

# PRINTCRAFT

The Magazine and Publisher

No. 31

SEPTEMBER, 1955

Published by the

ADANA ORGANISATION  
Price : One Shilling and Sixpence



## ANNOUNCING A NEW COMPETITION!

# PRIZES FOR DESIGNING A COVER FOR YOUR TYPE BOOK

However slender your stock of type may be you will find a fascinating and instructive spare-time task in making a catalogue of it. Here you are invited to design a cover for such a catalogue with the prospect of considerably adding to your printing equipment.

### PRIZES

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

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

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

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

Per Prize

### WHAT YOU MUST DO

The article by Mr. Leslie Luker in this issue of "Printcraft" inspired the idea for this competition and what we ask you to do is to imagine you are creating a Type Book similar to his. This book, naturally, would possess a first page or cover and it is this first page or cover you are asked to design from the type ornaments and borders in your possession. The copy for the job is as follows:

### A List of Specimens and Sizes Available for Customers.

Your name or title of your printery,  
Your address and (if you have one)  
Telephone Number.  
1956.



### TYPE FACES

### A List of Specimens and Sizes Available for Customers.

Your name or title of your printery,

Your address and (if you have one)

1956.

If you have a trade mark this may be added. Otherwise the job **MUST** be submitted from your own type, borders or ornaments. The size of the page is immaterial. Make it as small or as large as you wish. It is your type arrangement that we wish to see.

And if you think that you would like to submit two or three different designs, do so by all means. But the job must all be done from your existing supplies, in this case layouts, either rough or finished, are not acceptable. The competition is designed for PRINTERS ONLY and only printed designs will be accepted.

Now for the rest.

The name and address of the competitor must be written on the back of every cover submitted.

Entries cannot be returned unless a stamped and addressed envelope is enclosed.

Whether you win a prize or not the entry will remain your own copyright.

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

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

All entries should be sent to

**"Printcraft" Type-Cover Competition,**  
**Adana Organisation, 15-18, Twickenham,**  
**Middlesex**

and should be posted so as to reach this address not later than November 4th, 1955. Entries arriving after this date will be dis-qualified.

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

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

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



# PRINTCRAFT

&  
THE MAGAZINE PUBLISHER

Vol. IV

No. 31

September 1955

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

## WORTH WHILE

Helping the Printer to be as Perfect as Possible

THIS little talk mainly concerns our reflections and reactions to the Trade Symbols competition whose result was announced in our last issue.

We might have expected a thousand entries for this contest but we didn't touch anything like such a figure. Taking you strictly into my editorial confidence I will state now that we received less than 250. But we were not disappointed. On the contrary, we were very gratified indeed.

### Spur to Effort

Then why the satisfaction? Simply because the general standard of work submitted was so high. As the judge of this competition I found it so difficult to arrive at the winners that I had to go through the entries half-a-dozen times and was wishing before the task was over that we had 200 prizes to distribute.

Let me announce now that we do not run these contests with the idea of increasing our circulation as so many other journals do (how disappointed we should be if we did!). Nor do we run them with any idea of making money out of them since, as you have doubtless observed, they are free in every sense of the word.

We promote them simply to encourage the practice of those things we have endeavoured to preach in *Printcraft* — to urge the printer to think up his own ideas, to improve upon his typography, to stimulate his desire for originality, to give him a never-flagging keenness for print and to make him conscious that he may achieve a satisfaction other than the monetary profit he may make.

### Something Attempted

This has been *Printcraft's* aim from the beginning, is now and, we have resolved, always will be. We have ample evidence that *Printcraft* itself gives a stimulus to the printer which he would possibly lack if he was left to carry on unaided.

These competitions, we feel, bring novelty to the small printer. They present him with a task he would not otherwise think of tackling, and increase within him the urge to produce better ideas and better typography than he has done before. The winning of a prize, however small, is a great fillip; but there is also the great pleasure



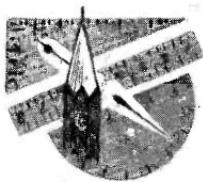
G. Pat West (House Decorator)



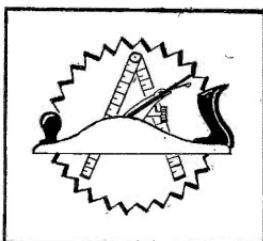
E. A. Watson  
(Fish)



J. C. Hutchieson  
(Chemist)



Miss D. Brown (Stationer)



N. A. Webley (Carpenter)

of feeling that if a prize has not been won, the printer has added to his experience by trying something he would not otherwise have attempted.

To find that we are succeeding in these things gives us happy satisfaction, though a more commercially-minded journal might have considered this competition something of a "flop." Flops we have had in plenty in previous contests but this has not discouraged us from dangling the prize bait again and again. While the printer feels that there is somebody taking a practical interest in his work he must derive encouragement to persevere and do better and better. We want to see all craftsmen who read this journal become not merely "printers" but "first-class printers." Thus we shall continue to promote these competitions and take pride in the results whether the entries are large or small.

#### How to Win Prizes

Here you see some reduced reproductions of the entries that won prizes, but please judge them only *as* reproductions. The originals (many of which were in colour), are unworthy of the reductions which are printed here. In allocating the prizes three main considerations guided us—1. Simplicity but effectiveness of design. 2. The appropriateness of the design to the subject. 3. Originality of idea.

The first prize, as you know, was won by Mr. Pat West who took as his symbol a House Decorator and expressed it simply by drawing a brush with several lines of paint. It was a pleasing little design, executed in multicolour, and so picturesquely appealing that we felt it shouted its message without the necessity for any attendant description in type.

In this issue you will find details of a new competition, also intended to stimulate Mr. Printer's inventive genius. The prizes are the same, the conditions very similar. I am hoping this time that you will all "have a go" even though I am aware that a lot of you will now have embarked upon the printing of your Christmas orders.

So let's see what you can do, printcraftsmen.

#### TO CONTRIBUTORS

I would like now to say a word or two to authors and artists who so very frequently submit to me uncommissioned sketches and articles for publication.

I now have a fair stock of these and since *Printcraft* appears only four times a



Miss M. W. Kendall  
(Fishmonger)

T. A. Amos  
(Hairdresser) →



year I am in danger of becoming overloaded. I think I have stated in earlier issues that all unasked-for material which comes to this office is, if acceptable, placed on strict editorial rota and this may mean a lapse perhaps of as much as two years between the acceptance of an article and its appearance in print.

Now this, as I am acutely aware, must inevitably cause a great feeling of disappointment to the contributor and he may be excused a "browned off" feeling as he looks vainly, in issue after issue, for his article in print. For his sake, as well as my own, I ask him now to refrain from sending in further manuscripts until the subject is again mentioned in this feature.

This does not, of course, apply to Print Hint Spots, the Centre Spread and any of the usual features in which readers are the chief contributors. It does not apply to authors such as John Rayner, David Boyce, Leslie Luker, David Wesley, Leonard Drury, Percival Payne, or any of those who are regarded as our backbone contributors. I wish only to save the author a sense of frustration and myself some distress at the thought of keeping him waiting a long time.

#### Responsibility for MSS.

Now I should like to clear up a point which, from correspondence, I judge to be a source of annoyance to some of our outside contributors. We cannot hold ourselves responsible for acknowledging MSS. sent to us though acknowledgments are sent whenever convenient.

It may be generally taken, however, that if the sender of a MS. does not hear from us within a fortnight of despatch that the MS. is accepted and has been placed on the rota. I am sorry to be so dampening to outside contributors but I feel that it is only fair to be frank about our stock-copy position. As soon as I find *Printcraft* running short you may be sure that I shall start shouting for new stuff.

# HONOURS AND DISTINCTIONS

In this, the third of our "Letters - after - his - name" series, the author lifts the veil on

## UNIVERSITY DEGREES



### Universities and Their Degrees

Some years ago I remember listening to a political spouter laying down

the law from the depths of his ignorance. I put up with it for some time, but his alleged facts were such absolute nonsense that I felt constrained to shoot him down with some more accurate information and a little logical reasoning. He then turned round and whined that he had not been educated at 'Oxford College' like me! This is fairly typical of many notions about universities.

Another common fallacy is that a university education gives a student some special advantage of luxurious living and knowledge not available to others, with the result that these lucky people automatically fall, without brains or effort, into the juiciest jobs.

My old friend Professor Joseph Kenyon, D.Sc., F.R.I.C., F.R.S., once complained bitterly that few of the students who came to him had the faintest idea of the function of a university. They usually asked him to tell them the easiest way to get a degree, so that they could earn a living. As a matter of fact these students would get a better education for their purposes on application to the local technical college or polytechnic.

In many fields of endeavour a university education is not by any means essential to success and, indeed, may even be a handicap. Notable examples are Sir Winston Churchill who has stated that he was sorry he went into the army instead of going to a university. The fact remains that he became our greatest statesman, one of our greatest historians and an extremely fine painter, without the advantage of living in college for four years.

### The Most Important Universities

There are thirteen degree-giving universities in England. They are at Birmingham, Bristol, Cambridge, Durham, Leeds, Liverpool, London, Manchester, Nottingham, Oxford, Reading, Sheffield and Southampton. The University of Wales has colleges at Bangor, Cardiff, Aberystwyth and Swansea. There are four universities in Scotland at Aberdeen,

Edinburgh, Glasgow and St. Andrews. There is one university at Belfast in Northern Ireland and one in Dublin. In addition, there are four university colleges at Leicester, Exeter, Hull and North Staffordshire, giving degree courses lasting three or four years, but the examinations have to be taken in one of the other universities.

Oxford and Cambridge are the two oldest and largest residential universities, Edinburgh is famous all over the world for its medical school while London is scattered over the largest area, but is mainly non-residential. Certain universities are particularly strong in certain subjects—for example, Reading and Wales do a great deal of agricultural work, Southampton and London are strong in engineering, while Manchester leads in textile subjects.

### Organisation

Let us take the University of Oxford as our model.

The total number of students and research workers is something of the order of 7,900 of which about 7,000 are undergraduates, or those who have not yet qualified for a degree.

There are about thirty-two colleges and halls including a number of mixed and five ladies' colleges. It is a little difficult for the layman to follow some of the organisation of the colleges. Some are controlled by Wardens; others by Masters; some by Presidents, while yet others have Provosts, Deans or Principals.

The work is divided into Faculties each with one or more Chairs occupied by Professors. For example, in the Faculty of Medicine which is wholly responsible for training, examining and qualifying medical men, there are professors of anatomy, anaesthetics, biochemistry, chemistry, clinical medicine, obstetrics, orthopaedic surgery, pathology, pharma-



cology, physiology and plastic surgery. Each professor is the head of his own department with lecturers, demonstrators, readers, research fellows and technical assistants. There are hospitals, laboratories, lecture rooms and museum collections at their disposal. Comparative anatomy, for instance, is still taught in the University Museum.

A student, known as a freshman or "fresher," on arrival at Oxford has already passed one of several fairly stiff examinations, such as the Higher Schools Certificate, or the older Matriculation, or one of the Oxford local examinations.

If he is lucky the freshman will live in College, which means he will be allocated a small room with stone floor and stone walls. He will share a college manservant called a scout, and his wife, called a bedmaker, with several other undergrads.

The scout brings up his charge's morning tea and tries to get him up in time for morning chapel which is obligatory. The fine for non-attendance used to be half-a-crown, which accounts for the number of young men in pyjamas covered with long overcoats who may be seen legging it into chapel at a few seconds to 8 a.m.

### Progress of the Student

The course of study is hand-tailored to suit the student's personal needs. On arrival, the student seeks an interview with his tutor, henceforth known as the "tut." The strength and weaknesses of his previous education are probed carefully and thoroughly, and the tutor then lays down the course of lectures, experimental work and reading to be carried out.

Thereafter the student has a weekly interview at which problems, progress and so on are discussed. Apart from this, he is on his own. He can attend any class or lecture, or he can stay away. He can read in his rooms, or sleep all day and work all night. It is this curious method of teaching initiative and conscientious work that is responsible for the old idea that the students wasted their time and were lazy.

If a man had a rich father and was outstandingly good at sport, so that he brought lustre to his college, it was usual for the professors to get together and try to push the student into some kind of third-class degree. But discipline is strict and the ordinary student soon finds that unless he works and passes the various stages of examinations, he is advised to take his lack of talent elsewhere. There is the classic example of the illustrious Dr. Spooner who told a student that he had tasted two whole worms, hissed all his mystery lessons and had better leave on the town drain!

There is another story of a great sports-

man who was given a very simple paper especially designed by his examiners to prevent his failure. However the great man found that it taxed his mental powers too greatly; so in the place of each answer he wrote "Dam." His professor called him in and said that the examiners had very regrettably to fail him on account of a minor spelling error in the paper.

There are annual examinations, culminating, after three or four years, in the final. The successful candidates are then assembled in the Sheldonian Theatre. One at a time they are led into a sort of arena by the Senior Proctor (a kind of University Magistrate) who appeals to the townspeople and tradesmen gathered in the audience to know whether the candidate owes any money, or whether there is any complaint against him. As there is, of course, no complaint (a tradesman who dared complain would be completely ostracised by the "gown" as the inhabitants of the university are called), the stage is set for conferring a degree.

The Public Orator stumps up and down making a highly laudatory speech in Latin to the Dean and Chapter. The candidate, wearing a "plain stuff gown" is invested with his degree and is henceforth empowered to put after his name the magic letters B.A. for Bachelor of Arts ; B.Sc. for Bachelor of Science ; D.D. for Doctor of Divinity ; D.Litt. for Doctor of Literature ; or LL.D. for Doctor of Common Law, as the case may be.

After some years of teaching, or attaining some eminence, or writing books, the B.A. may apply to his University and on payment of the appropriate fees be raised to M.A. or Master of Arts. The B.Sc. may do research for not less than one year and then prepare a thesis (broadly speaking, write a book) on the discoveries he has made and present this with a suitable fee as application for the higher degree of Ph.D. or Doctor of Philosophy. He may work for a longer period and then apply for a degree of Master of Science (M.Sc.) or Doctor of Science (D.Sc.) according to the custom of his university.

### Home of Printing

A matter of interest to us as printers is that Oxford possesses two University Presses, the Clarendon Press and the Learned Press. The former deals with matters in most European languages, while the latter is devoted to the dead languages and forms of picture writing. The valuable collection of "learned" types was started by the famous 17th century divine Dr. Fell, about whom little is known to the layman beyond the old jingle, "The reason why I cannot tell, I do not like thee Dr. Fell." In spite of this Dr. Fell was a great benefactor to Oxford and the printing industry.

Cambridge also has a famous University Press, part of which is known as the Pitt Press. This has a rather peculiar tower which is quite a landmark. It can be clearly seen from Trumpington Street which is the road leading into the heart of Cambridge from the main road from London.

### Abbreviations

The main abbreviations of university degrees are as follows :—

B.A. Bachelor of Arts ; B.Arch. Bachelor of Architecture ; B.Ch., Ch.B., or B.S. Bachelor of Surgery ; B.C.L. Bachelor of Civil Law ; B.Com. Bachelor of Commerce ; B.D. Bachelor of Divinity ; B.D.S. or B.Ch.D. Bachelor of Dental Surgery ; B.Ed. Bachelor of Education ; B.Eng. Bachelor of Engineering ; B.Litt. Bachelor of Literature ; B.Phil. Bachelor of Philosophy ; B.Sc. Bachelor of Science ; C.M. (Chirurgiac Magister) or M.Ch., or M.S. Master of Surgery ; D.C.L. Doctor of Civil Law ; D.D. Doctor of Divinity ; D.D.S. Doctor of Dental Surgery ; D.Litt.(Camb.) Doctor of Letters of Cambridge ; D.Litt.(Oxon.) Doctor of Literature of Oxford ; D.Sc. or Sc.D. Doctor of Science ; D.I.C. Diploma of Imperial College ; D.P.M. Diploma in Psychological Medicine ; D.T.M. Diploma of Tropical Medicine ; Litt.D. Doctor of Literature ; LL.B. Bachelor of Laws ; LLD. Doctor of Laws ; LL.M. Master of Laws ; M.A. Master of Arts ; M.Ch.D. Master of Dental Surgery ; M.Sc. Master of Science ; M.B. Bachelor of Medicine ; M.D. Doctor of Medicine ; Mus.B. or Mus.Bach. Bachelor of Music ; Mus.D. or Mus.Doc. Doctor of Music ; Ph.D. or D.Ph. Doctor of Philosophy.

Sometimes degrees are followed by a few letters in brackets to signify the university granting the degree. The most important of these are as follows :—

1. (Cantab.) or (Camb.) Cambridge.
2. (Ebor.) York.
3. (Heid.) Heidelberg University in Germany.
4. (Ley.) Leyden University in Holland.
5. (Lond.) London.
6. (Mass.) Massachusetts Institute of Technology, U.S.A.
7. (Mar.) Marburg University in Germany.
8. (Oxon.) Oxford.
9. (Pass.) University of Pasadena, California, U.S.A.
10. (T.C.D.) Trinity College, Dublin.

In the next issue I hope to deal with the great learned societies and their fellowships.



### London University

Rivalling Oxford and Cambridge in importance is the great London University. Every branch of learning is catered for and the range may be realised when it is considered that the University includes such foundations as the Courtauld Institute of Art; Institute of Advanced Legal Studies; Institute of Archaeology; Institutes of Commonwealth Studies—Education, Germanic Languages and Literature, Historical Research, Slavonic and Eastern European Studies, and the Warburg Institute of Science.

There are 17 colleges, some ladies' colleges, but all open to girl students. London played an important part, after a bad start, in pioneering higher education for women.

In addition there are scores of schools and colleges devoted to specialised professional subjects such as the medical schools attached to the great London hospitals.

There is great, but friendly, rivalry between the London Colleges. For example, Imperial College, which goes very strongly on organic chemistry, pretends to despise University College, but secretly envies their work in inorganic and physical chemistry.

King's, which has a great reputation in medicine and heavy engineering, is at daggers drawn with University. Before the war, University claimed "Phinias McLino," Catesby's celebrated trade-mark figure, as their mascot, and on occasion the jealousy in King's led them to borrow it. There were many sanguinary battles for its possession and it is indicative of the toughness of the Scots that "Phineas" survived.

HARDWARE!!  
HOLLOWWARE!!  
EARTHENWARE!!  
BRUSHWARE!!

What's Your Line??

Ours is to offer a speedy service on all lines which your customers require.

This we can readily do, since we carry large stocks of hardware and general hardware, at competitive prices comparable with any of our competitors.

Our business is operated on a personal basis, and all your requirements are given immediate and efficient consideration. There are numerous people selling our lines at the moment, and the most agonizing thing is to place orders only to find that the goods most badly needed do not arrive. We not only take your orders, but we supply them without "to follow" notices.

So when this card is handed into you please spare us a moment!



It will be worth it £1.

Make a note of the name and number

BEMAS WHOLESALE  
Midland 4200

1

### 'Reflector Regulations'

Where to fit them to your car

The position of the reflectors must comply with those regulations:  
(A) One on each side of the centre line of the vehicle. (B) Not less than 15° and not more than 3½' from the ground [both reflectors to be of the same height]  
(C) Not more than 35' from the rear of the vehicle [including luggage grid and tailboard] (D) Not less than 21' apart. (E) No reflector to be more than 16' from the outer edge of the vehicle.

4 Remember! they must be fitted to all vehicles by October 1, 1954.



Fourth Guest Night  
Sunday, August 14th, 1955

Here is a Pig

Welcome to You  
The Hand of Friendship



May the Christmas light  
Wish everything you do  
With joy and happiness complete  
This is my wish for you,

THE

**AVIARY**

SEED & PET STORE  
Manager J. H. H. B. S. L.S.C.B.S.  
SPECIALISTS IN ALL TYPES OF  
BIRDS, FISH, REPTILES, ETC.  
FOODS & APPLIANCES  
VICTORIA 6484



8 -10, CHARLWOOD STREET, WESTMINSTER, S.W.1.

See note on opposite page

WM. T. MORRIS  
REALTOR  
823 HORLEY AVE.  
NIAGARA FALLS,  
N.Y., U.S.A.

9

STRODEX CORSETRY  
for Misses, Misses' Boys, Girls  
43, SOUTH AVENUE, MOUNT VERNON, N.Y. 10549

TO M.....

10



### PRINTED STATIONERY

Notepaper, Postcards, Visiting Cards printed to 20/25 specifications, 12/6 per 100, reducing for quantities.

Style A

Style B

40, Albert Road  
Long Eaton  
Nottingham

40 ALBERT ROAD  
LONG EATON  
NOTTINGHAM

Style C

Style D

40 Albert Road  
Long Eaton  
Nottingham

40 ALBERT ROAD  
LONG EATON  
DERBY

2

### Sussex Ladies Booking Club

ANNUAL DINNER  
& Presentation of Awards.

Foley Inn Hotel, Kingston Upon Hull  
Monday 8th November, 1954.  
7 for 7.30 p.m.  
£2.00 per person  
Tickets 12/- Queen Elizabeth

3

"This is the  
Mostyn Press  
calling . . ."



"Are you one of our regular customers?"

If so, we shall be delighted to receive your deposit & particulars so that we may make and advise you with regard to delivery or removable plates. May we send a representative to discuss your requirements?

In addition to our usual commercial advertising, we are doing accepting orders for:-

- Winter Social and Sporting Events.
- Greeting Cards for Christmas and the New Year.
- Contribution cards for all purposes.

PLACE YOUR ORDERS IN GOOD TIME WITH

The Mostyn Press  
12, HILDA ROAD, LONDON (G.W.9)  
Telephone 82101 7518

Let your printing be our pleasure.

7 Printed and published by THE MOSTYN PRESS, 12, HILDA ROAD, LONDON (G.W.9)

STATEMENT.

NO.

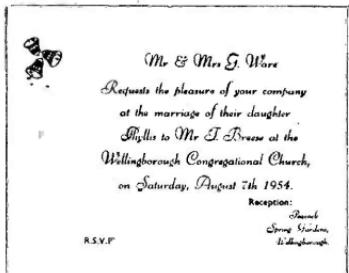
STRODEX CORSETRY

for Misses, Misses' Boys, Girls

43, SOUTH AVENUE, MOUNT VERNON, N.Y. 10549

TO M.....





11

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THE GREEN OPERATIC & DRAMATIC ASSOCIATION  
presentsRobin Hood  
& the Babes in the Wood

A PANTOMIME

Adapted from Scripts by DICK RAY  
Produced by ALAN STOCKProgramme  
SixpenceTHE CHURCH HALL  
WALINGHAMFEBRUARY 4th & 5th  
1955

\*\*\*\*\*

12

*By an oversight of the block-makers these specimens are produced in line instead of half-tone with a black background. Much detail has been lost thereby, but it is felt that the main features in the specimens have been preserved and that the comments made will be understood by the printer concerned.*

6. Title page of 4-Page Pocket Calendar in gold and black  $2\frac{1}{4}$  in. x  $3\frac{3}{8}$  in. This printer has taste but rather spoils this effort by cramming his type-matter up against the block. A space of at least 24 ems should have separated block and wording.

7. Handbill in Black on White Imitation Art, Small Octavo. Should have preferred to see the line "Are you one of our regular customers?" without quotes. The three large dots drawing attention to the subsidiary display lines are unnecessary as these lines already compel attention by being printed in black type. Slightly more attention should have been given to the make-ready, thus eliminating the patchy appearance in the top lines of the text.

8. Letterhead in Black on White Bond Octavo. Illustrations are too large and the title set in a type much too hard and heavy. One of these illustrations would have been sufficient and the title would have benefited if a more delicate face,

(Continued on page 74)

## CRITIC'S CORNER

Our New Service for Printers who Ask for Candid Comment on their Work

1. **Handbill in Red and Black on Cream Quarto.** Good vigorous typography revealing originality and imagination. "What's Your Line?" however, would look better in a bold italic while advantage would have been gained by setting "BEMAS WHOLESALE" and telephone number in much smaller type and placing in the extreme corner.

2. **Printer's Specimen Card in Black on Pink Card  $4\frac{1}{2}$  in. x 6 in.** A workmanlike job but could have been given better appearance if specimens had been squared up with the top lines and the "Styles A, B, C, D" set in italics and underlined flush with the first letter of the example. The two rather disturbing rules running across the card would not then have been necessary.

3. **Ticket in Dark Blue on Light Blue Card with Gold Deckle Edge  $4\frac{1}{2}$  in. x  $3\frac{1}{2}$  in.** Thoughtful work but its fault lies in the fact that the Ronde script is in unharmonious contrast with the Gill Sans and Rockwell. Whilst the name of the club might stand in script the effect would have been more pleasing if the rest of the type had been translated into Rockwell.

4. **Announcement in Red and Black on White Imitation Art Paper  $6\frac{3}{4}$  in. x 4 in.** A good job but prevented from being 100 per cent. by the mass of red border ornaments to either side of the heading. These would have better been left out.

5. **Title Page of a 4-Page Invitation Card printed in Black on White Panelled Card  $4\frac{1}{2}$  in. x  $3\frac{1}{2}$  in.** Type and illustrations are in complete harmony with the subject but a smaller block and the words "Here is a Big," set in a size smaller type would have added considerably to the effect.

## INK PRESERVATION



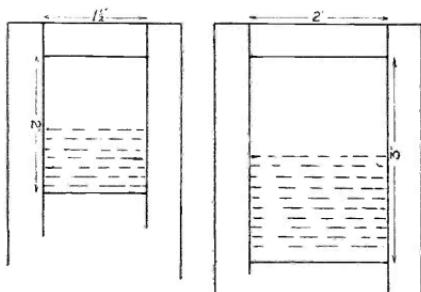
Ink in tubes is a great gift to the occasional printer and more than halves his general run of troubles — rollers accounting for most of the remainder. But even tubes

have a failing for the printer who may not touch his machine for weeks or months at a time—and there must be many such who print for utility rather than as a pleasurable occupation. With tubes, once they have been opened, there is a tendency for a tough core to form in the neck after a long spell of idleness, and attention to the washer in the cap is not an insurance against this. Force and pricking is needed to start the core out, and then bits of thick stuff get on to the inking slab.

There is a perfect cure for this—to store the tubes under water, in a jam jar, say. This may seem a ridiculous precaution to those whose tube of black ink seldom lies long idle; but should they keep white or yellow ink (for mixing with others) they will surely, sooner or later, run into this annoyance. Upside-down, the tubes are safe against evaporation. In this way it is easy to keep the five tubes of black, red, blue, yellow, and white that will mix to give almost any colour.

This system was used by the writer for ink in small tins and proved reasonably successful. Water entered the tins but caused no trouble, for beads of water on the ink slab quickly dried out under the roller. Where the tins failed was in their becoming rusty and slimy; in the course of years actually becoming perforated and crumbling away. The tins perished before the ink.

The new tubes, though not yet



See "Frame for Small Jobs"

# PRINT

If you have a hint or have invented a gadget which you think may help your fellow craftsmen you are invited to contribute to this feature.

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

tested under water for very long, seem as if they would keep without deterioration indefinitely and it would be difficult to suggest a limit to their life when preserved in this way, other than that senile decay to which even ink is subject.

—S. Moxly  
(Lymington)

## BOOK MATCH COVER

An American friend on a visit to these shores recently gave me a book of matches which he had made for personal use and for handing to guests in his home back in the U.S.A.

The idea struck me as so humorously novel that I thought *Printcraft* might like to hear about it.

The book of matches was quite a standard affair (the type one always comes across) but the cover simply had the following wording printed on it and nothing else.

"THESE DID BELONG TO THE SMITHS."

What an idea to adapt to many commodities!—especially at Christmas time when people go in for this sort of thing.

—J. Cullen (Lancaster Gate)

## USE FOR DAMAGED TYPE

I have a suggestion to make if it is of any use to other printers.

# HINTS

Hints concerning additions or alterations to Adana machines are published purely for the interest of other owners of these machines. It should be pointed out, however, that the hints have not been tested by Adana and are not necessarily approved by them. No hint can be guaranteed publication in any particular issue. Please do not forget to send full name and address.

When I found that I had several damaged types I cut them down and used them for spaces. This is quite easily done on the rule cutting machine, or with a fine-toothed hacksaw.

—W. G. Clonyit (Kennington, S.E.11)

## FRAME FOR SMALL JOBS

I send herewith a further tip which I have not seen in any copy so far of *Printcraft*.

I have just completed an order for 5,000 gummed labels, some 2" x 3" and the rest 2" x 1½". As these are so small I made a frame of thin reglet for each size as per diagram.

I set the type across the narrow side of the chase leaving open end of frame to right hand side and, holding some labels in the left hand and tweezers in the right, was able to remove them easily and print about 500 in an hour with my Adana No. 3.

Such frames could also be used for visiting cards. —D. Hampson (Dublin)

## STOCK CARD FOR TYPE

Here is a card which enables one to see at a glance what quantities of each character are held. As breakages occur, or fresh stock is added the written figure is altered. When a large number have been altered it is a simple matter to paste a piece of paper over the entire column and re-write it. This card is printed in 10pt. Times on a post-card. One card to each typeface, of course.

—Charles W. Best (Hornchurch)

## POCKET SPECIMEN BOOK

If you want to make a first class ready-for-action specimen book to fit your coat pocket, please take note of the following suggestion. Take a trip to



your stationer and purchase a small autograph album, size about 5" x 4". The pages are of different hues and one colour will suit one of your specimens better than another. Select the most pleasing tint and paste your business card, whist drive and dance tickets in with a touch of paste. Don't use gum. A tube of photographic mountant is best and when you have finished the specimen book the rest of the tube will come in for making ready on your Adana machine. Photograph snapshot albums can be used too, providing they are not too big for the pocket. Over the word "Autographs" or "Photographs" on the front cover paste one of your own business cards, and the pocket specimen book is complete and ready for use.

—E. W. (Yorks.)

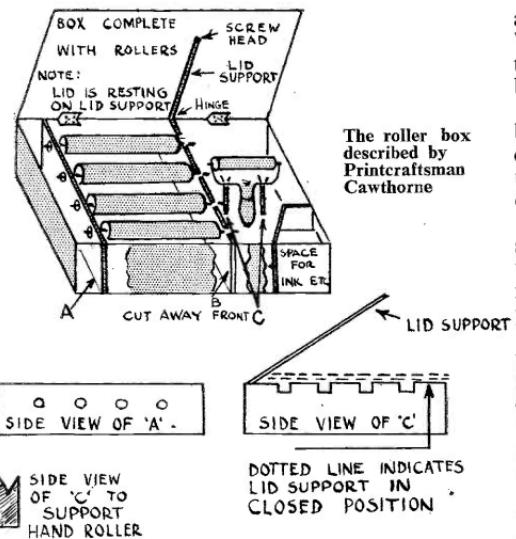
## ADD TO THE LIFE OF YOUR ROLLERS

Being a regular reader of *Printcraft*, I notice that many readers seem to have trouble with their rollers, and would like to pass on the following hints in the hope that they might be useful.

Over a period of two years, I have been completely free of roller trouble—indeed—I can honestly say that all my rollers (I have half-a-dozen sets from H.S.1., H.S.2. and larger) are practically like new.

My method is to store them away after use in a box as per the diagram enclosed.

The boxes I make myself from stout wood. Large ones can be made to hold many sets of rollers, and the lids, in this case, can be divided into portions so



The roller box  
described by  
Printercraftsman  
Cawthorne

and the lid when the latter is closed. While an even temperature is maintained in a box of this kind, air is admitted between the top of the box and the lid.

The lid support is important, for this lies across the roller spindles when closed, and the box can be stood upside-down or in any position without damage to the rollers.

My method of cleaning is quite simple. The thickest ink is removed with paraffin rag; rollers are then returned to the box with a little ink and paraffin left on them.

If they are required for use later with the same colour ink, then they can safely be used without any further cleaning—unless the paraffin film is very greasy. If they are needed for a different colour, a rag dipped in spirit will clean them in seconds.

Finally, cheap tissue paper is a very useful substitute for cloth when rag is greasy with ink, and a change of colour is required. A final polish with a small piece of tissue, over ink plates, and even rollers, ensures perfect cleanliness. —J. W. Cawthorne (Enfield)

#### ANOTHER INK HINT

Congealed ink often makes it difficult to remove the lid from an ink tin.

I find that a spot of vaseline smeared round the inside of the lid when the tin is first opened makes it easy to remove and prevents a lot of broken fingernails.

—K. Johnson (Manchester, 10)

that the particular pair you require for use can be extracted from the box without exposing the others to the heat—or cold—as the case may be.

It is important, in my experience, to seal all joints of the box, and pack the floor and the walls well, first with layers of paper, and then with cloth of some description. The underside of the lid should also be padded, and finally a thin cloth can be spread over the rollers which are clear of the bottom of the box

#### CRITIC'S CORNER (*Continued from page 71*)

such as Colonna, had been used. "Seed and Pet Store" line should be bolder. "Manager" line would have been much better if set in 6pt. type.

**9. Envelope Flap in Black on White Paper (Proof only submitted).** The M in WM should be at least one size smaller. Unless there is a customer's reason for setting thus, the last two lines of the address should be the same size as the first line.

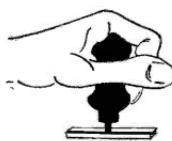
**10. Statement Form in Black on White Wove, 6 in. x 4 in.** Creditable work but would have been improved if "per Mrs. K. Lonergan" had been set a size smaller and the date line separated from the dotted line at the bottom of the heading.

**11. Wedding Invitation in Silver on Decorated Panelled Card with Silver Deckle Edge 6 in. x 4 in.** The appearance of this card would have been improved by the setting of the word "Reception," and the address, in two lines on the left of the card, with "R.S.V.P." on right of the card and with only a pica white between the edge of the type-matter and the inside of the panel. Ideally the words "Reception" and "R.S.V.P." should have been set in script. The name lines (see *Printcraft*, pages 30-32) should have been one size larger.

**12. Programme Cover in Blue on Pale Blue Octavo.** A pleasing piece of print spoilt only by the two heavy script lines which are rather out of harmony with the rest and should have been set in Bold Sans. Do not like the ampersand in the title but I presume the customer insisted on this?

# The Stationery Range

## The Pattern to Follow when Doing Several Jobs for the Same Firm



Most business firms have a range of printed stationery comprising letter-headings, envelopes, invoices, receipt forms, postcards, business cards, etc.

More often than not all these items are regarded as separate jobs and may even have been sent out to different printers. This inevitably results in each job being accorded an entirely different treatment so that when they are all put together they appear—at the first glance at least—to bear no relation to each other whatever. They might, until one spots the name in each, have belonged to half a dozen different firms.

### Advertising Value

But the firms with typographic consciences—and these are the most up-to-date concerns—are not satisfied with this arrangement. They realise that their printed stationery is a valuable advertising media, capable of keeping them in the customer's eye.

They like their stationery to be as important as their trade mark—and as well known. They like it to be immediately recognisable as having been originated by them.

And so, with the same care as they design their trade mark, they also design their stationery.

It is an excellent idea—and it is one which the small printer would do well to remember for his own needs since it is his duty to use the best ideas. It is by no means beyond the bounds of possibility that he may be given three or four different stationery items by the same firm at the same time.

Let him profit by what we are going to say here—and at the same time save himself a great deal of time, labour, expense and brain-racking in the field of design.

A range of stationery, to be neat, tasteful, pleasing and attractive, should be based upon a design which is repeated in its essentials throughout the range. The style should be the same in each case;

the type used of the same series and the general arrangement also the same.

You will get a better idea of what I mean if you study the finished layouts in the full page illustration which accompanies this article. This, incidentally, appears in that excellent book *Practical Printing and Binding*, published by Odhams Press Ltd. It has been strongly recommended to all readers of *Printcraft* and several copies have been given away by this magazine as prizes.

### The Letterhead

Naturally a great deal of careful thought has to be given beforehand to the composition of such a range. This inevitably means getting busy with pencil and paper. You must, in the first place, work out the key design for the range, and this cannot be done without resort to layout. Some guidance on this subject is given in this issue on pages 92 and 93.

The obvious *main* design is that of the letterhead. Once this is achieved, the rest becomes comparatively easy. Once you are satisfied with the layout, have composed and proofed it and got your customer to approve it, the main part of the job is done.

Thanks to Bogey-man Space, I cannot do more than generalise on this theme in this article, but I propose to go into more meticulous detail in our next and the following issues. But now let's have a look at this letterhead.

#### What makes a good letterhead?

The best form is one that is taken in at a glance and this means that it should contain the minimum of type lines. It should contain, as its main display line, the name of the firm or company to which it belongs. It should state the nature of the firm's business, the address and the telephone number.

A small block or trade mark is an added attraction in most cases, and the whole should be printed cleanly and sharply on good paper.

If it is possible, only one series of type faces should be used and the type, as well



as the block, should reflect the nature of the business which is concerned.

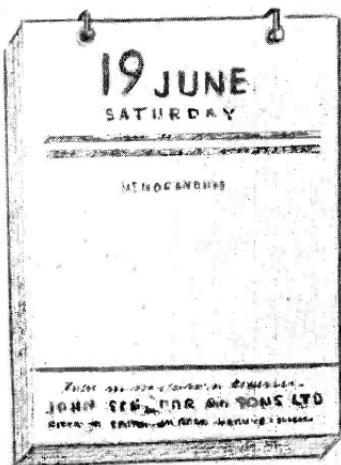
Type too large or too heavy should be avoided. 24 or 30-pt. is about the size to aim at for the name line—it depends, of course, on how much "beard" the selected type possesses.

Having designed the letterhead, the invoice and statement forms are easy—especially if they happen to be of the same size. If they are not, then the sizes of type

in proportion, as can be seen from the "Bright and Son" illustration here given.

#### The Receipt Form

The receipt form again follows the letter-head, but with some additional wording. This form should be headed with the letterhead design (reduced, of course, to fit the size of the paper) and should contain the following additional matter printed in capitals and italics as shown.



.....19..

RECEIVED from.....  
the sum of..... Pounds  
..... Shillings and..... Pence

(These sums are required to be written in words, so do not be niggardly with the length of the dotted lines.) Now leave a generous gap in case the transaction concerning the receipt is required to be described. Then add, on the left-hand side, in a large 18 pt. italic capital :

£.....

This line should run about a third of the way across the form. Below it, running from centre to right, place a dotted line for the signature of the receiver.

Business cards you know all about. When setting them as a unit of the stationery range employ the design carried out through the range and add the name of the representative in italics at the bottom.

should be reduced in ratio to the dimensions of the sheet. This is a matter we will go into in a much more particularised form in future articles.

Now for envelopes. There are, of course, various sizes. In the larger sizes printed matter may be used on the envelope front in the left-hand corner, or bottom left, but it should be small.

All that is necessary in this is the name of the firm, their particular speciality, and the address in a smaller series of type as the letterhead. In small, ordinary correspondence envelopes, where the firm's address is printed on the flap, the type size should be further reduced and the block, if one is being used, left out. But the type face, of course, should remain the same.

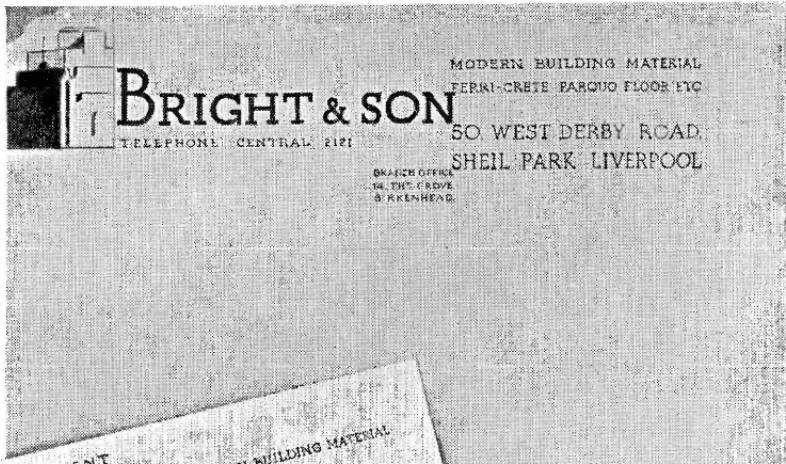
Postcards with the firm's particulars in the left-hand corner should follow the letterhead. The telephone number may be left out, but if such a deletion interferes with the arrangement of setting, it can still be included. Naturally the type is reduced

#### "Inside Stationery"

By this is meant inter-department stationery or inter-house stationery. It comprises memo-pads which may be sent from one individual to another, calendars, staff notices, etc. It is not possible, of course, in these cases to follow the exact method of design employed in the general stationery range but some observance may be made by setting such items in the same type and, where possible, employing the firm's trade mark or other illustration.

The Calendar memo-pad is a good line and one which the printer fortunate enough to get hold of a stationery range would be wise to recommend. A suggested lay-out for such a pad is given on this page.

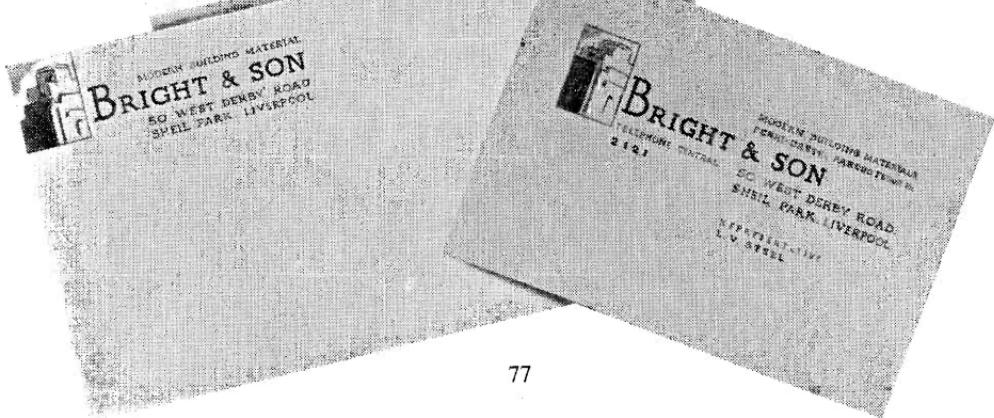
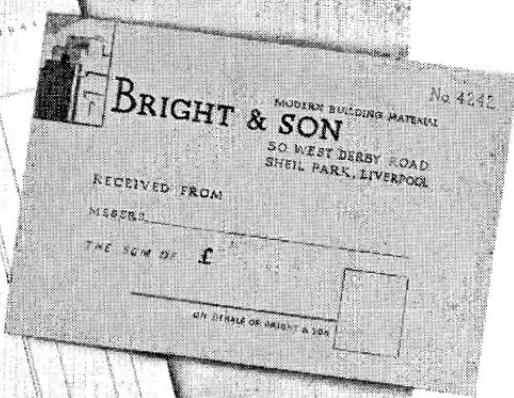
I hope this gives you a general idea of business stationery ranges. In the next issue, bearing this preliminary ramble in mind, we will deal more particularly with specified designs for the trades and professions the range may concern.



BRANCH OFFICE  
14, THE GROVE,  
BIRKENHEAD.



CHARGED





Thinking I would try my hand at making my own stereos I made a plaster cast of a forme. Then I proceeded to melt several type spaces which I had handy. But on lifting the cold metal out of the cast I found that it had not run into the corners and the hollows. What was the reason?

It is a little difficult to answer this question without having seen the stereo you attempted to make. Our guess is that you did not use enough molten metal or that the "lid" of your casting box was too close to the matrix to allow the metal to flow freely.

### 21st BIRTHDAY CARD

I would be very obliged if you could give me an idea of the layout, wording, type size and style of card for a 21st Birthday Invitation Card. I would also be interested to know of a book giving the accepted rules regarding layout, type-styles, etc. of various cards.

Layout, type sizes, etc. would be the same as for the "Wedding Invitation Cards" described in *Printcraft*, No. 29. This wording would be as follows:

Mr. and Mrs. Frederick Printer  
request the pleasure of the company of

---

at the Coming of Age of their Son;

John Ernest Printer

at The Old Restaurant, Hightown  
On Saturday, Sept. 5th, 1955 at 7 p.m.  
Address

R.S.V.P.

Sorry we cannot name a book containing the particularised details which you require. We can only advise you to watch *Printcraft* in which, sooner or later, the designing and composing of all the usual jobbing printers' cards will be dealt with.

### FIRST MAGAZINE

I enclose a copy of the "Slavic Herald," the first magazine I have edited and would appreciate your comments on it. The cover, layout, etc. is all my own—including the choice of type faces, all of which information I have gleaned from "Printcraft."

The publication is admirable in every way and the Editor would like to publish a reproduction of the cover if you will

# CALL THE CLI

send him a copy not defaced by your rubber stamped address. Our one criticism is that you have not left enough space between the borders and the text in your "boxes." A pica space all round would have added enormously to the attractiveness of these items.

### WORDING AN INVITATION CARD

Referring to your article, "Wedding Invitation Cards" in the March issue of "Printcraft"—should it be "request" or "requests" and should it not be, instead of "and afterwards at" "followed by the reception at"? Instead of R.S.V.P. should not the full words be used?

The wording given in this article is strictly orthodox but there is nothing against the printer altering or modifying it to suit his own taste and convenience. In these articles, as has been explained, the wording given is that only in *general* use. R.S.V.P. is a recognised abbreviation of "*Répondez, s'il vous plaît*" and in this type of card should be used as stated.

### EDITORIAL POINT

Could you please send me samples of your cards and a catalogue?

Requests for goods, catalogues, and all components should not be sent to the Editor of *Printcraft* as he has no power to deal with the selling of articles distributed by the publishers of this magazine. Such requests should be sent to Adana Printing Machines Ltd., though they may be enclosed in letters addressed to the Editor. Will other readers kindly note?

### POPULARISING "PRINTCRAFT"

You ask us printers to see if we can get newsagents to stock "Printcraft." I have asked nearly every newsagent in Romford and they all ask me the same questions: "How many printers in Romford?" "Will it sell, etc." If you can answer these questions I'll willingly try again.

We send you our thanks and express our pleasure for your co-operation. No newsagent can tell how any particular periodical is going to sell until he has tried it out. In this case the newsagent

# CKER

◎

Here's the Man  
Who Solves  
Your  
Typographical  
Teasers and  
Gives You  
Help-outs for  
Wrong  
Work-outs

◎



has nothing to lose. As we have stated, he will be supplied with copies at a generous discount and all unsold copies returned to us will be allowed for at the price originally paid by the purchaser.

## COPYRIGHT QUERY

In a pub I saw an amusing poem and thought it would be a good idea to frame same for sale. There was no author's name mentioned and no printer's—just the bare poem. Can I legally copy this poem for sale? I have asked many people this; views differ and none are sure.

No. You *must* have the author's permission. If the author is still alive and saw your printed copies he could sue you on a question of copyright. As the law stands at present no work, unless authorised by the author or publishers, can be used by someone else unless the author has been dead for fifty years. As you have no clue to the author we would strongly advise you not to risk printing the poem.

## UP AND COMING PUBLISHER

I intend to publish a magazine in the near future. Can you tell me how to go about this?

Not in the small space at our disposal here. But if you will read the first section of "The Magazine Publisher" published in No. 10 of *Printcraft* we are sure you will find most of the answers you require. We shall be glad to advise you on any points not covered in that issue.

## GLUE FOR WRITING PADS

Could you tell me what kind of glue is used to glue the ends of writing pads together? I believe a fine piece of muslin is also used. I have used the ordinary fish glue and have not had much success with it.

This question has been dealt with in earlier issues of *Printcraft*. The muslin is used when the pads are fairly thick, thus giving additional strength. As to glue, our own recommendation is to use the good old-fashioned Scotch glue which can be bought by the pound at your local oil and colour shop and melted down in the good old-fashioned way.

## ANOTHER MAGAZINE PUBLISHER

I wish to publish a magazine for an alien section in London on the same lines and with, roughly, the same format

(Continued on page 82)



## SHATTERING DISCOVERY SHATTERED

### Rare Roman Find in Wiltshire

ON an ancient mound near Devizes in Wiltshire exists the remains of a Roman villa. On the same mound are one or two tumuli—those large conical mounds of earth in which the ancient Britons buried their dead.

During the summer James Arnold was on holiday there. Now James is a keen amateur archaeologist and decided on an exploration of the villa and the tumuli. That same evening he came into the pub flushed with triumph and excitement.

For James had spent most of the day on his hands and knees burrowing in the villa and the tumuli. And James had made a find—a rare, astounding find, he declared, such as had not before been made in this country. Apart from a broken copper coin bearing the head of Constantine he had picked up half a dozen pieces of brass each of them boldly stamped with a Roman letter.

Proudly he displayed them. Yes, they were Roman letters all right—boldly carved though in parts tarnished and decayed. They looked the genuine article and everyone was excited, though puzzled as to what the Romans had used them for. Then into the pub stepped our own Percival Payne.

Percival was shown the specimens and gravely listened to the recital of the discovery. To James' indignation he burst out laughing. Then sadly he disillusioned poor James. The brass letters were, alas ! not the work of the ancient Romans but must, in fact, have been dropped many years ago from the pockets of another amateur archaeological enthusiast bent on the same mission as James himself. And this chap, Percival deduced, must have belonged to the bookbinding trade.

For James' Roman treasures were only old brass bookbinders' type after all !

### ENGRAVER'S MISTAKE

Put 200 Years on Man's Life

Since I took up printing as a hobby lettering of all sorts has interested me—even that engraved on tombstones (writes the Rev. T. Crawford of Forres).

You can imagine how readily I made a note of the following amusing example of an engraver's mistake.

When visiting the chapel at Pluscarden Priory, near Elgin in the North of Scotland, I was astonished to observe a tombstone in a wall which bore an inscription to the memory of a parishioner who died in 1770 at the age of 272 years.

"Pluscarden had its own Methuselah," I thought. But no ! The explanation of this apparent longevity is that the workman who engraved the stone cut out the figures 27 instead of 72.

On realising his mistake, he covered over the 2 with cement and carved another in its rightful place.

The error, hidden for nearly two centuries, was recently brought to light when the cement was removed by one of the Benedictine monks engaged in restoring the Priory.

### TYPEWRITER BOON

#### FOR DUPLICATED MAGAZINES

Passing on good news : A new typewriter now on the market possesses an ingenious device which justifies the lines, making them even at both sides just as in mechanical composition. The type itself is a variety of modern Roman called "Classic" and the effect obtained is that of finished print. The name of the typewriter is the "Adler." A card to Typewriter Supplies, Ltd., 30, New Bridge Street, E.C.4, will bring full particulars.



### IPEX AT

#### Adana Maintains

Those readers recent Printing Ex saw much, learn ably came away f It was a great e graphical wonder modern machine

The smallest pr Adana H.S.I. Th ion presses—to really super-sized—attracted a grea and Adana repres busy throughout of the Exhibiti presses were py giants, Adana m own and its tasteif dignified stand in looking the main one of the most p Olympia. It is ho performance will be next Ipex Exhibiti

### A PRINT MUSE

Opposite the ne and adjoint offices in Fetter La a new tavern call Devil " was recei saloon bar is given collection of early posters, etc., whi who are interestec print. We hope to about this in our

### NOW THAT AUT

Was it the we For the first time sir have had to miss Merit from this issue graphic specimens I during the last three of these, alas ! wa high standard to i With the arrival of and the longer ever forward to a reviv; hope you will all do us in some super i our next (Christmas)



# SPREAD

A News-and-Views Journal  
for Printcraftsmen

## Olympia

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ition at Olympia  
uch, and prob-  
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d breathtaking

on view was the  
and its compa-  
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reated when the  
comes along.

## IN A PUB

Monotype build-  
the Linotype  
London, E.C.4  
“The Printer’s  
opened. The  
ver to a unique  
oks, catalogues,  
will absorb all  
the history of  
ive more to say  
t issue.

## N’S HERE—

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cooler weather  
ys we can look  
f interest and  
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t-pieces before  
ue is published.

## PRINTING FOR THE WEDDING

### The Way They Do It in South Africa

**WRITES** Mr. R. G.  
NICHOLL, of East  
London, S.A.:

Wedding invitations printed in South Africa do not usually have a line on which to print the name of the party invited but merely read “Mr. and Mrs. G. Smith invite you to” etc. Your invitation is thus unspoilt by writing over your beautiful printing; further, there is less work in addressing the cards.

Also note the economy affected by the reply-paid “tear-off.” Inside the card the name and address of the sender is printed and at the foot of the card “To facilitate catering arrangements please reply by the 18th September” and “M. .... have pleasure in accepting/regret being unable to attend. Number of guests. ....” This part is completed by the invited guests, torn off, folded backwards and posted, the sender having affixed the necessary stamps.

Other wedding stationery might include table napkins with the christian names of the bride and bridegroom in the corner and the date and/or place of the wedding.

Some brides, instead of using Hymn books at the wedding service favour a hymn sheet printed on the outside with the names of the contracting parties, place and date ; and the hymns inside.

Wedding invitations printed in gold are becoming very popular here, too.



## PANIC PICTURES

On reading one of the June issues of our local paper, the *Blackburn Times*, I noticed that one of the town’s cinemas advertised these two films for this week :

“A Lion is in the Streets”  
“Unchained.”

## ALARM IN THE OFFICE

“When the editor said that he was going to bleed off, his new secretary rushed like mad for a doctor.”

We presume she also rushed for a mental specialist when he said he was going to put his paper to bed.

## THE SHOP WINDOW PRINTER

One way of attracting attention has been found by a Dorset printer who has placed his stone, flanked by two composing frames, in his shop window.

With himself and his assistant working all day in this window the printer compels a great deal of interest. There is always a small crowd of absorbed onlookers in attendance so that the printer is always in the public eye. To judge from the hours he and his assistant put in he must have found that this novel policy pays off.

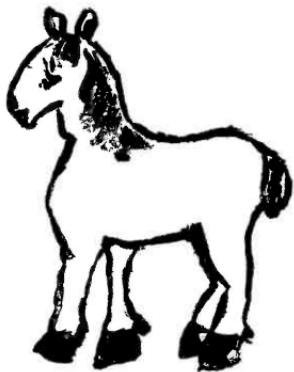
# PRINTERGARTEN

Our New Feature for the Young Sons and Daughters  
of "Printcraft" Readers

An award of five shillings has been made to ten-year-old Prudence Nicholson of Dundee who sends us the accompanying drawing together with the following letter.

Dear Editor,

*I have a pony named Caesar whom I have drawn here. Each year on his birthday I send him a present of a card. The card I draw myself and afterwards Daddy makes a block of it and makes it into an Invitation card which he prints on an Adana for my own birthday.*



## THE WHITESPOT WASHING SHOP

Join Our Laundry Club and  
Have Clean Washing Every  
Christmas

2/6 per week



## CALL THE CLICKER

(continued from page 79)

as "Printcraft." I imagine the magazine would have a circulation of about 1,000 for a start and I should like to sell it at about 2/6d. How do you advise me to go about it?

In the first place we think you are rather an optimist. A magazine with such a small circulation would probably cost *you* much more than 2/6d. per copy. We can only advise you to modify your ideas, admirable as they are. What we suggest is that you should make a rough "dummy" of your proposed magazine and talk it over with the printer of your choice.

## BLOCK FOR CHRISTMAS CARD

I wish to use the enclosed photograph for a Christmas card. Is it all right do you think? What type of block should I order and what instructions should I give when sending it to the blockmaker?

This comes from Cyril Fordwich, a 12-year-old of Ipswich. He calls it a "type cartoon" because, as he explains, there is no picture in it. It certainly reveals a promising sense of humour and we have much pleasure in sending Cyril a stimulating little present of five shillings.

The photograph is of two very charming dogs against a background of hedgerow. As a photograph it is good but I fear it would require a lot of retouching by the process artist to bring out the details you would wish to appear. Photographs for such a purpose should be sharp and well defined. If a background is used, it should be considerably lighter than the main subjects in the foreground. The type of block from a photograph would, of course, be a half tone and since, presumably, you intend to print this on an Adana machine, a screen of 100 should be used. In sending to the blockmaker give the size to which the block is to be reduced together with the number of the screen. Also do not forget to write your name and address on the back of the original.

## SOLID MATTER

In speaking of "setting solid" does this mean that no paragraphs are used in the matter?

No, unless specifically ordered. "Setting solid" is taken to mean that no spaces are to be used between the lines.

## THE OLD HAND

has a Rallying Word for Those Who Feel Themselves Under

# The Dark Cloud of Despondency



I must say that I enjoy the letters I receive from readers of *Printcraft* but now and again I get one which strikes a rather sad or embittered note. Such a letter reached me a week or two ago. I have no permission to publish the writer's name so I will refrain from doing so, but as I feel there may be others who feel themselves in his plight, I will deal with it here.

"I started out in the printing game with high hopes," he says. "I put all the money I could afford into it but now I'm beginning to feel despondent. Your magazine tells me to print cards, calendars, letterheads and so on, but how can I compete with the big firms who print these in their thousands and sell them at a wholesale rate I couldn't possibly afford? Apart from that I no sooner build up a good quantity of a certain face of type than I find it's old-fashioned, and is not going to be sold any more."

### It Depends on YOU!

I think I understand his point of view but I also think he's a little adrift. More than that, I advise him to ask himself a few questions before giving way to despondency. If you are going to make printing your business you must, as in any other business, give it your wholehearted enthusiasm and interest.

Orders won't come to you except, perhaps, from your personal friends. You have to let other people know that you are a printer and if you don't go out and get the orders yourself you must find some means of advertising the fact that you are in the market for them.

Advice on this aspect has been given a lot of room in *Printcraft* in the past and personally I've found that the advice is well worth having.

Whenever my own small business starts to flag I knock off five hundred or so handbills and spend a couple of days (with the assistance of my boy next-door, who is coming along very nicely thank you) pushing these through letter boxes and leaving them in shops.

No business will steam ahead without some push from yourself. I ask my correspondent very earnestly to dwell upon this point.

### The Large and The Small

Now as to competition. The facts he states are by no means borne out by the majority of our printers. It may be true that the big firms, by printing ten thousand where you print a hundred, can undercut you in price—but I don't think even that need worry you.

The big stores don't cut out the enterprising small man in other classes of business and where is printing different? Here again I detect a lack of necessary energy, drive and self-confidence on the part of the writer.

In many ways the small man has an advantage over the mass producer of calendars and the like, for the small man, by producing only a comparative few, gives to his job an exclusiveness.

Most people, when buying even a calendar, want something a little different from what everybody else has and when they are making their selections they don't usually pick upon the calendar which they have seen staring at them from every shop window in the town—even if such a calendar is a little cheaper than the one our small printer has turned out.

### Getting on Top

That is, of course, if the job is tasteful and attractive and so compels interest, which is what every piece of printing should do, be it a calendar or a catalogue. The printer who builds up a reputation for himself by doing a first-class job will never lack customers of discernment however fierce the competition might be.

So there is the lesson. If you want to get on top of competition *study your print*. Do something different; design it better; don't just copy the more popular style of work. In addition make it your business to let people know that you have a business and, everything else being satisfactory, you will find that orders will come in a steady and profitable stream.

### Modernity of Type

Now for my correspondent's other point—about the type. Here again I feel he has not quite got hold of the right end

of the stick. Because a typefounder discontinues a certain line in type this does not mean that the discontinued line has suddenly become out-moded or unpopular.

Typefounders with enterprise often discontinue lines—perhaps because the matrices have worn out, perhaps because they are already overstocked. The natural tendency in any of these cases is to find something new and attractive to replace the discontinued line.

Any type under twenty-five years old is still modern. Take the Cheltenham

series for instance. I first worked with it in 1910—but it is still very popular and still very much sought after by printers.

So I say to my despondent friend—and others like him—get a new outlook on your printing business. If you are satisfied that you can turn out good work don't be afraid to tell the public so. Whether printing is your business or your spare-time hobby, give to it the ardour you would give to winning a wife.

Enthusiasm breeds enterprise. Enterprise breeds ideas and the three, added up, spell success. Always remember that and you simply can't fail.

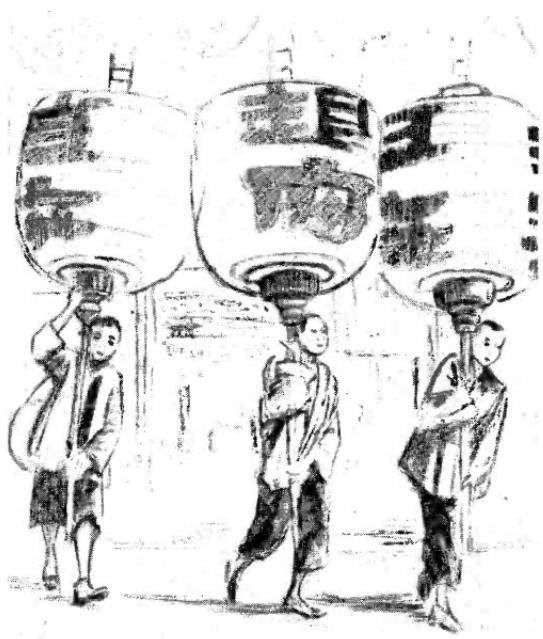
## CHRISTMAS CARDS WITH A DIFFERENCE

If you are designing your own why not think up something original, asks

PERCIVAL PAYNE

THE Christmas cards of religious significance and the gay holly-and-mistletoe variety seem to be on the wane. I don't know whether this is a good thing or a bad one, but speaking for myself I have found the year-in year-out repetition of these features growing rather monotonous. Now I welcome the new ideas of cut-outs, jokes, photographs, sports illustrations, space-men and the like. But my very favourite card is one containing an interesting illustration of something about which I know nothing.

A typical one is that given here which depicts a scene from a Chinese festival. On the back of the card, in small type, is given particulars of this festival which is called the Feast of the Moon. I knew nothing about the Feast of the Moon until I saw this card but since delving into research, I have found



out all about it and it has given me enough material to furnish the background for a story I am writing—and in fact, to inspire a very large part of the plot.

So I call a card like this a definite asset. What interests me, I feel, is bound to interest others like me.

There are thousands of festivals and fiestas taking place every day in the various countries of the world and by recourse to the public library details of many of them can be gleaned.

# VETERANS of the PRESS

Everyone must be aware, in some degree or other, of the romance of our newspapers, prosaic though they may look on the breakfast table or lying in the streets at the end of the day. We think, perhaps, of hard-bitten Fleet Street executives competing fiercely against rivals, reporters roaming the world in search of scoops, sub-editors battling against the clock and printers tending enormous rotary presses that pour out papers by the million.

But there is more than this colourful day-to-day adventure in the making of Britain's newspapers, for many of them have had a long and honourable career. It may surprise you to know that over 60 publications can trace their history beyond A.D. 1800. And two of our official newspapers date from the seventeenth century!

Although the struggle for existence among newspapers has always been bitter, these veterans have managed to survive the years. Starting life in the days of bewigged and brocaded dandies and sedan chairs, they continue to flourish in this modern age of nuclear science and space fever.

## The Oldest

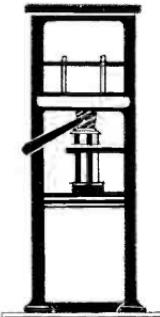
The oldest of all our newspapers is, appropriately, the British Government organ, the *London Gazette*. Published twice a week by H.M. Stationery Office, it contains only government and court notices, decrees and official documents. One of its functions is to announce the commissioning and promotion of officers in the Services, and from this, it would appear, we have derived the phrase "to be gazetted" (lieutenant, etc.).

The *London Gazette* has appeared under this name since 1666, but it really started in 1665, when it appeared as the *Oxford Gazette*. (That was the year of the Great Plague in London, and the court had moved for safety to Oxford.)

The *Edinburgh Gazette*, Scottish counterpart of the London organ, is our second oldest paper, having been first published in 1699. Incidentally, the word *gazette* has rather an interesting derivation. The first known official newspaper was published in Venice in 1566, by order of the government. This and similar papers which followed it were written out and exhibited at various places to be read by the Venetians on payment of a coin called a *gazzetta*; thus the papers became known as *gazzetti*.

## Newspapers and Journals

Whose History can be Traced from the Handpress to the Rotary



The first non-official newspaper in Britain, the *Daily Courant*, came out in 1702, but it did not survive. The *Evening Post*, however, our first evening newspaper, which appeared in 1705, enjoyed quite a long career. Also in 1705 was published the *Dublin Gazette*, another official organ; since 1922 this has been known under the Gaelic name of *Iris Oifigiúil*, and is now published by the Irish Government.

## Private Enterprise

Now we come to the first "private enterprise" newspaper which has survived to the present day. In the year 1709 there appeared a modest sheet called the *Worcester Postman*. It changed its title in 1753 to *Berrow's Worcester Journal*, and under that name continues to serve a faithful public in the smiling countryside around the busy cathedral city. Today this fine old newspaper is controlled by the *News of the World*, the celebrated Sunday paper with the largest circulation and which is itself well over a century old.

The *Nottingham Weekly Courant* followed in 1710, later to become the *Nottingham Journal*. Since the war it has been amalgamated with its rival of long standing, the *Nottingham Guardian*, and now appears under the name of the *Guardian Journal*.

In the early years of the eighteenth century, when first Queen Anne and then George I occupied the throne, a whole succession of provincial newspapers began to come off the handpresses. Those which have survived include the *Stamford Mercury*, which became the *Lincoln, Rutland and Stamford Mercury* in 1731 and has retained that name ever since, and the *Bristol Postman*, which has been known as the *Western Daily Press* since 1858. Published at Bristol, this is the oldest of our daily newspapers.

The once popular name "Mercury" has largely disappeared from the titles

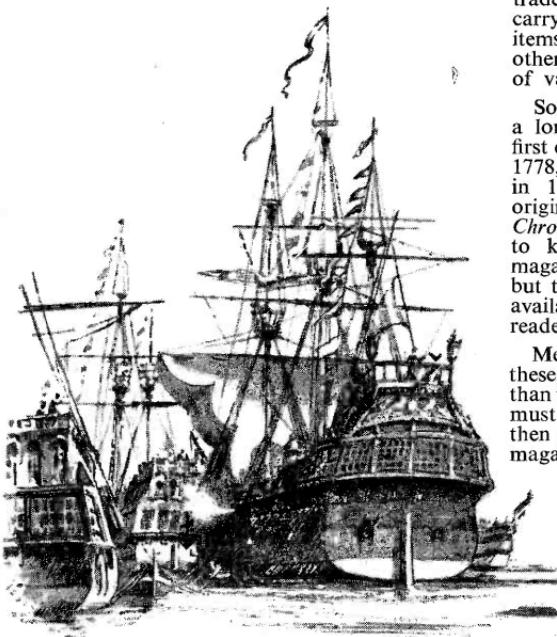
of our newspapers. It was, of course, derived from the name of the Roman god who was the herald and messenger of Zeus. Likewise "Courant" is the French version of *coranto*, an Italian term applied to the numerous broadsheets containing foreign "intelligence" (and local scandal!) which circulated during the seventeenth century and were the forerunners of newspapers as we know them today. Literally it means a "currant" of news.

As the eighteenth century advances many more of these town and county newspapers begin to appear—too many to list here. One town, Chester, has the distinction of possessing two eighteenth-century newspapers, the *Chester Courant* and the *Chester Chronicle*, founded in 1775. We find, too, such famous names as the *Yorkshire Post*, which first appeared as the *Leeds Intelligencer* in 1754, the *Birmingham Gazette* (1741), and *The Observer*, published continuously since 1791.

*The Times*, oldest of our national morning newspapers, made its appearance as the *Daily Universal Register* in 1785.

#### Journals

Now let us turn to some of the more unusual publications among these veterans of the Press.



*Lloyd's List*, started by Edward Lloyd in 1734 at his City coffee house, is known to most of us by name, but few outside the world of trade and shipping ever see it. The official organ of Lloyd's of London, it contains news of the daily movements of ships across the Seven Seas, and for over two centuries has played a vital part in the growth of Britain's overseas trade.

The *Racing Calendar*, an essential journal for the turf lover, came out in 1773 and it has always been associated with the great racing name of Wetherby. An interesting and little-known paper is *Perry's Gazette*, founded in 1776—never heard of it? Its original title may enlighten you: *Perry's Bankrupt Weekly Gazette*. It carries news of bankruptcies week by week, and is read by lawyers who deal with these melancholy events.

Then there is that much more celebrated organ, the *Police Gazette*. As *Hue and Cry*, it made its debut in 1790. It is issued daily by Scotland Yard, gives information about offenders, and is available only to the police.

#### The Oldest Magazine

The *Morning Advertiser*, organ of the licensed trade, is another old-established daily, having been published since 1794. The licensed victualling must be the only trade to have a full-blown daily newspaper, carrying general news as well as specialised items of trade interest, although there are others with daily news sheets or bulletins of various kinds.

Some of our religious journals can boast a long history. The *Methodist Recorder* first came out as the *Arminian Magazine* in 1778, the *Gospel Magazine* was published in 1776, while the *English Churchman* originally appeared as the *St. James's Chronicle* in 1761. It would be interesting to know which of our present parish magazines holds the record for longevity, but there seem to be no reliable statistics available. Perhaps some of *Printcraft's* readers could help?

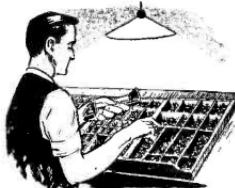
Mention of magazines reminds me that these, on the whole, are much shorter-lived than the newspapers. How many thousands must have started hopefully, flourished and then died! Probably the oldest surviving magazine is a specialised publication,

*Curtis's Botanical Magazine*, which started in 1787, while the *Philosophical Magazine* dates from 1798.

Well, we have mentioned here but a few of these long-lived publications. Giving faithful service to thousands of readers year in and year out, they are an enduring feature of the British tradition of which we can well be proud.

# THE MAKING OF A TYPE-BOOK

The type-book is the printer's catalogue. A well printed, well designed type-book tells the customer that here is a real printer who knows his job. One of the most intriguing books of this nature was that commented upon by David Wesley in "Print-



craft," No. 29. Here its originator tells you how it was designed and offers a few hints which the printer who contemplates his own type book will find fascinating and valuable. The illustrations overpage are quarter size reductions of six of its pages.



In the March issue of *Printcraft*, Mr. Wesley of Eastbourne was very kind to my type specimen book, and I thought readers of *Printcraft* might be interested to learn that it took four

years to produce, in between work for customers, and was intended to last ten years. When it was issued the demand was such that in less than eighteen months every copy had disappeared. It had been reviewed in the trade press all over the world and had opened a lot of big new accounts.

It gave specimens of something like 300 sizes and kinds of type, all stocked when the book was embarked upon. But however hard we tried, we could never keep it abreast of new buying. As fast as we showed Times Roman, we bought Perpetua and before we could illustrate this we had added Bembo; and so it went on.

This was my third type book in eighteen years. Soon after I started in business with only about forty cases I felt that a nicely set out specimen book would be a great propaganda asset. As a result, an eight page 8 x 5 booklet with cover printed in silver on black Royal Cornwall cover was issued. By 1939 this was hopelessly inadequate, so an attempt at an upright 8 x 5 loose leaf book was produced. This was quite a straightforward job with two lines of caps, two lines of lowercase of each size and a complete alphabet and set of figures in 12pt. of each face shown at the end of each section. Unlike most typebooks however, it set out to tell a story, the history of the business.

When my second type-book was planned it was decided to set whole displayed pages of book type, made up just as they would be in a book and showing small caps, italic, etc. as incidental parts of the script and not as separate displays.

Script types were shown as imitations of visiting cards and families of display

types were displayed to show their best points with little blocks, panels or rules of a second colour to liven them up.

A lot of the pages, with their second colour display work were set up and kept on one side. When suitable colours were on the machines for production orders, the colour formes of the type pages were run off so as to reduce the cost of special washups and economise in ink.

Fitting the copy to the display, or vice versa, certainly provided some problems and the type pictures were designed and set by my tame typographer. Unlike production work however, we didn't worry if it took a week to solve a problem of getting a certain effect. We would study the problem and then go away and think about it over the weekend or during a holiday until we arrived at a satisfactory conclusion.

When the book was issued the leading reviewers in the trade press were quite excited about it and Mrs. Beatrice Warde, the famous American typographer, devoted part of a lecture before the South West London Master Printers' Association to it.

When it was distributed among the artists and typographic designers of my customers it brought in a considerable volume of extra business.

It is perhaps beyond the resources of most of the readers of *Printcraft*, but I am sure from the reception of my own first modest booklet that the principle is the same for any printer, however humble.

When I first started in business I bought 7-lb. founts of my most popular "bread-and-butter" type faces, 4-lb. half founts of the less frequently used sizes of these faces and card founts of a number of display types. My first type-book was produced one page at a time, on an 11 x 7 platen which is also still earning its keep.

In general, printers' type books do not show much imagination and the most frequent and lamentable device is that of repeating the sentence, "The quick

## **TIMES ROMAN**

in 1445, to his native city Mentz, and resumed his typographic labours. Here in 1450, he engaged in a new partnership with John Fust, an aged citizen, who advanced him the capital necessary to establish a new printing office, at which, after many small essays in the art, was printed, for the first time, in 1454, in large cut metal types, the *obligated Latin Bible*, so much disputed among bibliographers: the expenses incident to work being very heavy, Fust instituted a lawsuit against Gutenburg, who,

in consequence of the decision against him, was obliged to pay interest and also repay part of the capital that had been advanced. This suit was followed by a dissolution of partnership and the whole of Gutenberg's printing apparatus fell into the hands of Jofa Fust, Samuel Palmer, a London printer, was assisted by a

singular but learned character George Psalmanazar and

## HE ACTUALLY WROTE AN EARLY GENERAL

*Forty-two point Times Bold Titling is used for the display line, with text in eight and ten point, followed by a line each of eighteen and twenty-four point. (Caps only).*

*This is set in twelve point italic*

Synopsis of Characters  
abcdefghijklmnopqrstuvwxyz  
**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
£1234567890

**Plantin**  
WITH SMALL CAPITALS

**WORK THIS FIRST** European nation who obtained my consideration as a naval and commercial agent, and who, in consequence, I have now established, that as early as 1810, a distance of 100 miles from the coast of China, he had considered their commercial relations even to the extent of the probability of their being beyond the bounds of probability; and that he was desirous of improving by the facilities of intercourse the knowledge of the people of Tibet, Yunnan, Shensi, and China. The use of his services, however, was not then required, and he gave rise to the invention of the art of predicting the probability of the occurrence of events, or of pronouncing, i.e., on those accounts, in a considerable degree, upon the future.

In 1810 I read Mac Gregor's "A Philanthropist," and in 1811 I read the "Philanthropist" by him as read on stageplay, for the service of the public, at Drury Lane Theatre, and I made many and honest observations, and I have since made and have been desirous, of making a record of all the facts of the past, and of the present, so very numerous, and so various, as to form a complete history of the world. On this account, of my engaging on paper, this plan, was only for the purpose of saving time, and labor, and expense, and of saving the eye of the spectator in the same view as any other person, and in this way, I have, I consider, it to be a truth, to see it, as clearly ascertained, and to be able to use it, as clearly ascertained, and to be able to use it, as clearly ascertained, and to be able to use it, as clearly ascertained,

brown fox leaps over the lazy dog," *ad nauseam*. This is said to have the virtue of using every letter of the alphabet. So it does, but who cares? The average customer is far more interested in getting a tasteful catalogue, letterheading or visiting card than in looking at alphabets.

A much better method is to use the lines for telling the printer's own story, why he is in business and why the customer would do well to deal with him.

The size and format will depend on the individual printer's resources and should not impose too great a strain, nevertheless the purchase of a few extra sorts or even extra small founts to close gaps in the families will be well worth while.

Suppose one has only a dozen card founts and perhaps a fairly heavy one of 8-pt. Rockwell, Gill Sans or Cheltenham. The best plan would be a neat folding card about double large. A line, or two lines if possible, about 13 ems measure of caps and the same of lower case of each size and face should be set up. They should be well spaced apart although without space between the individual lines of each face. Either just above or just below each should be set, full out to the left, a brief description of the size and face in the one strong fount available. The effect will then be like this:—

## 8-pt. Times Roman Caps and lower

JOHN BROWN WISHES TO IN-  
FORM THE NOBILITY and gentry  
that he is in business at the add-

### 10-pt. Times Roman Caps only

RESS OVERLEAF FOR THE  
REASONABLE AND RAPID

12-pt. Times Bold Caps and lower

## **EXECUTION OF ALL KINDS OF HIGH - class printing and stationery.**

• \* •

before mentioned. A copy of this book, formerly Gauguin's, is in His Majesty's Library. Another copy was in the library of Earl Spencer. The Bodleian and Corpus Christi College libraries, at Oxford, each contain a copy and there is also said to be

one in the library of Bennett College, Cambridge; one in the Hunterian Museum, Glasgow (very imperfect); one in Paris and one in the Public Library at Basle. The one called the

*Marlborough Copy is  
reckoned the finest in*

*existence; each*

SYNOPSIS OF CHARACTERS  
A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z  
a b c d e f g h i j k l m  
n o p q r s t u v w x y  
£ 1 2 3 4 5 6 7 8 9 0

★

*Glenmay*



# GILL SANS

**CUTS OF THE APOCALYPSE.** A WOLF WHICH, IT can be deduced, was released throughout England by the Duke of Wellington in 1815, and which, according to Mr Hobson, became the grand and most popular artist of his volegraphic school, received the name of the *Bleeding Wolf*—not because he was a bloodthirsty animal, but because he was a goliath, as we previously stated, as I have never seen a vole of his size. He was a very fierce-looking animal, with a mane around his neck; and on the size of this wolf was placed another Whigshark, as nearly as I can ascertain, and this was the *Two-headed Wolf*. In 1816, when he commenced his travels for further instruction, he was accompanied by a number of his friends, who were all very well educated, and had been well-reared, and assisted him by carrying, but without much trouble, a number of his drawings, and also a number of his charcoal sketches, at the rate of sixpence per sketch, and a guinea per drawing; and in 1818 he travelled on the Continent, and in 1820 he returned to England, where he continued to practise the art of caricature until he became too old to travel, and died in 1838, aged 57. He is, perhaps, SIX POINT WITH STYLUS

**PRINTS AND DRAWINGS: AND WHO** is his author? In terms of high commendation, his designs and engraved on wood with ink, "Death" was printed on paper, and was very beautiful. It is printed with the greatest care, the paper only. A brief outline of the origin, that is, of printing words, sentences, or parts, has been given. The reader will understand that what were represented by having all that was required, or plane containing that which was to appear, with colour or ink, prints might be transferred to paper, by means of pressure; or, in the same process, from the same block, as

TEN POINTS WITH ITALY

**THE FIRST INSTANCE WE HAVE IN BIBLIOGRAPHY** history of suffering under the fashion is prevalent in later days, of literary piracy. Marc Antonia, a Venetian artist, admiring the works of Durero, immediately imitated them, copper-plate engravings were soon derived from Albrecht's master-piece. Albrecht Durer, even in his lifetime, enjoyed the reputation of being the greatest master of the German school. Early initiated into the study of mathematics, he became also a painter, an engraver, a architect, and a mathematician. He was on terms of intimacy with many of the principal celebrities of the time, and among the rest, with the celebrated Katschle Sando, with whom he made a frequent interchange of

**REPORTED TO HAVE ALWAYS SPOKEN OF**  
Wilson was no less a finished artist than Durer; delicate, in 1538 the celebrated "Dance  
cuts, and the design and execution are most  
elegance and brilliance of effect, on one side of  
the early progress of Xylographic typography,  
from wooden plates or blocks, having now  
the figures or words on such plates or blocks  
appear in print, can away below the surface  
of the paper, covering the prominent parts  
to any extent, even instance, such as  
that these prints might be repeated by the  
obtain any quantity of Impressions. It seems

Nicholas Cochin



to occasion doubts  
as to whether the art actually  
originated, may  
summed up: First,  
would be unable to confine the secret wholly to himself  
and advantage would be taken by such as had opportunities  
of learning any particulars concerning it during  
its experimental progress and imperfect state, to arrogate  
to themselves the merit of inventors of that  
**TO WHICH THEY HAD CONTRIBUTED**

nothing, but as mechanical agents; Secondly, for a time, printing was as much the counterpart of, as the substitute for writing, being as it were, the facsimile of the handwriting of the most approved scribes of those times, and as large sums were paid for manuscript copies of choice WORKS, THE FIRST PRINTERS  
FOURTH PRINT

## 18-pt. Times Bold Caps only

# **SPORTS CLUBS CATERED FOR**

**6-pt. Spartan Bold Caps and small caps  
CUSTOMERS CAN BE SEEN  
IN THE EVENING BY**

10-pt. Spartan Bold Caps

# APPOINTMENT.

This is sufficient to give a general idea of the method of setting up and as the

primary purpose is that of showing type specimens, all sorts of crimes in word-splitting may be committed without penalty.

If there is only sufficient material to fill the two inside pages it will look quite attractive and on the first page can be a neatly displayed advert. giving the printer's name, address, telephone, etc., while the back page can be used for setting out the different kinds of work desired. If the type booklet is as small as this suggestion, do not put "Newspaper, magazine or periodical printing" or one day you might get a shock, but it is quite legitimate to put diesstamping, copper-plate engraving and printing, silkscreen, bookbinding, etc., as these can be sent out to trade houses for execution and may be very profitable.

*Editor's Note.*—Now that you have read this article you may possibly feel keen to design a type catalogue of your own. A little practical experience, with a prospect of adding to your type supplies, is offered to you on page II of cover.



#### **Three faces from the BODONI**

**RIGHT POINT BOTTOM LIGHT**  
**DESIGNS FOR BLOCK PRINTING AND THE TEXT ON**  
paned windows is often composed of letters much resembling those in the book of Images. As the art of engraving on wood progressed, its pretences composed historical subjects, with text or explanation subjoined. The Books of Images are of the descriptive, the pages being placed in pairs from; each either containing a picture of the object, or a description of it, and also opposite to one another, which, being pasted together, give the shape and appearance of a book, copied in the most exact manner.

**TEN POINT BOOKS**  
**WAY, ON BOTH SIDES OF THE PAPER.** THUS even until comparatively recently was the mode of book printing in China. The text corresponding to the figures is placed sometimes below, sometimes on the side and not infrequently proceeding, as a tailpiece or halloren from the mouth of the figure or personage. In bibliography these books are described under two

**Books of Images with Text.**  
*Of the former class the most celebrated specimen is the volume called 'The Biblia Pauperum'; and of the latter 'The Speculum Humanae*

SYNOPSIS OF CHARACTERS -  
 a b c d e f g h i j k l m n o p q r s  
 t u v w x y z £ 1 2 3 4 5 6 7 8 9 0  
 A B C D E F G H I J K L M N  
 O P Q R S T U V W X Y Z £

SYNOPSIS OF CHARACTERS:  
a b c d e f g h i j k l m n o p q r s  
t u v w x y z 1 2 3 4 5 6 7 8 9 0  
A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z

**SYNOPSIS OF CHARACTERS -**  
**A B C D E F G H I**  
**J K L M N O P Q R**  
**S T U V W X Y Z**

# PRINT SPOTTING



## THE AUTOGRAPH SPECIALIST

As a stationer I have always found autograph albums a steady selling line. The albums I sold until recently were of the usual variety—a leather, linen or board cover with inside leaves of various coloured paper. An unexpected call by a printer named Gwyn Hughes recently altered all this and set me on a new line of selling autograph albums. I am now disposing of six where, before, I used to sell one.

For Mr. Hughes has got new notions about these albums, and all of which he makes and prints himself. Mr. Hughes does not believe in the orthodox variety. He has turned himself into an autograph printing specialist and he has made albums to suit every taste. One is a Historical and Political Album, required, of course, for the signatures of the great in Parliament and public life; another is a Sports Autograph Album which is destined to be filled with the names of famous cricketers, footballers, boxers and the like. Another is a Radio Album in which the signatures of B.B.C. and T.V. stars are collected. Then there is the Stage and Film Album, the Air Album, the Army Album, Sailors Album and so on.

The idea is good. It has turned many of Mr. Hughes' customers into enthusiastic autograph hunting specialists themselves. But how does Mr. Hughes distinguish between one type of album from another? The answer is starkly simple and can be followed by any printer interested in the subject—even though he does not make the albums himself. The whole secret lies in the end papers.

These end papers contain a collection of signatures applicable to the nature of the album. Having gathered the signatures Mr. Hughes then makes them into blocks and just uses the prints as end papers. As he points out, it is not necessary actually to manufacture the albums for oneself. These can be bought in bulk and the appropriate

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



prints just pasted in over the existing end papers.

Needless to say Mr. Hughes has given me permission to pass this idea on.

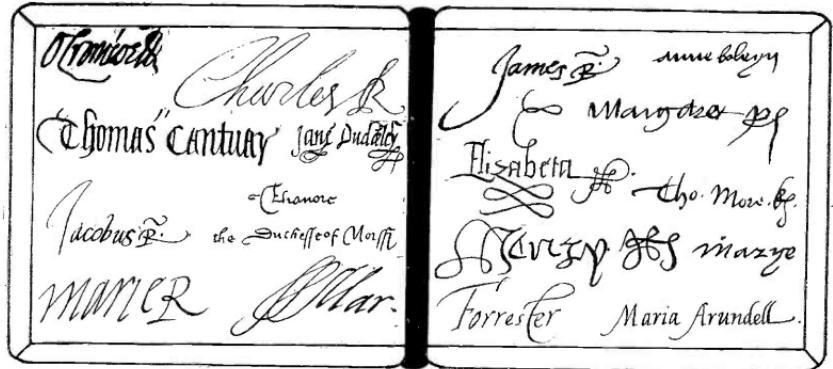
—R. Faulkner (Exeter)

## THE QUARTERLY CLUB

Not having accommodation or a machine of my own I am not a printer, but I often help my friend Stan Oxford who, besides being an Adana user, is one of *Printcraft's* most enthusiastic fans.

Since you published the article about Christmas Clubs, Stan has been as keen as mustard on this branch of work, and he has many ideas of his own about it. The best of these, I think, is what he calls his "Quarterly Club."

This is run in connection with the local off-licence. You pay what you like, when you like, until Christmas. To induce customers to start paying subs early in the year, Stan hit upon the quarterly idea whereby members are restricted from withdrawing subscriptions or their kind until the end of every three months . . . i.e., March, June, September or Christmas. On these days, however, they may draw out everything if they wish and so start again the next month.



The end papers of Gwyn Hughes' Historical Album in which the signatures of such famous celebrities as Queen Elizabeth I, Oliver Cromwell, Charles I, Mary, Queen of Scots, etc., can be distinguished

It works exceedingly well. Most of Stan's customers are hard up after paying their bills on the usual quarter days and might otherwise miss out on the liquor if there wasn't a snug little sub in the Quarterly Club available. As it is, the shock of paying out is eased by an extra bottle of Scotch (or a withdrawal of cash) and as most of them are very eager to put back what they have taken out the club booms all the year round. The off-licensees are so pleased with the scheme that they not only give Stan all their printing but present him with a free bottle of something every quarter.

He is now selling the Quarterly idea to other shopkeepers in the neighbourhood.

J. Skelton (Bradford)

### THE BLACK STAR

Whilst spending a holiday in the country with a cousin of mine, he (being a Printcraftsman—and a keen one at that) urged me to write the following experience. (Incidentally I am not a printer myself.)

One evening, early this year, I was on my way home from business when I noticed a black star on the floor of the bus on which I was travelling. Although it caught my eye, I carried on reading my evening newspaper and so took no further interest in it.

On alighting at my destination, I saw a further black star affixed to a wooden

fence that surrounded a building site. Thinking that this was some sort of childish prank, I still ignored it.

When, on arriving home, I found a similar black star on my front doormat, and by this time being naturally intrigued, I picked it up to see what it was all about.

The star, cut out of reasonably stiff board, was about 4 in. in width, coloured black on one side and bearing a printer's advertisement on the other. The printer's name was G. Starr.

The idea struck me as most novel, and, being in need of a printer for one or two small jobs which I wanted carried out, I thought I would give such an enterprising establishment the order.

The printer responsible for the black star advertisement turned out to be a youngish man who had recently ventured out on his own in a small way with an Adana Eight-Five. He told me that his advertisement, which he had personally "left about" on buses, trains, etc., and had delivered through letter boxes, had paid for itself many times over for he had received many orders from intrigued enquirers as a result.

I wasn't at all surprised for it certainly struck me as an "eye-catcher," and I may say that the printing I have received from Mr. Starr has satisfied me in every way.

V. Sotiris (Horley)

# SCHEMING THE JOB

THE PICTURE GUIDE TO PRINT (No. 10).

By DAVID WESLEY

## ELEMENTARY LAY-OUT FOR THE NEW PRINTER

94. Lay-out is the designing of a piece of print on paper before settling down to the practical work of composing it. In the small printer's sphere it is not, as is often imagined, an artist's job. All that is necessary is that the printer should study the designs of the types at his disposal (see illustrations 8 to 29) so as to be able to indicate them with some degree of identifiable correctness when making his designs. Lay-outs should be prepared for all jobs—from a humble visiting card to a catalogue.

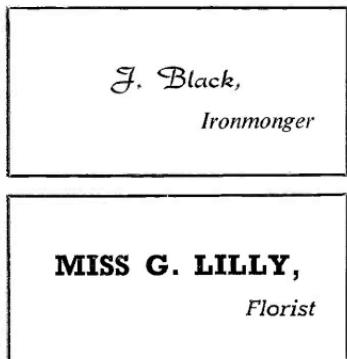
## TOOLS FOR THE JOB

96. All that is required for lay-out is a pencil and paper. Any scraps of paper will do for a start but if the printer is going to take some pride and pleasure in this branch of his art the best paper to use is graph paper, with 144 squares to the inch—thus each square represents 12 points or a pica. On this paper type can be sketched in to actual size.

## SUITABILITY

98. The type chosen and its arrangement should, as we have already emphasised, bear a harmonious relation to the subject matter of the copy. For a start, at least, aim at stark simplicity.

## RIGHT AND WRONG TYPE



## LAY-OUT SAVES TIME

95. The rough preparation of a job on paper before setting has many advantages. It presents the printer with a fair picture of what his job will look like when finished and if his first design does not satisfy him he can alter and amend until he has achieved the composition that pleases him most. The printer who goes straight to the case without preliminary planning more often than not finds that he has to make many changes and alterations before he has hit upon the right scheme, thus wasting precious time. Lay-out can be done in odd places and at odd times, thus saving a great deal of working time in the printshop.

## THE FIVE PRINCIPLES

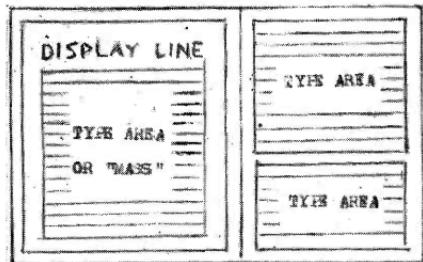
97. There are no hard and fast rules to be observed in planning print. His own good taste must be the printer's guide and the more lay-out work he does the more will this improve. There are, however, a few principles which the earnest designer will find it worth his while to study. These have all been discussed in previous issues of *Printcraft* but for the new printer we repeat them here. The principles are—  
(1) Suitability of Design for Copy.  
(2) Balance.  
(3) Proportion.  
(4) Shape.  
(5) Tone.

## OF DESIGN

Do not use a variety of type faces; stick as closely to one family as possible. If ornaments or borders are required see that they also fit the copy but if in doubt leave them out altogether.

99. It strikes one at once that there is something incongruous in the type in which these two panels have been set. The type is plainly unsuitable for the business which is described. Ironmongery, being what we might call a "hard" trade, obviously requires the stark and bold type; the florist, being in a dainty or delicate trade, the lighter treatment. This is an elementary example of employing the wrong sort of type but it forces home the necessity of carefully choosing type faces in conformity with copy.

IN OUR NEXT ISSUE: SHAPE, TONE AND THE FINISHED LAY-OUT

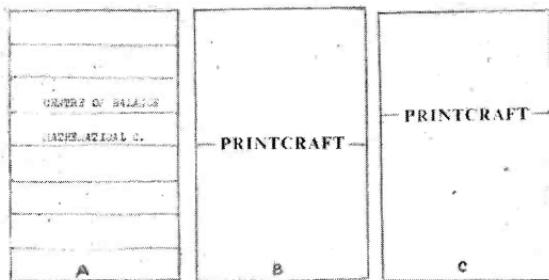


100. Balance is the arrangement of the masses and display lines to make the job a harmonious whole. *Display Lines* are the most eye-catching lines and are usually set in the biggest and boldest type. *Masses* are the various groups of type matter and illustrations with which the display lines are combined. To achieve perfect balance, type masses should give the appearance of being proportionately distributed and in this white (or the space separating the masses) plays an important part. The illustration shows a rough lay-out in which the simplest principle of balance is employed.

### CENTRE OF BALANCE

102. Now it is necessary for you to know something about the Centre of Balance. Especially is this knowledge required when composing vertical shaped jobs such as a title page or programme cover, in which the type matter consists merely of one or two lines. Though it is an optical illusion, type matter, mathematically centred on a page does, in fact, appear to be slightly below centre. To correct this such matter is placed above the mathematical centre and this centre is known as the Centre of Balance. To arrive at the Centre of Balance divide the vertical type area into eight equal parts. The third line from the top is the correct Centre of Balance; thus the proportion of the area is 3 to 5.

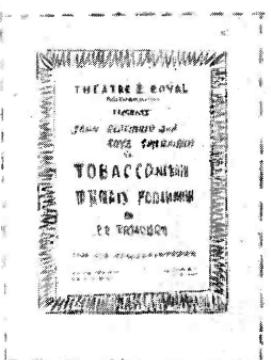
101. No design can be correctly balanced unless generous allowance has been made for white between masses and in margins. White, in this connection, is merely the amount of space used to separate the masses and the space used between lines in the masses. White surrounding type masses helps them to look attractive and stand out; white between lines in the masses themselves makes for greater legibility. White is as much a part of the design as the type, illustration or ornamental matter in a job. See the effect in the business card above in which white has been skilfully used.



103. Here are three diagrams illustrating the points made in the preceding paragraph. In *A* you see the type area marked into eight equal parts showing the Optical Centre and the Mathematical Centre. Diagram *B* shows the type matter placed on the Mathematical Centre and, as you can judge, it looks wrong. Diagram *C* shows the type placed on the optical centre which is typographically correct.

### PROPORTION

104. By Proportion is meant the size of the job in relation to the dimensions of the paper on which it is to be printed. This again largely depends upon the printer using his white to the most tasteful advantage. Proportion is a pleasing inequality in the arrangement of the masses with white being used artistically instead of mathematically. The chief factor, perhaps, is the space given to the outer margins of the sheet. Narrow margins should be avoided on the score of loss of attractiveness and legibility; too-wide margins should be eschewed because they have a tendency to make the text appear unimportant. A fair proportion of type area to paper is 3 to 5 with equal margins top and sides and with a margin about half as much again at the foot of the page.





## "AT HOME"

The Printing of Invitation Cards  
for Formal and Informal Afternoon  
Tea Parties

A PRINTER-READER in Nottingham has been rather surprised to receive an order for a number of "At Home" cards, the customer specifying that a block of a slightly humorous, yet dignified character, should be used. Our reader wants to know :

1. What is an "At Home" (he's never heard of it apparently).
2. What can we suggest in the way of the illustration asked for.

An "At Home" is an invitation to an Afternoon Tea. It need not be linked with any special family event. If Mrs. Smith (the customer) feels that she would like to get her friends around her for a chat one afternoon her method is to send out one of these cards to each of these friends.

In the old-fashioned days before the war, the invitation was usually made on the hostess's own visiting card with the simple inscription, "At Home, Monday, September 20th," written in ink beneath her name.

### THE WAY TO-DAY

The invitation is, of course, quite often done that way to-day but the modern tendency is to have special cards printed. Such cards may be anything in size from visiting to post cards and if the occasion is designed to be a jolly, informal sort of gathering, the inclusion of a small appropriate illustration is welcomed.

Such an illustration, specially drawn for *Printcraft* by Don Gold, is here given. We have printed it large so that it may be cut out by our printer-reader (or any other printer-reader who wishes to avail himself of the same service) and reduced by the block maker. We suggest half scale, or even a third—this depends, naturally, on the size of the printing stock being used.

### INVITATION TEXT

The wording of such a card (though this may be varied according to the requirements of the customer) is usually as follows :

Mrs. Eleanor Smith  
will be  
AT HOME  
September 20th, 1955.

Then, in the bottom left-hand corner follows the address and the letters R.S.V.P. in the right-hand corner. If only a visiting card is used with the "At Home" Invitation written in, it is usual to leave out the R.S.V.P. as this is regarded as a strictly informal invitation and no acknowledgment is necessary. No time need be given on the cards as it is generally accepted that afternoon tea will be served in the region of 4.30 p.m.

When very large "At Homes" are to be held in which some entertainment will be provided, such as music, dancing or T.V., a larger card approximating to the Wedding Invitation card may be sent out. This also may contain an illustration.

Black is the colour of the ink to be used for such cards.



# GUIDE TO A GUIDE-BOOK



A New Suggestion for the  
Enterprising Printer

By

DAVID BOYCE



The publication of Guide Books is becoming increasingly popular, and there may well be scope in your district for a new booklet of this nature. Although there are plenty of books on the market covering every district in the British Isles the market is still far from overcrowded. Many firms are realising the importance of publicising the districts in which their factories are situated in the form of "guides" which are given away to customers and visitors, or sold at one-shilling at the local bookstalls. The shrewd printer should always be on the look-out for such commissions.

I have heard of a village in the West Country which has recently brought out a Guide Book of its own. The local schoolmaster, the Vicar, and the Squire put their heads together, and the result is as interesting a little job as you would wish to pull off any press. Many other towns and villages could follow this example, and in doing so help to put their localities "on the map."

Quite apart from the advertising departments of industrial concerns, other potential customers are local authorities, Women's Institutes, religious organisations, etc. My first experience of Guide Book production was during the war when I helped to compile a small book on my

home county for the help of U.S. Armed Forces stationed in the U.K. This was one of a series of informative pamphlets sponsored by the British Council, and an extremely useful set of booklets they were.

There was a separate book for each county, and apart from a general introduction to the district the "copy" consisted of history, industries, literary associations, sports facilities, and communications. Hotels, restaurants, canteens, museums, cinemas, hospitals, banks, and places of worship were tabulated, as well as general information such as early closing day.

In fact, everything likely to be of help to a lonely man in a strange town was included. And there you have the secret of the successful Guide ; you must assume that your reader knows nothing at all about all the things which to you may be only too familiar. Your job is to take the newcomer by the hand and, with the aid of your printed matter, lead him gently through the town or village you are covering.

The format of your book is important. Most guides are printed in pocket-size for obvious reasons, for no one wants to lug around a big quarto-size book on a hiking tour, for example. So keep the page size small—say  $4\frac{1}{2} \times 6\frac{1}{2}$ , although many most attractive series have been published in smaller vest-pocket sizes.

The "bulk" of your Guide will depend entirely upon your budget. You can get a lot of information in a 24 pp. or 32 pp. booklet, but if the budget runs to illustrations and maps, then you can go to town with something more ambitious.

## Research Required

Perhaps you feel that your own district is not interesting enough to warrant a Guide of its own ; but there again, it is more likely that you are so close to the forest that you can't see the trees ! All those familiar landmarks and beauty spots may look ordinary enough to you, but to the newcomer they will be less obvious. Unless he has some kind of a written plan he may well miss many of the good things.

Again, perhaps you feel that your village lacks "background" ; perhaps no great battles were fought nearby, or maybe there isn't an ancient castle for miles. But you'll be surprised at the interesting facts you'll unearth when you start your research work. After a while it becomes rather like stamp collecting, and the business of nosing out odd legends and historical data gets a hold on you.

There isn't an acre in this grand old land of ours which hasn't some story behind it. Nose among the archives of local libraries

and museums and you'll soon get a "sense for news." Talk to the oldest inhabitant ; he's more than likely to be able to help with fact and folklore, all of which makes good local copy.

A good Guide Book is one which spotlights things which can actually be *seen*, at the same time splicing them into the general history of the place. What about that old house on the corner ? Are you sure that no famous man was ever born there ? And the old pub with the chimney-corner fireplace—get talking with the locals and you may well find that a wealth of history is hidden among its ancient stones.

That almost-forgotten tower on the hill—who built it and why ? And churches—they are always good "copy." One church may look very much like another to the uninitiated, but when you start to root around each church produces an exclusive personality of its own. Look out for carvings, tapestries, brasses, tombs, and any peculiarities in architecture. Trace the history of the church, and you'll find it a fascinating hobby.

Another job I had was the preparation of a Guide for a famous seaside resort. This, of course, is rather different, for apart from the relics of the past the amenities of the present must also be featured. The swimming pool, the concert hall, the band-stands, where dances are held, tides, etc.

This type of book, which is largely seasonal, usually carries advertising from the local business interests. If you sell "space" to the man who owns the fishing concessions you can tie-up the advert with a write-up and a picture. The scope is limitless, and the work can be good fun as well as remunerative.

But if your district has no tourist trade, and nothing to attract visitors by way of beauty spots or places of interest, don't give up the idea of a Guide Book. However modest your publication may be there are plenty of people who will be keen to read it. Those who have left home, for example; former citizens who settled in foreign climes : they will read your book avidly, just as they look forward to receiving the local newspaper.

Make the Guide to your town or hamlet as attractive as possible. Even if you can't run to two colours or a photographic cover, you can do wonders with the careful selection of type.

There is no need to break the bank, or to strain after lavishness. Some of the most informative little Guides I have seen are unpretentious twenty-page booklets with no trimmings, but compiled with loving care and containing a store of worth-while material.

Of course, if you can get the local council, or some philanthropic organisation to take an interest in the project you will be able to turn out a more ambitious job. This also helps to smooth over the difficulties of distribution, for if a manufacturer takes up your idea for a local Guide, he will have a mailing-list already prepared. And if you work subtle references to local industries into your copy you may well find plenty of local backing from shop-keepers and industrialists forthcoming.

Ever since Karl Baedeker started publishing his famous series of Guides in 1827, books about "places" have been booming. There is still a hunger for information about little known spots in Great Britain. No hamlet is too small or too remote for a Guide—its smallness and remoteness is in itself sufficient to attract readers ! No city is too big or too soot-stained not to have a glorious past, or a hidden patch of green where a nightingale sings. After all, anyone can see the obvious—it's the Guide Book's job to limelight the unexpected.

Is there a Guide to your home-town ? If not, look into the matter of producing one. And if there is . . . well, how about printing a *better* one, a more comprehensive, up-to-date "Baedeker" ?

#### UNUSUAL ENGRAVING TOOL

"I took up engraving some years ago as the result of an article I read in *Printcraft* and since then have done practically all the illustrated work for printing on my Adana," writes Fred Kirby, of Tamworth. "I have, of course, a full set of tools but the most useful among them is one I made myself from the needle of a radiogram and an old propelling pencil case.

"The 'gram needle, as you probably know, is made of sapphire which is practically everlasting. The more I use it the sharper its point seems to get. I fixed it into the pencil-holder by packing it round with thin gumstrip and securing with a smear of jeweller's cement. Now and again the needle does work loose but a fresh packing and a new touch of cement renews its condition.

"I find it an easier tool to use than the usual steel-pointed gravers and equally serviceable on copper, zinc or glass. If you have an old gramophone needle and you are keen to engrave something, try making one of these tools yourself."



## Horace Walpole's Mansion at Strawberry Hill

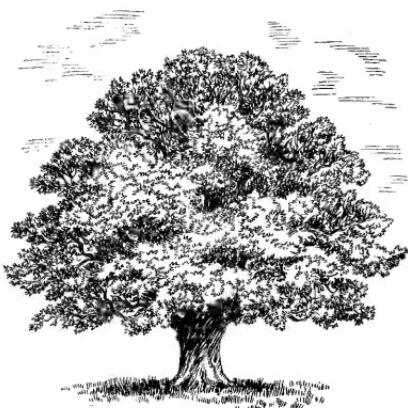
Our Cover Picture, described by  
the Artist

MOST people in the Southern counties of England have heard of Twickenham's most celebrated localities and is principally famous for its link with Horace Walpole, the author and wit of the eighteenth century who built his home there.

And built it, of course, according to his own ideas, using a form of architecture which gave rise to the now well known term, "Strawberry Hill Gothic."

The house stands in beautiful grounds and was called in old writings Strawberry Hill Shot. It was originally erected in 1698 as a small tenement and let as a lodging house.

Horace Walpole purchased the remainder of the lease from Mrs. Chenevix in 1747. He was delighted with his new property and on June 8th, 1747, wrote to his cousin Field-Marshal Conway : "I am got into a new camp, and left my tub at Windsor. It is a little plaything that I got out of M. Chenevix's shop, and is the prettiest bauble you ever saw. It is set in enamelled meadows, with phillagree hedges."



Walpole enlarged the cottage and as he feared the general disuse of Gothic architecture, he adopted that style to prove its adaptability to houses and their decorations.

"The Castle," as he called it, was built and added to at different times. He kept an account of what he spent on it even to the last farthing.

The library and refectory were entirely rebuilt in 1753, the Gallery, Round Tower, Cabinet and Great Cloister in 1760-1761 ; the great North Bed-Chamber in 1770, and the Beauclerk Tower with the hexagon closet, in 1776.

Nearly all the interior is exactly as Walpole left it, including some of the wallpaper.

The large building seen on the left of the tower in the cover picture was added by Lady Waldegrave about 1760.

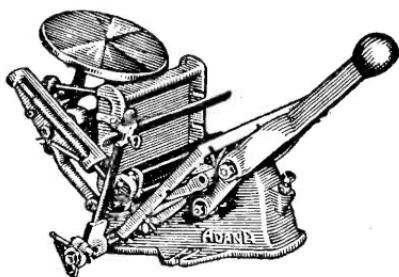
Strawberry Hill is now a Catholic training college.

## "I'm Still Around—



and shall be on full parade in the next issue of *Printcraft* which is going to be the best Christmas issue we have ever had. It will contain a real stockingful of good things—not only for Mr. Printer but for Mrs. Printer and the family as well. You'll be sorry if you do miss it and you'll learn a lot about Christmas that you never knew before. I'm keeping its secrets in my bag for the time being but I advise you to be on the scene when I unload in December."

Remember : The next (Christmas issue) of *PRINTCRAFT* will be published in DECEMBER.



By EDWARD RICHARDSON

## Two Years with an Adana

A "Printcraft" Reader Relates His Spare-Time Experiences.

I BEGAN with an H/S No. 1 and small founts of 8 pt. and 6 pt. Times. After a few days I bought a composing stick. "Printing made Easy" told me all that I needed to know, but I also found out a thing or two myself. For instance—

When setting your stick to, say, 24 ems, insert a piece of thin card, making your set really to 24 ems plus the thickness of the card. Remove the card before setting the type (my mistake was to leave it in the stick!) so that the line of type you set is a shade longer than 24 ems. When the type is in the chase, the pressure falls on the type itself, and not on the reglet or leads, which are cut to exact length (24 ems in this case).

I discovered that although the No. 1 machine prints quite a good area, it will not print very far down your sheet of paper. A friend who wanted a two-line title in the middle of a quarto sheet could not be obliged, even though the area of type was small. I bought a small fount of 24 pt. Times Bold Caps for jobs like this.

The opportunity of selling my No. 1 to a friend enabled me to buy a No. 2. I could now print further down the paper (as well as a larger area). I fixed the machine on a baseboard (described in a reader's letter in *Printcraft*) so that I could use it on the dining-table without screwing down.

I began to get orders, presenting problems which I solved by buying every back number of *Printcraft*. By writing to the Editor, I learnt that it was not advisable to try to print larger in the chase or bed than the size of the reglet provided, owing to difficulties of pressure and inking, but I learnt from a reader's letter that you can print quarto by setting in the bed for the top half of the sheet, and then setting upside down for the bottom half of the

sheet, which you put on the platen upside down. This has got me out of more than one difficulty.

The greatest problem I had was to get an even impression. The adjustment screws on the No. 2 are far better than those on the No. 1 but I ran into a bad patch. One price list I printed took so much ink that the impressions were not dry after a week, and were not good. I sent one to the Editor, who told me I had used far too much ink—of the wrong kind. I was using a first-quality hard paper—Croxley Script 21 lb., and for this he recommended No. 3 ink. That eliminated the trouble.

I read all the back numbers of *Printcraft* about ink. Here are the results :

(1) For all work on ordinary cards, cream wove and similar softish papers, I use black No. 2. The small tins dry up and become unusable, so I use the tubes.

(2) For hard writing papers and hard cards, I use black No. 3. This is called "quick drying," but its real advantage is that, being stiff, it adheres to hard materials.

(3) As coloured inks are only made in one quality, I use that, in tubes, and it works.

My next experience was with Reliefite, which was simple to use and gave excellent results, except that I had to heat it longer than I expected. Gold dusting also gave no trouble.

I now added a small fount of 18-pt. Light English Text, for Christmas Cards.

When I wished to print in two colours I again searched the back numbers of *Printcraft*. Here is the method :

Set the work as for one colour. Remove the lines which are to be printed in the second colour to another galley, and fill their places with spacing material. Then build up the second-colour matter with spacing the same size as the first-colour type.

That is simple, but the sort of job I do often has some words, not lines, in the second colour. Here is how I do it :

Set as for one colour. Remove the words which are to be in the second colour, and fill up the gaps with quads and spaces. Print the first colour. Remove the quads and spaces, and replace the words you have removed. Now remove the words you have already printed, and fill up the gaps with quads and spaces. Print the second colour. If there is a better method, will someone please tell me ?

When printing in two colours, be sure to push your paper well under the guide and well up to the pin. Unless you do this with every sheet, your colour register will be bad.

## SHATTERING DISCOVERY SHATTERED

## Rare Roman Find in Wiltshire

ON an ancient mound near Devizes in Wiltshire exists the remains of a Roman villa. On the same mound are one or two tumuli—those large conical mounds of earth in which the ancient Britons buried their dead.

During the summer James Arnold was on holiday there. Now James is a keen amateur archaeologist and decided on an exploration of the villa and the tumuli. That same evening he came into the pub flushed with triumph and excitement.

For James had spent most of the day on his hands and knees burrowing in the villa and the tumuli. And James had made a find—a rare, astounding find, he declared, such as had not before been made in this country. Apart from a broken copper coin bearing the head of Constantine he had picked up half a dozen pieces of brass each of them boldly stamped with a Roman letter.

Proudly he displayed them. Yes, they were Roman letters all right—boldly carved though in parts tarnished and decayed. They looked the genuine article and everyone was excited, though puzzled as to what the Romans had used them for. Then into the pub stepped our own Percival Payne.

Percival was shown the specimens and gravely listened to the recital of the discovery. To James' indignation he burst out laughing. Then sadly he disillusioned poor James. The brass letters were, alas ! not the work of the ancient Romans but must, in fact, have been dropped many years ago from the pockets of another amateur archaeological enthusiast bent on the same mission as James himself. And this chap, Percival deduced, must have belonged to the bookbinding trade.

For James' Roman treasures were only old brass bookbinders' type after all !

## ENGRAVER'S MISTAKE

Put 200 Years on a Man's Life

Since I took up printing as a hobby lettering of all sorts has interested me—even that engraved on tombstones (writes the Rev. T. Crawford of Forres).

You can imagine how readily I made a note of the following amusing example of an engraver's mistake.

When visiting the chapel at Pluscarden Priory, near Elgin in the North of Scotland, I was astonished to observe a tombstone in a wall which bore an inscription to the memory of a parishioner who died in 1770 at the age of 272 years.

"Pluscarden had its own Methuselah," I thought. But no ! The explanation of this apparent longevity is that the workman who engraved the stone cut out the figures 27 instead of 72.

On realising his mistake, he covered over the 2 with cement and carved another in its rightful place.

The error, hidden for nearly two centuries, was recently brought to light when the cement was removed by one of the Benedictine monks engaged in restoring the Priory.

TYPEWRITER BOON  
FOR DUPLICATED MAGAZINES

Passing on good news : A new typewriter now on the market possesses an ingenious device which justifies the lines, making them even at both sides just as in mechanical composition. The type itself is a variety of modern Roman called "Classic" and the effect obtained is that of finished print. The name of the typewriter is the "Adler." A card to Typewriter Supplies, Ltd., 30, New Bridge Street, E.C.4, will bring full particulars.



## A PRINT MUSEUM IN A PUB

Opposite the new Monotype building and adjoining the Linotype offices in Fetter Lane, London, E.C.4 a new tavern called "The Printer's Devil" was recently opened. The saloon bar is given over to a unique collection of early books, catalogues, posters, etc., which will absorb all who are interested in the history of print. We hope to have more to say about this in our next issue.

## NOW THAT AUTUMN'S HERE

Was it the weather—or what ? For the first time since its inception we have had to miss out the Award of Merit from this issue. Only a few typographic specimens have been received during the last three months and none of these, alas ! was of a sufficiently high standard to merit the Award. With the arrival of the cooler weather and the longer evenings we can look forward to a revival of interest and hope you will all do your best to send us in some super print-pieces before our next (Christmas) issue is published.



## IPEX AT OLYMPIA

Adana Maintains Its Proud Tradition

Those readers who visited the recent Printing Exhibition at Olympia saw much, learned much, and probably came away feeling very envious. It was a great event full of typographical wonders and breathtaking modern machinery.

The smallest press on view was the Adana H.S.I. That, and its companion presses—to say nothing of a really super-sized "Thermograph"—attracted a great deal of attention and Adana representatives were kept busy throughout the whole course of the Exhibition. Though its presses were pygmies among the giants, Adana more than held its own and its tastefully decorated and dignified stand in the gallery overlooking the main hall was definitely one of the most pleasant features at Olympia. It is hoped that the performance will be repeated when the next IpeX exhibition comes along.

## PRINTING FOR THE WEDDING

## The Way They Do It in South Africa

WRITES Mr. R. G. NICHOLL, of East London, S.A.:

Wedding invitations printed in South Africa do not usually have a line on which to print the name of the party invited but merely read "Mr. and Mrs. G. Smith invite you to" etc. Your invitation is thus unspoilt by writing over your beautiful printing; further, there is less work in addressing the cards.

Also note the economy affected by the reply-paid "tear-off." Inside the card the name and address of the sender is printed and at the foot of the card "To facilitate catering arrangements please reply by the 18th September" and "M. .... have pleasure in accepting/regret being unable to attend. Number of guests...." This part is completed by the invited guests, torn off, folded backwards and posted, the sender having affixed the necessary stamps.

Other wedding stationery might include table napkins with the Christian names of the bride and bridegroom in the corner and the date and/or place of the wedding.

Some brides, instead of using Hymn books at the wedding service favour a hymn sheet printed on the outside with the names of the contracting parties, place and date ; and the hymns inside.

Wedding invitations printed in gold are becoming very popular here, too.

## PANIC PICTURES

On reading one of the June issues of our local paper, the *Blackburn Times*, I noticed that one of the town's cinemas advertised these two films for this week :

"A Lion is in the Streets"  
"Unchained."

## ALARM IN THE OFFICE

"When the editor said that he was going to bleed off, his new secretary rushed like mad for a doctor."

We presume she also rushed for a mental specialist when he said he was going to put his paper to bed.



## THE SHOP WINDOW PRINTER

One way of attracting attention has been found by a Dorset printer who has placed his stone, flanked by two composing frames, in his shop window.

With himself and his assistant working all day in this window the printer compels a great deal of interest. There is always a small crowd of absorbed onlookers in attendance so that the printer is always in the public eye. To judge from the hours he and his assistant put in he must have found that this novel policy pays off.