the demise of *The Weekley News* in 1640 a host of printed sheets appeared, circulating, as it was said, "the likeliest lies that could be invented to serve the cause espoused."

For many years after the Restoration, *The London Gazette* was the exclusive official newspaper. The word "gazette", now so often used in newspaper titles, originated from an obsolete Italian coin, called a "gazetta." This coin was used to pay those who read the news to the illiterates in Venice.

During the Great Plague in the 17th century an advert appeared in *The Newes* boasting "that excellent Powder known by the name of Lady Kent's Powder" which it was claimed was "a most sovereign remedy against all pestilential Fevers." Surely this must have been the forerunner of patent-medicine adverts !

If the printed matter of today is to last as long as some of these old sheets, then printers certainly have a responsibility on their hands. So stick to the old axiom : if in doubt, don't print it. Unlike the trailing finger in the sand, the words from your press will last forever, and their influence may be unforeseeable.

CRITIC'S CORNER

FOR reasons stated in this issue's "Centre-Spread" we are unable, as we planned, to publish the first set of specimens and comments in our projected "Critic's Corner" feature. We have however received a considerable number of entries for criticism and a selection of these will be reviewed in *Printcraft's* September issue. We sincerely thank all readers who have sent specimens and hope that the criticisms, when they appear, will be of value to them.

York House

IN a district that teems with historic romance we must certainly count Twickenham's York House one of the foremost monuments. It is chiefly famous for having been the residence of James II when he was Duke of York — James having received York House from his father-in-law, Lord Clarendon.

We know James as having been a very wild and reckless Duke of York; we also know that he was the brother of Charles II. We know also that while Charles was a Protestant, James was a Catholic, and as Charles left no sons when he died, James came to the throne.

His reign as king, also well known, was one of the most cruel and inglorious in English history.

He had two daughters, Mary and Anne, both of whom were destined to be future queens and who spent their childhood in York House. (The story that they were actually born there is untrue.)

All this happened in the 17th century. Long afterwards the house passed into the possession of the Duc d'Orleans and for many years was occupied by him and members of his family. In 1924 it was purchased by the Twickenham Borough Council for use as the Town Hall.

And so the Town Hall it is today.



The Orangery in the grounds of Garrick's Villa.

Thanks very much to the kindness and courtesy of the officials there, Mrs. Denham, our artist, was able to paint the unusual view of York House you see on the cover of this issue.

Garrick's Villa

We have received protests from one or two ardent Twickenham reader-residents that in writing about Garrick's Villa we did not mention the truly delightful house which, as part of the villa property, lies in its grounds and is known as "The Orangery."

Well, here is a sketch of the Orangery, done by Mrs. Denham. We agree that it is a very charming place though, personally, we have not been inside it. Information regarding its origin is scanty, but we glean that it was originally built as the Hampton Orangery and was designed by Robert Adams, who also reconstructed the Theatre Royal, Drury Lane.



WARMING UP FOR CHRISTMAS

We regret that this issue comes to you late but, with the co-operation of our printers we hope to make up for it by publishing the September number of "Printcraft" extra early. This issue will be largely devoted to the interests of printers who are getting to grips with their Christmas orders and will contain much advice and many suggestions that he will find extremely valuable. If you are not a subscriber please order your September "Printcraft" early.

“Printcraft” Presents for Subscribers

Another Batch of Pleasant Surprises

FOURTEEN *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 August 20th, 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

The following 8 subscribers are awarded these gifts :

Mr. H. J. HICKMAN, Newcastle, Staffs. *Parcel of Assorted Christmas Card Blanks.*

Mr. W. R. LYNN, Caledon, Co. Tyrone. *1 fount of 1½ pt. dotted Brass Rule.*

Rev. B. PORTER, Delamere Crescent, W.2. *1 fount 18-point Bodoni Ultra Italic, 3A 6a.*

Mr. R. RITCHIE, Whitecraig, Musselburgh. *Parcel of assorted cards and paper.*

Miss M. C. PARSONS, Powick Hospital, Nr. Worcs. *Parcel of assorted cards and paper.*

Mr. ECCLES, Franches Road, Redhill. *Free subscription for six issues of “Printcraft.”*

Mr. H. JONES, Clydach, Swansea. *1 Compositor's Type Gauge.*

Mr. A. BROOKS, Mount Pleasant, Redditch. *2 tubes Coloured Ink.*

The names of the Consolation prize winners are as follows. These number six and the prize is a selection of coloured mounted prints.

Mr. G. T. BURROWS, Milton Nurseries, Ashley Road, New Milton, Hants.

Mr. E. WALKER, Eyam, via Sheffield.

Mr. A. R. HAWKES, Sea View, Cross Road, Sway, Hants.

Mr. J. B. TREMAIN, Fore Street, St. Columb, Cornwall.

Mr. F. N. WEEKS, Bradford Road, Combe Down, Bath.

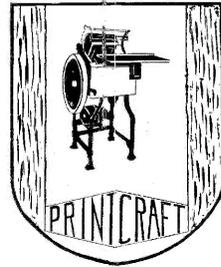
Mr. G. R. HILL, Jersey Gardens, Wickford, Essex.

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 (“ “ “ “)



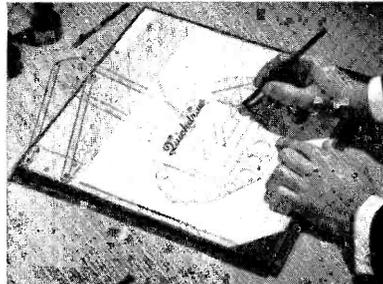
PASSING ON GOOD NEWS

A New Drawing Instrument for Magazine Publishers

An entirely new precision instrument for the drawing of plans and sketches has been placed on the market called the "Quickdraw," marketed by the Quickdraw Company, Ltd., of 127, Gunnersbury Avenue, London, W.3. This enables a person with little previous knowledge or experience to make sketches, plans or other outlines rapidly and accurately to scale and is likely to be invaluable to amateur magazine publishers.

As seen from the photograph the appliance consists of a light rigid board contained in a leather folder 14 ins. square to which is attached a plastic pantograph with a template so shaped as to enable lines to be ruled horizontally, vertically and at all principal angles, including those required for isometric or perspective drawing. The template is also carefully cut with mathematical accuracy to produce varying angles, triangles and rectangles with graduations in inches and millimetres and circles from 1/16-in. to 1-in. diameter.

A wide range of work can be carried out without any additional instruments whatsoever, although it can, where necessary, be used in conjunction with compasses, scales or protractors.



Here's the latest in mechanical drawing too

IMMEDIATE SUCCESS OF OUR NEW VENTURE

"Centre Spread" Catches On

WE sincerely thank our fellow printcraftsmen for the enthusiasm with which they received the first part of this small new supplementary publication. So many of them have sidetracked into journalism in consequence that, as you see, we have had to enlarge this issue of the "Spread" in order to accommodate the contributions sent in.

This is all very gratifying but we still feel that there are dozens of you who should have written but haven't. Please try. We would like every reader of *Printcraft* to be able to boast that he has said his piece in the "Spread" at some time or another. Remember our assurance: Give us the gen and we will knock it into shape.

THE ELUSIVE WEDDING DATE

About three years ago a sweet girl came to me with an enquiry for some wedding invitation cards (writes J. Peters of Southampton).

We agreed on style and price and the order was clinched.

A few days later I set the job up and was ready to commence printing when my client, very concerned, came in to enquire whether the cards had actually been printed. She looked relieved when I answered in the negative.

It appeared that her fiancée, who was a ship's engineer, was on an England-Australia trip and had cabled from Australia saying that the vessel had developed engine trouble and was delayed. He could not give any precise time when he would dock in England.

Well, we agreed to hold the job up. A date was eventually given and I ran the cards off. They were collected and paid for.

Again my customer came in, once more to announce that the vessel was delayed at a port, this time nearer home. Of course I was very sorry for the lady but what could I do? However, I suggested running off another batch of cards whenever she could supply the amended date. Little did I think of the consequences.

One Thursday evening at about 8.30 p.m. she knocked me up to tell me the wedding was to take place the following Saturday.

I did the job that night and she collected them next morning.

After the honeymoon the newlyweds came in, accompanied by the husband's father, to thank me and pay me. The father, an agent for many different electrical appliances, offered me his printing—pamphlets,

price lists, advertising matter, and so forth. Naturally I jumped at the offer.

The newlyweds are now very good friends of my wife and myself. Needless to say we often laugh at the incident though it was far from funny at the time for all concerned.

CUP FINAL DOUBLE

One of the oddest jobs that came my way (writes R. Johns of Hull) happened whilst I was living and working in the South of England.

I acquired an order for a quantity of posters announcing a local cup final. The posters gave the two competing teams in bold lettering.

I executed the order and delivered the posters to the authorities concerned.

They were duly posted around the town (which was not very large) and must have been read by hundreds of people.

Suddenly I was re-visited by the above-mentioned authorities, bringing with them another order for posters advertising the same cup final, but this time one of the teams was substituted by the club they had beaten in the semi-final.

It transpired that the original club was disqualified for playing an unregistered member. A complaint was lodged by the losing semi-finalists and upheld by the authorities concerned.

An embarrassment for the winning team but profitable for me—two orders instead of one!

Another odd incident in this story is the fact that the substituted team won the cup!

HAVE WE A GREMLIN ON OUR TAIL?

A Spring Record of Bad Luck

THERE appears to be something sinister about the last two weeks in April and the first two in May as far as *Printcraft* is concerned. Last year we lost the services of Percival Payne for a considerable period—poor Percival, on his way to *Printcraft's* office, fell off a bus and broke his collarbone. Apart from this we discovered, from a judging competition, that our "Magazine Publisher" as a separate section, was no longer wanted. The year before that the messenger who took our cover to the engravers lost the original en route and an agonised search revealed it in the left luggage office of London Transport at Chalk Farm bus station only three days before press day. The year before that, owing to previous exposure in the floods, David Wesley went down under an attack of pneumonia which had ominous portents.

This year we almost lost the Editor who, at the very start of preparing this number of *Printcraft*, was stricken down with acute appendicitis and rushed off to Lambeth Hospital for an immediate operation.

In consequence there has been a gap of seven unproductive weeks in the compilation of this issue. It is because of this that we have had to make one or two unavoidable alterations—such as the holding out of "Critic's Corner" for which, this time, we had plenty of copy but no time in which to get the blocks made. Editorial correspondence lags sadly behind and the Editor requests the indulgence of those to whom he may still owe letters. "Critic's Corner," barring other unforeseeable accidents, will definitely appear in our next issue.

THE MIGHTY MIDGET

K. Chester, of Scarborough, writes: I purchased an H.S.1 from you in January, 1955, and have already completed quite a few £'s worth of orders in the past three months.

I have enclosed two specimens I had to tackle with my *Mighty Midget*. These were perhaps the biggest, slowest, oddest, and best of all the luckiest, because I found out that *no* job was too big for the No. 1 H.S. machine.

Out canvassing one Saturday I obtained an order for 250 postcards. I was a little dubious at first as I knew that the job would have to be run four times. I explained this to the customer and gave him a rough estimate which he accepted. On completing the job I worked out the cost and found it a few shillings less than the estimate I had given which pleased my customer all the

more. I then drew a layout for a letterhead for the same customer and tackled him with it. He liked it. I enjoyed doing the intricate work, and he ordered 500. After that I did business cards and other small jobs for him.

In my opinion there is no limit (apart from posters, etc.) for the H.S. No. 1 and any Adana enthusiast with the H.S.1 who cannot yet afford a larger one need not turn away larger jobs than he may think his machine capable of tackling.

(Continued over page)



The popular High Speed 1



The Editor of "Printcraft"



INDEX TO VOLUME FOUR

Subjects grouped under general headings appear in bold type; article titles (where necessary to repeat) are in small caps.



	PAGE		PAGE
Advertising ...	12, 100	Initials & Ornaments ...	122
"At Home" Cards	94	Leads, Heights of	147
BACKWARD GLANCE, A	41	Nuts and Obttons	147
Brass	55	Orders, Obtaining	51
Bronzes	55	Playbills ...	147
CALL THE CLICKER		Picture Types ...	14
Adanas — Veteran ...	122	Printing, Full Time	14
Addresses, How To Find	51	Publisher, Would-be	79
Advertising Journal	52	Punctuation ...	52
Apprentices Wages	147	Quotations, Buying	51
Blanks, Christmas Card	51	Raffle Ticket	40
Block - book ...	13	Reliefite	52
Brass Letter ...	14	Scoop ...	51
Bronzing ...	14	Solid Matter	82
Christmas Card Block	82	Stereos, Home	14
Coming-of-age Cards	78	Tints ...	13
Coming-of-age Parties	52	Two-Colour Work	122
Copyright Queries	79, 121	Type Metals ...	13
Cost Question ...	51	Types ...	121
Cutter, Fault in ...	148	Wedding Invitations	52
Dance Ticket	140	Wedding Invitations (Wording)	78
Editors and Art	13	Caslon, William ...	143
Expanded St. John	122	Caxton, William ...	108
Glue for Writing Pads	79	CENTRE SPREAD 16, 17, 48, 49, 50, 80, 81, 112, 113	
Gripper Arm, Battering by	13	Christmas and the Printer	104
Half-tone Screens	121	CHRISTMAS CARDS, PERSONALITY IN	115
Hectographs ...	52	CHRISTMAS CARDS WITH A DIFFERENCE	84

	PAGE
Christmas Cookery Book	59
Christmas Decorations	59
CHRISTMAS, DO YOU KNOW?	119
Christmas Drinks and Cocktails	59
Christmas Mottos	58
CHRISTMAS PARTY PROGRAMME	109
Christmas Tree Envelopes	58
COLLECTOR'S PIECES	129
Cricket Field Print	100
CRITICS CORNER	70, 71, 156
Copper Sulphate	56
Die-Stamping	25
Drypoint	24

EDITORIAL

"A" LINE, THE	97
COLOPHON	160
COME INTO THE LIMELIGHT	1
WORTH WHILE	65
Electrotypes	6
Engraving, Copper	24
Engraving, Steel	25
Engraving, Tool	96
Etching	24
Flong	6
Fourdrinier Brothers	131
Guide Book	95
Gunmetal	55
Gutenberg	107
HANDPRESS TO ROTARY	107, 131
Harrild, Robert	131

HONOURS AND DISTINCTIONS

Air Force Cross	38
Albert Medal	38
Bachelor of Arts	68
Bachelor of Science	68
Bath, Most Honourable Order of	4
British Empire, Most Excellent Order of	37
Chartered Accountants, Institute of	135
Chemical Engineers, Society of	135
Chemical Society	134
Civil Engineers, Institution of	134
Companion of Honour, Order of	37
Conspicuous Gallantry Medal	38
Crown of India, Imperial Order of	37
Distinguished Flying Cross	38
Distinguished Gallantry in the Field, Medal for	38
Distinguished Service Cross	38
Doctor of Common Law	68
Doctor of Divinity	68
Doctor of Literature	68
Doctor of Music	69
Garter, Most Noble Order of	4
George Cross	38
Imperial Service Order	38
Indian Empire, Most Eminent Order of	37
Learned Societies	105
Linnaean Society of London	106
London University	69
Master of Arts	68
Mechanical Engineers	135
Merit, Order of	22
Military Cross	38
Orders of Chivalry	4
Oxford University	67

	PAGE
Pharmaceutical Society	135
Royal Academy of Arts	106
Royal Academy of Arts	134
Royal Aeronautical Society	135
Royal Astronomical Society	134
Royal College of Art	134
Royal College of Physicians of London	105
Royal College of Surgeons	134
Royal Horticultural Society	134
Royal Institute of British Architects	134
Royal Institution of Chartered Surveyors	135
Royal Institution of Great Britain	120
Royal Photographic Society	135
Royal Red Cross	38
Royal Society of Arts	106
Royal Society of London	105
Royal Victorian Chain	37
Royal Victorian Order	37
St. Patrick, Most Illustrious Order of Thistle, Most Ancient and Most Noble Order of	4
UNIVERSITY DEGREES	67
Victoria and Albert, Royal Order of	37
Victoria Cross	38

INK

Colour Matching	20
Driers	18
Reducers	18
Vehicle	19
Intaglio	24, 39
Koenig Press	108
Koster	107

LAYOUT (See also "Picture Guide to Print")

Proportion and Balance	98
White, Making the Most of	35
Liquid Drying	56
Lithography	40
Mail Order Printing	139
Menu Card, Novelty	10
Miehle, Robert	132
MONASTERY, PRINTING IN THE	15
Newspapers of the Past	61

OLD HAND

CHRISTMASSES, A TALE OF TWO	128
CRYING NEEDS	33
Despondency	83
RETIREMENT	5
Paper Arithmetic	158
PARSON'S PLEASURE	130

PICTURE GUIDE TO PRINT

Initial Letters	63
Layout	92
Ornaments	26
Programmes and Menus	152
Photography and Print	150
Shape and Tone	126
Planographic Process	39
PRESS, VETERANS OF THE	85
PRINTERGARTEN	82, 114, 151
PRINTERS IN PRISON	149

	PAGE
PRINT HINTS	
Addressing Hint ...	117
Book Match Cover ...	72
Cards, Panelled ...	44
Chase as Space ...	42
Cleaning (Printing Machine)	9, 154
Counter, Home-Made ...	8
Creasing ...	118
Damaged Type ...	72
Drying Cards ...	8
Engraving Tool ...	154
Frame for Small Jobs ...	73
Furniture as Border ...	155
Furniture Box ...	42
Furniture, Jig for Cutting	44
Gold-dusting ...	9
Gripper, Improvised ...	10
Handkerchief Printing ...	42
Holiday Cards ...	117
Ink Hint ...	73
Ink Preservation ...	72
Labels, Gummed ...	118
Lay Gauge for H.S. ...	44
Paperweights, Calendar	10
Perforating ...	44
Proofing, Quick ...	117
Random Top Cover ...	8
Roller Preservation ...	73
Rubber Stamps ...	42
Spaces v. Leads ...	155
Setting Diagonally ...	43
Setting in Short Measure	43
Side Lay Gauge ...	154
Silk Screen ...	43
Specimen Book ...	9
Specimen Book (pocket)	73
Stamp Pad ...	42
Stock Card ...	73
Stool, Compositor's ...	118
Telephone Numbers, Setting	44
Type, New ...	155
Writing Ink, Recipe ...	117
Zinco Stamps ...	43

	PAGE
PRINT SPOTTING	
Advertising Enterprise ...	91
Autograph Specialist ...	90
Calendar, Comprehensive ...	28
Catch Phrase ...	57
Class Room Names ...	103
Cover as Colour Plates ...	28
Map Letterhead ...	103
Politeness ...	60
Quarterly Club ...	90
Stationery for Forces ...	60
Type Book ...	29
Window Advertising ...	57
Rules, Effect with ...	21
Scraperboard, Colour Work from	53
Senefelder, Aloysius ...	131
SHOWCARDS BY SCREEN PROCESS	11
SIGN AND THE SYMBOL ...	144
SMALL PRINTER'S JOBS	
Builder's Stationery ...	123
Cake Cards ...	45
Letterheads, Dainty ...	141
Letterheads, Ecclesiastical ...	140
Letterheads, General ...	141
Letterheads, Professional ...	140
Letterhead, The ...	75
Line Blocks from Photographs	125
Receipt Form ...	76
Silver Wedding Invitations ...	47
Stationery — Inter-House ...	76
Wedding Invitation Cards ...	30
Wedding Menus ...	46
Stereotypes ...	6
TYPE-BOOK, MAKING A ...	87
Types for Beginners ...	137
Zel, Ulrich ...	107

