

PRINTCRAFT

and
The Magazine Publisher

No. 32

Christmas, 1955



Published by the
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Price : One Shilling and Sixpence

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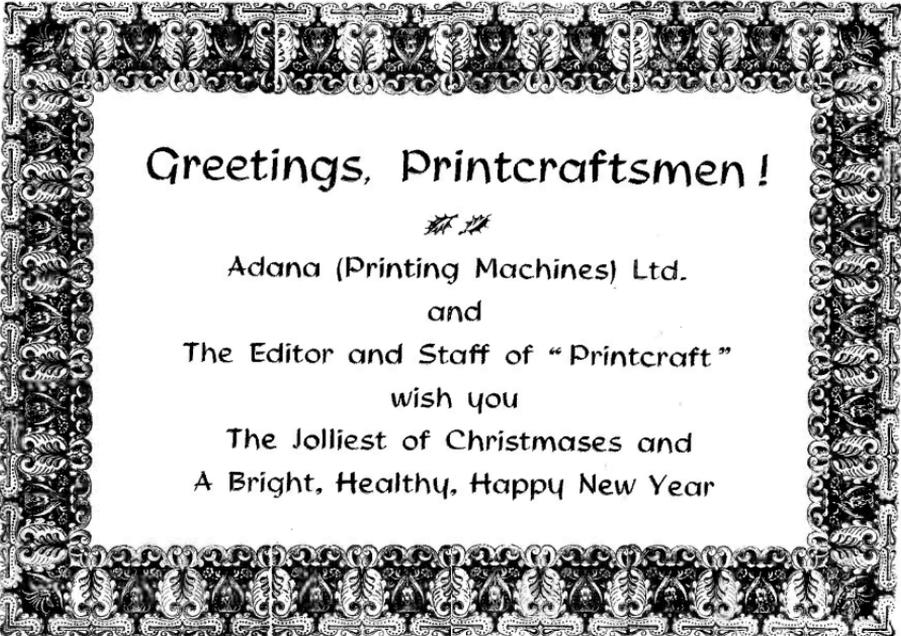
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Greetings, Printcraftsmen !



Adana (Printing Machines) Ltd.

and

The Editor and Staff of “Printcraft”

wish you

The Jolliest of Christmases and

A Bright, Healthy, Happy New Year

SPECIAL CHRISTMAS NUMBER



&
THE MAGAZINE PUBLISHER

Vol. IV. No. 32

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Editor
Editorial Director
Governing Director

JOHN W. WHEWAY
A. HOLMES
F. P. AYERS



THE "A" LINE



A New Dress at a New Price is Destined for "Printcraft" in the New Year. Here the Editor Gives You a Hint of the Coming Change

CHRISTMAS is a time of "good" things — good will, good feeding, good trenchmanship, good giving and so on. It seems then, that it is also an appropriate occasion on which to announce good news.

I have some for you. At least, I think my news will be accepted by most Printcraftsmen as good, though I have a feeling that it may cause disappointment to a few. The fact is that *Printcraft* will shortly undergo a considerable change in format, policy, and — yes, price.

In its present form it has served its useful turn. Correspondence and conversations with hundreds of readers over the past two years have convinced me that this change is not only desirable, but is, perhaps, overdue. The main purpose of *Printcraft* is to inform and help small printers — and particularly those who use Adana machines and accessories. Have we been doing enough of that? Have we devoted too many columns to articles which while being interesting and even fascinating were not sufficiently "practical" from the small printer's point of view?

Looking facts squarely in the face, I now think, frankly, that we have. Four significant pointers force me to this conclusion.

FOUR REASONS

1. Circulation. In spite of many appeals and adjurations, there has been no appreciable rise in the last four years.



2. The falling-off in enthusiasm of Printcraftsmen once eager to win our "Award of Merit".

3. Reader opinions. Seventy out of a hundred agree that more space should be given to advice, tools, paper, ink, costing, tax problems, etc.

4. Price. Though *Printcraft* (considering that it is practically free of advertising matter) is considered good value for money, it is not always convenient for the small man to pay out 1/6d. I have discovered that the average reader would not boggle at 9d. or even 1/- for his magazine, but over this sum he thinks that his money is better spent in helping to add accessories to his plant.

ANY COMMENTS ?

So — we move with the times, and in accordance with our readers' wishes. Sometime next year *Printcraft* will be remodelled to suit modern requirements. The remodelling will be carried out on the "A" or Adana line, with a forthright policy for Adana machine users and buyers of Adana goods. Detailed plans are necessarily in the melting pot at the moment, but any views, comments or suggestions will be very welcome received and most carefully considered. I hope to make a special announcement re the new "A"-lined *Printcraft* in our next issue.

Meantime, I wish you all the jolliest of Christmases and a Happy and Successful Year in 1956.





THE IMPORTANCE OF PRO

JOHN RAYNER (herewith) expounds upon two of the fundamental principles of layout



WHEN setting a job, how often have you moved groups of type all over the working area, trying to find the most suitable position in which to display them? We have all had this experience at one time or another, and after losing patience we usually took the line of least resistance and placed the groups anywhere so long as they came on the given sheet. The result was disastrous, but yet we carried on in the same old-fashioned way simply because we did not understand the fundamental principles of proportion and balance, and with no layout to assist us, we just went on working blindly with no set pattern.

When a typographer speaks of proportion, he is referring to the shape of the page, the field of white between the type and border, margins from the border to the edge of the paper and the *effective* arrangement of the type masses on the page. †

We all know that a square is a simple rectangle, the four sides of which are equal. A most uninteresting subject because of its monotonous form. Then we have the elongated rectangle, and somewhere between the square and the elongated rectangle we find a shape that is definitely attractive—a rectangle in which the length and width results in pleasing proportion.

The trouble comes, of course, when we aim at finding the *ideal* proportion. Much has been written on the subject and many theories and formulas have been

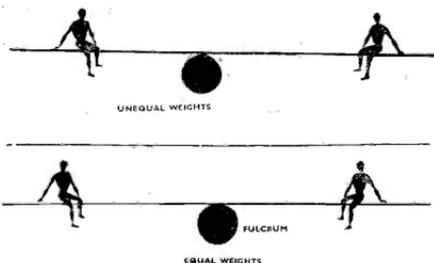
published, but the results are surprisingly similar in principle.

The majority of typographers prefer a system known as "Dynamic Symmetry," others follow the formula of the "Golden Oblong," but these are not to be recommended to the small printer as they involve mathematical calculations and are sometimes not practical even to the most experienced designers. It is enough to say that the aforementioned formulas, together with other systems, all result in what is *approximately* a proportion of 2 to 3, in which the *length* is one and one-half times the width (Figs. 1 and 2).

The optical centre of a page is slightly above the true or geometric centre of the page. This is due to an optical illusion which makes the centre appear lower on the sheet than it actually is (see Figs. 3 and 4). We determine the optical centre by dividing the length into five equal parts and marking off three-fifths of the distance from the base-line. We again bring into use the 2 to 3 proportion in which the lower portion consists of 3 units and the upper portion 2 units. This is referred to as the focal centre and is the area where the eye naturally falls when viewing a page.

Many poor examples of typography are due to the fact that they lack balance. *Balance is the key to all forms of unity.* The athlete cannot begin to run at great speed until he has achieved poise and balance. The boxer is easily knocked down to the canvas and cannot deliver a perfect punch unless he is properly balanced. The ballet dancer spends hours beside the parallel bar gaining poise and balance. In like manner the typographer cannot produce effective layout unless his display is balanced so that the printed page has a restful effect on the eyes and facilitates easy reading. There is nothing so disconcerting than a page which is top-heavy, or heavier on one side than the other.

The simplest way to balance type matter is to choose your type faces carefully and separate these into units or groups which have weight. This is done by (a) determining the number and length of lines in the group, (b) the size of type, (c) the tone or character of the type





PORTION AND BALANCE



face, (d) the space between the individual lines or units.

The importance of analysing your copy and planning your print before actually getting down to composing the job in hand cannot be over-emphasised. A building contractor would not dream of commencing to build a house unless he had a blue-print before him as a guide to the job in hand. Neither should the printer commence his work unless he has studied the copy before him thoroughly and produced a rough layout as a guide for the compositor to follow.

The same principle by which weights are balanced on a scale or fulcrum is applied when balancing type groups on a sheet. It is this :

The weight times the length of the lever on one side of the fulcrum must equal the weight times the length of the lever on the opposite side.

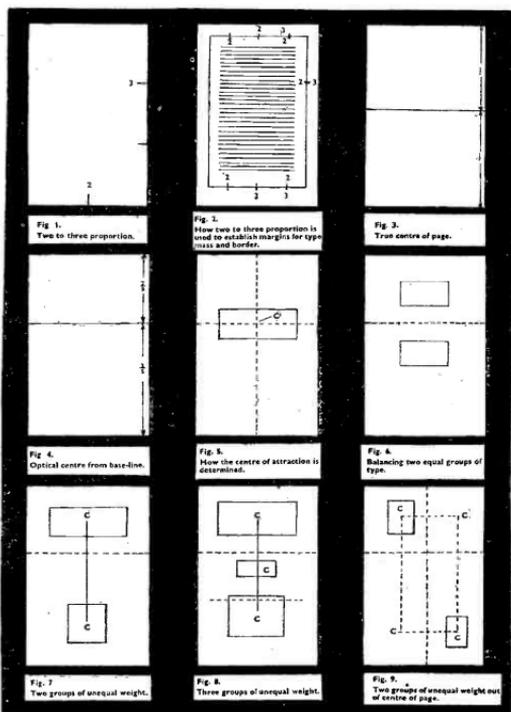
Did you ever play see-saw when a child ? If you did you will remember that if the person on the other end of the plank or seat was the same weight as yourself, you found a point of balance at an equal distance from the centre. If, on the other hand, your weights were *unequal*, then the lighter person found it necessary to *increase* his distance from the fulcrum to gain balance.

If we apply this principle to balance type matter, the focal centre of the page becomes the fulcrum and from this point the groups or units may be balanced.

Now let us assume that we have *one group* of type to be displayed on the given sheet. The question of balance is very simple indeed. It is placed directly over the focal centre (Fig. 5). If we have *two equal groups*, then they are placed at an equal distance above and below the focal centre (Fig. 6). Simple, isn't it ? If, however, we have *two groups of unequal weight*, then corresponding distances must be established (Fig. 7). There are occasions, of course, when three or more groups have to be displayed on a page, so the sums of the weights above and below the focal centre must be balanced (Fig. 8). Let us suppose that one group above the centre is *equal* in weight to two *unequal* groups below, the two *lower* groups may lie balanced over a sub-fulcrum which is based at a point

found by balancing their weight with the group above.

We often find it necessary to arrange type masses horizontally out of centre on the page to produce an irregular effect. This occurs most often in advertisements and also on book pages on which



blocks appear. To produce this effect the same principles of balance may be used, but in addition to the correct balance above and below the focal centre, it is also necessary to balance the groups *across* the page over a line drawn *vertically* through the centre (Fig. 9).

Perhaps you may be thinking that it is impracticable to apply mathematically or accurately this system of balance to each individual job that comes along, particularly in a busy office. You can be sure, however, that a study of this principle in your leisure moments will be valuable for judgment training. Once you have "got your eye in," you will find that the placing of type groups will come quite naturally and the little time spent putting these principles into effect has been negligible.

Remember that the printing trade is a very competitive industry. You can only achieve success by producing work of a higher standard—quicker, and at less cost than your competitors. This is done by paying attention to detail and making a study of every job, however small, that comes your way.

PRINT ON THE CRICKET FIELD

Looking Ahead to An Idea for the Summer



DURING the war an acquaintance of mine who was an Adana fan and who was an ardent member of our cricket club, hit upon the idea of printing score cards similar to those used by county

cricket teams.

As you probably know, these consist of the names of the two teams listed in batting order, 1-11. Then, underneath each team he had provided facilities for the interested spectator to keep the bowling analysis. Of course he only made one print of the card and not three or four editions as sometimes is the case at county grounds, e.g., showing the position at lunch, tea or at the end of an innings.

I must point out that he only printed them when we had a Charity or a Red Cross game on.

By selling them around the ground he not only raised additional funds for the charity in question but also received extra business from some of the local business men as a reward for his enterprise.

—R. Williams (Reading)



SO Christmas is here again! May I take this opportunity of wishing you, my reader, and all those connected with *Printcraft* a very happy Christmas and a healthy and prosperous

New Year.

Have you made any New Year resolutions yet? Round about this time we start wondering what the coming year has in store for us. We make plans, but very often fail to carry them out. We start out on the wrong foot and find it very difficult to regain step.

So let's determine to start the New Year *right*. Let us make up our minds to have a really prosperous year and increase our business. And how can we do this? Well, first and foremost I would say by *effective* advertising. Remember the old saying; the only business to make money *without* advertising is the Mint.

There are many forms of advertising, but by far the most successful from the small printer's point of view is direct mail advertising. It's cheap, and it's effective if your literature is compelling and attractively displayed. The territory you can cover is boundless, and you will find that by *repetition*, direct mail-advertising *does* pay.

When preparing your literature try not to be too bombastic or claim absurd advantages. Over-statement causes irritation; the reader becomes sceptical and throws the advert in the waste-paper basket half-read.

Your aim is to create interest immediately and hold that interest until your message has impressed upon its reader your reason for sending it to him. Try and think of some novel idea which will not only create interest but please the recipient and leave him convinced that you are his man when next he requires print to advertise his business.

Get away from the old-fashioned method of sending printed pamphlets with the usual lines of type stating your name, business and price list. The recipient probably receives scores of similar adverts throughout the year, and even if he does have the courtesy to read them, they leave him cold.

I remember a friend of mine coming to me a couple of years ago looking very worried. He told me he was in danger of losing his biggest order for 250,000 3-colour wine bottle labels, which he had always taken for granted because he was

MAKING





ALL SET TO BE OF SERVICE



ELEGANCE



...requiring more than expert arrangement and excellent copy is necessary to reach the home market. An audience to pleasant views and polished manner, the more who can attend, the more can attend. The art of style typography. To achieve the utmost in typography has been created, that the copy man and layout artist's efforts may receive the support that only a fine line of education affords.

A SETTING IN LOCARNO IS A SETTING APART.

Classes in the TANGO RHUMBA SHAG

Tuesdays and Thursdays at 8

THE MURRAY-PARKER SCHOOL

OK Public Loan Corporation

100 PLATINUM AVENUE, EISA, V.I.
TELEPHONE: CHANDLER 3141
Charles J. Christiansen, President



Westbrook HOME SERVICES

Take the drudgery out of Housecleaning
TELEPHONE: CENTRAL 6-6022

OPERA



52-45-00-9300

THOMAS & GREEN'S

BARGAINS

MUST BE SEEN TO BE BELIEVED

We are unable to give details of all our bargains here. The list is too long, and our space on this leaflet too short. But we do strongly recommend you to pay a personal visit to convince yourself that we are not exaggerating.

And when you come, there are other facilities you may like to use: the unique roof restaurant, the newly-decorated library (with its special service for out-of-town readers), the restaurant, which is particularly tempting during the sales season. The necessities to all those who it very easy to get about.

Sale stock will be on view in several of our windows in the period before 4 January, but no goods will be sold before this date. Please open early for the best bargains!



WILLIAMS MACHINE WORKS

LATHES WORK'S SPECIALIST

100 BRIMCOMB STREET, NORTH DAVENPORT, NEW YORK

WILLIAMS MACHINE WORKS

THE FRENCH LINEN IMPORTERS

666 DELAND BOULEVARD - DETROIT

UNITED DAIRIES

UD

THE SAFEST MILK

RING VICTORIA 3693 FOR PROMPT AND COURTEOUS ATTENTION

YOUR BUSINESS KNOWN Bright Ideas Which Will Enable You to do it

on very friendly terms with his customer. He was asked to improve on the present design and find a more competitive price for them. His firm had sent in one lot of samples and they had been returned with a very nice letter saying that they were not exactly what was required.

It was a week or so before Easter and my friend asked me if I would design him some new labels and submit them for his approval. I gave the job a lot of thought. The designing of the labels was not my main cause for alarm, but how to present them, for I had been told that several other printing firms had been approached for samples and quotations. I wanted something novel and pleasing at the same time.

That evening, as I took my baby daughter up to her cot, I noticed on my

wife's dressing table a large Easter Egg. "That's it!" I thought. The next day I went into town and bought a 7/6d. Easter Egg which came apart in two halves. It contained a half-pound of chocolates.

During the next few days I designed about eight different labels on a long sheet of paper and glued one end to a stick taken from an ice-lollypop. Then I wound the paper round it and on the end of the paper was a little tag saying, "PULL HERE." Underneath the designs were these words, "Tell Daddy that if one of these doesn't please him — we give up!" The printer's name and quotation was printed underneath. I put the roll with the designs inside the egg, leaving the tag on the outside showing the words, "PULL HERE." I then took it round to my friend. He looked very



surprised when I opened the box and showed him the Easter Egg.

"What the dickens is this for, John?" he asked.

"Pull the tag," I replied.

When he did so his eyes shone with delight.

"How did you know I sent the little boy an Easter Egg?" he asked.

"I didn't," I replied, "but it may do the trick."

So we sent it to the little boy at his home. Not only did my friend receive the order for 250,000 labels, but one for 10,000 wine lists as well. Whether it was the little boy's persuasion or the designs that won the day, I'll leave it, but it certainly showed results—and that's what counts!

As the New Year is fast approaching how about tackling an advert in the form of a New Year card, which you could send to your customers with a sample of your work which may be of interest to them? (See illustration.) Who knows? Perhaps your customers may catch on to the idea and order some to advertise their own businesses.

The cards are quite simple to produce. You can order stick-on pictures to paste on the front, and in pages 2 and 3 print in your advertisement and paste in a sample of your best work which you have accumulated throughout the year.

If, on the other hand, you prefer to produce the New Year card entirely yourself, remember to keep it simple and to the point. Too much elaboration often gives the impression that you are an "expensive printer," and though the recipient may admire your work he will

hesitate to contact you because he is led to believe that you may be too costly.

Strike the happy medium with your advertisement. If a prospective customer does contact you, you can always show him more expensive ideas if he requires something more costly.

The size of paper or card required to make the New Year greeting should be about 14 x 12 in the full sheet, 7 x 6 when folded in four. This will enable you to display about half-a-dozen fair-sized samples on the centre page, or perhaps ten or so smaller ones as shown in the illustration.

If you decide to paste in the samples, as I have done, then I recommend a solution known as "Cow Gum." This preparation is used by professional typographers and will not stain or curl your work. If you place a gummed sheet in the wrong position you can easily remove it and wipe away the surplus gum with a cloth or your handkerchief.

Don't just paste the samples in any position on the sheet, experiment with a piece of paper cut to the required size until you get a pleasing effect. Leave a fair margin of white between the various items, and don't forget to leave space for any message you may wish to print in. You can draw in roughly the few lines you wish to display and this will give you an idea of how the finished job will look. Of course, any printing you are to do on the card must be done first, *before* pasting in your samples, otherwise you will not print successfully.

Well, there it is. If you like the idea I'll leave you to experiment with it. Don't forget to save samples throughout 1956, and *make use of them.*

Pages 2 and 3 of Your Customer's New Year Card. These are cut-outs of design on page 1





Guineas for Readers Who Sent the Following Print-Spots :



RECENTLY I came across an interesting letterheading (writes R. Prince of Portsmouth). At the head of the paper was the usual title, address, etc., of the firm. Now, the location of this small shop — The Riley Press — was “just outside” the town and rather difficult to find unless you were a local inhabitant. To assist in the locating of the shop, the owner printed immediately under the name on his letterheading a small map showing the exact location of the place of business.

I must say, what with the “green” fields, “blue” river and the prominent red circle, pin-pointing the actual location, the small map gave a splash of colour to the otherwise ordinary, straightforward letterheading. As a result many customers have been welcomed who might, quite possibly, never have found the place if they hadn't had the map to guide them.

I pass the tip on to other printers whose premises may be equally obscure.

WHAT'S IN A NAME ?

Most people like to see their names in print and this is just as applicable to youngsters as it is to adults. There's an importance about the printed name which can never be touched by the handwritten product.

It has paid off with a friend of mine who is the arts and crafts master of a large boys' school on the South Coast. He has found that there is no better incentive to pupils to do their best work than to print their name on the specimens of art work which are hung in the classroom. Before he hit upon this idea he says that the general standard of work in his Fourth Form was definitely low. The work, hung

on the wall with only the pupil's name written in pencil, stirred up little interest except, perhaps, some ribald criticism of the pupil's work from his form fellows. Now that the master has taken the trouble to print the artist's name on his specimen there is great competition to get work on to the board and a great envy among the failures for the chap whose drawing is exhibited.

It's all question of psychology. Make anything important or unusual and you compel interest. The dignity of the printed name gives the work an outstanding quality which brings pride to its originator and inspires others to earn the same distinction. Especially is this so if the name is conspicuous, as though the teacher himself has been proud to put it there. Our friend, incidentally, uses 12 pt. Bold Rockwell caps for his names.

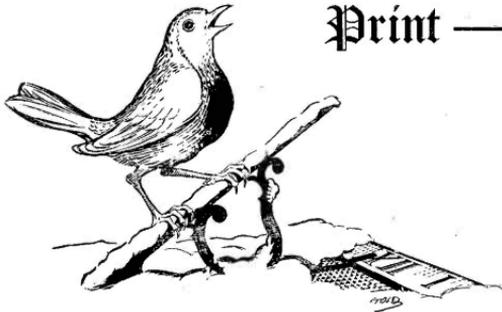
—T. Thomas (Lewes).

THE RILEY PRESS



The letterhead map which puts an enterprising printer in an obscure position “on the map”





Print — the Perpetuator of Christmas

“What would Yuletide be without
the Printer?”
asks PETER SHIRLEY



CHRISTMAS is a good time for printers. Quite apart from the abundance of special orders — everything from Christmas cards to humble cracker mottoes — all of us connected with print have every reason to feel full of good cheer, for without our help the traditional Yuletide would not be anything like it is today.

True, Christmas is a religious festival, but it was the writers of past centuries who popularised it as a time of goodwill and happiness, of mistletoe and robins, of good friends and good wine. How much poorer Christmas would be without Charles Dickens, Sir Walter Scott, Washington Irving, and all the other authors who did so much to bring the joy of December 25th home to their readers.

And where would these writers be without printers? Instead of being among the immortals who left a new and merry conception of Christmas behind them for all to enjoy, they would have died without creating Bob Cratchit and Tiny Tim, or Sir Roger de Coverley; we should never have read *Christmas Carol*, or *Marmion*, or any of the other books which helped to perpetuate the winter holiday.

Morte d'Arthur was one of the first books ever printed, and when Caxton issued it, Malory's story of King Arthur and the Knights of the Round Table sowed the seed of Christmastide adventure which other writers were to follow many centuries later. Perhaps Dickens read of King Arthur's Christmases and so did more than any other writer to bring the crackle of the yule-log to the printing press.

“At last the dinner was all done,” wrote Dickens, in his best-loved Christmas scene, “the cloth was cleared, the hearth swept and the fire made up . . . apples and oranges were put upon the table, and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth . . . and at Bob Cratchit's elbow stood the family display of glass—two tumblers, and

a custard-cup without a handle. These held the hot stuff from the jug . . . Then Bob proposed:

‘A Merry Christmas to us all, my dears, God bless us!’ which all the family re-echoed. ‘God bless us every one!’ said Tiny Tim, the last of all.”

Without Mr. Pickwick we should certainly never have seen those lovely pictures of stage-coaches and warm-looking wayside inns on our Christmas cards. And what would Christmas be without Scrooge?

Samuel Pepys wrote in his Diary for Christmas Day, 1666: “Lay pretty long in bed, and then rose, leaving my wife desirous to sleep, having sat up till four this morning, seeing her maids make mince pies. I to church, where our Parson Mills made a good sermon. Then home, and dined well on some good ribs of beef roasted, and mince-pies . . . and plenty of good wine of my own, and my heart full of true joy; and thanks to God Almighty for the goodness of my condition this day . . .”

Joseph Addison, the essayist who created Sir Roger de Coverley, wrote: “I have often thought it happens very well that Christmas should fall out in the middle of winter. It is the most dead, uncomfortable time of the year, when the poor people would suffer very much from their poverty if they had not good cheer, warm fires, and Christmas gambols to support them.”

Washington Irving, although an American writer, knew all about the English Christmas. Thackeray was another author who wrote Christmas prose. And, of course, we can never forget Sir Walter Scott's description of Christmas in his oft-quoted *Marmion*:

“’Twas Christmas broached the mightiest ale;

’Twas Christmas told the merriest tale,
A Christmas gambol oft could cheer
The poor man's heart through half a year.”





Honours and Distinctions



Part 4 of our "Letters-after-his-name" series in which LESLIE G. LUKER tells us about THE GREAT LEARNED SOCIETIES



HERE I propose to deal with the letters designating graduates, licentiates, associates, members or fellows of the leading learned societies and institutions. Some of these are examining bodies, empowered by law to grant professional qualifications. They may call those who pass their examinations Graduates; give them licences to practise and call them Licentiates or Associates, and when these lower grades of membership have gained experience, raise them to full membership. On attaining some eminence in their fields of work they may confer Fellowships upon them. Examples of this kind are the Royal Colleges of Physicians and Surgeons, the Royal Institute of Chemistry and some of the musical foundations.

Other societies were formed as meeting grounds for men already eminent, for the exchange of views and information, to provide libraries and lectures for keeping advanced knowledge up to date. Examples of these are the Royal Society, the Royal Institution, the Chemical and Physical Societies. This group includes the majority of the learned societies.

Others, yet again, such as the Apothecaries Hall Dispensers Association, exist to enable the graduates in dispensing of Apothecaries Hall to meet together socially and to raise the status of the profession to the high position the responsibility of their work entitles them.

An old and unique society numbering among its fellows many eminent people is the Royal Society of Arts which, while disseminating valuable knowledge and acting as the greatest independent examining body in commercial subjects, is primarily responsible for stimulating and encouraging new ventures, arts and manufactures by the distribution of valuable bursaries.

The oldest learned foundation in the country is the **Royal College of Physicians of London**. It was founded for teaching and examining physicians in 1518. For many years it worked in conjunction with the

Royal College of Surgeons and The Society of Apothecaries of London, in examining and licensing physicians, through what was known as the Conjoint Examination. The successful candidate was then entitled to use the letters L.R.C.P., M.R.C.S. and call himself a Doctor. The title was one of courtesy to show that the holder was really qualified to practise medicine. It was the lowest qualification, but it could be improved later by having full membership or fellowship of the Society conferred as a reward for outstanding work. The qualifications are shown as:

- L.R.C.P. Licentiate of the Royal College of Physicians.
- M.R.C.P. Member of the Royal College of Physicians.
- F.R.C.P. Fellow of the Royal College of Physicians.

The Royal Society of London

This was founded in 1660 by Charles II and a group of eminent philosophers, physicians and savants. At first they met in a coffee house in Gresham Street in the City of London, but for about a century they have had rooms in Burlington House, Piccadilly.

The Society is an independent body of men who have already attained great eminence in some field of science, philosophy, religion, literature or the state.

When a Royal Commission is to be set up for any purpose the Council of the Society are asked to appoint the members. Considerable sums of public money are distributed by the Society to help smaller societies with the expense of publishing research work of value to the nation and for initiating research.

It is not possible to join the Society by application or passing an examination. A really outstanding young scientist or other worker in a learned field may be invited to submit a paper on some aspect of his original research and if he creates a sufficiently good impression he may be invited to submit others later. When not less than three have been accepted and



his sponsors have satisfied the Council that he is in every way suitable, his name may be entered on the list from which Fellows are, from time to time, elected. So far as I can see the only automatic elections are Prime Ministers and Bishops.

The Society possesses a very fine library and a very comfortable lecture theatre on the dais of which I was privileged to sit eight or nine times a year for three years. Above the Presidential Chair is a portrait of King Charles II and around the walls of all the rooms are valuable paintings by famous artists of the great men of the past.

The only designation is F.R.S. and this is one of the highest honours that can be earned.

The Royal Society of Arts

The Royal Society for the Encouragement of Arts, Manufactures and Commerce was founded as the result of a meeting on March 22nd, 1754, in Rawthmell's Coffee House in Henrietta Street, Strand, of "certain noblemen, gentlemen, clergymen and merchants." The first President was the first Viscount Folkestone and in this Bicentenary Year (1954) the Chairman of Council is his lineal descendant, the Earl of Radnor. Many great clerics, painters, statesmen, scientists, philosophers, writers, inventors and merchants have been Fellows of the Society.

The Society was largely responsible for re-afforestation of the country after forests had been destroyed to supply timber for shipbuilding and fuel for iron smelting. It was responsible for sending Captain Bligh on his ill-fated botanical foray in the *Bounty*; for founding the carpet industries of Axminster and Wilton; for bringing in humane legislation; in the fields of education; industrial safety and the prevention of the employment of children in chimney sweeping, mines and factories.

Perhaps their best known activity was the Great Exhibition of 1851, later known as the Crystal Palace, and the 1862 Exhibition at South Kensington. From the profits of these exhibitions was built the Victoria and Albert Museum.

The Society held the first great art exhibition from which sprang the Royal Academy, and the first Photographic Exhibition from which the Royal Photographic Society grew. In 1841 the chemists among the Fellows were encouraged to form their own special organisation and the resulting Chemical Society has already passed its Centenary.

The Society of Industrial Artists, the Council of Industrial Design and the Arts Council of Great Britain all owe a great debt to the Society.



The Faculty of Royal Designers for Industry was formed by the R.S.A. in 1936 and the R.D.I. Diploma is regarded as the highest award in the field of industrial design.

It is hard to find any aspect of modern life that has not been touched and improved by the work of the Society.

Harrison was inspired to invent the chronometer as an aid to navigation by an award offered by the Society and even today awards are made to Merchant Navy officers, men and cadets for outstanding work.

It is interesting to recall that one of the greatest of a line of great Presidents was H.R.H. Albert Prince Consort. Since then, except for a short break, we have had a succession of Royal Presidents; Viscount Bennett, one-time Prime Minister of Canada and one of the great Commoner Presidents, died just before I was elected. Her Majesty the Queen, while H.R.H. Princess Elizabeth, became President and remained until her accession to the throne, since when H.R.H. Prince Philip, Duke of Edinburgh, has been our President. He looks like following in the footsteps of his illustrious ancestor Prince Albert and is taking a great interest in the Society.

Even as recently as October, 1953, the Society was responsible for launching another new Society, the Modular Society for investigating certain building problems.

The designations are:

F.R.S.A. Fellow of the Royal Society of Arts; and

R.D.I. Diploma of Royal Designer for Industry.

The Royal Academy of Arts

Most people think of the Royal Academy as being an annual art exhibition. In fact it is far more than that. It is a college with studios, laboratories, library and exhibition rooms. As already mentioned it was founded by a group of artists, a number of whom were already Fellows of the R.S.A., in 1768 as a result of several successful exhibitions in the Society's House.

The designations are:

A.R.A. Associate of the Royal Academy of Art.

R.A. Royal Academician.

In addition, a special order was created in 1948 for Sir Winston Churchill, who is an Honorary Academician Extraordinary.

The Linnaean Society of London

This botanical Society founded in 1788 in memory of the great Swedish naturalist Linnaeus has rooms in the gateway of Burlington House. It is a society of professional



(Continued on page 120)



From Handpress to Rotary



The History and Development of
Printing Presses from the Earliest
Times



IT is claimed by Ulrich Zel, the first Cologne printer, that printing was invented in Germany in 1440, but the Dutch claim that the invention was made by Koster of Haarlem, who certainly printed books from blocks very early in the fifteenth century.

When one digs a little below the surface, however, it is found that printing went back even further.

There is little doubt that printing from engraved wooden blocks was practised many centuries ago in China and Japan. The blocks were cut from a flat piece of plank and each consisted of four pages of a book. The ink, consisting of a paste of rice flour with pigment rubbed into it, was applied with a brush, a sheet of thin paper laid face down on the inked block and the pressure obtained by rubbing all over with a piece of polished wood or bone.

Sometimes a shredded bamboo brush was used to apply pressure to finely detailed engraving. The sheets could only be printed on one side, as the method of applying pressure would have smeared the first side while printing the reverse. After printing, the sheets were folded in halves, pasted together to make a normal four page unit which was then folded, collated with other sections and sewn into covers.

Koster

During the twelfth or thirteenth century this process found its way into Southern Europe, by way of Italy, where it was extensively used for the production of playing cards. Gambling became such a widespread vice that the printing of the cards was prohibited by the King of Italy and it is thus probable that the art of printing from blocks by hand pressure was introduced into the Low Countries by wandering printers from Italy.

Koster of Haarlem probably took the

process a stage further by converting a linen or wine press for printing from blocks and so became virtually the inventor of the printing press, if not of printing itself. Later, he is thought to have invented a means of making rough sand-cast type and from this primitive beginning Gutenberg commenced work on improving the methods of casting type, but still using presses converted from other purposes.

Gutenberg

It is known that Gutenberg lived and worked in Mainz (now called Metz) for some years between 1440 and 1450. During this time Fust, the goldsmith, financed his inventions, then, after a disagreement, sold him up. There is some evidence that this was a plot between Fust and Gutenberg's workman, Peter Schoeffer, to defraud Gutenberg of the fruits of his invention.

This resulted in a partnership between Fust and Schoeffer, who produced the famous books of Indulgences in 1454 and 1455, followed by the magnificent Bible produced in 1456 with splendid initials in red and blue. During the next fifteen years or so the presses were so improved that it was possible to print more than one page at a time and during the same period title pages and pagination were introduced.

It must be realised that although the presses were large and cumbersome, secured by heavy timbers to both floor and ceiling, the beds were very small, little more than a square foot in area.

Early presses

In 1466 Ulrich Zel, already mentioned as the first historian of printing and one of Fust and Schoeffer's workmen, set up his own press at Cologne. Within a few years many of the more important towns in Germany had their own presses, as the workmen of the earlier printers left their masters to found their own businesses.





Essentially these presses consisted of a thick wooden bed, which could be moved backwards and forwards on a carriage of heavy timbers below a platen, also made of wood. The frame of the press was constructed of stout timber uprights with cross pieces and a large vertical wooden screw with an endless thread, on which was suspended the platen.

Pressure was applied, as in a linen press, by turning the screw by means of capstan bars inserted in holes in a large boss in the screw.

The construction is clearly shown in a book printed by Jacodus Badius in Paris in 1522 and the frame is quite similar to that of the presses used a century or more later by Plantin in his great press, still to be seen (as I saw recently) in Antwerp.

Caxton

Improvements in carpentry led to the introduction of larger type beds and platens, so that when William Caxton set up his press at Westminster in 1476, he is known to have been able to print large quarto books, two pages at a time.

Later it became possible to print large octavo pages four at a time. This sounds a bit Irish, but is not really. The pressure needed to print two quarto pages in large type, with wide margins, was considerably less than that required to print four pages of much smaller type and with much narrower margins on a somewhat larger sheet.

The next invention of importance was that of italic type, cut by Francesco Griffi for Aldus in 1501. The first roman type was designed about forty years earlier by Nicholas Jenson, another great Italian printer.

The position then was that reasonably efficient means of hand-casting type had been invented; the early German and Dutch printers used black letter; the Italians had designed roman and italic types; and presses had been improved a little in size and accuracy, but not in design. For many years there was little improvement in presses, except for the introduction of toggles and lever to the platen mechanism, so that one movement applied the pressure and another in the opposite direction raised the platen again.

William Caxton and his mark



First Iron Presses

Little further improvement was made until the invention of the iron press in the eighteenth century by Lord Stanhope. The use of cast iron made possible the revolutionary new principle of counterbalancing the weight of the platen so that after impression, the platen was raised automatically by the dropping of a large iron weight.

With improvements in the toggle movements and bearings this type of press is in use to the present day, for proofing and printing posters. There are still many Columbian, Albion and Stanhope presses in existence, and until less than a century ago they were still in use for producing books, newspapers and all kinds of jobbing work. A Columbian press is mentioned as the much prized new machine in *Clayhanger* by Arnold Bennett, and even as recently as 1935 I have personally used presses of this kind.

It is not too much to say that if Caxton had returned to earth eighty years ago, he would have been able to go straight to work in the composing or press room of the average printing office. Even thirty years ago he would have been at home in many composing rooms, but I fear he would be sadly bewildered in an up-to-date printing office today.

Undoubtedly one of the factors holding up press design for centuries was the pounce-ball method of inking formes and nothing much could be done until the invention of composition rollers by Robert Harriid about 1815.

A machine in one of the store rooms of the Science Museum shows how efforts were made to apply steam power to a press with a double platen, but little is known about this contrivance and it could not have been very successful.

The First Cylinder Press

In 1790 William Nicholson patented a cylinder press which was not a success, but in 1814 occurred the great revolution. A German named Koenig invented a steam driven cylinder machine in which a



flat bed carried the type forme under an inking roller and then actuated a cylinder which carried a sheet of paper round its periphery, placing it in contact with the inked forme and applying great pressure by means of its own weight. It could print 1,000-1,100 copies per hour on a sheet 30 by 22 inches, against the output of about 200-250 smaller sheets per hour of a handpress. It needed no more workers than the handpress.

The Koenig press was soon improved upon by two British engineers named, respectively, Applegarth and Cowper, who produced a press with a speed of 4,000-5,000 impressions per hour, using a team of eight workers, four to put the sheets in and four to take them out. Twenty-one years later Applegarth invented the first rotary machine with an output of 10,000 copies per hour. These inventions were of enormous value in newspaper work.

Previously it had been necessary to set up many formes of type, so as to be able to print a newspaper on a number of handpresses. This led to the employment of vast numbers of compositors and engravers and tied up very large sums of capital in type.

The Printing Boom

The new machines with the output of up to forty handpresses, saved large areas of floor-space, did away with numbers of pressmen and about ninety per cent. of the compositors, engravers and type required. This did not greatly matter, as they were quickly re-absorbed by the fact that more editions could be produced. Other newspapers started in business and tremendous impetus was given to the production of books. In a very few years the number of printers employed was doubled and trebled.

A large, rather flimsy-looking book-printing cylinder machine called the Napier had also been invented, and this was operated by an enormous flywheel with a handle each side, the whole mounted in an iron frame and connected to the machine by means of a rope drive.

It was operated by a team of three labourers, two turning while the other rested, at the rate of forty minutes turning and twenty minutes resting for each man in each hour.

The interesting thing is that the great printing historian T. C. Hansard, son of the first Parliamentary Printer, had one of these machines and was so satisfied with the arrangement that in 1825 he saw no future in steam power for printing. It should be mentioned that the three men only provided the motive power. In addition, a man was required to lay the sheets into the cylinder and a minder to watch the job.

More Handpress History in our next issue.

The Christmas



PROGRAMMIE

*Another New Idea for the
Print-Hunting Craftsman*



NOW is the time to look out for Christmas Party printing. In your own circle you must know several friends who, at this time of the year, are in the habit of making merry with their friends at home. Very likely, however, they have never thought of adding to the lustre of their parties by printing a little private programme for their guests.

But it's an idea. It can add immensely to the fun and will be a pleasant reminder, long after the party, of the good time had on the occasion. Just suggest it to your potential party-throwers.

They will certainly be intrigued. It is one of those ideas that will make their party important. If they are in a spending mood (and as most party-throwers are at this time of year, what does a few shillings more or less mean to them?) the betting is that most of them will fall for it.

But most of them, you'll find, won't have the foggiest notion of what to put in such a programme. They'll look to you to help out with the contents. So you must also be on the spot with a few lively suggestions.

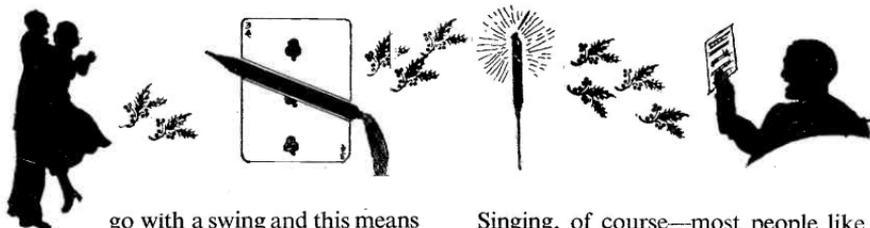
What ideas can you find for the Christmas Party Programme?

Preparing the "Mood"

Let's try and work it out. First: how long is the party likely to last? Your host, of course, will supply you with this information, but let's say that he aims to start at 6 p.m. and break up somewhere round about midnight. Right. That gives us six hours.

From first to last we want the party to





go with a swing and this means we must make it as gay, as jolly and as varied as we possibly can. So first let's draft out a little time-table.

We assume, of course, that the main item of the evening will be the dinner or the supper, so we can safely reserve a whole hour for that. Another hour can be allotted to the get-together and the warming up at the beginning of the party, because it's ten to one the guests will all arrive at different times and the ladies will want to do a bit of titivating and the gentlemen quite a lot of chattering before proceedings solidly commence. This get-together will, naturally, be enlivened by the consumption of sherris, cocktails and the like, so that when the assembly is at last complete, everybody is in the right "party mood".

Thus (with get-together and dinner) we have disposed of two hours of our programme. Now we have another four to fill.

Ideas for the Evening

If we allow an average of half-an-hour each for different forms of amusement and entertainment, we have now eight ideas to find. Let's leave radio and t/v out of it, for the odds are that most of the guests have these at home and will look for something different at a party. Then what shall these items be ?



Singing, of course—most people like a sing-song. Dancing (if the floor is large enough). A competition of some kind ; a pick from the Christmas Tree ; indoor fireworks ; quizzes ; conundrums ; a "turn" (see later note) ; parlour games ; charades ; cards ; fortune-telling—these are only a few of the suggestions which immediately spring to mind.

Now perhaps we can compile a rough programme of events. It will look well in print, even if it's not all carried out—and the odds are that it won't be. For our own guidance we'll put a time against each item on the list, though we shan't, of course, repeat such times on the programme. That would give it a note of formality which would be undesirable on such a carefree occasion.

The Programme

6.00- 7.00	p.m. Cocktails.
7.00- 8.00	„ Dinner.
8.00- 8.30	„ Guessing games ; quizzes ; riddles, etc. (These as a sort of relaxation after dinner, before the more boisterous part of the programme is embarked upon.)
8.30- 9.00	„ Singing.
9.00- 9.30	„ Dancing.
9.30-10.00	„ Turn.
10.00-10.30	„ Games.
10.30-11.00	„ Charades.
11.00-11.30	„ Fireworks.
11.30-12.00	„ Competition and pick off the Christmas Tree.

Now let's roughly amplify all this in case our customer presses for details. Cocktails, of course are an essential part of the get-together and require no amplification. Dinner ? Well, what happens apart from tucking in ? There are bound to be a few humorous speeches, the pulling of crackers, and (if our host will listen to the sugges-





tion) what an added attraction to pass round the rum punch during the meal !

Then come the games with pencil and paper round the fire. These can include quizzes, the exchange of jokes and "stories", etc., and will prove most popular as a form of post-prandial entertainment and keep the fun going while the good things partaken of at table are enjoyably digested.

Then singing—either to the tune of the gramophone, or round the piano, with everyone joining in the choruses. This also gives the party a zip. Now the guests are ready for the more energetic part of the evening and dancing, if the space is available, is bound to be welcomed hilariously.

Who'll do a "Turn" ?

And after this, of course, a little breather. This is where we suggest a "turn" or "turns". Maybe one of the guests is good at conjuring or juggling ; perhaps another is adept at telling funny stories. We may have a sleight-of-hand merchant in the party, or somebody who is good at impersonations or monologues. Or perhaps we have a card trickster or a ventriloquist. There's almost bound to be someone (or perhaps two or three someones) who can keep the rest of the party amused for half-an-hour.

If there isn't—why, then, your host can easily find a professional entertainer from outside. He can get one through studying the small ads. in the local paper in which he will find several announcements from professional artists at this time of the year. Or he may think it a good idea to give a little cinema show which can also be hired for a modest fee from one of the film hire shops that are to be found in most large towns.

Games for Fun !

Parlour games like "Blind Man's Buff", "Postman's Knock", etc., are legion and it would be an unimaginative

guest who couldn't suggest a few. Charades—well, we all know the laughter riots they can be, and there is no need to say that "This is kids' stuff!" because most guests at a Christmas Party *are* kids (and enjoy being kids) for the time being.

Then come the indoor fireworks — with the company, of course, primed with drinks or snacks (or both) while they watch the display. Finally the competition, which may take the form of pinning the loose tail on the donkey, or any similar contest, with a special prize for the winner, or (in lieu of a special prize) the privilege of the first pick from the Christmas Tree which follows.

These suggestions can help. When thought of, they can be multiplied a dozen times. You will find, too, that your suggestions will probably prompt the host into making some of his own, since he will know his guests and their entertainment-potential so much better than you.

Contents of the Programme

Now as to the programme itself—it need not be elaborate. A four-page job

(Continued on page 120)





FIRE AND FOAM IN THE PRINTERY

Hilarious Chapter of Accidents

DURING the period I was employed at a large printing firm I was able to glean quite a number of useful tips which only a printer of long standing can give. Some were very good and have been of much use to me since starting out as a printer on my own account. Others however, were not to be recommended, and it was one of these that afforded me my funniest moment in print.

I was chatting to a fellow machine-minder when we noticed that a half-tone reproduction on the job he was engaged upon was continuously giving trouble, the lighter tones showing dark shaded patches in spite of several cleansing operations carried out on the block concerned.

Being a novice I was interested to see how he would overcome this annoyance and dutifully followed him to the other end of the press which was of the Wharfedale Two-Rev type.

Here he proceeded to give the offending block a generous helping of "Quickistype" which soon ran in streams among the type and blocks comprising the forme, unnoticed by my companion. This was his undoing, for before I realised what he intended, he applied a lighted match to the cleanser on the surface of the block, and in less than a second the whole of the type-bed was a mass of flame.

Fellow-workers dashed to our aid, and with the help of a fire extinguisher, the fire was quickly put out.

It was then found that it was impossible to turn off the extinguisher (which was a large one of the chemical type), and foam from it was making the area about the machine look like a bubble bath.

Nearby, however, was an open window and through this was thrown the foaming monster to be followed later by a shrill cry from outside.

We all dashed out to see what had happened now and the scene that met our eyes as we rounded the corner of the building would have been more suitable for one of the early comedy films.

In a trench which he was digging stood a foam-covered labourer swearing vitriolically at our fire extinguisher which lay at the very brink of the trench still pouring forth its contents.—C. D. Holden.

LITTLE MISS PRINTCRAFT FOUND IN A LONDON SQUARE



Our youngest reader?

Just after Christmas last year I was strolling with my camera in Eccleston Square Gardens, London, when I came upon a small girl reading a magazine. From a distance I saw that there was something familiar about the cover of the magazine and when I came nearer I was surprised to see that it was the Christmas number of *Printcraft* which I had myself recently read. Quizzing the little girl I discovered that her name was Hilda Brownlow and that she was not yet ten years of age. She told me that her uncle was a small Adana printer and that she often helped him by dissing his type into little cases and she hoped, when she grew older, that she would be able to print her own small school magazine.

Remembering the controversy re oldest and youngest readers which is always arising in *Printcraft* I took this picture of little Hilda. I have often seen her since and her interest in *Printcraft* is unabated. Is there a younger reader on *Printcraft's* list or have I, by accident, found her for you?—Percival Payne.

LINO

Gave Pus

On a number of J. Dark of Hove) had found pieces missing. The n



PET TRA

Writes V. Wri; A friend of mine in the same room his Adana Eight-f

On finding that quite a number of decided to adopt remember him di with me but he ju ttle that suited.

One day he an that he had the a lem. It appears hi cage, had tried to his inkplate and t to some of his wo prints all over the

He now calls the "Birdsfoot" the budgie's foot-print as his trade mark!

Believe me, it always deserves a second glance.



HOME-WOI

"Mummy; hov 'stays'?" "The same wa dear."



PRINTS

... Away !
 ... occasions (writes
 ... neighbours of mine
 ... of fish and meat
 ... mystery was never
 ... yed until one day
 ... friend noticed black
 ... w marks on her
 ... when lino. Further
 ... investigations proved
 ... at the cat from a
 ... rby printer, prior
 ... a new escapade,
 ...) walked over some
 ... the printer's inky
 ... aning rags. Need-
 ... s to say, necessary
 ... cautions were
 ... en by the printer to
 ... id such feline
 ... cloiming in the
 ... ure !

DEMARK

... ight of Salisbury :
 ... kept a budgerigar
 ... ns he worked with
 ... ve.
 ... he was receiving
 ... usefull orders, he
 ... a business title. I
 ... cussing the point
 ... t could not find a
 ... ounced with glee
 ... nswer to his prob-
 ... budgie, out of its
 ... sample the ink on
 ... en had hopped on
 ... k, leaving its foot-
 ... paper.
 ... is small printery
 ... Press" — using



INK HELPER

... do you spell
 ... as corsets, my

CATASTROPHE IN A THUNDERSTORM

A First Night Shock for the Smiths' New Lodgers

WHEN Cecil Smith of Maidstone was called up last summer his father took over his room to accommodate a paying guest and his wife. It was strictly understood that this arrangement would exist only until Cecil's return.

Now Cecil's room had also been his printing room and Cecil had collected a grand amount of type which was mainly accommodated in cigar boxes. So Cecil had to find a place to store his possessions. There was only one — the loft!

Unfortunately the loft's floor was not boarded so Cecil arranged his stock along the joists. Then Cecil moved out and the paying guests moved in.

The same night a violent thunderstorm broke out. A particu-

larly loud clap of thunder rocked the house. Following the clap there came a cry from the paying guests' room and Mr. Smith, dashing in, was horrified to see a great hole in the ceiling above the paying guests' bed. The paying guest's wife was laid out and her husband was dazedly sitting up, with two empty cigar boxes on his pillow, fingering a large lump on his head. Around him — on bed and floor — was strewn innumerable pieces of 24 pt. Colonna.

The pieces, of course, had come from the cigar box which in its turn had come through the ceiling from Cecil's print-store above. When the paying guest had recovered sufficiently to speak he said things which were entirely unprintable.

Alas ! The Smiths have no paying guests now. But Cecil's type store has been removed and is back in his old room awaiting the return of its owner.



WAS THERE A CORPSE IN THE KITCHEN ?

After seeing a particularly gruesome murder film at the cinema one afternoon, Mrs. W. Staines, of Wimbledon, received a shock when, on returning home she found a large printed notice on the hall table. The notice was wet and very black. It had been printed in poster type and read "SUICIDE IN THE KITCHEN".

Frantically upset, Mrs. Staines at once ran to the kitchen. Her worst fear seemed to be realised, when, on throwing open the door, she was assailed by the smell of gas. She was almost scared to look at the gas stove.

But she did. To her relief there was no slumped figure there. But one of the jets of the stove had been turned up a little and the wind, coming

through a fully opened window, had blown the gas out. To make matters all serene her husband entered at the same moment.

He had a laugh when his wife told him her story and he explained. The notice was merely the title of a play which his dramatic society were shortly to perform and he'd run off a proof. He had placed the proof on the hall table so that he should not forget it when he went out.

But Mr. Staines, alas, was very forgetful ! He went out in a hurry, completely oblivious of the fact that he had left the proof behind—also that he failed to turn out the gas in the kitchen.

Christmas Printergarten



A Special Page for the Sons, Daughters and Young Friends of Mr. Printer. Now edited by ANNE GILMORE.

very much and took them home with them to keep in memory of the party. I am sending you one with this letter. Yours sincerely — Monica Jones, aged 10 (Colwyn Bay)."

Please congratulate your daddy, Monica on such a splendid idea. We'd have liked to have made a block

of the serviette but it arrived in such a crumpled condition that we could do nothing with it. But in case other printers might be interested (as I'm sure they will) we have asked our printers to reproduce it here.

June 5, 1955

M

A SECRET SOCIETY AT SCHOOL

At our school we have formed a secret society. We all pay twopence per week and sell things to make money to give to the Red Cross, the harvest festival and Dr. Barnardo's Homes. Our secret society is called the Three Bears because there are only three of us in it. Each bear has her own seal and she stamps all her letters with it. The seals are the little blocks which my father, who is a printer, gets from Adana. These are the three seals.

Chief Bear
(me)

Tubby Bear
(Clarice)

Laughing Bear
(Sally)



Hoping you are in good health, Yours faithfully, Janet Warr, Kensington, W.8. Aged 8.

A VERY Merry Christmas and the Happiest of New Years, boys and girls. I hope you'll all have the loveliest presents from Santa Claus and all your fond aunts and uncles, to say nothing of lots of delicious tuck and exciting picks from the Christmas tree. Now that the Editor has given me Printergarten to look after, I'd also like you to write to me now and again in the New Year and tell me about yourselves. And if you have anything interesting to say about printing or things that are printed I shall be delighted to publish your letters in the "garten." If I do there will be a prize of five shillings for you—perhaps more if the letter is unusually interesting or you send me a sketch or a photograph to print with it. I am awarding five shillings to each of the senders of the letters printed below.

Yours affectionately,
ANNE GILMORE.

SERVLETTE SOUVENIR

"When I had my last birthday party my daddy brought some special paper serviettes and in the corner of each one of them he printed my initials with the date of my birthday. Everybody who came to the party liked the serviettes



PERSONALITY in Christmas Cards



*Food for Thought Here—if You are the
Type of Printer Who Believes in Putting
up Suggestions to Customers*

By DAVID BOYCE



ARE you printing *individual* greetings cards this Christmas? Most of us know the terrible task of selecting the right card to send to the right person—there's Aunt Matilda, for example: she's a bit on the strait-laced side, so we'd better be careful what we send her, or we might get cut out of the will. Nothing frivolous for her: no drinking scenes, and no smart words. So we hunt for something "old fashioned," perhaps a picture of The Wise Men and the Star, with a suitably worded sentiment within.

Then there's our old Army pal, Joe. Nothing sentimental for him. Much better buy one of those new pop-up cards, with a little bottle of beer to spring into his face. That'll make him chuckle. "Good old pal," he'll say. "Hasn't changed a bit. Always was one for his wallop."

And, of course, there's the chap we met at the printing convention last year . . . didn't know he was going to send us a card . . . that means dashing out and trying to find something *suitable*. And mother—must have something *suitable* for her. Then the wife's mother—crumbs! If

only we could find a card with a picture of a battle-axe on it. . . .

So it goes on . . . wading through trays of assorted cards with their paper-clips which all seem to have got mixed up with envelopes two sizes too small. Something *suitable* for Sister Sue . . . something *suitable* for The Vicar . . . something *suitable* for the chaps at the office. . .



But surely this is all wrong? A Christmas card shouldn't be selected for its suitability to the person who receives it. It should be a reflection of your *own* personality, so that when it is opened the recipient will say: "Ah, no need to read the signature . . . I know who *this* one's from. It sticks out a mile, for nobody but old so-and-so would *dream* of sending a card like this."

With this kind of individual card you are projecting a part of your character, and your greeting really does become a living thing. It is *you* and providing it isn't downright offensive, it won't do any harm.

There are some people who say: "Oh, but I don't like *printed* Christmas cards . . . they are so cold and impersonal, with everyone getting exactly the same. I like to choose a different card for each person."

Well, all well and good if you prefer it that way. But the printed card need not be a mass-produced effort. It need not be a sample selected from a few stock designs, with the "printed" addition being nothing more than your name and address. The whole thing can be warm and enchanting, and yet be perfectly simple and inexpensive.

This is where the small printer comes into his own, for it is hardly likely you will get an order for more than five dozen cards from one person. Even if the number is as small as one dozen, the effort and expense is still worthwhile, both from the printer's and the purchaser's point of view. If, of course, you are lucky enough to get a contract from a



business concern wishing to distribute to its customers individual cards of a semi-advertising nature, so much the better.

Grouping Together

For the sake of this article we are sticking to persons, or at the most, families. And this brings up another point. Why shouldn't households group together to have their cards printed? Providing they are happy homes—and the majority of us have happy homes, surely?—there is no reason why Mum and Dad and the children shouldn't all send the same card . . . providing it is indicative of their personalities. And the lodger can join in too, if he's that kind of lodger.

The most charming series of Christmas cards I have ever seen is issued by a family who live in my own home-town. Granted, they are an original family, and are fortunate enough to live in a bungalow which is different from most others. Yet it is a simple series of cards, nothing pretentious, nothing flamboyantly expensive. Not a three-coloured job, just simple black-and-white, yet *very* Christmassy.

Every year the daughter of the house sketches some personal aspect of the home life, with a part of the bungalow as a background. One year it was the dining room with the members of the family sitting down to Christmas dinner, and although the drawing was a simple lino-cut type of reproduction, it was so obviously *them*—it could be no other. The following Christmas the card was another part of the house, with the children a year older; next year came the new car, with the house in the background. And so it goes on.

Individuality

I wonder what this family's card will be this year? Those of us who receive the cards can hardly wait to see. The series has become an institution, and we save the cards from one year to the next. Every Christmas the whole series comes out for display on our mantel shelf, and we'll be most disappointed this year if we receive

an ordinary commercial card with a robin on it.

There's no need for a signature on this *individual* type of card. And all that is needed is one line-block. Blocks cost money, we know, but after all, Christmas comes but once a year.

Some of my fellow writers and journalists have personal cards of their own invention. One chap usually sends a sketch of himself punching a typewriter. Another has his cards printed like rejection-slips, but I wish he wouldn't send his greetings that way. Much too ironical.

Another series of Yuletide greetings comes every year from a professional photographer friend. His cards are always pictures of himself, his wife, his baby girl, the cat, and a bottle of gin placed in an appropriate setting. This isn't the kind of thing the printer can handle, but it shows what *can* be done with a little ingenuity.

Old Greetings Best

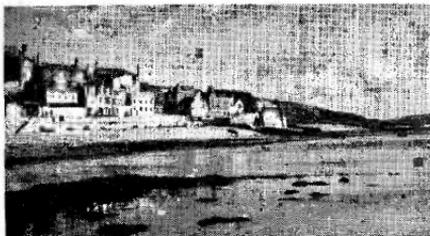
If your customers insist on the same old blocks of Santa Claus and Pickwickian coaches, let 'em have 'em, by all means. But the vogue today is definitely in favour of the *personal* greeting, and that means a tasteful presentation of the person, or family, sending the card. This is good hunting for the small printer who is more likely to fuss with the "setting up" of small orders.

So, encourage your customers to *be themselves* this year. Give them cards which will be received with pleasure, cards with distinction which will be singled out for a place of honour over the clock, and not just slung in with the rest of the heap.

But when it comes to wording, there's no better stick of type than the one which says, old-fashioned though it may be, just A Merry Christmas and a Happy New Year. So I wish all printcraftsmen Good Type-setting—may your first pulls never smudge. And if a little port gets mixed with the ink on Christmas Eve this year—well, who cares?



Greetings
from
Lyme Regis



From
Mr. and Mrs. Ted Brownlow



PRINT HINTS



Readers Giving Tips to Readers

MY most popular summer selling lines," writes Printer-craftsman Brownlow, of Harringay, "are my holiday cards. These seem to solve most correspondence problems of holidaymakers because all they have to do is to order 'blanks' from me before going away and then paste in their own holiday snaps in the space provided.

"You see the idea from the sample enclosed (reproduced above). All that is required are the postcards, a space left in which to paste the snapshot, a small ornamental block which can be copied from *Printercraft* or purchased as one of the Adana Illustration Types and the appropriate lines, the name of the seaside resort and the sender being altered as required. I recommend other printers to try it this summer."

ADDRESSING HINT

When you have finished a run of visiting cards on your machine, and are waiting for them to dry ready for wrapping, take a sheet of the wrapping paper and, while the machine is still inked up, print the same matter on this sheet. When the cards are wrapped, this paper goes on the outside, displaying the name and address of the customer as on the enclosed cards.

This makes it a lot easier to read the address and also looks neater than handwriting.

QUICK PROOFING

If, when you have set up a job and locked it in the machine bed, you find you have only enough time to take a rough proof, try this tip: Instead of wasting printing ink by rolling out on a glass plate, and applying to the forme, just obtain an office rubber stamp pad and get the hand roller covered with this liquid ink and apply in the usual way. This saves time. This stamp pad can be removed from the hand roller and forme by rubbing with a dry rag. Every trace of it, however must be cleaned off before applying the proper ink. —Brian J. Walklet (Stoke)

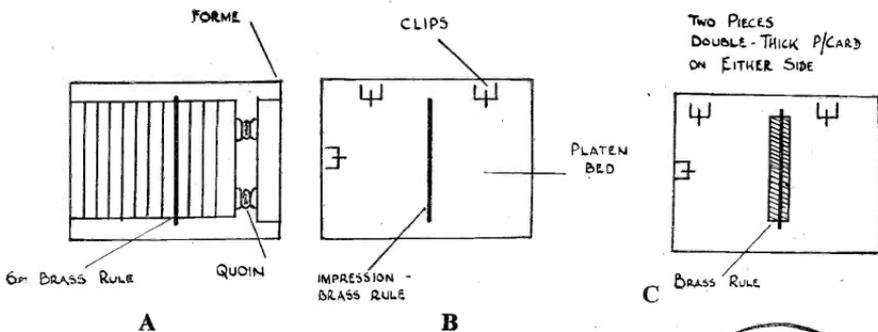
MAKING WRITING INK

Here are two formulae which I can recommend.

Nigrosine Ink (Black).—Non-copying and copying. The coal tar colour sold as nigrosine dissolves in water and gives an excellent ink which appears to be at least as permanent as the iron inks.

Simple stain: nigrosine, 1 oz., water, 35 ozs. Shake in bottle until dissolved. Writing ink: add 2 ozs. of gum. Copying ink: make a further addition of 3½ ozs. of soft brown sugar and half-an-ounce of glycerine.





Eosine (Red).—Add soluble eosine red and water, a strength of 10 grains to the ounce being the average; gum and preservative as may be required.

—J. R. (Leeds)

GUMMED LABELS

If the above happen to get stuck together—if a piece of paper is laid over them and pressed with a warm iron they become separated without any harm being done.

D. Hampton (Mrs.) (Glenageary)

GOOD CREASING

How many times have we done a good job and then spoilt it by creasing? Sometimes the card cracks, or the fold isn't central and an otherwise good job loses that professional look. The following article describes a simple way to crease.

Firstly, impose a length of 6 pt. brass rule (longer than the width of your card) as in diagram A.

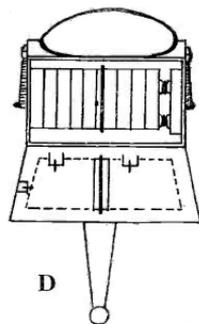
Next, take an impression of where the rule will come on your platen-bed and you can now take off your rollers, as these will not be needed for the creasing. This gives you the position of the crease and you can proceed to get your lay. See diagram B.

The third step is to cut two strips of card (about double postcard thickness) the same length as the rule and about

half-an-inch deep. Paste these two strips, one each side of the impression of the rule on the platen bed. See diagram C.

Lastly clean the surface of the brass rule thoroughly and you will now be ready for creasing. See diagram D.

This method of creasing is widely used in printing establishments, and I have always found it most successful with any sort of card. F. H. Caldon (Dagenham)



COMPOSITOR'S STOOL

I wonder how many young "Adana" enthusiasts have ever seen one of the relics of the Victorian age—the compositor's one-legged stool, which I have done my best to illustrate here.

Standing at case or machine for any length of time is certainly tiring for older compositors and this stool proves a boon if you have a long job of setting to do.

The stool is made from a circular seat and a 2 foot length of curtain pole and will be found to take much out of the fatigue of constant standing, but don't let that prince of mischief—the printer's devil—knock it from under your extremity or you will find yourself on the floor! This often used to happen with the specimen of one-legged stool which rested in the corner of the country weekly where the writer was apprenticed.

E.W.W. (Yorkshire)

CRITIC'S CORNER

We regret that owing to the impossibility of getting the blocks made in time, this feature has to be held over to our next issue.



One - legged stool made from a circular piece of wood and a length of stout curtain pole or similar article. Easily made and easily stored



A Christmas "Do-You-Know?"

A Yuletide Pie of Odds, Ends, Customs and Crackers

ROYAL BIRTH. Who was the member of the present Royal Family who was born on December 25th, 1936? Princess Alexandra, daughter of the Duchess of Kent.

THE YULE LOG. It is traditional, if you have fireplaces in the house, to burn a large wood log on Christmas Day. This is a survival of a pre-Christian custom when logs of wood were burnt by primitive people in the midwinter fire festival. One of the brands from the log is preserved through the following year to light the Christmas fire next year.

MINCEMEAT. Not originally made of to-day's ingredients. In the 17th century neats' tongues, veal and mutton were the principal and most savoury ingredients. The meat was minced and raisins and candied peel were added to make the flavouring seasonal and distinctive. Hence the name "mincemeat."

HISTORICAL. A King of England was crowned on Christmas Day in 1066. Who was he? Yes: you've guessed at once. He was, of course, William the Conqueror.

THE CHRISTMAS CRACKER. This is a French contribution to Christmas. It was originally a bon-bon—a sweet wrapped in tissue paper. It began to evolve when a motto was included with the wrapping, intended to be read out during the osculatory ceremony under the mistletoe. Then someone had a brainwave of making the bon-bon simulate the crackle of the yule log and so a small explosive charge was included in the bon-bon which was enlarged. From this it was no far step to the inclusion of toys, hats, charms, etc.



THE CHRISTMAS TREE. This happy German custom was introduced by Prince Albert, Queen Victoria's Consort, into England in 1841 and immediately took firm root in the affections of all Britishers. In her turn Britain exported the Christmas tree to France where it became, and still is, a seasonable craze.

THE TOWN OF SANTA CLAUS. The story of Santa Claus has been told in *Printcraft* 24

but did you know that in Indiana, U.S.A., there is a township of that name mainly engaged in the production of novelties and toys for the Christmas trade?

FRUMENTY. Ever tasted it? It is a Christmas dish of wheat from which the hulls have been removed, and boiled in milk with sugar, cinnamon and other spices.

WHAT IS MEANT BY THE MAGI? It is the name given to the wise men from the East who visited Christ on his birth. It comes from the Persian "magus" and means priests or magicians.

WHAT IS WASSAIL? The word comes from the old English "Waes hai" meaning "the whole." It means to make merry or hold festivities. It was also the name given to a liquor drunk on such occasions.

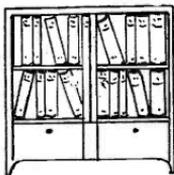
WHAT ARE CHRISTMAS ROSES? Actually not roses at all. They are the flowers of a species of plant called Hellebore which are often in bloom at Christmas. In olden times these plants were supposed to cure madness.

GOOD KING WENCESLAUS. Was this one of our original Christmas carols? No. It began life as a Scandinavian spring song in which King Wenceslaus looked out on to the Feast of Easter, not Stephen.

THE FIRST CHRISTMAS CARD. Credit for this is usually given to J. C. Horsley, R.A., whose card was offered for sale to the public in 1846. But the first actual card was designed and engraved by a Mr. W. M. Edgley in 1842.

TURKEY AND SAUSAGE. Why is this the most popular dish at the Christmas Day dinner? Didn't you know? Turkey is the substitute for the traditional English boar's head. The sausage takes the place of the garland which traditionally surrounded the boar's head. In the days before Christianity the boar was revered as the corn spirit and at midwinter was roasted as a sacrifice and surrounded with garlands of evergreen leaves.





HONOURS AND DISTINCTIONS

(Continued from page 106)

and amateur naturalists and botanists mainly concerned with the identification and classification of the various orders and families of plants, trees and insects.

The designation is F.L.S. Fellow of the Linnaean Society.

The Royal Institution of Great Britain

This Institution, founded in 1799 by Benjamin Thompson, Count Rumford, is one of the most important of the learned societies.

Count Rumford was a very remarkable man. He founded the Institution in the early days of the Industrial Revolution to teach the new class of artisans the elements of mechanics, to teach their wives the arts of cooking and housewifery, to carry out scientific experiments in the applications of science to everyday life and to disseminate useful knowledge.

After a very few years he fell foul of his colleagues, married the widow of the famous French chemist Lavoisier and lived miserably ever after. Just before leaving however, he brought off his greatest benefaction by introducing the

young Humphry Davy, a Cornish apothecary, to be an assistant in the laboratory. Davy became the world's leading chemist and discovered a number of new elements with the help of his great battery. This was the largest electrical generating apparatus that had ever been built at that time, with an output of 1,500 volts. Quite by the way, he invented the miners' Davy safety lamp.

He was fortunate in securing as his assistant a young bookbinder's apprentice, one Michael Faraday, whose experiments made possible the whole of the modern electrical industries.

Important chemical and physical researches are carried out in the laboratories and all results are first presented for reading to the Royal Society so it may be a stepping stone for a young scientist to the coveted F.R.S. Courses of very advanced lectures and demonstrations are given on Tuesdays and Thursdays. Discourses of more general interest are given on Friday evenings during the season. These Friday evening Discourses have been famous for nearly one and a half centuries since the days when fashionable and aristocratic London blocked Albemarle Street with their carriages and sedan chairs, just dropping in to see what wonders Mr. Davy or Mr. Faraday had to show next.

The great Lord Rayleigh was President when I was elected, but he died at a great age soon after and the present President is Lord Brabazon of Tara.

The only designation is that of Member, M.R.I.



THE CHRISTMAS PARTY PROGRAMME

(Continued from page 111)

on stiff octavo paper or card folded to make four leaves will suffice. If done in red and green it would look gay and festive, though there is no reason why the card should not be produced in more than two colours if your host is willing to pay the extra cost.

Page one should be a bright, Christmasy design, with appropriate wording and of a Christmas Card complexion. Wording should be something like the following :

Merry Christmas Party

Held at

16, Evergreen Road

On December 25th, 1955.

Hosts : Mr. and Mrs. Hugh Printer.

Page two should be devoted to the menu, page three the proposed programme of entertainment, and page four reserved for the autographs of hosts and guests. Another good idea, if you have time, is to print as a specimen an imaginary card to take round when you go soliciting orders for your Christmas Programme.

Try it out when you hear of a Christmas Party in the offing. If you do, please don't forget to send the Editor of *Printcraft* a copy of your programme. I know he'll be pleased to publish it. Meantime, I hope you'll have as merry a Christmas as the guests in the party whose programme you hope to have the profitable pleasure of printing.



Call the Clicker



If You Require a Helping Hand
Consult the Professionals

ENCLOSED is a proof of a 150 screen half-tone block which I had made for a Christmas card. As you see, the photograph is of a pretty country cottage; the picture of Santa Claus climbing into the chimney was superimposed upon this in the original. But there was no black outline on one side of Santa Claus when the original was sent to the blockmaker. Why has it appeared?

Your superimposed Santa Claus picture was obviously printed on very stout paper or card. By pasting it on to the cottage photograph you raised it above the surface and so caused a shadow to be cast when it was photographed by the process camera. It is this shadow which forms the outline about which you complain.

SUITABILITIES OF SCREENS

Thanks to "Printcraft" I understand that when reproducing photographs or water colours you have to use a half-tone block. I understand, too, that a half-tone block has a surface with so many dots to the inch which is called a screen. Now, could you tell me, please, what sort of paper I should use when using the various-sized screens and for what types of work are the various screens most suited?

The question is not quite clear but we think we see what you mean, and although this subject has been dealt with in earlier issues of *Printcraft*, we gladly repeat the essential particulars:

- 55 screen—Any work using low grade newsprint.
- 65 " —For work on better class newsprint.
- 85 " —For general work on the cheaper stationery papers.
- 100 " —For general work on smooth surface papers.
- 120 " —For work on imitation art.
- 133 " —For work on good art paper such as catalogues, programmes, etc.



150 screen—As for 133 screen and for all work on glossy high-grade paper where it is essential that detail should be shown.

TYPES IN "PRINTCRAFT"

May I suggest that in the margins of your magazine you describe the names and the sizes of type used in the setting of the page. I feel this would be very helpful and instructive.

So it would, but it would also spoil the appearance of the magazine. Except for one or two of our printers' founts the types used in *Printcraft* are to be found in the Adana catalogue and comparisons with magazine and catalogue would soon establish the names and the sizes in which you are interested.

RECIPE COPYRIGHT

I intend to publish a booklet on Home-Made Wines. Most of the recipes have been collected from my own family but in a duplicated list sold at a club some months ago I found some recipes which I should like to include in my booklet. Is official permission necessary and how do I get it? Also how would I charge for advertisements in my booklet?

If the recipes are the copyright of the proprietors of the club you should apply to them. If they do not own the copyright they will tell you who does and he will probably be pleased to give you permission



to reprint the recipes, providing you acknowledge the source in your booklet. Your query *re* adverts is difficult to answer because you do not state the size or possible circulation of your booklet, what sort of paper you intend to use or whether you will use more than one colour. If you will let us have these particulars we may be able to make a suggestion though we do feel that this is a matter which should be entirely decided by yourself.

VETERAN ADANAS

My first Adana machine was bought in 1919, postcard size. My next was a flatbed 9 x 7½ which is still in use and originally cost £2 10s.

Congratulations. Your flatbed has certainly served you well. We hope it will continue to do so for many years to come.

ORNAMENTAL INITIALS

As suggested in "Printcraft" No. 31, I am publishing a small cookery book which I am calling "World-Wide Recipes." I shall print it a page at a time on my Adana flatbed and set it in 8 pt. Rockwell as I have a fair amount of this type. I intend to use initial letters at the beginning of chapters and want something a bit ornamental. What would "blend" with Rockwell?

We cannot suggest anything more suitable than the Fancy Initials you will find in the catalogue. These are both ornamental and legible and were specially selected because they blend with most text types. You will see that they are extensively used in this issue of *Printcraft*.



GRUMBLE

You state in your Editorial No. 31 that you are full up with articles, though it is only a short time since you said you could not publish your magazine monthly as you were short of copy.

The editor replies: Obviously you have seriously mis-read my two editorials in Nos. 29 and 31. I thought I made it quite clear in No. 29 that this article was *not* addressed to professional contributors like yourself, but to non-writing readers who might have a story to tell for Centre Spread, a hint for our Print Hints or some suitable item for our Print Spots. The article in No. 31 was addressed to casual contributors who are mostly professional writers, asking them to refrain from sending uncommissioned MSS until my present stock is exhausted. Is the point clear now?

Bonus Certificates

WHAT FACE IS THIS ?

My father during his life-time, was a hobby printer. He left behind him two small printing machines and a quantity of type. These have passed on to me and in consequence I have become a small printer (and an ardent follower of "Printcraft") myself. But among father's founts there is one I cannot at present identify. I enclose a sample of it which was pasted on the type case to which it belonged. I rather like it because it is different from the usual run of types. Can you tell me what it is and if it is possible to buy sorts for it now?

The type is one of the old Caslon faces and is now obsolete. It was called Expanded St. John and the sample you send is the 14 pt. of the St. John series. It is essentially a "character" type belonging to the early days of this century and unless you have a job or jobs of that period to fit it we advise that it is not suitable for mixing with modern work.

PREPARING 2-COLOUR WORK

With your kind permission, I should like to use the picture on page 43, No. 30, for a Spring Gardening List I have been asked to do. I wish to print the block black and green and would like to know if there is any particular method of preparing the original for the blockmaker.

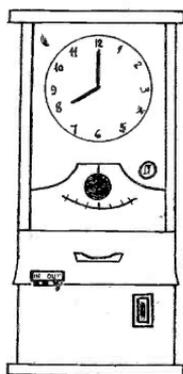
Yes. Use the illustration as your "key" (black) block. Paste it down firmly on a piece of card, then make an overlay of tracing paper and on this indicate where you wish your greens to go.



WHEN THE BUILDER BUYS PRINT

Making the Most of His Stationery
Range in the Simplest Way

By JOHN WHEWAY



LAST September we discussed the Stationery Range which might be required by a business house. We pointed out then that by far the most important item of this range was the letterhead, which should form the basic design for the rest of the items. In *Printcraft* No. 9, published way back in 1950, we also had an article entitled "Lay-Out for Letterheads." Let us summarise, briefly, what we learned from these two articles.

1. The letterhead should be as simple as possible, containing the minimum of type lines, with the name of the proprietor or company given most prominence.

2. The type used should conform to the nature or character of the business. So should any ornamental device or illustration.

3. Heavy type or very large type should be avoided.

4. As far as possible the type used should be of the same series.

5. The letterhead should be designed with care and thought beforehand.

Pencil and Paper first

Well, that's that. There's not such a great deal to remember, is there? I don't want to expand too largely upon these items, because most of what should be said concerning them has already been said. But a few amplifications are necessary.

First as regards the general design

of the letterhead. This means, of course, that before picking up your composing stick, you must handle your pencil and paper and make a rough lay-out.

Advice on this subject has been given plenty of room in *Printcrafts* of the past and there are some sound hints to be gleaned from John Rayner's article in this issue; and also in the Picture Guide to Print.

But don't be satisfied with your first design. Scheme out half-a-dozen letterheads — or more, if you have the inclination — and choose the one which you consider the most fitting. Incidentally, if you follow this advice, don't scrap the designs you finally reject; keep them in your file. They might inspire you when you tackle the next letterhead job.

Next is the simplicity of the letterhead. This, I admit, you may not be able to control as you wish. Some customers might want to smother their letterheads with type matter; but if they do, let it be against your advice. If they won't listen to you and insist upon the smothering — well, never mind; we'll try and iron that out in a minute.

Read at a glance

The simplest, most dignified and therefore the most pleasing letterhead, is the one which gives the required information at a glance. This is: the name of the customer or his firm, the nature of his business, address and telephone number.

An extra line like "Specialists in



“So-and-So,” “Fine Workmanship,” “Satisfaction Guaranteed,” etc., can be added without any great loss of attractiveness, but if you can keep your customer within these bounds, do so. If he *does* insist on a welter of extra matter, then you will have to find some way of accommodating him.

If you look at the “Wadsworth” letterhead which has been set and very roughly proofed to illustrate this article, you will see that it contains a photograph of the proprietor’s premises. The extra matter which might be required by the customer could easily be set in small type and enclosed in a panel to take the place of this photograph.

But please don’t sprawl type all over the letterheading, so that every em of available space is used up. Remember always the golden maxim; the more white you can use the more artistic will your job appear.

Character in Letterheads

Now as to the type face fitting the business. This is important, and might present a poser to the new printer. What sort of type suits a builder?

Well, let’s have a look through the Adana catalogue, for here are type styles calculated to suit every taste and trend. We wouldn’t use Palace Script, would we, because we think of building as one of the *hard* professions, and Palace Script is far too dainty.

For the same reason we wouldn’t use Cochin, Perpetua, Canterbury, or any of the other scripts.

For a builder, as for an ironmonger, we want something outstanding and bold. At the same time, we must also remember that we get the most pleasing result from using (as far as possible) the same type series. Rockwell and the attendant members of its family presents itself as a first choice. Then come Gill Sans, with the Shadow as the name-line. Bodoni is also a useful series suitable for one of the “hard” trades; so is Engravers Title (if you do not have to use lower-case or an Italic). But to my mind Rockwell, with its outstanding Shadow for the name line, is the best of all.

Suitable Ornaments

Now as to the desirability of using ornamental or illustrative matter in the heading. This is not necessary in many classes of letterhead, but in the building or the hard trades I should say a brightening little picture has a definite advantage. The picture may be one of three kinds. A photograph as shown, the customer’s trade mark (if he has one) or an emblem or illustration appropriate to the trade.

Mr. Wadsworth hasn’t a trade mark, so hence the photograph. If he had a trade mark, it would occupy the position of the photograph, set in a panel to make it distinctive. The same treatment would be applied to a trade emblem.

Now as to type sizes. You will notice that, while this Wadsworth letterhead has the appearance of being bold, there is no really large type in it. This specimen is set for quarto paper and the largest type used is the name-line set in 24-pt. A larger size would have so screamed out at you that it would have overshadowed the rest of the letterhead.

Spacing

Though this job is very simple, in design and composition it is eminently suitable for its purpose. It depends for its effectiveness on two qualities—plenty of white and a symmetrical grouping of the type masses. By white, of course, I mean the space surrounding the matter and the amount of space left between the lines. The type grouping is the squared-up effect



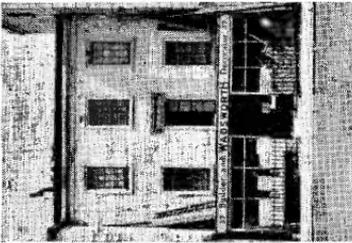
ESTABLISHED 1874

H. WADSWORTH

BUILDING & DECORATING CONTRACTOR

**37 TACHBROOK STREET,
WESTMINSTER, S.W.1**

**Telephone:
Victoria 4937**



obtained by letter-spacing in the name-line and the address.

Now supposing Mr. Wadsworth was your customer and he had given you a range of this stationery. How would you set about the other items — the Invoice, Statement, Business Card, etc.?

Tackling the Range

Have another look at the page of

Bright & Son specimens which were reproduced in our last issue by the courtesy of Odhams Press. Now, having printed your own letterhead, the rest will come easy. If Invoice and Statement are to be quarto size (the same as your letterhead), all you have to do is to use the letterhead as set, adding a date line to square up with the address line and an *M* or *Messrs* (in 18-pt. Rockwell Italic) to the left of the letterhead, with a following line of leaders. Apart from this, print the word INVOICE or STATEMENT (whichever the case may be) in 12-pt. Rockwell Bold on top of the letterhead and underline with two-point rule. Either centre this on the page, or move to the left as shown in the Bright & Son illustration.

Making a Line Block from a Photograph

But supposing the Invoice or Statement is required on octavo paper? What then? There are two simple ways out here and if the price of the job is good, I advise taking the first. That is to use a block, three-quarter size of the letterhead. If you do not consider the expense of a block justified, then leave out the illustration shown in the quarto letterhead and merely use the type matter in the octavo job.

From this and the instructions given to you in the last article, it should be a simple matter for you to complete a builder's range of stationery, but in conclusion I would like to remind you of a tip given in No. 9 of *Printcraft*. This concerns the photograph.

If you are printing the job on a small handpress it may be advisable to make the photograph into a line block, as you would certainly get sharper and more legible impressions. The line block sketch is made by running over the main lines of the original photograph with Indian ink, then soaking the print in a solution made up of 10 oz. water, 30 grains of potassium iodide and 3 grains of iodine. Place the print in this solution when the film on the paper will entirely dissolve, leaving your Indian ink tracings prominent.

Now rinse the drawing in cold water, then place in a solution of 2 oz. hypo and 10 oz. water. When the print is quite dry you have a line drawing on which any alterations can be made with the aid of Chinese White and Indian ink.



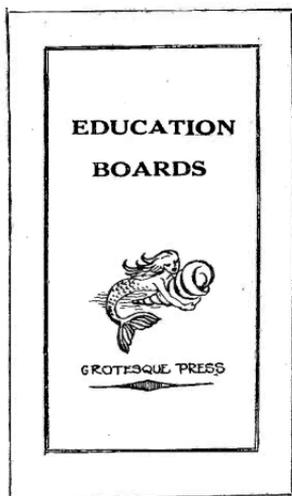


SHAPE, TONE AND TH

THE PICTURE GUIDE TO PRINT

WHAT MAKES SHAPE HARMONY?

105. Shape—or Shape Harmony—is the fourth of the five principles of Layout which were dealt with in our last set of illustrations. By it is meant the pleasing arrangement of all the parts of a job. The type styles should harmonise, so should the type masses, ornaments, borders and any illustrative matter. Complete harmony between these elements make for harmony in the design as a whole. And if this design is printed on the *right shape* of paper it cannot fail to be successful.



USE OF EXPANDED TYPE

108. Here (in the "Steel Furniture" panel) we have another example of the wrong use of type elements. There is no relationship between the illustration and the title and the title itself would have been far better displayed if an extended or an ordinary letter had been used. As you observe the niggardly width of the type line, in spite of the designer's attempt to call attention to it by the use of the illustration, has an appearance of being almost lost. Both these illustrations are examples of inharmonious shape.

SHAPE IN THE PAGE

106. First study the shape of the page. Try and decide what types will suit it best. If the page is narrow, condensed types may be effectively used; if the page is wide then fatter-faced types or expanding type will give pleasing effects. If at first you are too timid to experiment with condensed and expanded types be on the safe side and stick to faces of normal widths. These remarks also apply to any ornaments or illustrations that may be used.

USE OF CONDENSED TYPE

107. Here (and in the illustration below) we have examples of design showing how the wrong sort of type can spoil the effect. In the narrow page both type and ornament are at fault. The words "Education Board" in Expanded Bold Cheltenham would have looked far better in a condensed letter. The ornament is too large for the width of the design and is also not appropriate to the subject. "Grotesque Press" would have benefited very much by being set in small condensed type while for the ornamental dash there is no excuse whatever.



HARMONY IN THE TYPE MASSES

109. In the use of type here are a few guiding rules which will help you to achieve harmony of shape. (1). Use the types of one series of faces as far as possible. (2). If you must use more than one set of type faces see that the types you combine have characteristics which match each other. (3). Do not use condensed type with extended types. (4). As far as possible refrain from mixing type of old-style pattern with modern styles. (5). Also avoid mixing ornamental faces such as Light English, Colonna, Fashion Script, etc. with bold type of very plain design.



FINISHED LAYOUT



11). By DAVID WESLEY

HARMONY OF TYPE AND BORDERS

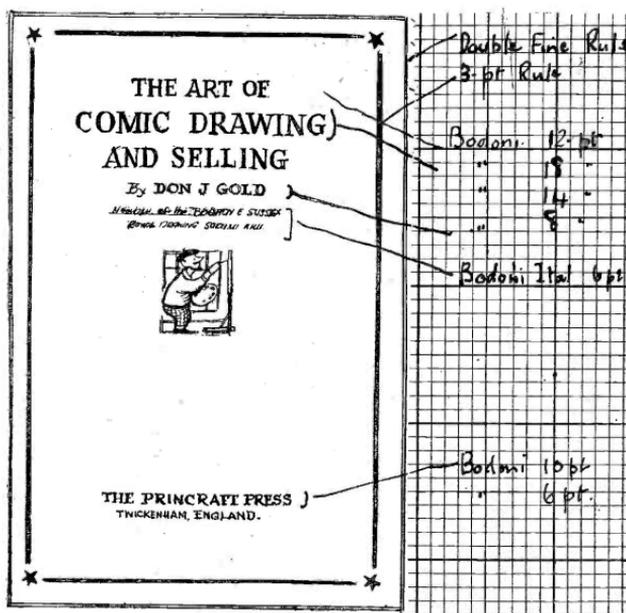
110. When borders are used they should harmonise with the type face. Plain-faced types should carry plain borders; the more ornamental types should be used with borders which have characters in common. If in any doubt on these points the new printer will do well to "play safe" by using plain rule borders, but in doing so he should assure himself that the thickness of his border is neither too heavy nor too light for the type it encloses.

TONES

111. Bold types print black on the paper; light types produce a grey effect. These are known as *tones* and harmony in tones or in the artistic contrast of tones is one of the most important essentials of first-class design. Heavy type should, therefore, harmonise with heavy borders, rules, etc., light type, vice versa. Some examples which will assist the understanding of this point are given in illustrations 56, 57, 58, 59 and 64.

HARMONY IN CONTRAST

112. In a job containing both light and heavy elements of type, harmony of design should be maintained by selecting a border which itself contains light and heavy elements, such as thick rule with fine rule or light border with thick rule. An example of this is suggested below where a "grey" border of perpendicular lines is used with 2 pt. rule and solid square corner pieces. Charming effect can also be obtained by printing heavy border in another colour but the beginner is not advised to try this until he has experimented with one colour.



THE FINISHED LAYOUT

113. Here is a layout as it should appear when complete. You will note that there is complete harmony between type face and ornament, correct balance, proportion, shape and tone. The sketching of such a layout presents a very good picture of what the job will look like when finished and the time spent on planning it is probably a fifth of that which would be spent by tackling it at once from the type case with no typographic scheme visualised beforehand.



Our OLD HAND, veteran JONATHAN STAFFORD, tells,
in warm and enthusiastic vein, a

Tale of Two Christmases



YOU have often heard me speak of my young assistant, the boy next door, who will be leaving school next February to start his apprenticeship with a firm of printers in Clerkenwell. Though this story doesn't vitally concern him, it was through him that I met its central character—another boy named Cliff Jones, who is my young assistant's greatest pal.

Now Clifford doesn't live anywhere near me, otherwise I'm sure I should have had two helpers instead of one. But two Christmases ago Clifford was on a visit to his pal and they both called to see me. Cliff was fascinated by my Adana H.S.2., especially when I invited him to take a few impressions of a job I had on the machine, and he went home full of the ambition to print. And so, when his father asked him what he'd like for a Christmas present, Clifford promptly said, "A printing machine."

So his dad bought him one—an Adana H.S.1. He also bought him a couple of founts of Gill Sans and a few accessories. Cliff was both excited and delighted but after the first experiments he was faced with a problem. He'd got his heart's desire but he hadn't the faintest idea what to print or who to print for.

A day or so later he was in his newsagents when a poor, well-past-middle-aged woman came in. She didn't want to buy anything but what she did want was a card displayed in the newsagent's advertising case. The newsagent was one of those sour old Scrooges who obviously didn't like the look of the old lady from the moment he set eyes on her. He gave one glance at the card, snapped: "Sorry, but I don't show these sort of ads," and thrust the card back at her.

The poor old lady almost burst into tears. Cliff, very sorry for her, and indignant at the treatment she had received, refused to buy whatever he had come into the shop for, and hurried out after her. He spoke to the old lady, telling her that he would like to help her and she showed him the card which the newsagent had turned down. It was written on a postcard in sprawling spindly writing and read as follows:

GENTLEMEN'S LAUNDRY
DONE ENTIRELY BY HAND
Shirts and Collars a Speciality



She had to get some extra money to eke out her small salary which she received for being housekeeper to a house of converted flats, she told Clifford. The boy was very touched. Then he thought of his new Adana; also the fact that he had nothing to do for the next few days, as he was still on Christmas holidays from school. An idea was born. He said nothing to the old lady of his intention but asked her if he could copy out the card. She allowed him to do so and Cliff went home, set the card up and printed two hundred copies on his H.S.1.

The next two days were largely occupied by Cliff in distributing these to the houses and flats in the neighbourhood. A few days later he received a visit from the laundress. She was overwhelmed with gratitude. As a result of Clifford's good printing she had received a dozen orders for home washed laundry.

The year went on. The old lady prospered. Her hand washing was so good that she needed no further recommendation and her work steadily increased. By the end of November she had given up her housekeeping, had taken on an assistant and was doing very well.

Then came the second Christmas. Cliff still hadn't done a lot with his Adana except for a few school concert tickets and the like. He was badly wanting to start a small magazine at school, however, but the dimensions of his H.S.1. were not equal to this. A day before Christmas a brand new Adana H.S.2. with several founts of type arrived for him. This was from the laundress with whom now he was firm friends. In an accompanying note she said:

"This Christmas, thanks to you, I have bought myself a new electric washing machine. But I couldn't help, when ordering it, of thinking of the boy and his machine who started me on the road to happiness last Christmas. Therefore I am sending you this new Adana hoping it will bring you as much happiness and prosperity as your first machine has brought me."

That's the story and it is one which gives me great pleasure to tell because it has the virtue of being true.

A Happy Christmas and A
Happy New Year to all of
you.





A Profitable "Printcraft" Stocking-Filler



*A Few "Back-Number" Blocks Put Money
Into the Pocket of an Enterprising Craftsman*

"NEVER pass up a bargain," writes J. Stockley of Watford. Not so long ago I was offered 10,000 of cheap cartridge paper offcuts by a local firm of printers for 5/- per 1,000. I bought them though I admit I hadn't got much idea as to what I should use them for at the time. The size was awkward — 8 ins. by 3½ ins.

Then, browsing through *Printcraft* I was attracted by the sketch at the heading of "Call the Clicker." Perhaps you remember it as the three little men in the toy-maker's shop. "What a good thing for kiddies to colour," I thought and straight-away was suggested a method of using my offcuts.

I went through my back numbers. There I found many other delightful sketches which would also lend themselves for colouring. Remembering another lesson which *Printcraft* had taught me I got to work with pencil and pantograph to bring them all up to the same size and in

copying omitting what I considered to be unnecessary shading or detail. Meantime I had written to the editor asking him for permission to reproduce.

This, of course, was readily granted. I did twenty sketches all told and (though this was the most expensive part) had twenty blocks made, each 3 ins. by 3 ins. On my folded cartridge I printed them all in black and stitched them into a cover printed in red, thus forming a neat little booklet which I called "The Bijou Christmas Painting Book." On the back of the cover I printed an advert for my own little printing business. Then I advertised them in the local press as Christmas Stocking Fillers for the kiddies — price, 4d. each.

The result was successful. A neat little book at such a modest price brought orders flowing in. I have already made about 60 per cent. profit on my original outlay and am still getting requests for further booklets.

TYPE COVER COMPETITION

OWING to the necessity of passing this issue some time in advance of our usual press date, we regret that it is not possible to include the names of the prize-winners as announced in "Printcraft" No. 31. The competition has now been finally judged, however, and the successful competitors notified. A full list of their names, together with reproductions of winning entries, will appear in "Printcraft" No. 33, on sale in March, 1956. This issue will also include an announcement of vital importance to every other "Printcraft" reader.

THIS ISSUE'S COVER



Twickenham—The Home of Adana !

The Parish Church



NOT far from the historically famous palace of Hampton Court stands the dignified church of St. Mary, which has many links with the Court itself and where the final dramas of many of its former inhabitants have been played out.

Near Garrick's Villa, on the high bank of the Thames, it commands a serene and beautiful view of river and road and thrives amid a forest of grey tombstones, many of them so ancient as to be practically indecipherable and around which I have had the pleasure of browsing for many intriguing hours in the past.

St. Mary's, which is Twickenham's Parish Church, was built in the four-

teenth century by William of Wykeham, Bishop of Winchester, and its proud and beautiful tower is part of the original structure.

In the church is a monument to Alexander Pope, the immortal poet, who is also buried there. Another memorial of note in the church is that of Kitty Clive, the great Drury Lane comedy actress and one of the original members of David Garrick's company.

Kitty's comicality was of such superb quality that she was recognised as the leading comedienne of her day and Horace Walpole, whose "mansion" was pictured on our last cover, thought so highly of her that when she died he placed in his garden an urn to her memory. For the urn Walpole wrote an inscription, the last two lines of which ran :

"The comic muse with her retired
And shed a tear when she retired."

In addition to this there is also a poetical epitaph to Kitty Clive on the wall outside the church.

Perhaps St. Mary's most famous association with the historic past is that which connects the church with Queen Catherine of Aragon, the divorced wife of Henry VIII. Prior to 1536 a handsome manor house stood opposite the church and it was here that Queen Catherine lived while awaiting her divorce.

Memories of her sojourns are perpetuated in the names of the neighbouring streets, one of which is called Katherine Road and the other Aragon Road. This manor house is also said to have once been the residence of Catherine Braganza of Portugal who, on her marriage to our own Charles II, gave him the then small town of Bombay in India as part of her royal dowry.

Few parish churches in the south of England can claim such an intimate association with famous figures of the past and Twickenham is rightly proud of its St. Mary's. We see it in one of its most Christmassy moods on the cover of this issue which Mrs. Denham has again painted for us and which makes the fifth of a series which is being eagerly collected by all admirers of Twickenham—the Home of Adana.



FIRE AND FOAM IN THE PRINTERY

Hilarious Chapter of Accidents

DURING the period I was employed at a large printing firm I was able to glean quite a number of useful tips which only a printer of long standing can give. Some were very good and have been of much use to me since starting out as a printer on my own account. Others however, were not to be recommended, and it was one of these that afforded me my funniest moment in print.

I was chatting to a fellow machine-minder when we noticed that a half-tone reproduction on the job he was engaged upon was continuously giving trouble, the lighter tones showing dark shaded patches in spite of several cleansing operations carried out on the block concerned.

Being a novice I was interested to see how he would overcome this annoyance and dutifully followed him to the other end of the press which was of the Whatfedale Two-Rev type.

Here he proceeded to give the offending block a generous helping of "Quickstrype" which soon ran in streams among the type and blocks comprising the forme, unnoticed by my companion. This was his undoing, for before I realised what he intended, he applied a lighted match to the cleanser on the surface of the block, and in less than a second the whole of the type-bed was a mass of flame.

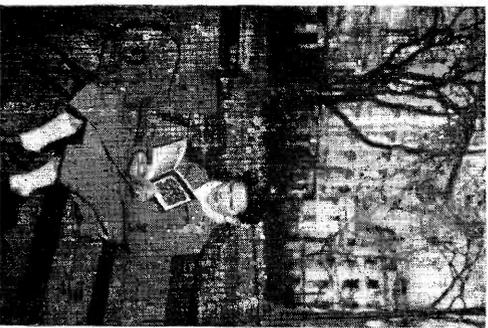
Fellow-workers dashed to our aid, and with the help of a fire extinguisher, the fire was quickly put out.

It was then found that it was impossible to turn off the extinguisher (which was a large one of the chemical type), and foam from it was making the area about the machine look like a bubble bath.

Nearby, however, was an open window and through this was thrown the foaming monster to be followed later by a shrill cry from outside.

We all dashed out to see what had happened now and the scene that met our eyes as we rounded the corner of the building would have been most suitable for one of the early comedy films.

In a trench which he was digging stood a foam-covered labourer swearing vitriolically at our fire extinguisher which lay at the very brink of the trench still pouring forth its contents.—C. D. Holden.



LITTLE MISS PRINTCRAFT FOUND IN A LONDON SQUARE

Just after Christmas last year I was strolling with my camera in Eccleston Square Gardens, London, when I came upon a small girl reading a magazine. From a distance I saw that there was something familiar about the cover of the magazine and when I came nearer I was surprised to see that it was the Christmas number of *Printcraft* which I had myself recently read. Quizzing the little girl I discovered that her name was Hilda Brownlow and that she was not yet ten years of age. She told me that her uncle was a small Adams printer and that she often helped him by dissing his type into little cases and she hoped, when she grew older, that she would be able to print her own small school magazine.

Remembering the controversy re oldest and youngest readers which is always arising in *Printcraft* I took this picture of little Hilda. I have often seen her since and her interest in *Printcraft* is unabated. Is there a younger reader on *Printcraft's* list or have I, by accident, found her for you?—Perceval Payne.

Our youngest reader?

LINO PRINTS

Gave Pussly Away!

On a number of occasions (writes J. Dark of Hove), neighbours of mine had found pieces of fish and meat missing.

The mystery was never solved until one day a friend noticed black paw marks on her kitchen lino. Further investigations proved that the cat from a nearby printer, prior to a new escapade, had walked over some of the printer's inky cleaning rags. Needless to say, necessary precautions were taken by the printer to avoid such feline purloining in the future!



PET TRADEMARK

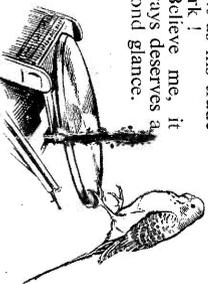
Writes V. Wright of Salisbury: A friend of mine kept a budgerigar in the same room as he worked with his Adana Eight-five.

On finding that he was receiving quite a number of useful orders, he decided to adopt a business title. I remember him discussing the point with me but he just could not find a title that suited.

One day he announced with glee that he had the answer to his problem. It appears his budgie, out of its cage, had tried to sample the ink on his inkplate and then had hopped on to some of his work, leaving his foot-prints all over the paper.

He now calls his small printery the "Birdshoot Press" — using the budgie's foot-print as his trade mark!

Believe me, it always deserves a second glance.



HOME-WORK HELPER

"Mummy, how do you spell 'stays'?" "The same way as corsets, my dear."

CATASTROPHE IN A THUNDERSTORM

A First Night Shock for the Smiths' New Lodgers

WHEN Cecil Smith of Madistone was called up last summer his father took over his room to accommodate a paying guest and his wife. It was strictly understood that this arrangement would exist only until Cecil's return.

Now Cecil's room had also been his printing room and Cecil had collected a grand amount of type which was mainly accommodated in cigar boxes. So Cecil had to find a place to store his possessions. There was only one—the left!

Unfortunately the left's floor was not boarded, so Cecil arranged his stock along the joists. Then Cecil moved out and the paying guests moved in.

The same night a violent thunderstorm broke out. A particularly loud clap of thunder came from the ceiling above the paying guests' room and Mr. Smith, dashing in, was horrified to see a great hole in the ceiling above the paying guest's wife was laid out and her husband was dazedly sitting up, with two empty cigar boxes on his pillow, jingering a large lump on his head. Around him — on bed and floor — was strewn innumerable pieces of 24 pt. Colonna.

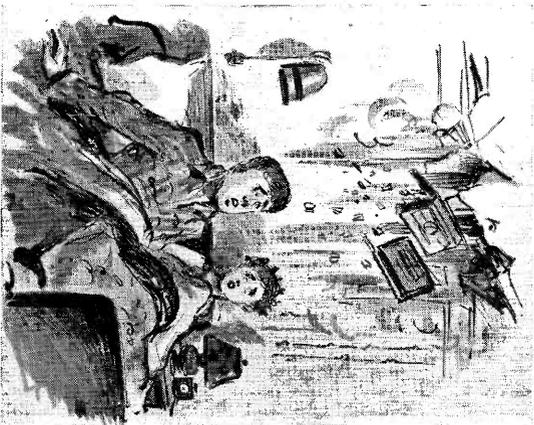
The pieces, of course, had come from the cigar box which in its turn had come through the ceiling from Cecil's print-store above. When the paying guest had recovered sufficiently to speak he said things which were entirely unprintable.

Alas! The Smiths have no paying guests now. But Cecil's type store has been removed and is back in his old room awaiting the return of its owner.

WAS THERE A CORPSE IN THE KITCHEN?

After seeing a particularly gruesome murder film at the cinema one afternoon, Mrs. W. Staines, of Wimbledon, received a shock when, on returning home she found a large printed notice on the hall table. The notice was wet and very black. It had been printed in poster type and read "SUICIDE IN THE KITCHEN".

Frankly upset, Mrs. Staines at once ran to the kitchen. Her worst fear seemed to be realised when, on throwing open the door, she was assailed by the smell of gas. She was almost scared to look at the gas stove. But she did. To her relief there was no slumped figure there. But one of the jets of the stove had been turned up a little and the wind, coming



through a fully opened window, had blown the gas out. To make matters worse, Mrs. Staines, of all serene her husband entered at the same moment.

He had a laugh when his wife told him her story and he explained. The notice was merely the title of a play which his dramatic society were shortly to perform and he'd run off a proof. He had placed the proof on the hall table so that he should not forget it when he went out.

But Mr. Staines, alas, was very forgetful! He went out in a hurry, completely oblivious of the fact that he had left the proof behind—also that he failed to turn out the gas in the kitchen.