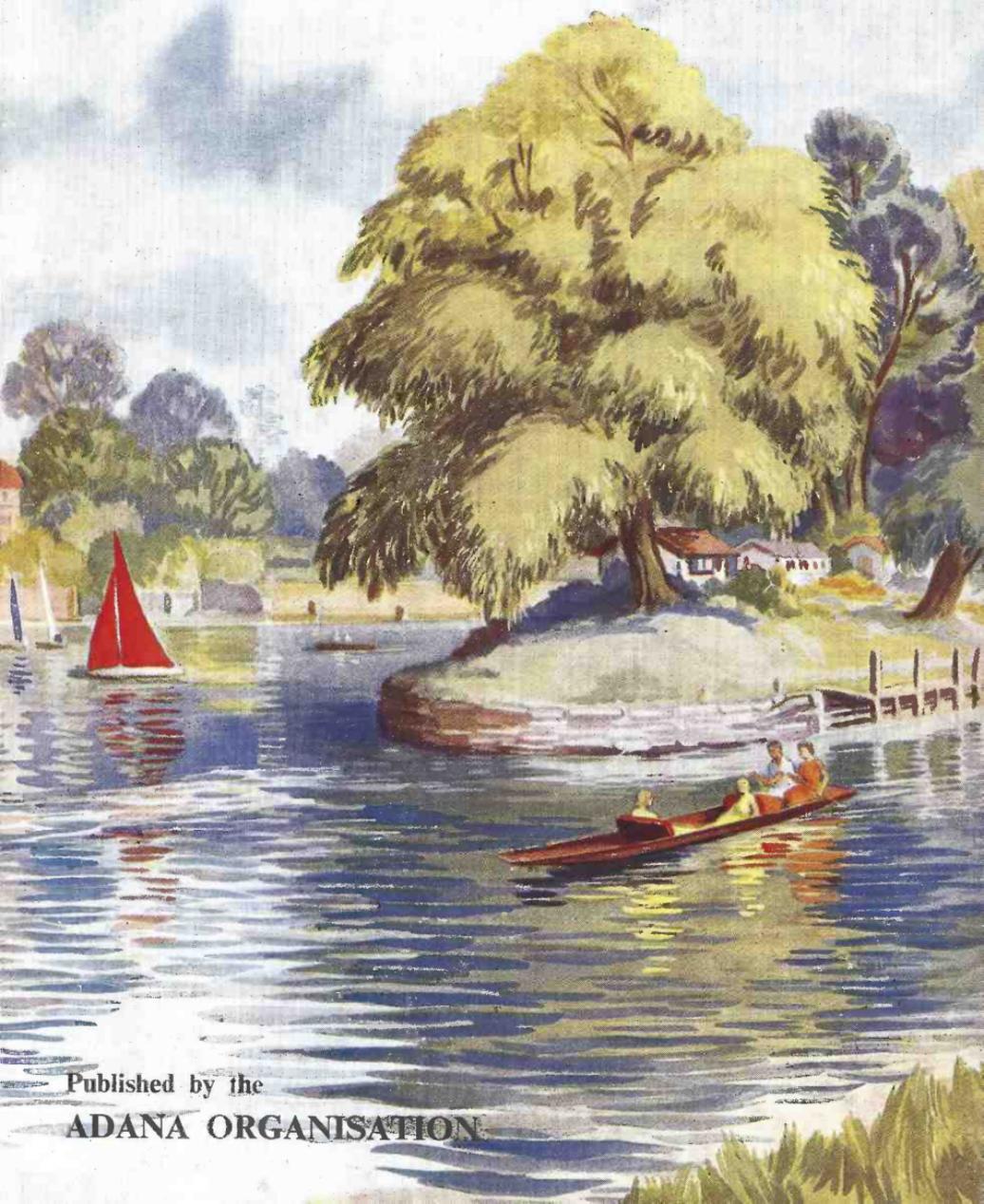


PRINTCRAFT

and
The Magazine Publisher

No. 33

Price 1/6



Published by the
ADANA ORGANISATION

PRINTCRAFT

AN IMPORTANT ANNOUNCEMENT

THE Directors of ADANA, with extreme regret, have decided to discontinue "Printcraft" as from this issue, and they feel under obligation to their readers to give the reasons why this step has become necessary.

Under the vigorous editorship of Mr. Whewey, "Printcraft" became a very valuable journal for amateur and small printers (also for apprentices to the printing trades judging from the many letters of praise from readers) but its circulation was not an economic one — carrying as it did no advertising.

Difficulties in production and increased cost, the ill-health of its editorial director, but principally shortage of staff on its distribution side, made each issue more of a burden.

Discussion by the editorial and publication sides was made on the possibility of issuing "Printcraft" in a modified form. However, this was felt not to be a satisfactory solution so, reluctantly, the decision was made to cease publication.

We offer to readers our regrets for the loss, and to the staff and contributors our thanks for their zeal and enthusiasm in making "Printcraft" a real live magazine.

A. Holmes,
Editorial Director.

See notice on page III of Cover regarding unexpired subscriptions.



PRINTCRAFT

&

THE MAGAZINE PUBLISHER

Vol. IV

No. 33

Spring 1956

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

COLLECTOR'S PIECES

Dorothy Churchill Brings Her Adana to the Rescue
of a Very Harassed Mineralogist

MY father is, and has been for many years, an enthusiastic student of mineralogy and has collected specimens of rocks and precious stones which now run into many hundreds. He has many interested friends and for their benefit, some time ago, he photographed a large number of his specimens and, having pasted these in series on cards, he wrote beside each item its history and description. These cards he gave away to half-a-dozen of his friends who were keen to make their own collections, but required some sort of a reference to enable them to identify their "finds."

But the job didn't finish there. The enthusiastic recipients of the cards showed them to *their* friends. These people, similarly fired, also became potential specimen collectors and at the end of a few months my father had received requests for no less than fifty duplicates. The amount of work involved—to say nothing of the expense—was just too colossal and he was on the point of refusing.

Then I had a bright idea.

I remembered my Adana. I suggested my idea to my father.

Instead of his writing the descriptions we would print them, straight on to the card. New prints of the photographs would, of course, have to be ordered and pasted in position, but that was a minor matter. When all the pages were complete—and there were twenty all told—the cards could be enclosed in a special cover which

would make quite an original album and, of course, the receivers would have to pay for it.

My father thought the idea good—especially as I would now do the major job of work. We wrote forthwith to the people who had ordered the cards, explaining the circumstances, and asking them if they would be willing to purchase the album. All except three said they would be glad to pay and forthwith we got to work.

Well, everybody was pleased, of course, but unwittingly we found we had started something like a snowball. Lots of people never before interested in mineralogy, but seeing from the photographs that it was a pleasant and interesting way of spending spare time, began to collect—first of all sending requests for our descriptive album.



During the next six months we received orders practically every day and have continued to do so ever since. So popular has father's album become that we have had special lithographs made of the photos. Now, having printed the typematter on a card, all we have to do is to paste down these lithos in the correct position and a complete album is assembled in half an hour.
—Dorothy Churchill (London, S.W.)

PARSON'S PLEASURE

A Relaxing and Economic Hobby

A HOBBY that takes your mind off your work and at the same time contributes to the success of your work is not to be despised.

That is exactly what printing does for me. It gives me a restful occupation for my spare time. One has to avoid rush jobs, of course, and plan out one's time so that the hobby nicely fills leisure moments and never becomes too pressing a matter.

The rhythmic monotony of setting up type, and running off copies, is itself a relaxation. Looking after the machine (mine is a No. 2 Adana), does not demand much engineering skill but enough to provide a change from sermon making and sick visiting, whilst I find a fascination in the study of type faces and in the acquiring of new founts. There is scope for artistic expression in the putting together of beautiful letter-shapes in interesting patterns; and to be told that one's work "looks professional" is very satisfying.

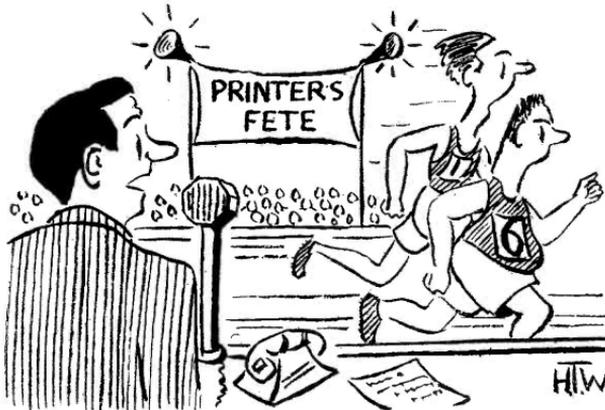
There is no lack of opportunity for using this hobby in a minister's life. Concert tickets, visiting cards, personal and Church stationery, circular letters and presentation labels can all be turned out at need. I am able to send Christmas cards to all the members of my Church, to send graceful invitations to important meetings, and give our duplicated quarterly News-Letter an attractive printed heading.

Every Church at some time organises a mission, or a visiting campaign for which extensive use of printing matter is required. Not only can I turn out adequate supplies of campaign leaflets, but I can produce different ones at various stages of the campaign, without worrying too much about the cost.

On the whole I try to avoid taking work that would normally go to a professional printer, but there is so little of that in the average Church that one is not in danger of making an enemy of a printer Church-member. Without my little machine the Church's correspondence would be done on plain paper, now it has the dignity of a tasteful heading; events that used to be advertised on odd bits of typed paper, or on old tickets laboriously altered by hand, are now given a new status. The whole business of running the Church has been lifted on to a different level and been given a new tone.

Churches rarely have money to burn but no Church objects to an increase of efficiency at a moderate cost. That is why my machine has made good friends among my Church officials. Moreover, whilst a minister has little time by this means to supplement his income to any noticeable degree, he does come out on the right side; he has a hobby that pays for itself.

WILLIAM OAKLAND
(Gateshead)



"And I should say Number Six is in front by at least a good eight or nine ems."

FROM HAND-PRESS TO ROTARY

A Brief Look-back at the Development of the Printing Machine

IN the last issue of *Printercraft* I dealt with the early history of printing presses and the beginnings of modern newspapers, showing that progress during the first four centuries was incredibly slow. On the other hand the demand was far less than today. Let us look at the general conditions of life and culture during the period.

This country was very much wealthier than the rest of the world, but the population was clearly divided into two classes. There was a small, wealthy, ruling class and this contained a tiny nucleus of educated men able to appreciate books. These were the customers of the earlier printers. In addition there were the university and cathedral libraries. Many of the wealthy were ill-educated and the great mass of the population almost completely illiterate.

There were many merchants and a number of great trading companies, but even these used little printing as we know it. Business cards and other stationery were usually printed from engraved copper plates. Hogarth, the celebrated engraver of such works as "The Rake's Progress" and "The Idle Apprentice," earned his living by engraving and printing trade cards, invitations and notices to "The Nobility and Gentry."

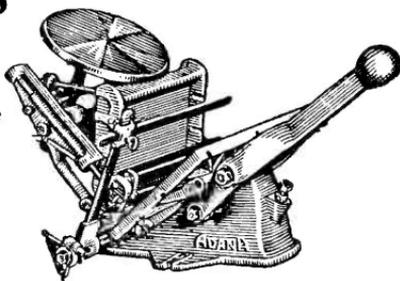
The poor clerks in the country houses laboriously wrote by hand all the account forms and ruled by hand such columns as were needed.

The so-called gentry passed small broadsheets, or newspapers, from hand to hand in the coffee houses and the poor could not read or write, so it is not surprising that the demand for the work of the printer was limited to very small editions of books and newspapers, political pamphlets, and sheets of sonnets or ballads.

To make matters worse there was a newspaper tax, varying from $\frac{1}{2}$ d. to 4d. per printed sheet, an advertisement tax of 3s. 6d. and a duty on paper of 3d. per lb. Until the middle of the nineteenth century the only paper available was hand made from rags and expensive to buy.

Then, within a comparatively few years, the whole picture was dramatically altered.

About 1815 Robert Harrild invented the composition roller; cylinder machines were designed and steam power introduced to drive them; in 1853 the advertisement



tax was abolished; two years later the newspaper tax disappeared and in 1861 the paper duty was withdrawn. About 1847 an American engineer named Gordon invented the platen press and in 1800 the Fourdrinier Brothers invented a continuous paper-making machine. This invention was soon followed by the discovery of wood pulp as a cheap, paper-making raw material.

In the latter half of the nineteenth century progress in the design of printing presses speeded up very greatly. The Wharfedale stop cylinder printing press was designed for the economical handling of book, journal and pamphlet printing. In spite of the first cost being several times that of a hand-press, the advantages heavily outweighed the disadvantages.

Authors, publishers and printers have always realised the value of illustrations, and, while the woodcut sufficed in the days of hand-presses, something less dependent on hand engraving by an artist was required. First came the line block etched on sheet zinc. This provided cheap, quickly made, simple illustrations with little in the way of machining problems. With the development of photography came the invention of the half-tone block.

Meanwhile experiments by Clerk Maxwell into the possibility of colour photography were being developed with a view to colour printing. In the late eighteenth century Aloysius Senefelder had discovered the principle of lithographic printing and this process was used for the production of crude coloured pictures called oleographs or Chromo-lithographs.

The Three-Colour Process

By about 1887 letterpress printers were producing fairly good coloured pictures in seven or eight workings from specially etched plates prepared by the process engravers, but all the time the three-colour theory was gathering adherents and sufficient experience had been obtained to show that it would be a practical proposition when certain technical difficulties in the making of light filters and

colour-sensitive photographic plates had been ironed out.

The dyestuffs chemists with their aniline dyes came to the rescue with colours suitable for filters and also for colour-sensitizing dry plates, and in 1888 appeared in the trade press crude but serviceable full-colour pictures printed from three blocks in red, yellow and blue inks. Many problems were yet to be solved, but three-colour process printing was born.

It was then found that the only really suitable machine for printing the blocks was the Golding and even this fine machine was severely limited in the size of block it could print effectively.

Within a very few years a whole class of newly designed art platen machines appeared on the market. They differed in every detail from the clam-shell type of platen. They had cylindrical inking of hitherto undreamed of complexity and power, terrific parallel impression, platens anything up to one foot in thickness. They were the first real precision machines in the industry.

In England were made the Mitre and Caxton, the latter with two flywheels to provide the necessary impetus for a printing pressure of many tons. From America came the Colt (from the Colt's Armoury, famous makers of revolvers and pistols); the Laureate; the Hartford and many others. From Germany, the birthplace of three-colour printing, came the Victoria, Phoenix and Planeta among many.

They were all fine machines, but, being platens, were severely limited in size. It was not economic to make them smaller than crown folio and impossible to feed one larger than demy, and some new and better type of cylinder was obviously needed. An American printer named Robert Miehle then invented the two-revolution press named after him, while Babcock invented the Standard Drum cylinder still used in the United States for printing small local newspapers, and English engineers designed the Summit art cylinder.

MODERN TIMES

WHEN I first entered the trade, the latest machines had reached a very high level of perfection, although most of those in actual use in printing offices were built at any time between 1870 and 1914. The first world war had put a stop to the production of new machines and the post-war designs were still closely kept secrets of the designers.

In May, 1920, I entered my father's little printing office, equipped with two treadle machines, one a Cropper of about 1870

and the other a fast, light running, almost new machine from the same stable, called a Cropperette. Some months later we needed a proof press, but could not afford to pay much for it and there suddenly appeared a curious little contrivance made of wood and iron.

As Christmas drew nearer I was put in charge of it and given the job of printing two-colour Christmas cards. The thing fascinated me and I used it on every possible occasion, perhaps because I could operate it while sitting on a bench, instead of standing on one leg treading. It was some years before I saw another like it and then found that it was an early Adana.

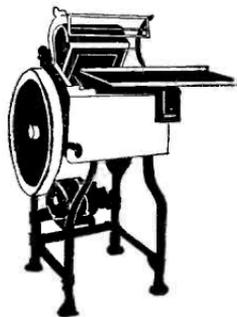
Like the Adana, the rest of the printing machines have improved considerably since those far off days and although I have really reached the end of my brief, I am sure the Editor would wish me to bring the story up to date.

About 1913 had appeared a curious contraption, with an unreliable and temperamental automatic feeder called a Heidelberg. Owing to the war, very few were installed in this country and it was with something of a shock that a vastly improved version suddenly started to flood the market somewhere about 1926. Within a very short time everyone was talking about them. They boasted an unheard of top speed of 3,600 i.p.h., and were to be bought on £10 deposit and £5 a month repayments. The register was not very good and the rolling and impression could not be compared with that of the art platens, but they were excellent for fairly long runs of handbills, stationery, theatre envelopes and similar fairly cheap jobs.

The easy terms put a brand new, precision-built machine within the reach of almost every small jobbing printer.

The high running speed brought another revolution in its train. It was uneconomic to keep the machine standing for hours while patching up formes of worn-out type handed down from grandfather's day. The trade typesetting houses quickly cashed in by providing good formes of new machine-set type and in spite of a severe trade recession and high wages, the small jobbing trade enjoyed an era of comparative prosperity.

The other German machinery makers, unable to compete in speed with the light, automatic platen, concentrated on a automatic hand guards as a new Factory Act demanded guards. These



guards literally rendered thousands of machines obsolete overnight, as the cost of fitting them to many of the older machines was far more than the machines themselves were worth.

At least one English firm built a high-speed, automatic, light platen and the Heidelberg countered with a new model incorporating a register device. The English makers did the same and one of the greatest English firms made a small automatic cylinder, faster, larger and more accurate than the German platen with better inking and impression. This was the wonderful Dawson, Payne and Elliott Meteor press, with a top speed of 5,000 i.p.h.

By the outbreak of the last war, the position was that short runs of small jobbing work were being handled on the now obsolete hand fed "clam-shell" type platens; posters were being printed on all sorts of machines from old Albion to Columbian proof presses. In the meantime, the art platen makers had been experimenting with reliable feeders for their heavy platen machines and the Lino-type firm and another had designed the vertical cylinder job presses on a new principle. This involved the cylinder moving up and down over a vertical type bed, a cross between a platen and a cylinder, capable of very high-class work and needing very little floor space.

Magazine, catalogue and book work was handled on improved wharfedales with geared inking; two-revolution presses, such as the Miehle, Century or Phoenix; and small rotary machines, like baby newspaper presses were coming into use for long runs of cheap book work and cheap stationery books.

In the main, the printer without automatic light platens had a job to make ends meet, but most of the larger and better class work could still be handled economically on hand-fed art platens and cylinder machines.

As a result of the war, the increased wages and post-war shortage of labour, secondhand automatics were at a premium and the demand for work was such that all kinds of machines were pressed into service.

The "export or bust" policy of the Government at that time caused us to sell



“ See, Bighead? If you hadn't sold the Adana we'd have been in the shed now, nice and dry ”

our newly designed and produced machines abroad and this short-sighted policy resulted in our Continental competitors being able to re-equip while we tried to hold our markets with worn-out and obsolete plant. Unfortunately, the makers were sufficiently busy not to worry about the home market and were quite happy to announce delivery times of anything up to ten years.

They were not quite so happy, however, when a change of exchange policy let in a flood of German machinery of new design, for delivery within months or even weeks. The full order books disappeared overnight, as shiploads of new machines, with built-in illumination, anti-set-off sprays, automatic lubrication and even washing-up devices, arrived.

Printers scrambled to buy the new machines—platens, small cylinders, large cylinders, all automatic in every detail and with all sorts of time-saving devices—and then scrambled to get work to keep these new Molochs occupied.

As I have said before the lot of the fairly small professional printer, unless he has adequate capital to buy modern plant is very hard. The Adana enthusiasts are sitting pretty with the small short run orders nicely sewn up and the big firms with great capital resources have batteries of expensive automatics. In the really up-to-date houses even the gauges of the cutting machines are pre-set and power operated, while conveyor belt methods of handling work are being installed every day.

HONOURS and DISTINCTIONS

Concluding our Informative "Letters" with



The Royal College of Surgeons.—The history of the profession of surgery began in 1462 when Edward IV granted a Charter to the Company of Barbers.

From 1462 until 1745 the Barbers and Surgeons were mixed up in the same Company without any great satisfaction to either. In 1745 the Surgeons formed their own Company and in 1800 became the Royal College of Surgeons.

The designations are :

M.R.C.S. Member of the Royal College of Surgeons;

F.R.C.S. Fellow of the Royal College of Surgeons.

There is no Licentiate in the London College, but there is in other parts of the British Isles. For example :

L.R.C.S.Ed., is Licentiate of the Royal College of Surgeons of Edinburgh ; and L.R.C.S.I. Licentiate of the Royal College of Surgeons of Ireland ; in addition there is the

L.R.F.P.S.G. Licentiate of the Royal Faculty of Physicians and Surgeons of Glasgow.

The Royal Horticultural Society.—

This was founded in 1804 for the purpose of studying and stimulating interest in the cultivation of flowering plants and is a popular Society among professional florists and nurserymen. The designation is :

F.R.H.S. Fellow of the Royal Horticultural Society.

The Institution of Civil Engineers.—

The Institution was founded in 1818 as an examining body and for the dissemination of knowledge of the problems of civil engineering. Designations :

A.M.I.C.E. Associate Member and M.Inst.C.E. Member of the Institution of Civil Engineers.

The Royal Astronomical Society was founded in 1820, with headquarters in Burlington House, Piccadilly. It is mainly a body of professional astronomers and those interested in problems connected with astronomical research and the use of astronomy as an aid to navigation.

The designation is :

F.R.A.S. Fellow of the Royal Astronomical Society.

The Royal Academy of Music.—

Founded in 1822 as a teaching and examining body for musicians, with headquarters in Marylebone Road. The designations are :

L.R.A.M. Licentiate, elected by an examination held three times a year,

A.R.A.M. Associate

F.R.A.M. Fellow and

Hon.F.R.A.M. Honorary

Fellow

} elected by the
Directors
and

Hon.R.A.M. Honorary Member, elected by the Committee of Management.

Royal Geographical Society.—Founded in 1830 as a senior society for explorers, cartographers (map makers), geologists and others interested in geological, botanical, zoological, anthropological or meteorological research. The Society organises expeditions and gives grants for approved research purposes. The designation is :

F.R.G.S. Fellow of the Royal Geographical Society. This should not be confused with the F.G.S. which means

Fellow of the Geological Society.

The Royal Institute of British Architects.

—This professional body for controlling the higher education of architects was founded in 1834 as an examining body, with power to suggest and approve courses of study in certain recognised schools of architecture.

Various designations are :

L.R.I.B.A. Licentiate of the Royal Institute of British Architects;

A.R.I.B.A. Associate Member and

F.R.I.B.A. Fellow of the Royal Institute of British Architects.

The Royal College of Art.—This

was founded in 1837 at South Kensington for the training of students in all the techniques of art. The diploma of the College is essential to a teacher of art. Designation : A.R.C.A. Associate of the Royal College of Art.

The Chemical Society.—The Society was founded in 1841 by twenty-five

chemists, Fellows of the Royal Society of Arts, who felt that the rapidly widening horizons of their science needed far more time and attention than could be in fairness taken from the programme of so broadly based a society as the R.S.A. In 1849 it received its Royal Charter.

The Chemical Society is the oldest member of the Conjoint Chemical Body which controls the activities of the chemical world. The Conjoint consists of the Chemical Society in whose journal are printed the most important research papers concerned with chemical science; the Royal Institute of Chemistry which was founded by the Chemical Society as an independent examining body, specialising in research and advanced methods of analysis; The Society of the Chemical Industry, founded in 1881 as a meeting ground for industrial chemists and chemical manufacturers; The Society of Public Analysts and other Analytical Chemists, a professional body for qualified and unqualified analysts and routine control chemists; and the Pharmaceutical Society of Great Britain founded in 1841 for prescribing the curriculum, supervising the training and conducting the examinations for the statutory qualifications of pharmacists.

Perhaps it would be easier to deal with all the designations of the Conjoint Chemical Body together to save space. They are as follows:

F.C.S. Fellow of the Chemical Society. There is no examination and the possession of a degree will usually secure election.
A.R.I.C. Associate of the Royal Institute of Chemistry, often granted without examination to Internal Students of London University gaining the B.Sc.; B.Sc.(Special); or B.Sc.(Hons.) on the recommendation of their Professors. External B.Sc.s are exempt from part of the A.R.I.C. examination, but have to take a special course in analysis and pass a fairly stiff examination.

F.R.I.C. Fellow of the Royal Institute of Chemistry. This is a very high honour, about equal to an M.Sc.

No qualification is needed for the Society of Public Analysts, beyond employment as a professional or public analyst. Membership carries no designation.

M.P.S. Member of the Pharmaceutical Society. This is granted on passing what is known as the Chemist and Druggist examination and confers the right to open a shop for the sale of drugs and



chemicals and for the dispensing of medicine.

Ph.C. Pharmaceutical Chemist Diploma of the Pharmaceutical Society is a higher qualification for those aspiring to executive positions.

While on the subject of science there are two other qualifications of considerable importance. The first is:

A.R.C.S. Associate of the Royal College of Science, South Kensington. This is awarded as the result of an examination. The second is granted by:

The Society of Chemical Engineers.—A.M.I.Chem.E. Associate Member. This is given as the result of a stiff examination in chemistry, physics and engineering. M.I.Chem.E. After several years in practice as a chemical engineer, the Associate Member may be raised to the status of full Member of the Society of Chemical Engineers.

Pharmaceutical Society of Gt. Britain.—This Society was founded in 1841 for the examination and licensing of pharmacists or drug sellers. It founded a laboratory for teaching and research, a library, a herbarium and commenced the publication of a comprehensive reference book, the British Pharmacopoeia, giving information concerning all the recognised or "official" drugs. The qualifications M.P.S. and Ph.C. have been dealt with earlier.

With the Industrial Revolution well under way, all kinds of machinery were required for lightening the labours of the workers so it is not really surprising that in 1847 was founded:

The Institution of Mechanical Engineers.—The Institution has its own premises at Storey's Gate, Westminster, and is responsible for the guidance and examination of engineers. The designations, granted after examination, are as follows:

A.M.I.Mech.E. Associate Member of the Institution of Mechanical Engineers.
M.I.Mech.E. Member of the Institution.

There are similar institutions of Electrical, Marine, Locomotive and Mining Engineers with similar designations, except for the abbreviations showing the division of engineering, for example :
A.M.I.E.E. and } for the Electrical
M.I.E.E. } Engineers.

M.I.Mar.E. Member of the Institution of Marine Engineers.

A.M.I.Loco.E. and } for the Locomotive
M.I.Loco.E. } Engineers.

M.I.Min.E. Member of the Institution of Mining Engineers.

Institute of Actuaries.—In 1848 this Institute was formed for the study of the factors governing the expectation of life in various parts of the world and for assessing the average risks of disaster to ships at sea, or industrial machinery, etc. The members are very highly skilled mathematicians who apply specialised knowledge to the problems of the risks undertaken by insurance companies and underwriters. The designations are :

A.I.A. Associate of the Institute of Actuaries.

F.I.A. Fellow of the Institute of Actuaries.

The Royal Photographic Society of Great Britain.—The Society was founded in 1853 out of a photographic exhibition sponsored by the Royal Society of Arts. It is the photographers "Royal Academy" and is open to expert photographers, amateur and professional. The members have available a very fine library, laboratories and dark-rooms. Most of the smaller photographic societies are affiliated by subscription to the Royal and there is a special exhibition in which the best work from each of the smaller societies and clubs compete for medals, certificates and other awards.

There are four grades of membership as follows :

A.R.P.S. Associate of the Royal Photographic Society, open to members of affiliated societies and others as an award for work submitted in exhibitions.

F.R.P.S. Fellow of the Royal Photographic Society. Only a comparatively few famous professionals and very gifted amateurs reach this distinction.

Hon.A.R.P.S. The Honorary Associateship is sometimes given as a reward to competent amateur photographers for their services to the science.

Hon.F.R.P.S. This great distinction is usually reserved for famous scientists who have advanced the science of photography, famous foreign photographers and the very rare great photographers, who for some reason or another have never bothered to exhibit.



The Royal Aeronautical Society.—

The Society, founded in 1866, was not originally concerned with aeroplanes, as they had not been invented. The first aeronauts were balloonists and after the middle of the nineteenth century attention was turned to the problems of steerable airships. No success was achieved with airships or aeroplanes until the invention of the internal combustion engine. The Society pioneered powered flight of all kinds and has done valuable work in pioneering air displays and pageants for the education of the public.

F.R.Ae.S. Fellow of the Royal Aeronautical Society is the only designation granted by the Society.

The Royal Institution of Chartered Surveyors was founded in 1868 for controlling the training and examination of surveyors.

A.R.I.C.S. Associate of the Royal Institution of Chartered Surveyors.

F.R.I.C.S. Fellow of the Royal Institution of Chartered Surveyors.

The Institute of Chartered Accountants of England and Wales.—This is a comparatively recent Institute, founded in 1880, and is an independent body for controlling the finances of businesses and for the proper presentation and certification of complicated financial accounts.

It may not be generally realised that the responsibility of an accountant is two-fold. It is his duty to see that no attempts at tax evasion are permitted and also that no more than the proper amount of tax is paid. For this reason, none but those of the highest integrity can be allowed to practise. The designations are :

A.C.A. Associate of the Institute of Chartered Accountants.

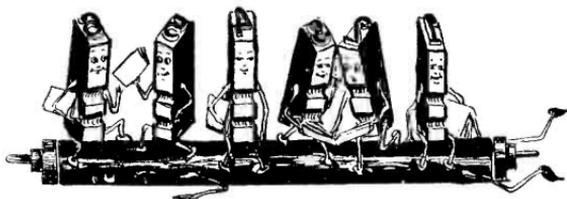
F.C.A. Fellow of the Institute of Chartered Accountants.

Correct Setting of Designations.—The problem of setting designations is a matter of some controversy at the moment. When the letters required are all capitals, it is desirable that they should be set a little smaller than the name of the holder and small caps, or caps. of a smaller point size solve the problem neatly. The initials are all abbreviations of words and according to the rules of good usage should be followed by full-points. However, typographers seem to care little for either the rules of grammar and punctuation or simple clarity.

It would seem reasonable to set Master of Arts as M.A. (in sm. caps.), but many "modern typographers" insist on MA (set in sm. caps.) which looks like a suburban abbreviation for mother.

(Continued on page 142)





THE BEGINNER BUYING TYPE

—With a Special Emphasis on “Sorts”

SORTS are generally defined as “odd type characters” and from a typographical point of view they do not appear to arouse much enthusiasm or receive much praise.

Yet to the enthusiastic printer they can be a source of pleasure and it is from the point of view of pleasure rather than profit that they are here discussed.

First let us consider the advice on buying type that is usually given to the newcomer to printing. The details may vary but the principle is to adopt a firm type-buying policy. The purchase of only one (or perhaps two if the size of the proposed plant warrants it) main face is usually recommended, this to include a good supply of 10 point with small founts of 10 point italic and bold, and further small quantities of other sizes of the same face. This to be supplemented by small founts of other faces for special purposes. “Sorts,” as separate pieces of type, do not come into the picture.

Secondly, consider the newcomer who does not receive, or decides not to follow this advice, but who buys a variety of small founts. He might produce some excellent jobs having bought type especially for them but he finds himself considerably handicapped when mixing his type faces in subsequent jobs.

The newcomer should give careful thought to the function that his plant must fulfil and buy accordingly. If, as often happens, the beginner does not wish to specialise then a background buying policy on the following lines is suggested:—

GILL SANS

Start with that “safe” face Gill Sans, the first purchases being a substantial fount of 10 point with small quantities of 10 point Italic and Bold, 18 point Medium and Bold, and 6 or 8 point Medium. Add other small founts of the same face as the need arises and since all stocks of this face are potentially useful, always buy a small fount in preference to sorts. A modest start on these lines will enable the new printer to turn out some really

good work and may lead him, perhaps unwittingly, to a simplicity of style which, if he possessed a multiplicity of type faces, might elude him.

TIMES NEW ROMAN

Inevitably, if typography interests him, he will wish to buy other faces. As a contrast and relief from the simplicity of Gill Sans a Roman face, such as the popular Times New Roman, is suggested. This would be bought as the need arose and funds permitted, the policy being ultimately to make it the second main face of the plant, so again small founts would be bought in preference to sorts. No other Roman face resembling that chosen would be purchased at this stage because, in a small plant, there is very little room for types which are basically similar.

TYPE FOR SPECIAL PURPOSES

At any stage in the building up of the Gill Sans and Roman “families” other small founts might be added for special purposes. These special founts are intended for use in reflecting the character of the job being printed and naturally the printer would buy faces best suited to the work in which he normally specialises.

Thus he might choose New Palace Script for social announcements and stationery, Typewriter Type for circulars with a personal touch, Light English Text for titles in Historic, Christmas and Church printing, and a titling fount appropriately chosen to reflect the subject of a magazine which he produces.

Sorts for which there is a recurring use might also be introduced, especially where there is unlikely to be any real need for a small fount. Sorts thus used save money and storage space. Such words as “With Compliments,” “Grand Dance,” “Invitation,” “Calendar,” “January,” “February” - etc., “Invoice,” “Whist Drive,” “Happy Easter,” “Blanktown Magazine,” and many others, might be selected in appropriate faces.

But it is neither necessary nor desirable that every title word should be in a characteristic face. In fact, commercially, the two main faces, Gill Sans and Times New Roman, could be used exclusively for most general work to the complete satisfaction of most customers.

SORTS FOR PLEASURE

So to sum up so far, we have Gill Sans as our main face, adding Times New Roman for titling and display with the ultimate aim of making it our second main face. To this we add small founts or, where a fount is not justified, then single words for special purposes.

It is against such a solid background which will enable the printer to tackle any work within his range confidently that

sorts for pleasure are praised. For at this stage he could, from the point of view of choosing type, put aside and forget his type catalogues. But if he enjoys browsing through his type catalogues then why not add still further to his pleasure by doing so with a purpose? How better than by selecting a few words of sorts—not, of course, for every job but for a particular job which has taken his fancy as a subject for typographical experiment and special care. Choosing, not because he has read or been told or knows from tradition that this or that face is suitable for such and such a job but, though mindful of all this, choosing carefully and deliberately because *he* as a typographer and printer in his own right, small though his plant may be, feels that the choice will enhance his work.



A CHRISTMAS "PIE" PREDICAMENT

A Printer's Sister Tells a Story

on a bit of paper intending to sit by the fire and sort them out in comfort after I'd finished this job."

Was my face red? Partly with fury at his rudeness; partly with annoyance at my own ignorance. For I'd thrown that "pie" into the dustbin thinking it wasn't wanted!

But I didn't tell John so. As far as he's concerned the disappearance of his "pie" is still a mystery.

THIS is a story of Christmas but please don't print my name in connection with it, writes Diana R. My brother John is one of your printers and last Christmas he had a lot of orders. While I and the rest of the family were watching T/V he burst in agitatedly wanting to know if anybody had seen his pie.

Nobody had. We told him so. He raged out. Then, remembering that he had taken a mince pie with him to his workshop and had probably put it down and forgotten where, my conscience smote me, for John was really working awfully hard.

So, in spite of my interest in the T/V programme I got up, collected a plateful of mince pies and took them into him.

He glared.

"Idiot!" he snorted when I explained. "It's not that sort of pie. I mean type pie—bits and pieces of type all mixed together. I left them in the sitting room

Holder for a Razor-Blade Cutter

Used razor blades of the thin two-edge type are very useful for cutting paper and card, but there is a danger, when pressure is exerted, of them breaking into pieces—very often with some injury to the cutter (writes J. Hobson of Woolwich).

This happened to me some time back. In fact, I took a slice off the end of my thumb. So I set to work to make the using of these blades less perilous.

Now, I find, if the blade is put into a wooden holder, it is very much strengthened and very rarely breaks. You can make the holder in this way:

Take two pieces of 6-pt. reglet. Bore holes through both pieces to correspond with the holes in the blades. Then fix the blade between the two pieces of reglet with the aid of two small nuts and bolts and you have a strong and very sharp cutting knife. When the blade becomes blunt, it is a matter of seconds only to replace it.

Print through the Post

A Man with Small Resources in a Large Way of Business

TO sell printing through the post is the most suitable method for the small printer. The prospective customer does not know the exact size of your equipment and therefore cannot have the unfounded fears which some customers have when they see your equipment is only a No. 2 machine and a few cases of type.

The small printer should undoubtedly use small classified advertisements—which only cost so much per word—rather than the more expensive display spaces. And I think it is advisable to specialise in some line so that you can buy paper in large quantities and so offer very competitive prices. My own specialisation is printed stationery.

Choosing which newspaper to use is the greatest problem of all, for more money can be wasted on wrong advertising than anything else. Only advertise in papers which quite clearly print their circulation figures.

Small local weekly newspapers—of which I have had great experience—can be most uneconomical. I know of a paper with 40,000 circulation which only charges 2d. per word per insertion. I also know many small papers of 1,400 circulation who charge the same rates.

Therefore I would advise—go for the papers with the largest circulation.

You will find after you have had a single insertion in one newspaper that many others will be canvassing you. It is of this canvassing that you have to be aware. Watch the sales literature concerned and see if there is any mention of a guaranteed circulation. Most reputable newspapers quote an auditor's certified figure, and are members of the Audit Bureau of Circulations (A.B.C.).

It is also advisable to use a paper which does not contain other printers' advertisements—that is, unless you can quote better services or prices. I tried that way in the beginning myself, but I now find that it pays me best to get into a paper where I am the only printer advertising.

Classified advertising enables you to start your business with a very small outlay. Twelve words can say all that is necessary.

I have found the simple announcement:—"Printed notepaper, 10s. 6d. per 100—Sample—address," is quite sufficient to bring in the enquiries if not actual orders. Then I have sent samples and a covering letter. I find that advertising in the better class papers brings a demand for better class paper—with a resulting

increase in profit to myself.

My first announcement cost me 6s., that is, 12 words at 6d. each. My order book is open for inspection, but without going into too much detail it proves that within one month of operating I had paid for my machine and the few founts of type which I had bought.

Fortunately I was within reach of the Adana shop in Gray's Inn Road and so I only purchased paper supplies—and an extra fount of type when it was necessary. In this way I was able to develop my business without any capital whatsoever.

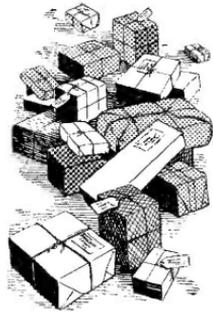
The postal orders would come with the orders. If they were very urgent I would slip to the Adana shop straight away. If not, I found that a weekly visit would suffice.

Whilst I have been connected with printing all my life it has only been in the capacity of administration or selling and not actually composing. But I found that I had not the slightest difficulty in turning out good work, and in addition to mail order printing I found myself successfully competing with established London printers.

One of my first jobs (last year) was the printing of invitation cards for a film premiere of *Romeo and Juliet* in a large Tottenham Court Road cinema. I had to feed the job into the machine twice as my resources in type and furniture were so limited! But the cinema proprietors were quite satisfied with my work and quotation. (I charge from a "Printers' Estimator".)

This is digressing a little for I still obtain most of my work through the post. I have only four "junior" cases of type—10 pt. Light and Medium Gill Sans U. & L., and 14 pt. Bold and Light Gill Sans U. & L. From this small stock I do notepaper, visiting cards, concert tickets, postcards, labels, leaflets, letterheads, billheads, and many other small jobs.

I shall always remember how a school friend of mine succeeded in mail order trading. His first advertisement cost him a few shillings in the *Radio Times* (that was in 1933). In a few years he was spending a ¼-million pounds each year on advertising. The firm was the Redicut Wool Co. of Ossett, Yorks. I hope to emulate his example one day!





LETTERHEADS FOR TRADE

ECCLESIASTICAL

IN our article "When the Builder Buys Print" we talked about producing stationery for the "Hard" trades — these being builders, ironmongers, wheelwrights, plumbers, gas fitters, timber merchants, coal merchants and such-like. There is, of course, no precise rule as to what constitutes a "Hard" trade; it is merely a descriptive I have given to a group of trades to make a distinguishing difference between them and others.

Still pursuing this idea there follows the groups which we may call by the names of Ecclesiastical, Professional, General and "Dainty"—the latter being directly opposed to the "Hard" trades.

I had hoped to deal with all these subjects in some detail, devoting an article to each of them. Furthermore I had prepared layouts which I considered fitted every group. But as this, unfortunately, will be my last *Printcraft* article on Small Printers' Jobs, I shall have to leave out the layouts and skim over the ground as quickly as I can, helped out by a few necessary "illustrations" set up by the compositor.

I imagine by now that you have a good general idea of the planning and the composition of a letterhead so I have no qualms of conscience in skipping what would only be a slightly varied repetition of what I have already said. Let us, instead, concentrate upon the most simple and suitable style of letterhead for each group and consider the types in which they may be set.

This, as you know, has to do with all church and religious subjects. The use of Text types or Black Letter—i.e., Light English, Washington Text, etc., enters largely into the job. But please remember previous instructions—that as far as possible Text type should be employed only for display lines and should never be set in large masses for, presented thus, it is illegible. Use types that blend with the text (preferably old style series) but which are not too light for subsidiary lines such as the address, name of vicar, etc.

Suitable types in this class are (from the catalogue) Bodoni Bold, and its Italic, Plantin Bold and its Italic, Cochin Italic, Temple Script, and Cheltenham Bold. Matter which is not required to be prominent can be set in the Roman or ordinary face of the series used for the display and subsidiary lines. Ornamentation is generally desirable but see that it blends harmoniously both from the tone and the subject point of view.

PROFESSIONAL

This group includes members of the legal profession, accountants, business advisers, stockbrokers, financiers and so on. Ornamentation should be the last thing thought of and, if used, only the strictest and most severe forms such as rules, small twirls, etc., should be considered. The safest types to work with are the plainest—Sans, Spartan, Engravers Title and, occasionally, Script, when New Palace may be safely employed.



On the left you see a suggestion for the treatment of the name line of one of the "Dainty" trades. Below: the name of the customer inspires the choice of type

J. SMITH D. BLACK

ESMAN AND PROFESSIONAL

GENERAL

Here we have a multitude of trades, professions and businesses for which no hard and fast rules can possibly be given. They include the grocer, the confectioner, the baker, the laundryman, the milkman, the pets shop, restaurant, and all the rest.

Advice here is to use type which you consider appropriate to (a) the business under consideration or, (b) the name of the proprietor. Any ornamentation if used (it frequently is!) should be in harmony with the rest.

Type faces to be generally recommended are Times, Rockwell, Gill Sans, Bodoni, Plantin, Canterbury, Spartan, Cheltenham, and for distinctive main display lines, Ashley, Kino, Broadway, Placard, Gill Sans Shadow and Imprint Shadow.

In this class of work the name of the company or the proprietor is very often set in a contrastingly different type from the rest of the letterhead. It is an idea which I very much favour, providing that it makes a harmonious blend with the rest of the type used.

For modelling your main line on the name of the proprietor it is well to think of the aptness of the name to the type itself. For instance, if the proprietor was Smith, you might immediately conjure up a vision of the sturdy village blacksmith and your reaction would probably be to use a strong, resounding, steel-like face, so what about Gill Sans Shadow or Rockwell Bold?

Or supposing the owner's name is Black? This immediately suggests something dense and dark — but please don't use Black Letter unless your customer wishes it. "Black" types, as they appear in the catalogue, are Gill Cameo, Bodoni Ultra, Rockwell Bold, Gill Sans Bold, or (a little less black) Broadway Engraved.

Of course, if the customer's name happens to be Ashley or Rockwell, your choice is made for you. But don't



let your mind run too a-riot. If you are designing a letterhead for an undertaker, for instance, your first thought might be for the smooth, black, square Gill Cameo. Undertakers, however, regard themselves as professional men, and, as befits their profession, like their letterheads to be in quiet, dignified, good taste though, perhaps, not as strictly severe as the professional group mentioned above.

"DAINTY" LETTERHEADS

Now what do we mean by this? I am thinking chiefly of florists, jewellers, lingerie shops, perfumers, music dealers and similar vendors. Most feminine commodities come under the heading of "Dainty" and this should be borne in mind when printing stationery for the shops from which they emanate. In other words, make your letterhead "dainty."

If you can, avoid types which are in popular general use such as Times, Gill Sans and Rockwell. For name lines I suggest Imprint Shadow Italic, Plantin (not Bold), Cochin Italic, Perpetua, Canterbury, Colonna (this is a particular favourite), and any of the Scripts except Heavy Script and Cheltenham Old Style.

Emblems and ornaments would again be appropriate and generally light in tone. A growing trend in this class of stationery is to set the name line in dainty italics, upper and lower, often with the initial letter three or four times as big as the rest of the line.

The great thing is to avoid heavy type which really belongs to the "Hard" trades and to get a correct harmonious

SCALLOP & SCOPE, LTD
SOLICITORS

15 LIGHTENHAM STREET
HIGHBOROUGH, N

TELEPHONE: HIGH 246
TELEGRAMS: SCALP

PLEASE QUOTE REF.

A typical "professional" letterhead set in the Spartan series and severely free of ornamentation

blend in your contrasts — such as, for instance, 24-pt. Cochin Italic for the name line and 10 and 9-pt. Canterbury for the subsidiary lines.

I am woefully aware that in writing this I have left out much necessary detail but I feel, if you apply the instructions you have already been given, that you will experience little difficulty in your efforts to deal with and please your customers. Remember always: Keep type matter to a minimum; keep it in harmony; make the utmost use of white; don't use too-large type; and — above all — get down to the job of designing with pencil and paper before you pick up a single piece of type.

Now, to help out the Clicker, let me answer two letters which he has passed on to me.

FUSSY CUSTOMER

Have you any suggestions to make? I am at my wits' end. I have a very good customer in an oldish lady who doesn't mind what she pays for her print but does insist, every time, upon having her jobs made different and distinctive. Thanks to "Printercraft" I have been able to please her so far, but now she wants some private notepaper — and again insists upon the distinctive difference. How on earth can you make private notepaper look different?

HONOURS AND DISTINCTIONS

(Continued from page 136)

A rather more difficult situation arises when, in addition to initials, the partial abbreviations such as "Inst." appear to call for caps. and lower case. Small caps. and lower case can look a trifle absurd. For example D.Ph. set in 6 pt. caps. and lower following a name set in 8 pt. or 10 pt. looks much better than PhD using small caps. and lower case of the same body size as the name. A worse case is when DPH for Doctor of Philosophy is set in small caps., without stops, and is indistinguishable from DPH for Diploma of Public Health.

The topical typographer will cheerfully set MIMechE or MIMECHE, for Member of the Institute of Mechanical Engineers, but would probably go blank if asked to elucidate some of his own handiwork. He would probably be horrified if he carried his ideas to a logical conclusion and set MEMBEROF THEINSTITUTE OF MECHANICALENGINEERS all in small caps., without stops or spaces.

In cases such as these there is little doubt that caps. and lower case of a smaller size than the name is far the best, but where only single initials are used small caps. are excellent as they look neat and

We have had to deal with these sorts of eccentric customers ourselves but have usually found that they are satisfied with some new little touch if they are certain in their own minds that nobody else has it. Try her with this; set the noteheading as usual but in the centre, or on the left-hand side, put her initials in Palace or Madonna Script. This is not, of course, strictly correct, but when dealing with customers like yours, one has to take liberties with the rules. The initials might please her even more if they were treated with Relieftite and thus raised, giving a distinctive embossing effect.

TYPE FOR CHILDREN

I have the opportunity of printing half-a-dozen small story books for children with an illustration on every page. The reader age is four to seven years. I have a good supply of twelve-point Times but no really adequate supplies of any other sizes. Do you think 12-pt. suitable?

For readers of this age, 14-pt. is the ideal but we think 12-pt. will suit equally well if it is leaded.

save lining up. Perhaps I am old fashioned, but I still greatly prefer the use of full stops where appropriate between the initials.

Nevertheless, I am equally in favour of leaving off all terminal stops in display lines for the sake of symmetry. Leaving out the terminal stop does not detract from the clarity of the designation. Another point of some importance is that a full stop and comma is the old fashioned way of dividing up several designations and has much to commend it. Some typefaces, such as Plantin and Caslon Old Face, have very large and ugly commas and this is especially noticeable in the smaller sizes. If a face with large commas is specified it is permissible to leave out the commas between designations, so long as adequate space is left for separation. A last example will illustrate what I mean. Study the differences between the following lines:

Sir A. B. Blank, K.C.V.O., M.A., M.D.,
F.Inst.P., F.R.S.

Sir A. B. Blank, K.C.V.O. M.A. M.D.
F.Inst.P. F.R.S.

Sir A. B. Blank KCVOMAMDFInstPFRS
and

Sir A B Blank KCVOMAMDFINSTPFRS

Either of the first two are legible, but the last two are awful examples of being "modern" in the worst sense of the word.



WILLIAM CASLON

The Man Who
Changed the Face of Type

BY dint of hard work and perseverance William Caslon became the greatest of the English letter founders. By perfecting his work to such an extent that the importing of foreign types ceased altogether, Caslon changed the whole course of English type-cutting.

William Caslon was born at Cradley, Halesowen, Shropshire, in 1692 and at an early age he became apprenticed to an engraver of gun locks and barrels in London. When not so employed he designed tools and made presses and punches for printers. His exceptional skill was noted by James Watt, the master printer, who encouraged Caslon in his work of letter cutting. Later, he introduced him to several of his printer friends, one of whom showed Caslon around his foundry. Whilst there, Caslon was asked by a companion if he thought he could cut type; after some deliberation Caslon said he thought he would be able to do so.

Caslon was lent £500 by three patrons, a Mr. Bowyer and two friends, and installed himself in a garret in Helmet Row, Old Street. A chance to distinguish himself soon arose; a New Testament and Psalter was being printed in Arabic and the printers needed an Arabic fount urgently. Caslon produced his elegant English Arabic which appears in some of his early works. At the bottom he added his own name in Pica Roman and this

was so much admired that he was persuaded to cut a fount of Pica Roman with its italic. This was an immediate success and, still under the patronage of William Bowyer, he cut several more types, among them the founts of roman, italic and the Hebrew used in Bowyer's edition of Selden's works, published four years after Caslon had cut the type in 1722.

By 1730 Caslon's fame was so widespread that he had even gained the custom of the King's printers. Up to now he had worked under the patronage of his three original sponsors—Mr. Bowyer, Mr. Bettenham and Mr. Watt—but as his knowledge increased and his reputation rose Caslon was able to start his own foundry. It must be remembered that in those early days of letter founding, the art was not nearly as simple as it is today. Caslon had not only to excel any other competitors in the quality of his work but he had also to see that the work was carried out efficiently by clumsy and inexperienced workmen.

Before branching out on his own in 1734, Caslon had cut his beautiful Pica "black" and several others of his "exotic" types. It was in 1734, too, when he produced his first specimen sheet.

After overcoming early opposition, Caslon found favour with his contemporaries, and John Smith, in his *Printers Grammar* of 1755, said of him ". . . by whose genius letter is now in England of such beautiful cut and shape as it never was before." Even King George II acknowledged his accomplishments by appointing Caslon, in 1750, to the Commission of Peace for Middlesex, which office he held until his death. William Caslon died, much respected, aged 74, at Bethnal Green on January 23rd, 1766. He was buried in the churchyard of St. Luke's, the parish in which his three foundries were situated. Of him it was written "He was universally esteemed as a first rate artist, a kinder master and an honest, friendly and benevolent man."

Caslon was, as Chambers *Cyclopaedia* said: "not bred to the art of letter founding." How, then, did his work achieve such popularity? Flaws could be detected in many of his letters and none were really perfect, yet in mass they blended to form a strikingly beautiful picture, and it was this single factor that made Caslon the pre-eminent type cutter. His fleurons, or printers' flowers, too, had more of an effect when in groups. There is no doubt that Caslon's skill raised the standard of print in England, and it is probably due to his impetus that our printing is now regarded more as an art than as a trade.

THE SIGN and the SYMBOL



How they created civilisation for man and the vital force they are today

A SIGN, as we know, is a mark signifying something, like the sign of the cross signifies Christianity ; a crown, royalty, and so on. A symbol is also a sign, but there is such a close relationship between the meaning of the two words that they are often used to betoken the same thing.

Yet, strictly speaking, a symbol is something typifying a thing such as white, which is a symbol of purity ; a lion, which is a symbol of strength, and a quill, symbol of writing.

In print we have many tables of odd signs, such as male and female signs, zodiac signs, mathematical, chemistry and others. In the streets we have traffic, inn, and trade signs. If we talk about these signs at all we are rather liable to put them in a class by themselves, but has it ever occurred to you that the pieces of type we use for our printing are also signs and symbols—that every letter and point in our alphabet and every figure is a sign or symbol ?

Art of the Cave-man

“A”, for instance, is a sign for the letter of that name, symbolising the sound it makes when passing through the lips. The figure “1” is a sign symbolising a single unit. Punctuation marks symbolise various stops and interruptions in speech ; accents are signs to indicate that letters or syllables are to be pronounced in a different way. Thus letters, points, figures, etc., of all languages are symbols of speech.

Has the intriguing thought ever come to you ? Where did all this start and how has it developed ?

According to geologists and archaeologists it started about half a million years ago when savage, prehistoric man, in his desire to express his thoughts, began to paint, scratch, or to imprint impressions of his hands on the walls of his dark cave home.

What he portrayed in his earliest paintings were the things that mattered most to him at the time—hunting and food—food in the shape of deer, mammoth, cattle and so on.

As time grew the art of the cave-man became more and more skilful and, expanding, branched into sculpture, carving and engraving on bone and ivory. Human figures, articles of dress, weapons and objects of domestic utility also found their ways into his pictures.

Picture-signs

From this arose the idea of drawing pictures of single subjects, each meant to represent an object, idea, or action. These small pictures we call picture-signs and, as far as we know, the ancient Egyptians were the first to employ them—probably ten thousand years ago.

The most crude symbols were, of course, those first used, such as a wavy line for water, a mouth



A Babylonian merchant using an incised cylinder to make impressions on a block of soft clay



Queen Hatsheput, of Ancient Egypt, dictating a decree to one of her royal scribes

to indicate thirst or speech, a lion to represent strength, a circle for the sun, stars for the night, and so forth.

From this evolved the Egyptian system of hieroglyphics, which were groups of small pictures symbolising actions, thoughts or sounds. Out of it came the first alphabet. This, adapted for their own uses by the neighbouring nations of Egypt, gave rise to other alphabets and different methods of writing the same. The Phoenicians, the Babylonians, the Hittites the Chinese, the Sumerians—all, in their own styles—invented methods of expressing themselves in words and letters.

At first this writing was all done on skins or tree bark. Then the Egyptians discovered papyrus, the earliest form of paper. This was made by splitting up papyrus reeds which were then gummed together, pressed, and dried in the sun.

Apart from papyrus, however, the picture-writing was carried out as engravings upon other objects such as amulets, copper mirrors, vases, unguent pots, and objects made of stone.

Wedge Writing

Outstandingly different from that of other nations, however, was the writing of the Assyrians and the Babylonians, which was formed by using a series of wedged pointed pens. This writing was called cuneiform and was done by pressing the wedge into a block of soft clay to make the impression.

The clay was then baked in an oven or dried in the sun, thus forming a hard and imperishable brick. Many thousands of these odd "documents" are still extant and specimens can be seen in nearly every important museum in the world.

Thus, with the aid of writing, civilisation developed rapidly. Trade and commerce became established, giving rise to a new class of society—the merchants.

It became necessary for these people to make out lists and descriptions of goods and for each list or bale of goods to bear the signature of the owner—thus seals and cylinders came into being. Hieroglyphics, now written more hastily, became, for trade and documentary purposes, so abbreviated that in the end they were reduced to mere shorthand versions of the original forms and became known as Hieratics.

Inevitably came the making of the first “books”—the heavy clay tablets of the Babylonians, the papyrus rolls of Egypt, the wax tablets of Greece and Rome. As the pace of civilisation quickened and the thirst for knowledge ever more clamorous, these books became more and more abundant.

Ancient Literature

Romantic stories also had their places in this literature as witness the Egyptian “Tale of the Two Brothers” which bears, in the first portion of the book, a remarkable resemblance to the story of Joseph and Potiphar’s wife. Another hieroglyphically-written romance is the “Tale of the Doomed Prince” which might have been the inspiration for many of the fairy tales which our own children so much enjoy.

We also have records of books of poems such as the “Song of the Harper” and of song lyrics, mainly devoted, as in the present age, to themes of love and the adoration of male for female.

Apart from this the ancients published books of cookery recipes, medical prescriptions, etc. In the temples young students were provided with lesson papers of baked clay or papyrus and the ladies with sheets describing the use and mysteries of beautifying make-up.

Now all these books, lists and documents, when reproduced, had to be laboriously done by hand, which meant the employment of many hundreds of scribes—a very learned class of men who were treated with great respect and deference and, because of their skill in the art of writing, given considerations and privileges withheld from ordinary citizens.

Dawn of Print

So far, however, nobody appears to have thought of the art of printing and it was not until about A.D. 105 that a Chinaman named Tsai-Lun first invented the material we now know as Paper. In the second century the Chinese began to cut tablets from stone. From these impressions could be taken. Thus was born the earliest form of the block we are so familiar with today.

In A.D. 366 the Chinese published the first known block book with each page, complete with letters and illustrations, cut from a single piece of wood. Inevitably if slowly, this art spread to Europe and there is evidence that between 1040 and 1050 the Chinese experimented with the making of moveable type—from baked clay. The perfection of this art was, as we know, left to Johannes Gutenberg, who invented the first metal moveable types in Strasburg about 1444 and thus laid the foundation of the vast and ever increasing industry we know today.

Printing Has Meant Progress

The methods of printing have changed vastly since the days of Gutenberg, but the signs and the symbols—the letters which formed his type faces—still remain the same.

Without them we should never have reached the civilisation we enjoy. Had they not been invented by some ancient Egyptian genius we should never have known printing and our way of life would not have been very far removed from that of the nomadic savage who tried to bring animation to his thoughts by drawing pictures upon the walls of his cave.



With stylus and wax tablet the Roman scribe writes a love-letter for a fair customer who is not well versed in the art of letters

Call the Clicker !

The Printcraft Companionship Dealing
with Printers' Problems.

HEIGHTS OF LEADS

We know, thanks to "Printcraft", that type height is .918 of an inch. But you have never told us what is the correct height of leads, spaces, and shoulder-high leads and spaces. Is it possible for you to supply this information?

It is. The height of normal leads and spaces is .750 of an inch. The heights of shoulder-high leads and spaces is .868 of an inch.

OLD PLAYBILLS

During the recent freeze-up I found a small parcel of old showbills in the loft of my house. Most of them relate to Drury Lane Theatre and mention such people as David Garrick, Mrs. Woffington, etc. These bills have lain in the loft a long time and are now rather mildewed, dirty and spotted. I am wondering (1) If they are worth anything in their present condition. (2) If they are, could you tell me where I might be able to dispose of them for a few shillings?

Though printing is involved in this question, we feel that it is more a matter for an antiquary, so you must forgive us if our answer is cautious. We feel that such bills, if still mainly legible, must have some value. We cannot put you in touch with a possible buyer but we recommend that you visit the Charing Cross Road district in London, where you will find many bookshops interested in such relics and would soon give you an idea as to their worth.

WAGES FOR APPRENTICES

I am very keen that my son should become a compositor's apprentice. I understand that the prevailing term for such an apprenticeship is five years. What wages are likely to be paid during this term?

We hesitate to reply in actual terms of hard cash for there are variations according to districts and as we write there is a trade dispute in being which may considerably alter existing scales.



OH, Mr. Editor, what are you thinking of? In your otherwise excellent Christmas Editorial you write of Christmas as being a time of "good feeding and good trenchmanship". But surely one of these words is redundant? I have always understood (and my dictionary bears me out) that good feeding and good trenchmanship are one and the same.

Editor replies: So they are, but originally I did not write "good feeding". What I wrote was good *feeling*, but the printer, unfortunately, slipped in a letter "d" instead of the "l". Thus your complaint is due to a printer's error but I thank you for pointing it out and I'm not dodging the blame. I ought to have noticed it when reading the proofs. Apologies.

NUTS AND MUTTONS

I understand that there are certain printers' slang terms for en and em quads but I am not sure what they are. Can you tell me, please?

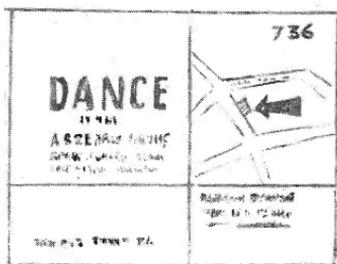
Readily. An en is known as a Nut, an em a Mutton. The terms are used to prevent confusion as "en" and "em", when spoken, are likely to sound very much alike.

We can only give you wages in terms of percentages for London where a six year period applies—these percentages are based on the wages of full-time journeymen. They are : First year 25 per cent. ; Second year 30 per cent. ; Third year 40 per cent. ; Fourth year 55 per cent. ; Fifth year 65 per cent. ; and Sixth year 75 per cent.

CUTTING FAULT

I have recently acquired a small automatic cutter. I was told, when I bought it, that it would cut up to 200 sheets of paper at a time. But I find, using much smaller amounts, that the paper crinkles badly when being cut. I am very worried, wondering whether it is the machine or myself at fault.

It sounds to us as if it is (sorry!) you. To make sure of a clean sharp cut,



you should place a piece of cardboard top and bottom of the stock before cutting. This then takes the weight of the clamp, holding the paper firmly in position while the guillotine operates and thus ensuring a clean cut.

FOUR-PART DANCE TICKET

Now, Mr. Clicker, or Mr. Wesley, or whichever of the companionship is responsible for suggesting layouts, can you help me out of this hole? A customer wants me to do a dance ticket containing, (1) The announcement, time, place, etc., of the dance (2) A map showing how to get to the spot (which is a rather obscure club in the town). (3) An admission tear-off. (4) Another tear-off, to be given up at the cloakroom. Also, since Christmas this year has started early with me, I would appreciate a suggestion for a grand Christmas Raffle which is to be organised by the same customer who is running the Dance.

We have set our layout artist to work and he has produced the two schemes you see illustrated here. He suggests that the bottom part of the dance ticket be perforated, the larger section being the Admission tear-off, the other the Cloakroom portion. Personally, we think this is a really good idea for an all-in-one ticket and might be profitably passed on to other printers. We might suggest, in the interest of the economy which your customer obviously had in mind when he ordered these tickets, that the line between the Admission portion of the Cloakroom portion need not be perforated but just treated as a normal tear-off.

Re your raffle ticket request: Without the copy it is not easy to suggest an original scheme but here is a layout



Our artist suggests layout for a 4-part Dance Ticket and a Raffle Voucher

which you might find a useful basis. Please let us have a proof or copy of both jobs when you have done them.

THE LONG "S"

When I was a boy I was always curious as to why my godmother wrote "Mifs" instead of "Miss." I was definitely intrigued, later on, to discover in some old books that "Mifs" was the invariable way of spelling "Miss." I have asked many people to explain this but none can. Can you?

According to our understanding, "mifs," "mifstress," "vesfel" and similar words containing the double "s" was a style inherited from written MSS. to show that two "s's" were really intended. The "f," which was originally printed without the centre stroke, was called the long "s" but was abolished, as far as print was concerned by the London printer, Albert Bell early in the last century. The example he set was followed slowly by other typographers and it was not until 1870, or thereabouts, that the long "s" disappeared from print for good.



PRINTERS IN PRISON

Audacious Exploits of Crafty Craftsmen Behind the Bars

SENT to gaol for two years for forgery, an Army captain took advantage of an old hand-press formerly in use at Dartmoor to forge a copy of the *London Gazette*—to announce officially the quashing of his sentence.

This exploit, revealed when the forger was sentenced to a further gaol term at the Middlesex Sessions, will long rank among the most impudent crimes ever committed inside a British gaol. But he was not the first ambitious prisoner to forge ahead while still on the wrong side of the bars.

Several members of one coupon-forging gang, dispersed by Scotland Yard a few years ago, had learnt the art of counterfeiting while "inside." During a spell in an English gaol in 1934-7 they borrowed books dealing with photography and engraving, and studied these in their cells.

When U.S. Treasury detectives searched in 1951 for a cheat who had defrauded the Government of 186 dollars by submitting faked income-tax refund forms, he was found to be serving a 170-year sentence in Georgia for armed robbery. He had forged the forms in the prison printing-shop!

Two German printers sent to gaol for shooting two policemen also had money-making ambitions when they were put to work at their own trade. Getting friends outside to smuggle the necessary equipment in to them, they were soon busy running off Reich banknotes on the prison presses.

The problem of how to send the forged notes out of the gaol was solved when the German Government gave the prison a contract to print prayer-books. Wrapped

up to resemble parcels of books, the "banknotes" went to the railway station in the prison van.

So excellent were these fakes that the forgers received official recognition. When the German authorities accidentally found the men's secret they sent the pair to join over a hundred printers who had the wartime job at Sachsenhausen, from 1940 until 1945, of counterfeiting Allied currencies.

These two forgers were congratulated by the German Security Secretariat on the quality of their dollar bills, but an American who produced equally good ones in a U.S. prison found himself far from popular with officialdom.

He had served a year in a gaol at Salt Lake City, where he had worked hard in the prison printing-works, before being released on licence in 1949. It was two years before the authorities were amazed to find that their star convict had been working mainly for himself—printing bogus cheques and 10,000 dollars worth of Treasury notes.

Escape By Forgery

Banknotes are useful enough once a prisoner has left gaol, but there are even more valuable documents that can be forged in prison printing-shops. Whilst an unskilled convict has laboriously to tunnel his way out of gaol, a forger can escape through the main gate by a spot of counterfeiting.

French police searched Les Baumettes Prison at Marseilles a few years ago for forged copies of forms used by the Ministry of Justice to remit sentences. They claimed that wily convicts were printing these forms, and then completing them so that they might be released two or three years ahead of their proper time!

Many similar stories of counterfeiting whilst serving sentences can be told. The doubtful art of forgery is one that is by no means discouraged by the intervention of prison bars. As a result counterfeiting criminals are very carefully watched but in spite of this there are still a few who continue to "get away with it."





“PRINTER’S PAL”

How the Printer and the Photographer
Can Help Each other



PHOTOGRAPHY is a popular hobby these days and most printers have at least one friend who is a keen amateur photographer. The two hobbies are closely allied and the printer and photographer can often help each other.

A local photographer recently did some work that was really in the printer's field. He made some invitation cards for a youngster's birthday party. The invitation message was typed out on a card and a picture of the child was pasted on. The whole thing was then photographed and the required number of photographic prints were taken from the negative.

The idea was good and the cards novel but the typewritten message gave the job a rather amateurish look. If the photographer had had a small printing press he could have printed the message in a nice script and then photographed it with the picture. Or again, he could have printed the invitation on suitable stock and pasted the picture on afterwards. This latter method would produce the better job and is one which any small printer could use on similar work.

A soldier friend of mine once showed me a photograph of himself and the boys. All the lads in the barrack room were there but the thing that caught my eye was the white card on which the print was mounted, for underneath the picture all the lads' names were printed in a 6 pt. roman letter. It looked really effective and added greatly to the value of the picture.

Your cameraman friend is sure to carry a stock of folders and mounts for his pictures and he will no doubt be delighted if you suggest that he should have his name or initials neatly printed in the corner. Small or delicate type faces are very suitable for this work.

He is almost certain to want some of his folders converted into wedding folders at the same time. The word “Wedding” can be printed on the front cover and silvered over. If you have a small block with a wedding bell motif that can be printed in the corner at the same time—all to the good. For a special wedding the names or initials of the bride and bridegroom could be added.

Tell your photographer friend to suggest

that the happy couple have small copies of the “cutting the cake” photograph pasted inside the lids of the wedding cake boxes.

This cannot fail to make a hit. At the same time your friend can pick up a printing order for you for the little cards that go in the boxes. It is quite likely the couple will require some “change of address” cards too.

The months before Christmas are very busy for the printer. Christmas card orders come in quickly and the wise printer has a good selection of blanks in stock from which his customers can choose. If a customer wants something extra special the printer can give it to him with the help of his photographer pal again.

A photograph is decided upon for the front of the card, maybe a local scene or a Christmassy picture of the customer's family. Next you should take a piece of cellophane paper and print the words “Christmas Greetings” or a similar message in red ink in a suitable size and style of letter. Use enough ink to give a good solid colour. This cellophane “negative” is placed on top of the paper when the photographic print is being made in the enlarger and manoeuvred into a suitable spot on the projected image (with the enlarger red filter on, of course).

The enlargement is then made in the usual way and the greetings message will appear in white. This is now ready to paste on the front of our card. If the cellophane is trimmed close to the type in a rectangle with a razor blade and straight-edge the greetings message will be surrounded by a thin white line caused by the cellophane edge and this can give a pleasing “boxed in” effect.

Several of these cellophane “negatives” can be made using different styles and sizes of type. These “negatives” can be used over and over again.

The same idea can be used to print captions on pictures or to print the words “PROOF ONLY” on your friend's wedding photograph proofs.

These are only a few suggestions; there are many ways in which the printer and photographer can work together, so talk it over with your friend; you are both certain to benefit.

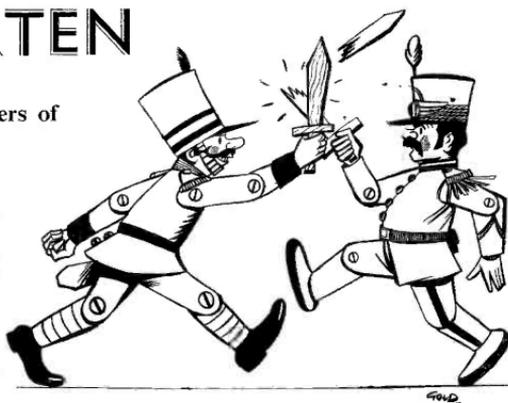
PRINTERGARTEN

A Page for the Younger Members of
The Printer's Family

IT is with great regret that I write this last Printergarten letter to you for, as you doubtless know, there will be no more Printcrafts after this, and thus my editorship of your page is cut short. I should like to say, however, that if any of you think that I can help you in any way, or if you have anything special to say to me, a postcard or letter sent to the publishers will find me and I shall be delighted to write back to you. Meanwhile, I wish all of you lots of jolly times and have pleasure in printing below three of your latest letters, for which postal orders have been sent to the writers.

Your sincere friend,

ANNE GILMORE



LUCKY PIE

Now here's a lovely little "good luck" story which comes from Janet Leigh (age 10) of Southport and which earns her a postal order for 5s.

"When Daddy upset a small box of figures and points on the floor, he asked me to pick them up for him and set them in his composing stick so that it would make it easier for him to put them back in the case. While I was doing this, he got on making out his pools coupon. I picked up several of the type pieces and then I stopped, thinking there was something unusual about them, for they read 3/4/1904. It then occurred to me that this was the exact date of Daddy's birth. I was sure it was an omen and I told him so. 'Maybe it means we'll win the pools,' Daddy said with a smile. He didn't believe it, but when the results came out on the following Saturday, Daddy found that he had got a third dividend and later in the week received three pounds from the pools people."

COTTON WOOL SNOW

"I had an idea for a Christmas card which Daddy was very pleased with. He printed a lot of them just in black ink and everybody to whom he sold them was very pleased too.

"Daddy has a block of a jolly-looking snowman and when he had printed this on his machine I painted the insides of the snowman with gum. Then, while the gum was drying, I dabbed fluffy cotton wool on him. It made a wonderful difference to the picture for the snowman then stood out on the card and did actually seem to be made of snow. The card was green so what with the green, the black and the white, Daddy said it was just like a three-colour job."

—Mavis Webster (Hammersmith). Age 11

PRINTERGARTEN GAME

Here comes a really bright and novel idea from William Horsham of Hastings (age 12), which earns him an award of half a guinea.

"With the aid of 12 Adana Small Illustration Types, I have invented a game which is very popular among my friends. The game is played in the same way as Snakes and Ladders and is made from a piece of card about twelve inches by fifteen inches, on which are drawn one-inch squares. The small blocks are stamped into various squares after first being inked on a stamp-pad, and each picture reached gives the player an advantage or a penalty. We call the game 'Win the Flag' with the flag block being 'Home.' The advantages are :

Crown. Your ambition realised. Advance 12 places.

Teddy Bear. Chase him. Advance 6 places.

Boy with Candle. Hurry him to bed. Advance 3 places.

Cat. Take her home quickly. Advance 9 places.

Man with Gun. Run as fast as you can. Advance 9 places.

The penalties are :

Harp. Stop and listen. Miss 2 turns.

Girl with Hat-box. High wind. Go back 3 places.

Jester. Stop and laugh. Miss 1 turn.

Poison. Great danger. Go back 12 places.

Waiter. Stop and eat. Miss 2 turns.

Witch. Hide. Miss 1 turn."

THE PICTURE GUIDE TO PRINT



PROGRAMMES

GENERAL OBSERVATIONS

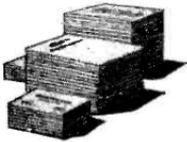
114. The one or four-page programme, pamphlet or menu, is a job that is always coming the small printer's way, and of the four pages the cover is by far the most important because it is the first page to compel attention and to provoke interest in the pages which follow. Extra care and greater thought should, therefore, be expended upon the design and the composition of such a page. There are no hard and fast rules for the setting of the page; it depends for its charm and attractiveness on the good taste and the typographic good sense of its designer. But here are a few hints which will help.

(1) The cover page is one which should be read at a glance. Therefore keep type matter down to a minimum, but well displayed.

(2) Make the utmost use of white.

(3) Treatments and type used should reflect the spirit of the event for which the cover is designed.

(4) Keep type to one or two families as far as possible. As the cover page sets the style for the job the type used for the contents should also be of the same series.



PRINTING STOCK

115. Before commencing the composition of a programme the class and colour of the paper or card on which it is to be printed should be carefully considered. Remember that coloured covers demand the use of bolder types than those printed on white stock or paper or card which is only lightly tinted. The paper, like the design and the type, must harmonise with the rest, thus it is important to know beforehand whether the job is to be produced on smooth or rough stock. Most types are suitable for smooth papers such as art, imitation art, etc., but types

possessing fine lined serifs or very light faced characters do not print well on rough paper and should, consequently, be avoided.

THE SINGLE - PAGE PROGRAMME

116. The most economical and the most popular kind of programme or menu—especially where the gathering is not a large one—is the single sheet—*i.e.*, the matter printed on one side of the paper only. This should contain the title or event, the time of the gathering and the place where the event is held. The size of such a programme will, naturally, depend upon the amount of letterpress that is to be used in it, but to make it most pleasing the recognised proportions of 2/3rds to 1 (4 x 6 or 6 x 9 inches) should be aimed at.

THE TWO-PAGE PROGRAMME

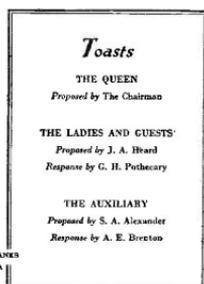
117. If the Menu-programme required is a two-page job—that is, one sheet printed back and front—the first page should contain the Menu with a special line at the foot of the page bearing the words "Programme Overleaf." A tasteful job can be made of the two-page menu-programme by enclosing the menu details in an appropriate border but leaving the heading open. The programme page can be boxed in or left unembellished, as good taste and fancy dictates.

4-PAGE PROGRAMME OR MENU-PROGRAMMES

118. This consists of a cover page on which is tastefully displayed the name or names of the sponsors, the title of the event, time and place, etc. If the programme is to occupy only one page of the remaining three, it should be placed on page 3. If three pages of the four are to be printed, the programme should be spread across the two centre pages. In cases where the programme is combined with a menu, the menu should appear on page 2 and the programme on page 3. A pleasing, tasteful and spirited example of this is given in illustration 119 which are the centre pages of a programme designed for a recent Ladies Night by our old friend, B. H. Green.



MUSIC DURING DINNER
BY SON BAKES' TRIO



DANCING TO SON BAKES
AND HIS ORCHESTRA

Chairman:
G. H. POTHEARY, Esq.

Moving with a difference
"THE TWO ROSS"



119. The interior pages of a 4-page Menu programme described in preceding paragraph.

ORNAMENTATION

120. Most programmes benefit from some form of ornamentation but great care must be taken, in selecting these, to make sure that they are appropriate. They must, (1) be in character with the event, (2) must harmonise with the type. The Scroll ornaments on page 23 of the catalogue are generally useful for the more dignified or educational sort of gathering while a number of the Type Ornaments in the catalogue suggest themselves for other functions. For Musical Programmes there is the harp, for education the candle, for Scouts, the Boy Scout, etc. An excellent ornament for a menu is that of the waiter carrying his tray. There are many other suggestions to be found among the Stock Illustration Blocks and the Illustration Types.

But if you haven't these blocks by you, you can easily make your own ornaments from the border type units at your disposal. (See illustration No. 73 in this series.)



STYLES OF SETTING

121. There is, unfortunately no space in which to go into details of setting the programme items but for this the reader is referred back to the excellent guide on the subject written by Robert Aspinall in *Printcraft* No. 26.

TYPES TO USE

122. It is not, of course, possible to visualise all the functions for which a programme or menu will be used but again it must be emphasised that fitness of type for subjects should be borne vividly in mind. For events of a light or gay nature, a light dainty face should be selected such as Gill Sans Light, Plantin, Canterbury, etc. For events that are more formal, Times, Gill Sans ordinary, Bodoni or Cheltenham may be used. For religious events a harmonious form of old style type with contrasting variety of text letter is recommended. You will find styles to form all combinations and all tastes if you look through the pages of the catalogue.

Illustrative titles, in the form of ready-made blocks, for menus and programmes, can often be used with advantage. A number of these are shown in the "Adana Illustration Types" in the catalogue and look well on menu-programmes of octavo size and upwards.

A SIDE-LAY GAUGE FOR H.S.2

THE side-lay gauge described here grips firmly to the platen and tympan, is easily removed or adjusted, and is made from readily obtainable materials. It is derived from an earlier design by D.P.C. of Southport in *Printcraft* No. 9.

Take a paper clip of the sort illustrated and file away the back edge so as to leave a hole reaching about $1/16$ th of an inch down the back and $\frac{1}{4}$ of an inch along the top. It should be about $\frac{1}{4}$ to $\frac{1}{2}$ of an inch wide, but the width will be governed by the tools available. A carborundum wheel, if available, is much to be preferred for this work, but a file will do the job.

Next cut a bit of brass rule about five inches long to make a strip that will slide in the hole easily. Bend down the end of this at right angles for about $1/16$ th of an inch (file off the surplus if too much) and give a slight spring to the rule by bending it to a shallow arc with the fingers. The rule can be made slightly more springy by hammering it on an anvil until there is a danger of it splitting. After this the wire handle of the clip must be bent apart so that it does not bear on the brass strip when pressed open, but on the main spring on either side. Doing this, the handle can be sprung out of the clip. As well as clearing the brass strip, the wire handle must be bent at right angles to clear the gripper arm, and this second bend must be far enough from the hinged ends to just clear the main spring. The gripper box must be shipped with the clamping screw downward.

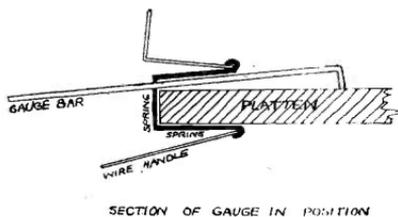
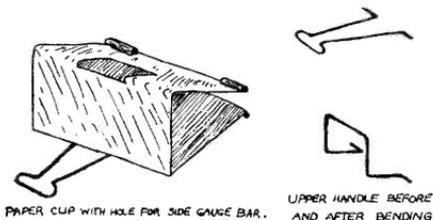
—S. Moxly (Lymington)

CLEANING UP

This may be a well-known tip, but I have never seen it in print.

For cleaning rollers, ink discs, etc., it will be found that old newspapers are just as effective as rag and are more easily obtained. To use newspaper simply apply paraffin to the ink with a brush and rub or roll the articles on to the paper. For finishing off, rag is best, but only one piece is needed and this can be used many times over.

—T. J. Coates (Surrey)



Details of side-lay gauge for a H.S.2. (See article on this page.)

PRINT

Hints and Gadgets from

ANOTHER UNUSUAL ENGRAVING TOOL

The writer of "Unusual Engraving Tool" (*Printcraft* No. 31, page 96) in which the use of old sapphire radiogram needles are extolled, might be interested to know that there is an even more useful cutting instrument—the diamond. This stone is not used for radiogram needles in this country, though it is in the U.S.A., so I cannot recommend any old diamond needles as a substitute for sapphire etching prints. But perhaps the engraver has an old, scratched, diamond ring, brooch, or some other trinket containing small stones which has now been laid aside. The stones in this will probably be useless for resetting, but however small and worn, they can be of inestimable value to the engraver.

Let him prise out the stones in the cast-off trinket and, with the aid of jewellers cement, affix one of them to a thin metal rod or a very stout piece of wire and he will have made himself a tool whose sharpness and durability is unequalled by the sapphire needle—or indeed by any other etching tool. Though it may have to be re-cemented a few times, it will last the average engraver a lifetime.

—S. Dewberry (Christchurch)

A NEW FIELD

On leaving a house where I had had bed and breakfast when on a motoring holiday I was handed a slip of white paper bearing the name and address of the lady of the house and the words "Bed and Breakfast."

The whole was *printed in pencil*.

I was requested to pass on the paper to any fellow traveller I should meet who might be in need of this accommodation.

Printed in pencil!! Doesn't that make all you enterprising small printers sit up and take notice. Here is a new field in which to sell your wares.

HINTS

"Printercraft's" Pressmen

Get on the trail of those Bed and Breakfast hostesses and offer to print nice little business cards which they can give away.

It will pay them—and pay you. In fact you can have holidays with pay.

—T. Crawford (Forres)

SPACES OR LEADS ?

If you are contemplating buying 3 pt. leads or 6 pt. clumps, have another think. Spaces are more valuable than leads because they can serve two purposes—spacing between letters and also spacing *between lines*. Although I have a quantity of 1, 1½, and 2 pt. leads, I rarely buy lengths above this thickness because I have found that 6 pt. en quads, laid side by side, are just as effective, require no cutting and absolutely true up with the measure of the job, thus saving the odd end letter or punctuation point slipping out of alignment if the lead is cut short—as very often happens.

One, two, three and four em lead quads are every bit as effective (probably a shade more so) than clumps, which may also be cut short or, if made of inferior metal, bent or buckled. Also remember that if you run short of 12 pt. spaces two 6 pt. spaces of the same width ideally make up the deficiency. Spaces, we know, cost a bit more than leads to buy, but if they are used in the manner described they will prove to be real money savers.

One thing I have discovered in ten years of small printing—you can't have too many spaces!

—D. Heddon (Warrington)

"THE FORM SPECIALIST"

I feel sure there must be a lot of scope for an enterprising printer who decides to make a speciality of printing Departmental forms for business houses.

I am a spare-time printer, but during my business hours I often see a typist "knocking out" a pro-forma on a Master Duplicating Sheet and then running the copies off on the duplicator. I have noticed that the stocks always seem to become exhausted just at a time when the typist can ill be spared to type another such Master Sheet; consequently causing consternation to all concerned.

I am convinced that if a printer sent out a circular letter or made personal calls to firms who use these duplicators, stating his offer to take over the printing of necessary inter-departmental forms, he would be

well rewarded. I also feel that such a printing order would never be placed by many firms until the advantage of print is pointed out to them. After all, one must bear in mind the fact that good typists are scarce and an efficient one demands, and gets, a substantial wage; therefore time saved on the duplicator would undoubtedly pay the employer many times over.

Of course, one must be prepared to accept small runs now and again, but it surely pays one to remember that a small order if well executed is almost bound to lead to larger orders eventually.

Therefore, among other things, become a "Form-Specialist"!

—I. Douglas (Richmond)

FURNITURE AS A BORDER

Not so long ago I was given a club notice to print on large foolscap paper. When the Secretary of the club saw the proof he thought it would look better if surrounded by a blue border. I had no border larger than 12-pt. and to buy several feet of 30-pt. or 36-pt. which this job obviously required, was absurdly uneconomical, seeing that it might be months or years before I could make use of it again. I was on the point of giving up when I had an idea.

The idea was to turn wood furniture into border. I selected 36-pt. material which, as you know, has a groove running down the middle. Having cut the four sides of the border to the required size I then carefully mitred the corners with a fine hacksaw and fitted them together to form the necessary frame. I then glued strips of wood to the underside of this frame to bring it up to type height.

I then washed the surface over with turps and applied a layer of quick-drying ink to smooth out any small irregularities in the wood. When this ink was perfectly dry I fitted the type into the frame and printed the job.

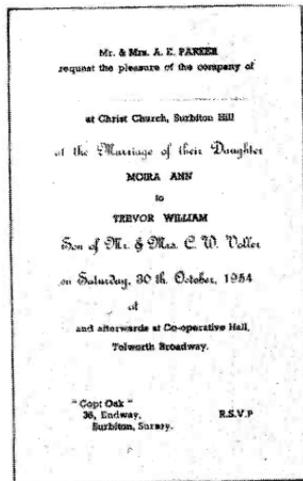
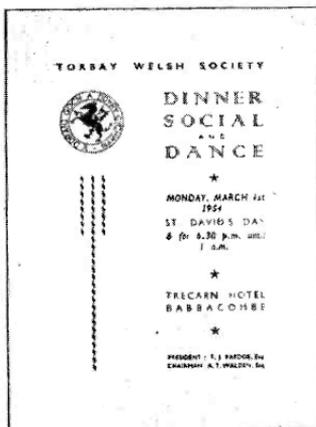
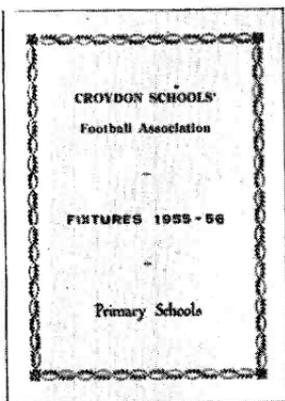
I was, naturally, a bit apprehensive as to the result but it turned out perfectly. The secretary was also very pleased when he saw the next proof. To me that border looked as good, if not better, than any similar material which might have come from the typefounder.

In conclusion perhaps I ought to add that the furniture, in the first place, was supplied by Adana.

—P. Falls (Broxbourne)

NEW TYPE TIP

To avoid eyestrain when handling new type, wipe the fount all over the type face with one of your cleaning rags (preferably black). This will reduce the glare and make even the smallest type easily readable.



7

8

9

Comments on Readers' Specimens

6. Certificate ($7\frac{1}{2} \times 5\frac{1}{2}$) in green and red on white card.— Here a great effort has been made to compel a bright and lively interest but faults are (1) The corner illustrations are placed too near the type. (2) The use of the three ornamental initials in one line is wrong and, strictly speaking, so is the letter spacing in this line.

7. Cover of Booklet in black on green card.— A very pleasing job on the whole but should have liked to have seen a more subdued border and one which fits the subject better. Thick and thin rule would have made the ideal framework.

8. Menu-Programme in red and green on ivory card ($4\frac{1}{2} \times 6\frac{1}{2}$)—A very pleasing piece of typography but should have liked to have seen it without the three wiggly border lines. If these had been left out and the block centred on the type-matter it would have added considerably to the dignity and the charm which the card possesses.

9. Wedding Invitation Card in silver on white ivory deckle-edged card.— Good layout and spacing but am not fond of the combination of Ronde and Rockwell. Canterbury, Plantin or Perpetua would have been more suitable. The address at the bottom of the card should have been set at least one size smaller.

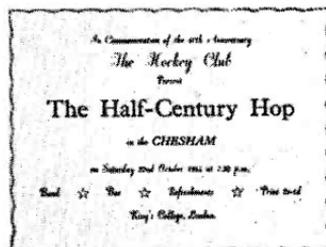
10. Advertising Blotter in black on white card ($4\frac{1}{2} \times 6\frac{1}{2}$)—An excellently printed piece inspired by a very good idea. Should have preferred to see matter either centred or white on left-hand side trimmed off.

11. Dance ticket in bronze Reliefite on cream card with gilt edges.—Dignity and good taste characterises this piece of print. The only criticism reflected is that the stars in the last line but one are much too large for the function they fulfill. Very small stars or spots would have been more correct.

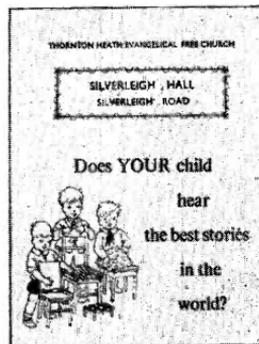
12. 4-page leaflet in red and blue on white paper ($5 \times 3\frac{3}{4}$)—We think the name of the church should have gone into the border and if the ends of the lines had been aligned the appearance of the job would have been tremendously enhanced.



10



11



12



PAPER

A Useful Guide for
the Inexperienced
Printer who has to
Order Stock

PAPER is the raw material of the printer, be he small or large, and no printer will get very far with his business unless he understands how to order his stock. These notes, which apply mainly to book-printing practice, may help the small printer when he comes to planning his requirements for a job.

Paper is supplied in sheets, of which there is one traditional set of sizes for printing papers and another for writing papers. We are concerned here only with printing papers. The commoner sizes for book, booklet and magazine work are:

TABLE 1

	<i>in.</i>	<i>in.</i>
Foolscap	13½	x 17
Crown	15	x 20
Demy	17½	x 22½
Medium	18	x 23
Royal	20	x 25
Imperial	22	x 30

The sheets are folded and folded again to provide a number of pieces, each of which makes one page of the book. The "pieces" or pages resulting from folding a sheet also have their traditional names. Folded once, for example, a sheet gives two equal pages known as folio. Folded once and then once the other way gives four equal pages known as quarto. Folded a third time gives eight equal pages known as octavo.

Table 2 gives the names of page sizes resulting from various methods of folding a single sheet.

TABLE 2

Folio	= 2°	(2 pieces)
Quarto	= 4to	(4 " ")
Octavo	= 8vo	(8 " ")
Duodecimo	= 12mo	(12 " ")
Sextodecimo	= 16mo	(16 " ")
Octodecimo	= 18mo	(18 " ")
Vigesimo	= 24mo	(24 " ")
Trigesimo-seculo	= 32mo	(32 " ")

Thus a page size crown 4to (10in. x 7½in.) is taken from a sheet of crown size paper folded into four pieces or (printed on both sides) eight pieces.

By far the commonest page sizes for books are quarto, for large books such as illustrated children's and art books,

and octavo, for fiction and general books. Booklets and pamphlets, however, are often printed in the 16mo and 32mo sizes. Limited editions and "luxury" books are sometimes printed in the folio size.

It has become the custom to print most works of fiction in the crown 8vo size (7½in. x 4½in.), while non-fiction works such as biographies, histories and technical books and also novels which have attained the status of classics are printed in the demy 8vo size (8½in. x 5½in.). The exact sizes vary slightly according to the custom of the bookbinder doing the job. There are also intermediate sizes named Large Demy, Small Crown and so on.

The dimensions given in Table 1 are based on the single size of sheet, but larger sizes are available, known as double, quad and double-quad. A double size sheet is the same length but twice the width of the single size. A quad sheet is twice the length and twice the width of the single size. A double-quad sheet is twice the length and four times the width of the single sheet.

Examples of these sheet sizes are:

TABLE 3

	<i>in.</i>	<i>in.</i>
<i>Foolscap</i>	Single size	13½ x 17
	Double size	27 x 17
	Quad size	27 x 34
	Double-quad size	54 x 34
<i>Crown</i>	Single size	15 x 20
	Double size	30 x 20
	Quad size	30 x 40
	Double-quad size	60 x 40

Most books are printed in either the quad or double-quad size. That is to say, when a normal octavo (either crown or demy) book is being printed, 32 pages are printed on each side of the sheet if the quad size is used, or 64 pages on each side if the double-quad size is used. Any remaining pages will be printed in "oddmans" of 16, 8 or 4 pages.

The page sizes given above are trimmed sizes—that is, the size of the page after the folded sections have been trimmed by the guillotine. The minimum allowance for trimming the average book is ¼in. for the head and fore-edge, and ⅜in. for the tail.

ARITHMETIC

Sheets of printing paper are normally supplied by the paper manufacturer in reams. The number of sheets contained in a ream varies somewhat. A so-called Scotch ream, for example, contains 500 sheets, while a mill ream contains either 472 or 480 sheets. The latter is used when ordering India paper for Bibles and prayer books. For book-printing it is customary to order a "perfect" or "printer's" ream, which contains 516 sheets.

Table 4 shows the number of reams of either quad or double-quad paper required to produce 1,000 copies of an octavo book. In the table, a ream of 516 sheets is reckoned as producing 500 printed sheets, the odd 16 sheets being allowed for as "overs."

TABLE 4

		Double-quad	Quad
32 pages	... =	1 ream	or 2 reams
64 "	... =	2 reams	" 4 "
128 "	... =	4 "	" 8 "
160 "	... =	5 "	" 10 "
192 "	... =	6 "	" 12 "
224 "	... =	7 "	" 14 "
256 "	... =	8 "	" 16 "
288 "	... =	9 "	" 18 "
320 "	... =	10 "	" 20 "

For quarto size books, double the above quantities will be required. For 16mo books, half the above quantities will be required.

"Overs" are sheets spoiled or made unusable in one way or another, and it is usual to allow a percentage for these when ordering paper for a job. The "overs" allowance for various quantities are approximately those given in Table 5. (Some printers prefer slightly more generous allowances.)

TABLE 5

For	1,000 sheets allow overs of	4 per cent.
" 2,000 "	" " "	3½ "
" 5,000 "	" " "	3 "
" 10,000 "	" " "	2½ "

Bulking — that is, paper thickness — is an important point to consider before ordering paper for a job. A flimsy booklet can be thickened out to respectable proportions if a good bulking paper is used. Table 6 shows what would be the thickness of a book of 320 pages when printed on different grades of paper. The dimensions given are based in each case on a sheet of 100lb. quad crown paper.

TABLE 6

Paper used	Thickness of 320 pp.
Featherweight antique	... 55/32 in.
Esparto M.F.	... 29/32
Pure M.F.	... 24/32
Pure Supercalendered	... 22/32
Coated Art	... 21/32
Imitation Art	... 20/32

How can the book-printer decide the amount of paper he requires for any given job? Perhaps the best way to answer this question is to give an example.

We will suppose he has to print 3,500 copies of a demy 8vo book containing 256 pages (a typical order for, say, a technical book or a biography). As it is a demy 8vo size, he will probably want to use quad demy sheets (35in. x 45in.). A single sheet of this size will yield 32 pages printed on each side: total 64. Therefore, $\frac{256}{64} = 4$ sheets required for each copy of the book.

For a total print order of 3,500 copies, 3,500 x 4 = 14,000 sheets. Add estimated overs at 3½ per cent. = 490 sheets. This makes a total of 14,490 sheets, or 28½ reams approximately. Which means that 29 reams should be ordered for the job.

It is obviously important for the printer to know how to decide the most economical size of sheet he will require for printing a book of a given page size. Again, a typical example may be the best means of showing how it is done.

Let us suppose the page size specified is 9¼in. x 6¼in. (trimmed). Adding ¼in. to the head, ¼in. to the tail and ¼in. to the fore-edge as trim allowance gives us an uncut page size of 9¾in. x 6¾in. If the sheets are to be printed with 32 pages at view — that is, 32 pages on one side and 32 pages on the back, as in the diagram — then the size of sheet required will be 9¾in. x 4in. on the shorter dimension, and 6¾in. x 8in. on the longer dimension. This gives a sheet measuring 38in. x 55in.

The nearest standard sheet size to these dimensions is double-quad crown (40in. x 60in.), so this should be ordered.

The small printer will not normally be handling jobs as large as those quoted in this article, but the principles involved in reckoning his paper requirements are just the same.



COLOPHON

By THE EDITOR

IT is a sad Editor who writes to you to-day—an Editor who is keenly feeling the parting of the ways with many pleasant friends. For, as you will have gathered from the announcement on page II of cover, *Printcraft*, from this issue, ceases to exist.

The announcement, no doubt, comes to you as a shock, especially in view of my Editorial in the last issue, in which I foreshadowed a change of format and a reduction in price. This was written after a conference with the publishers, and though these plans were agreed at the time, I think we all had an uneasy feeling that a second view would have to be taken.

* * *

Let me be frank now, as I have always tried to be. *Printcraft*, from the first, has never really paid its way. From No. 1 onwards it has lost money but so enthusiastic was its reception from the small printers among whom it originally circulated that it was deemed well worth while to carry it on for the benefit of these readers. Printing and editorial costs were heavy; the price of distribution was serious, with the distributors demanding 6d. commission per copy and extra copies per quire. Overheads were also drastically expensive.

But this was borne—cheerfully, as it has been borne for the last eight years. Adana was as enthusiastic about its magazine as were its readers and counted it well worth while to have forged such a link with its customers despite the cost. As you who have been readers from the first now know, a subscription scheme was devised and from that moment *Printcraft* became, mainly, a subscriber's periodical. This, naturally, meant further overheads, because a special Subscription Department had to be organised. But, uncomplainingly, the Directors accepted the fact.

In the meantime printing costs went up. The price of blocks went up. Editorial

costs went up and with a series of disputes (one of which is in progress as I write) they continued to go on going up—and up—and up. The loss which had been borne willingly for eight years suddenly became a crippling burden. So something had to be done.

Thus resulted the conference to which I have referred, when it was agreed to cut the size and price of *Printcraft* during the year. Personally I wasn't keen on the proposed changes; nor, I thought, were the Directors. To reduce *Printcraft* so drastically was to cheapen the magazine; and making it look like its own poor relation would rob it both of its dignity and its interest. And there was no guarantee, even so cheapened, that it would win the new readers so necessary to keep it vitally alive.

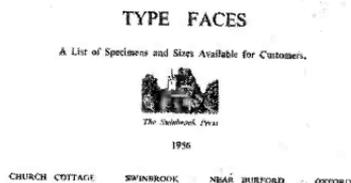
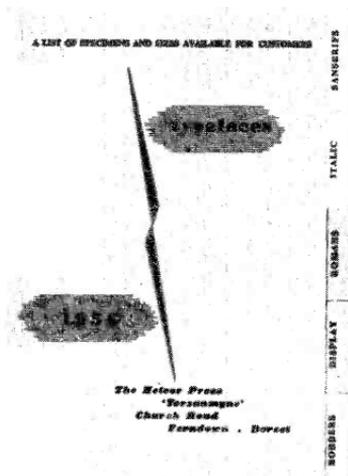
Inevitably—second thoughts prevailed. And thus the good ship *Printcraft* ends its voyage of usefulness and goes under—but still with its flags proudly flying.

* * *

So passes our paper. From now on we shall see no more of our old and helpful friend though its echoes will be heard in "Chips of the Stone" which, as far as it is possible, will carry on its policy. I would like to say, in ending this last talk to you, how very much I have appreciated the interest and the friendship of my loyal readers and how, through the years of *Printcraft's* life, I have enjoyed working with the Adana Directors. My associations with them, from beginning to end have been completely harmonious and rarely, I feel, have publisher and editor seen so agreeably eye to eye. Deeply and sincerely I thank them for eight happy years of editorship.

With a sigh, I put down my pen, thanking you all for your support and enthusiasm in the past and wishing you the very best of luck in the future.

JOHN W. WHEWAY



Winning Competitors
in our Recent

TYPE-BOOK COMPETITION

THE eight prizes offered in this contest have been awarded as follows:

FIRST PRIZE: Adana Goods to the value of £15

Mr. Raymond Dorey, Church Road, Ferndown, DORSET.

SECOND PRIZE: Adana Goods to the value of £10

Miss M. W. Kendall, Swinbrook, OXFORD.

THIRD PRIZE: Adana Goods to the value of £5

Mr. F. S. Dewhurst, Wingate Avenue, Keighley, YORKS.

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

A. H. Davis, Tolworth, Surbiton.

E. W. Watson, Beverley, Yorks.

M. G. Collins, Wyton, Hants.

D. A. Coleman, Ipswich.

G. Brining, Swingate, Leeds, 1.

The illustrations above are small reproductions of the first two winning entries.

NOTICE TO SUBSCRIBERS

THE publishers of "Printcraft" have written, or are writing, to every subscriber whose subscription has not run out with this issue. This, as you will understand, is a formidable task and subscribers who have not yet received the communication can rest assured that it will be in their hands within the next few days.



THE ISLANDS OF THE THAMES

E. L. McKEAG discourses on the Pleasant Pleasure Spots of Twickenham, one of which is illustrated on the Cover.

NOT the least of the attractions of Twickenham are its islands. Owing to the winding nature of the Thames, the borough has a river frontage of approximately ten miles, and along it nestle fifteen islands, the majority of which are included in the borough boundaries.

There are few people in the South of England who have not, at some time or other, spent many happy hours picnicking, taking tea, dining, dancing or merely lounging on one or more of Twickenham's pretty and pleasant islands.

Starting upstream from Richmond Lock, a short distance above which the boundary begins, the first island is Corporation Island. Despite the fact that it is barely a traditional "biscuit toss" from the Twickenham side, it belongs to Richmond on the opposite bank.

Eel Pie.

Twickenham's islands begin with Glover's, a pleasant enough spot in the summer, but to be avoided when winter floods tear at its banks, and the surging waters threaten to almost submerge it.

Not far upstream from here comes one of the largest and most famous of all the islands in the Thames—Eel Pie island, which for years has been a favourite haunt of river frequenters. It is eight acres in extent and boasts a hotel with ballroom, gardens, public lounges, and so on.

The next island in turn is Chillingworth Ait, with its well laid out gardens and, shortly afterwards, Teddington Lock is reached, with its narrow island which can be approached from either side of the river by footbridge. Above the lock, and close to the Twickenham side, lies Trowlock Island, a very popular place with rivercraft users, with a shady backwater behind it.

About half a mile further up river is another favourite picnic resort, Steven's Eyots. There are two of these islands, but one is very small. In the summer, however, they are the rendezvous of many happy picnickers. They, as well as Raven's Ait—some distance up river above King-

ston Bridge—have nothing to do with Twickenham however, but belong to the Surrey side.

Thames Ditton

Proceeding, we come to Thames Ditton islands, once favourite lounging places for river users, but now covered with summer bungalows. Surprisingly enough, the boundary of Twickenham runs between these islands, so that although the smaller belongs to the Surrey side the larger is included in Twickenham.

The river above Thames Ditton islands becomes very crowded in Summer, but it is not until Hampton Court Bridge is passed that another island comes along, in one of the prettiest stretches of the river. Ash Island is just above Molesey Lock, and is just below Tagg's Island, one of the best-known of all the river islands. It has an hotel, a ballroom, boathouses, and a large variety of amusements during the summer.

Garrick's Favourite Isle

Strictly speaking, Tagg's is the last of the Twickenham islands, but not very far away from it lies the subject of our cover picture—Garrick's Ait, situated almost opposite Garrick's Villa and Lawn, which have previously been illustrated in this series.

It is one of the pleasantest of all the islands, and in Garrick's days one can well imagine the great actor boating over to the ait, and then striding majestically beneath the trees, rehearsing over and over again the magnificent lines that would, a short while later, electrify and startle the audience at Drury Lane.

There is but one island left now before the western boundary of Twickenham is reached, and that is Platt's Ait, a fairly large island which is linked with Twickenham by a bridge, but which, nevertheless, comes under the jurisdiction of Surrey.

There are many other islands upstream and a large number downstream, too, for that matter—but the islands of Twickenham are, without doubt, some of the prettiest and most charming in the whole of the River Thames.





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