PRINTCRAFT

NUMBER ONE

CHINESE PRINTING A.D. 770

Published by the
ADANA ORGANISATION

PRICE
1/6

The Adana Organisation

Soon after the war of 1914-1918, *a young man, inspired by the wish to print and without the capital to equip himself, started out to make a little machine to print for himself. The results were good. What* ***you*** *would think of that primitive machine we hesitate to say. So satisfied was he that he thought : " I could sell these and make pocket money." His next step was a small advertisement in a boys' paper.*

The aftermath frightened him. His parents' letter-box became full to overflowing with orders—and not a machine made. He sought the aid of the police, who asked him : could he make these machines ? He could, he said. " Right ! Start now and do so," was the advice of the police.

With the aid of a boy in a room over a stable he set to work in Twickenham.

From that beginning, plus grim experience, evolved the most popular small printing machines in the world ; and the ADANA Organisation, which keeps contact with those amateurs in print from Alaska to the Antipodes—Kobe to Kentucky, came into being.

The reason for this success is obvious. Printing is a thrill to youth—ADANA provides everything to make this craft attractively attainable to all. It gives service to the professional and advice to the amateur. It thrives on the esteem of its customers. It has the best of all axioms—

"Service"

Number One

PRINTCRAFT

Feb. 1948

Published by the
ADANA ORGANISATION

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

PERSONAL TOUCH

By THE EDITOR

GREETINGS, Master Printer! Greetings, Mrs. Printer and all the would-be Printers all over the world. I hope you like the issue of the new magazine you now hold in your hands.

"Printcraft," after many rumours and false starts, is at last an accomplishment—an accomplishment, we hope, which is going to be with us for many, many years to come. And please let me say this right now: I am proud and happy to be its editor.

But "Printcraft" was not my idea—far from it. Originally it was born in the brain of our editorial director, Mr. A. Holmes. For many years he, who knows the pitfalls and problems that beset the small printer as no one else can know them, has pondered the forging of a living link

POLICY

between the users of small printing machines and the skilled experts who could help them; and here is the outcome. "Printcraft" is an honest-to-goodness endeavour to help the small printer, wherever he may be; whatever type of machine he may use.

I fancy you will agree this point proved when you have read through this issue. Here, in "Printcraft" you have more than a magazine; you have a friendly and valuable contact. Here, if you need help, you have only to ask; here is the means whereby you may shed your worries, straighten out your difficulties and turn disappointments into triumphs.

We want to hear about your troubles and trials; your mistakes and your flops. All you have to do is to write. But—please!—may I ask you to enclose a stamped and addressed envelope if you *must* have a reply by post.

"Printcraft" has been advertised as the Magazine with the Personal Touch. May I explain that? As an editor I believe in Policy and my policy in "Printcraft" is one of

help and interest for all. When this production was first put into my hands I at once asked myself: to what type and class of printing reader must I appeal? I visualised a representative group—a growing family, with the husband keen on printing; a small manufacturer or shopkeeper, a keen club secretary and social organiser.

It is these print-keen people I have in mind when I talk about the Personal Touch; for them I am catering; from them I hope to hear. I want to feel that you and I are more than reader and editor. I want to feel that we are going to become real friends.

Talking about Personal Touch brings me to the question of Personalities. Naturally, as we are all going to be good friends together, you'll want to know something about the organisers of this venture and your contributors. Mr. Holmes, our Editorial Director—who is the keenest print-enthusiast I know—I have already introduced. What, then, about my own qualifications?

It is right that you should know. My printing career commenced in 1911 when I was apprenticed in the Composing Department of the Amalgamated Press, Ltd. There, with some assistance from the St. Bride's Institute, I learned my craft, and in due course, when I became a fully-fledged journeyman, I started up in the printing business myself under the name of the Selway Printing Company. My capital was small, my plant—all of it second-hand—barely sufficient, and my "works" originally in the cellar of a house in Lower Clapton.

The "Selway," alas! passed out of my hands years ago—I sold it as a good going concern after transferring it to Clerkenwell—and in recent years my life has been devoted to journalism. But the smell of the ink is still strong in my nostrils; my interest in typography as keen and as unflagging as ever.

Our contributors? The authors, to a man, are all practical printers. I do not include "Mrs. Printer" in this category, however, because she, in private life, is Mrs. Wynne Chester, a writer who, under another name, has won renown in the columns of certain feminine publications. It is purely to help the printer's wife—and his other womenfolk—that I have introduced Wynne Chester into our columns.

You have all heard of Thomas Laidler, the artist who has done most of the headings in this issue. You have all heard of Eric Parker, famous illustrator of the *Evening News*' Pepys Diary and other newspaper features. You have probably heard of David Wesley, printer-turned-author, but you may not yet have heard of Ron Emery, our technical author-artist who fits in his "Printcraft" work with his job as a lino operator. Ron was a fellow apprentice of mine in the old days.

I could tell you more about our contributors, but I'll leave that for another issue if you don't mind, because space is running out. Meantime I would very much like to know what you think of "Printcraft"—with candour in comment and criticism especially welcome. I would also like to invite you to send along any suggestions which may have occurred to you relating to the subject of printcraft. All matter used in "Printcraft" will be paid for at the usual journalistic rates.

And now—good morning, afternoon or night, as the case may be. In the meantime, do write—even if you have no particular problem at the moment. We on "Printcraft" are anxious to get to know you as quickly as possible and since it is impossible, in fact, to shake hands, a letter is the next best thing.

The Evolution of Typography

Tracing the Romantic Progress of Print from the Prehistoric to the Present.

By VIN ARMITAGE

EVOLUTION differs from history in this sense ; while history is compiled only from facts already on record, evolution goes back to the very beginning of things, long before records were thought of and when time was reckoned, not in years, decades and centuries, but in the Ages and Epochs derived from the geological chronology of the earth's rocks.

Typography is a human art brought into being by other human arts which preceded it. Its genesis reaches back into the remote past when primeval man first

STONE AGE

felt the urge to express his thoughts by other means than his somewhat rudimentary speech ; back thousands of years before the first alphabet was invented. It begins, in fact, in those ancient, damp, mysterious, fear-haunted days known as the Stone Age.

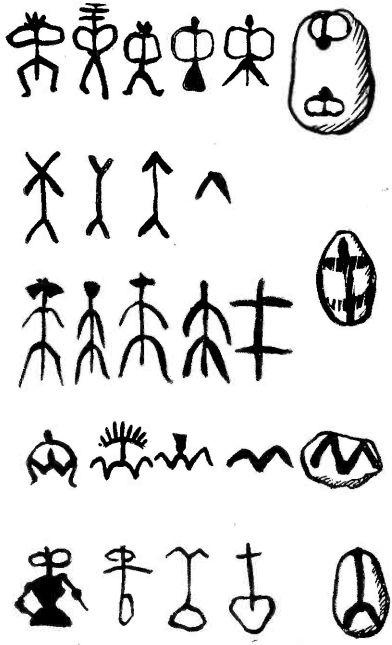
The Stone Age ! When man lived a precarious and perilous existence in rock shelters and in caves ; when his only food was wild roots and berries and the meat and fish he killed with his own hands ; when he dressed himself in the skins of the hairy beasts he slew ; when he died prematurely as the prey of such beasts or was claimed by the arthritis which was the scourge of his times.

Cold, hunger and fear were his bedfellows, but despite these, his brain was developing. Restlessly and unconsciously, he was groping in his subterranean darkness for means of self-expression. And out of this urge to express himself eventually came a language ; out of that writing, then an alphabet. Out of that the necessity to spread ideas from one to another, thus eventually giving rise to the professional scribe and the birth of civilisation. With civilisation came kings and kingdoms, making it necessary for decrees and orders to be communicated on to the masses. Thus, in the course of time, was evolved a system of duplication out of which grew the first crude art of impression-taking. And that, in its turn, marks the dawn of Printing History.

Yet, oddly enough, one of the earliest forms of cave man's art were impressions. Years ago, in an ancient cave in the Pyrenees, dozens of stencils and silhouettes of human hands were found imprinted on the cave wall. These hands were of all sizes—men's, women's, and even children's—some stencilled by placing the hand on the wall and painting around palms and fingers ; some solid silhouettes made by dipping the hand in pigment and then pressing it against the wall.

Many of the hands were minus one or more fingers—a fact which has given rise to much speculation by archaeologists. Were they cut off as blood offerings to some prehistoric deity? Was their severance a punishment for some crime? Or—this is my own humble suggestion, seeing that, at this time, the scantily-clothed cave man was in the grip of one of the bitterest phases of the great Ice Age—had the missing fingers already been lost by frostbite?

But that is by the way. The point to emphasize was that these impressions mark the real dawn of the age of art from which eventually sprang writing, followed, in due course, by printing. With the stencilled hands were also found strange scratchy lines, mysterious little circles, dots and other marks. These must have had significance for their authors who, definitely, were trying to express something by this means. Out of this—or perhaps at the same time—developed the instinct for drawing, painting and engraving—rude and childish at first, but rapidly attaining a technique which can bear comparison with the most skilful art of modern times. A truly wonderful development this, when we consider that our primitive artists were all self-taught; worked with the crudest of stone, bone and wood tools and, more often than not, inscribed their masterpieces in those parts of the cave into which no light penetrated.



Early picture-writing of the Stone Age from Spain with Mas d'Azil pebbles for comparison.

What caused man to first arm himself with artists' tools and creep into the quiet fastnesses of his lair and there, with a stone lantern burning moss and fat, give expression to his inspirations? To add to the decoration of his cave home? The fact that so many of these pictures are so inaccessibly far from the living quarters of the cave man's family disproves that. In connection with some primeval religious cult of which the artist was a worshipper? Possibly.

These early drawings and paintings are all of the animals—and some fish—which the cave man hunted. Penned in his cave, with no opportunity to hunt, wasn't it possible that his hunger inspired him to make painted representations of the living flesh he so desired—on the principle, perhaps, that while he was unable to feed his stomach he could, at least, feast his eyes? Or possibly—in some cases—he drew his animals as targets so that while confined, he might still keep himself in aiming practice and so never risk the vital loss of his hunting skill.

Be that as it may, it is significant that all these early examples of cave man's art were in the form of animals—bulls, deer, mammoths, tigers, lions, horses, bison, rhinoceroses and the like. Later, in the caves of Spain, we find the human figure introduced—but not until some time later. It was from this source, then, that the art of expression grew until—as I have said—it attained a standard of almost incredible perfection.

But in later times, alas, we find a great deterioration in prehistoric art. Perhaps with the passing of the ice and the end of his subterranean confinement the cave man, with full-time hunting on his hands again, had little time for the Art he had taught himself. In any event, his drawings and paintings became more sketchy, more hurried, more carelessly

Art in the making : A Stone Age artist at work in the deep fastness of his cave home.

executed until, eventually, his pictures degenerated into mere signs that were more symbolic than representative of his subject. By that time, however, each sign must have been known by a name. What is more likely than that the phonetic sounds given to the signs led to the forming of the first alphabet ?

This is a theory widely held, and there are many evidences throughout the world to support it. Two sets of these Stone Age signs are depicted here. One is a series of painted pebbles which comes from the cave of Mas d'Azil in France, the others abbreviated sketches of the human figure in various forms from the Spanish caves. Irresistibly one sees the beginning of letters in the Mas d'Azil pebbles. With equal fascination one can read a caligraphic significance into the figures from Spain. If one thinks of semaphore signalling and its play upon human attitudes as representations of letters one is almost brought to the conviction that these Spanish symbols stood originally as hieroglyphics and later as ciphers in an alphabet.

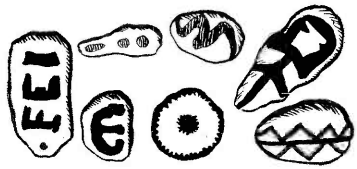
Pause for a moment and glance back at the diagram on the opposite page in which the figures found in the Spanish caves are shown side by side with four of the Azilian pebbles.

First, as we have observed, came the drawings. Later—probably thousands of years later—the pebbles were fashioned. Yet the derivation of the designs on the pebbles can be easily traced from the drawings—drawings which obviously depict gestures and attitudes of the Spanish cave men and women of the time. Such gestures and attitudes must have been called by names—equivalent, say, to our modern dancing, hopping, standing, sitting, moving, etc.

That, at least, is the conclusion. It is not yet a definite conclusion, certainly, but all the evidence points to it as being correct.

It is a well-established fact that early language was mainly a system of monosyllabic sound and gesture—particularly gesture, which gave complete expression to the thoughts or words the monosyllables were intended to convey.

If gesture, then, was the most important part of cave man's speech, it is reasonable to assume that gesture was vividly in his mind's eye when he came to depict the human figure. And since gestures stood for certain words and expressions, isn't it probable that cave man's " gesture " drawings, abbreviated with use in the course of the centuries, finally developed into the symbols we now observe on the Azilian pebbles ?



Some of the painted pebbles of Mas d'Azil (France)

Pursue the point just a little further. Accepting all this we arrive at the conclusion that the pebbles represented words rather than letters of an alphabet. But they were words only of a monosyllabic value and as they were embodied in a single sign might not that sign have eventually become a single letter ? We know, for instance, that in the oldest known language in the world (Egyptian) words like "ba" meant sheep ; the word "shu" the wind ; the word "mau", a cat ; and so on. Isn't it easy to see how, in the course of time, " ba," " shu " and " mau " (and many other words like them) could have become just " b," " s " and " m " ? And isn't it reasonable to build up from that the assumption that these letters eventually formed part of an alphabet ?

Maybe, within the next few years, we shall have all this proved to us beyond argument. Meantime we can only guess, deduce, compare and painstakingly investigate. Here, as far as we can determine, is the establishment of the art which finally evolved into our own modern craft of typography, whose traceable history goes back to the ancient Chinese system of stamping silk—a process illustrated on the cover of this issue, and which is still in use to-day.

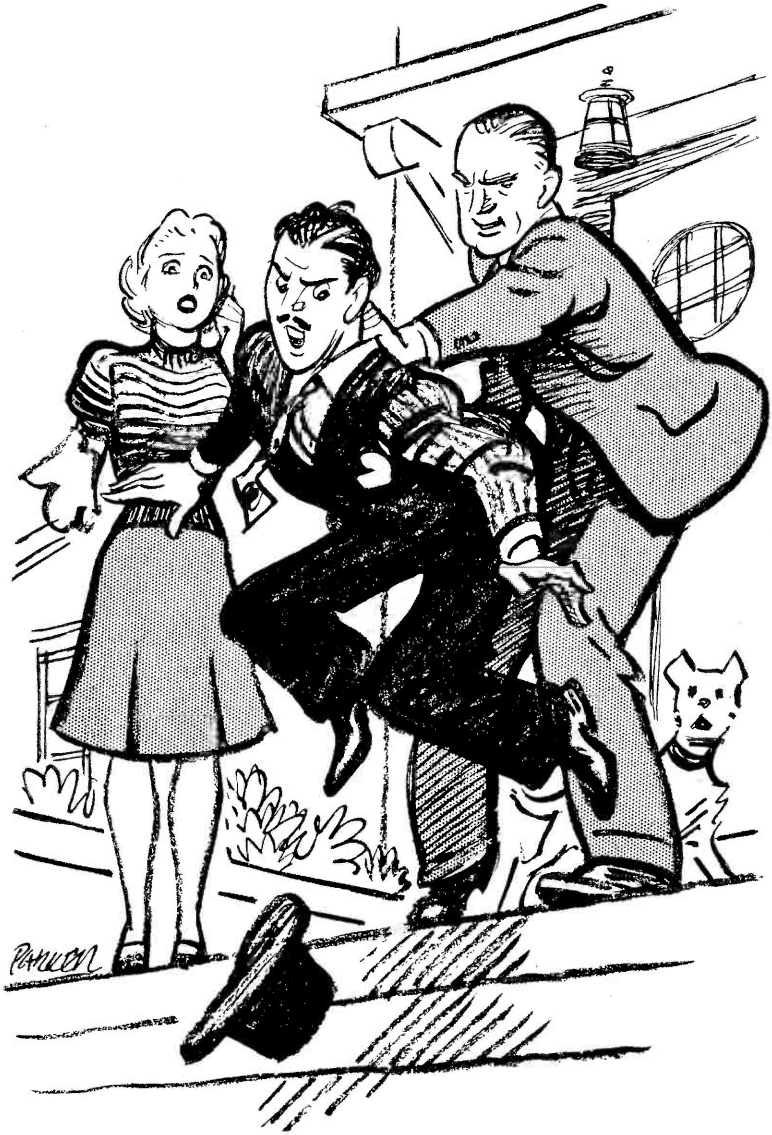
(*To be continued in " Printcraft " No.* 2)

SHARP PRACTICE

This is the tale of Arthur Drury
Who raised his arms in awful fury.
He tore his apron (new) to shreds
And kicked on high a tray of leads ;
He clench'd his fists and bit his nails ;
He twirled his arms around like flails ;
He shattered chairs, he tore up boards ;
He rent the air with crimson " Gawds ! "
He told his wife he'd surely leave her,
Then cleft her head with butcher's cleaver.

In dock, when judge in solemn breath
Grimly sentenced Art. to death,
He yelled—" Who cares ? Perhaps in Hell
I'll find out why that Jezebel
Whose sense of humour was perverted
Put tin-tacks in my ' ' ' ' ' ' inverted."

—*Peter Holmes*



Specially drawn for
" Printcraft " by
ERIC R. PARKER

WRONG SORT!

PRINTING AS

Keeping Abreast of the Times

By VIC HARRADINE

IF you have a small printing plant of any description the thought must have occurred to you at some time or another : why don't I take this up as a business ?

Well, why not ? I know there are plenty of arguments for the " nots "—uncertainty, inexperience, lack of confidence and heaps of others—but there is no harm in trying to make money out of your print even if, at first, you only do it in a small, spare-time way. The whole secret of success in this, as in any other business, is (1) putting yourself on the map ; (2) going all out for the business you require.

Putting yourself on the map means, essentially, advertising. But don't be frightened. There are more ways of advertising than by expensive insertions in the local press—especially as you have all the means of production at your elbow. Sit down. Get out your lay-out pad and your pencil and design yourself an ad. telling your hoped-for customers what you are prepared to do for them and at what price. Now set up your ad. in leaflet form, run off a few hundred copies of it on your machine and hire some small boy to go off and push the leaflets through the local letter-boxes and deliver them at the local shops. Failing hired labour, go and do it yourself—with the prospect, very likely, of meeting some of your would-be customers face to face.

You will be agreeably surprised at the response you will receive. The rest is up to you. But having put yourself on the map, keep there—by more advertising (with leaflets and circulars every month if you can manage it).

That is one method of starting up a printing business. Another is to see your local (and in these days, rather overworked) printer. Take some of your specimens and ask him if he will allow you to relieve him of some of the many small jobs which, these days, he is constantly having to turn down.

Print orders he may be glad to pass on to you include private and commercial visiting cards, private and commercial stationery, billheads, club cards, small window display posters, church notices, show cards, local insets for the parish magazine, or even the club or school magazine. In fact there is no limit to the jobs that need doing and can be got by any enthusiastic beginner in business.

THE VALUE OF SPECIMENS

Your own specimens, by the way, are pretty vital to your business-getting success. I advise printing a whole range of jobs of which you and your machine are capable and taking them around with you. Offer them to prospective customers so that they can see the class of work you are prepared to do and also, perhaps, get ideas from your specimens for their own requirements. A person needing something printed often finds that, with necessary alterations, your specimens will fit his own business particulars, and will be glad of the opportunity of being relieved of having to produce "copy" on his own account. This particularly is the case if the customer is placing his or her first print order, and needs a little guidance in preparing the " copy."

A BUSINESS

With the use of specimens the customer sees at a glance what he required and what the finished job will look like.

The printing of specimens also helps the business beginner with his own

PROGRESS

ideas. Attractiveness in design should be the aim of all printing, however small the job.

Likewise, personal visiting cards are also a useful medium of introducing a new customer. There are many people, especially women, who require personal cards, but do not order them for the simple reason that the average commercial printer has neither the time nor the inclination to undertake such small jobs.

Before the war certain stores used to do a large trade in supplying printed visiting cards, but this has almost ceased now owing to the inability of the stores to get the orders printed. Here the business beginner has the chance of obtaining much profitable work, and at the same time doing his friends a good turn, for many people hesitate to go to a commercial printer on the assumption that the ordering of two hundred or even fifty visiting cards is hardly worth the printer's while.

The same thing applies to the personal Christmas and birthday card. Small printers should—and can—find much profitable work in this direction.

HELP THE CUSTOMER

The new printer will find many useful contacts by making himself known among people and officials who organise dances. Window display bills, for instance, are almost a necessity to the organisers of a dance.

Here is a tip for the printer who is approached to undertake the printing for a dance. Point out to the organisers that it is better to have, say, 250 small posters than 50 large ones. From the small printer's point of view it is probably easier to print the smaller sizes, while from the organiser's viewpoint a larger number of small posters have a wider distribution value than a smaller number of large posters. Apart from this, it is easier to find people willing to display a small poster than a large one.

The large poster usually has to be shown on paid hoardings—an additional item of expense which the dance has to carry—whereas the small poster can invariably be put in windows of private houses and shops. People do not mind displaying a handy-size poster but will hesitate when confronted with anything over "crown" size. This question of small or large posters is very often the difference between getting or losing an order.

A dance also needs admission tickets —an easy and useful job for the new printer. Some dances also need programmes, and quite often, if there is to be a licensed bar, the licensee can be approached for the price-list order.

The same remarks apply to almost all local organisations. If they are to succeed and widen their scope they must seek the support of the public and this inevitably means printing in some form or other. So the golden rule for the business-getting printer should be to cultivate his local societies, especially in his early days. Once he has satisfied the organisers he will find them seeking him.

THE LAW AND THE PRINTER

Keeping on the Right Side

By GEORGE WARWICK

PRINTERS, like other business men, are bound by certain laws applying to their trade. Though it is impossible to deal with them all in detail in this issue, here are a few which it will be to his advantage to know.

In selecting his place of business, for instance, the would-be printer must be careful.

If he intends to set up his machine in a building which is in a business, factory or workshop area no doubt he will experience no difficulty as regards noise-nuisance, but if the contemplated place of business is in a residential area, he should ensure that his activities will not annoy adjoining occupiers. This hardly applies to a small hand machine, which makes far less noise than the average typewriter.

With regard to his employees : he should have a knowledge of the law relating to Master and Servant, and should also have a good working knowledge of the laws under the Factory and Workshops Act. Also he should familiarise himself with the laws relating to workmen's compensation.

LEGAL

As regards orders for printing work. It is far better if he secures a written order in the first place, thus equipping himself with some evidence of the existence of a contract and the terms. Otherwise, in any dispute which may ensue, he may find himself in difficulties. At some time or other he will be faced with a defaulting customer. He will then want to know if he has a right or lien over his customer's manuscript, blocks or plates which were placed with him when the printing work was commissioned.

Actually he can retain the copies of the finished job until his account has been paid, but he cannot retain the manuscript or engravings or blocks from which he has made his prints unless, of course, he made them himself in the first place.

There are certain things a printer cannot print, and should avoid.

For instance, he may not print The Book of Common Prayer, or the Bible, or Acts of Parliament. The Crown has the exclusive right to print these. He should avoid indecent articles and those connected with Lotteries and Gaming.

Talking about Lotteries and the like, it is an offence to print, publish, or advertise proposals for same. It is also an offence to print and publish proposals or schemes for raffles. Under the Ready Money Football Betting Act of 1920 it is also illegal to print or publish any advertisement,

circular, coupon of any Ready Money football betting business.

He should be careful and avoid defamatory and libellous, or seditious or blasphemous articles, unless he is prepared to face litigation which may prove very costly. For printing a libel he may find himself held responsible with the author.

PROFIT

He must bear in mind also that every paper or book printed for publication must bear his name and address on the first or last leaf. This does not apply to all classes of printing, such as insurance policies, deeds, agreements, receipts, etc., or to business and address cards, commercial catalogues or other small printing work.

He is also required to keep for six months a copy of every paper he prints and to write on it the name and address of the person who employed him to do it. Furthermore, within this period he may be required to produce this copy to any Justice of the Peace requiring to see it.

One further point. The printer may occasionally desire to employ the services of a professional artist or author—perhaps for an advertising pamphlet. When doing so he should come to an agreement with the author or artist regarding the copyright or reproduction terms. Unless there is an agreement to the contrary the author or artist is the owner of the copyright.

If you have any legal printing problems George Warwick will be pleased to help you.

For small founts of type excellent type-cases can be made from matchbox trays glued on to a cardboard base.

Never let the wife throw away those old eyebrow tweezers. They will make a useful spare pair for your composing equipment.

ODD LINES

Money-Making— and Saving—Suggestions

SOME items which may be suggested to likely customers: For those about to move—Change of Address cards. For those who have just acquired a telephone—Information Cards notifying friends and business associates. For visits of the Stork—New Arrival Cards. For young people at school—Book Labels (with gummed backs). For proud possessors of libraries—Bookplates. For people who want to save money on printed stationery—gum-backed slips on which the address is printed and which can be affixed to the head of any sheet of notepaper or to the back of an envelope.

Do you require original blocks but cannot employ an artist to draw them for you? Look through your old snaps and photographs and select from them portions that you feel will make pictures. Make a pencil tracing on transparent paper and ink over with Indian ink. Then mount on white card, mark up the size you require your picture to be reduced or enlarged to, and despatch to the blockmakers.

CASE IN POINT

Short Story by DAVID WESLEY

IT was just his luck—his bad luck as usual—Alf Raynes asserted. Just at the wrong moment, from Alf's point of view, Josh Partridge, who owned the model little printing shop which Alfred managed, had decided to join his married daughter in Canada and had offered the business to Alf for a thousand pounds.

"A thousand," Alf groaned to Bill Elve—Bill was the local constable and Alf's special pal—"A thousand, mind you—why, it'd be a gift at double the price ! It's only because I helped Josh to start up in the first place that he's made me the offer. But—I haven't got a thousand pounds. Only five hundred."

" H'm ! " Bill rubbed his shaven chin thoughtfully. " Won't he wait ? "

" Not after next Thursday — how can you expect him to ? If I haven't got the cash by then up goes the business for auction. That gives me just a week. And where am I to get five hundred quid in a week ? "

" Something might turn up," Bill offered helpfully.

" Huh ! " Alf's snort was expressive. " What ? "

" Well— " Bill hesitated. " It's been known," he argued. " You might win at the pools, for instance. Look at Sam

For the JUNIORS

Welsh—there's a case in point. Remember old Sam—thinking of going bankrupt on Friday ; on Saturday winning twelve thousand quid. You never know your luck, Alf."

Alf grunted. He did. Though he didn't tell Bill so, he'd forgotten to send off his pools form last week, anyhow.

" Or maybe," Bill went on helpfully, " you might even have the luck to nobble a chap like this—" And he drew from his tunic pocket a printed notice bearing a photograph and description of a man who, being rarely seen out of evening dress, was known as the Penguin. The Penguin, apparently, was wanted for robbery and heaven knows what. Boldly displayed at the head of the notice was the offer of a reward of five hundred pounds. " Now, if that came your way, Alf— "

Alf furiously wrinkled up his nose. He was no criminal catcher. He knew, if he ever met the Penguin, that he'd run a mile. He wasn't even remotely interested in the Penguin, but he certainly was in the printed bill which gave the crook's particulars. Alf could never handle any bit of print—unless it was his own—without becoming blisteringly critical.

" Lousy bit of printing," he observed scornfully. " Who set it ? Look at the type—half of it off its feet ! Look at the offset ! What a job ! Here, take it away. It gives me a pain."

Abashed and silent, Bill retook the document while Alf again lapsed into a depressed and thwarted silence. After a while Bill, who was in uniform, took up his helmet.

"Well, better get along to the station," he said constrainedly. "I'm on duty at the Pandora at eight. See you to-morrow, Alf?"

Abstractedly Alf nodded. Mechanically he rose, saw his pal to the door and watched him, still engrossed in bitter thought, as Bill walked off up the darkened street. Five hundred quid! The chance of a lifetime going west—for five hundred paltry quid!

From the day it was born Alf had put his heart, his mind and his soul into the Partridge Press. As much as Josh Partridge himself he had helped to build the business up. He prided himself on the really excellent work the Partridge turned out and he jointly joyed with Josh in the supreme satisfaction of their customers. He thought again, with loathing, of that rubbishy reward notice. Heavens! If ever he'd turned out a job like that he'd be afraid to look a printing machine in the face again.

Supposing he borrowed the five hundred? Immediately Alf shrank from the thought. Never in his life had he been in debt and he wasn't going to start hanging millstones round his neck now. Besides, you never knew. The Partridge was a going concern now, but things *might* happen.

Could he sell something, then? The car, for instance.

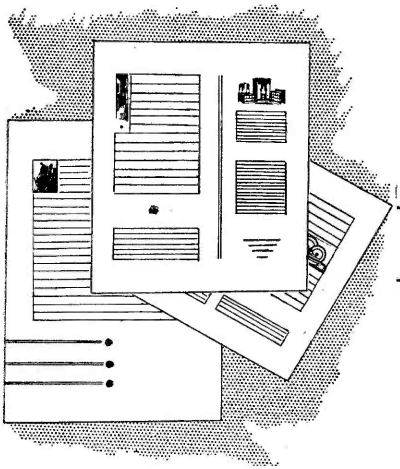
Whoa, now that was an idea! Alf had bought that car—a '35 saloon—just before the war for a trifle under a hundred pounds, but he knew that secondhand cars were fetching fantastic prices now. Not, he confessed, that it would be a bargain, even to-day, at five hundred pounds—but some fool might buy it. Anyway, there was no harm in making inquiries.

And no time like the present to make 'em in. Griggs, the garage people, knew all about the car. They'd still be open; they might quote him a price right away. In a moment Alf was all brisk action.

Donning hat, coat and muffler he got out the car from the garage at the

(*Continued on page* 28)

"Bill," he gasped in horror, "what have I done now?"



LAY-OUT and DESIGN

A Simple Guide to a Printer's Art

By JOHN WHEWAY

THERE is all the difference in the world between the good printer who understands the use of typographical lay-out and the good printer who doesn't. One is an artist in his trade ; the other merely a craftsman. And the result is, generally, that the artist forges ahead while the craftsman, sound and solid though he may be, stands comparatively still.

If you are go-ahead, ability to prepare a lay-out is an indispensable part of your printing progress. The builder wouldn't attempt to build his house before he had his blue-prints in hand. As the blue-print is to the builder so is the lay-out to the printer. Lay-out, in fact, IS the printer's blue-print.

But unlike the builder (who so frequently employs an architect to get out his blue-prints for him) the printer must make his own blue-prints.

Every job worth doing is not only worth doing well but is also worth well planning. From the smallest to the largest, from the simplest to the most intricate, all jobs should be designed on paper beforehand.

CRAFTSMANSHIP

In your capacity as a small printer you have to deal with customers ninety per cent. of whom know nothing about print. Very often they come to you with a mass of script which they desire to be set up into type and, as you are doing the printing, they leave the designing to you. If you cannot do it or do it so badly that they are disappointed with the finished job, you have said goodbye to profitable customers. For that, if for no other reason, you should learn all you can about lay-out without delay.

Righto then. Assuming you have no knowledge of this very fascinating subject, how do you set about it ?

Now I'm not going to ask you to get your lay-out equipment and start in right away. I'm going to ask you first to cultivate an "eye" for design. As a printer you are naturally interested and perhaps even critical (an excellent quality) of printing other than your own. You know what pleases you ; what displeases you. You probably envy some of the jobs you see and silently wish that you could print up to the same standard. Do you ? Good ! Then you already have the "eye." Now let's make it see—clearly.

First, arm yourself with a bundle of the better-class magazines—both British and foreign—particularly American and French. Go through them. You will find most of the best designs in the ads.

Browse over them ; select the designs which appeal to you most. Try to find out why you like them. Then cut them out and arrange them, according to your own fancy, into categories—the bold, the stylish, the clever, the neat ; the rugged ; the dignified ; the ad. that seems to jump out and hit you ; the

ad. that seems to shyly and coyly retire but whose delicacy and style command your immediate attention. If you feel as I do about lay-out you will find that samples of this sort inspire within you a positive emotion.

Keep these. Photograph them in your mind's eye and use them as your models. Now pick out an indifferent design which does not appeal to you.

What are you going to do with this? Why, you're going to re-design it on your own account, of course. You're going to twist it, turn it, re-arrange it and replan it so that it fits one of the models already in your designer's eye.

You want tools for this—naturally! They're simple and inexpensive and (at this juncture, at any rate) few. All you require are a black crayon, a pencil, a ruler, a rubber, a bottle of paste, a pair of scissors and—though this is not essential—a T-square. Also, of course, you need paper.

Now study your "copy." Imagine a customer has brought it in to be re-designed. This means that every word printed in the original must also be re-produced in your own version, so don't, please, "cut" any lines to make your task easier. Sketch out a few rough schemes first. Maybe you'll hit suddenly upon an arrangement that pleases. If so, stop. It is far more likely, however, that you will find your ultimate design in a combination of the schemes you have already made in your rough sketches.

All right, then. You've got your rough design. Now sit down to create your first lay-out in earnest. With your crayon black in your display lines, with your pencil draw lines which will represent your masses or chunks of solid matter. If there are blocks in the lay-out cut them out from the original and paste in the position you require them to occupy in your new arrangement. Got the idea?

Just a hint here (I don't want to give you too many for a start because I know how they can confuse), but do bear in mind one golden rule in typographical designing. Remember that white is your most valuable factor, so keep the daylight flowing freely all through your scheme.

Use white, too, as a framework for your design or, if the design is to be enclosed in rules or border, allow a good measure of white between the type and the border. I shall return, emphatically, to this question of white in later articles.

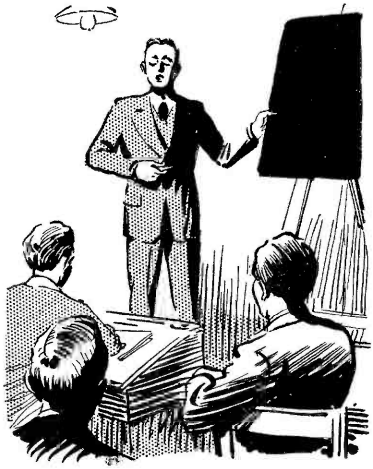
Contrast

in Printing Styles is a pleasing art, but one which should never be overdone. Remember always that the Dignity of Print should be your first consideration.

Very well, then. Now you've roughed in your design. Can you see it in your mind's eye in print? Don't you get a pretty good idea of what it's going to look like when it comes to life on the proof sheet? You do, of course, but what's wrong in taking a further step and setting up the job according to your lay-out? You are bound to be pleased with it. Apart from that, it will make a specimen which you may be proud to show your customers.

Meantime keep your eye in. Continue to study, collect and re-arrange. Continue also to add to your lay-out specimens. Think of jobs you may be asked to do. Design something for every one of them. It is a fascinating—even an exciting—pastime and while it is adding to your knowledge, your experience and ideas, it is filling your specimen file with samples which may be of invaluable use later.

(To be continued in Number Two.)



"PRINTCRAFT'S

First Lessons in our C

The lessons in this series are primarily intended for the beginner. They will take him, step by step, through every elementary stage of the printer's art.

It should be borne in mind, however, that we cannot cover every phase of printing in exhaustive detail; therefore we strongly recommend the pupil to read the lessons after studying the handbook applying to his particular machine and in conjunction with the articles appearing in this magazine. We would also further advise him, if he aims at becoming proficient in the shortest space of time, to apply the instructions given in the two excellent books announced on page 35 of this issue.

(1) Tools, Type and Equipment Generally

By RON EMERY

A SMALL printer's equipment —also called his "plant"— depends entirely upon what he can afford. In this matter my advice to him is to let cash rule his common sense. Start moderately and build up as you go along. Experience will dictate to you what additions to your plant you will find it necessary to acquire.

But, of course, you must have a minimum in the first place. That minimum is:

Type, Sundry Tools, "Stone" (or Imposing Surface), Chase, Furniture, Quoins, Machine.

TYPE

For everyday reading matter the most commonly used types are Roman, Modern, Old-Style Roman, Times and Ionic. The sizes usually range between 6-point and 10-point, and each, more or less, comes under the heading of text matter or "solid" work, used for columns in papers or pages in book-work.

The usefulness of these smaller bodies is apparent when a beginner is supplied with "copy" for a small club report, club rules, a four-page leaflet recording the club's monthly activities, football club programmes, etc. The beginner has to set or "compose" all this work by hand; therefore it is essential that he should know what tools to use. They are: setting-stick; setting rules; bodkin; tweezers (or nippers); page cord.

A journeyman compositor, having served his apprenticeship, followed by a few years of outside experience, automatically acquires printing knowledge of his own, such as pictorial appeal, reproduction processes, quality of inks and papers, typography, drafting layouts, and colouring.

His main task is to determine the class of type required for the particular work he is engaged upon. Printers in general have a language of their own, and oft-times lobbyist and amateur printers find themselves at a loss when they are given instructions such as "Dis that pie,"—meaning to "distribute the type that is upset"; or "humping," meaning "working on the stone"; or "this is the swinger," meaning "the last forme to go to the foundry"; or "bumping," meaning "to set widely"; or "keep close," meaning "to set a little tightly."

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THE

Beginners as a rule cannot understand why experienced compositors refer to type sizes as Nonpariel, Minion, Brevier, etc., instead of 6-point, 7-point,

SCHOOL FOR BEGINNERS

Course of Instruction for the Home Apprentice

8-point, etc. The reason is that until some 50 years ago (when the Americans introduced the Point system) these were the names by which the particular sizes were known.

Without doubt the most commonly used type to-day is the "roman" series. The word "roman" is used to differentiate between upright and italic letters.

A complete set of "stamps" (or type letters) is called a "fount" and the case in which the fount is kept is in two divisions known as Upper Case and Lower Case. The Upper Case consists of 98 equal-sized boxes; the Lower Case has 53 boxes of various sizes (for the purpose of accommodating the most-used stamps such as e's, t's, etc.); but beginners usually are content with the all-in-one Double or California Job Case which contains both Upper and Lower Case boxes.

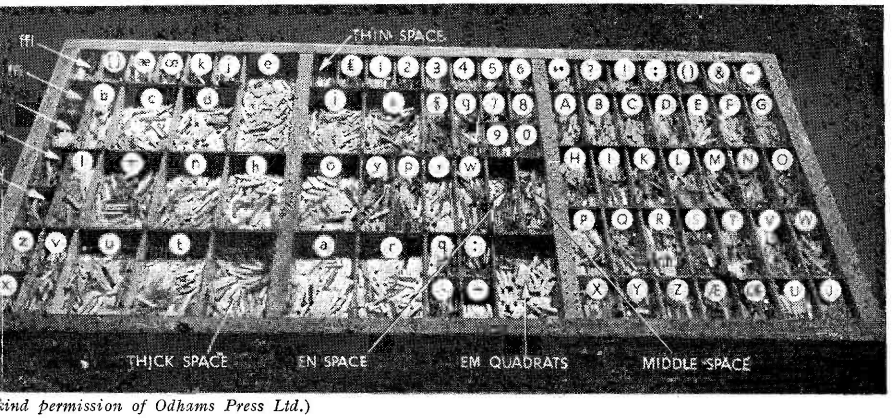
In addition to the upper and lower alphabet there are special boxes for spaces, figures, punctuation marks, fractions, diphthongs, brackets, parentheses, diagonals, sterling notations, ligatures and accents.

COMPOSING TOOLS

THE COMPOSING STICK is the instrument into which the compositor assembles and spaces his type. In conjunction with this he uses an accessory called a setting-rule. The main use of this setting-rule is to keep the lines intact during the process of setting until the stick is filled. A lead is then placed top and bottom of the type, which is lifted from the stick and placed in the correct position on the galley.

GALLEYS are thin metal trays of various sizes. They are known as hanging-galleys, slip-galleys, quarto-galleys and folio-galleys. They have three side flanges sufficiently high to support the type and are made of wood and metal, all wood, or all metal.

On completion of the setting, clumps of metal are placed top and bottom of the type, which is then tied securely by a thin string called page-cord. This process is an art in itself. A knot is made at one end of the cord and placed at the exposed corner of the set matter; the cord is passed completely round the matter five or six times,

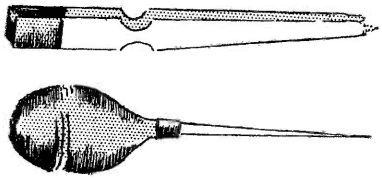


(By kind permission of Odhams Press Ltd.)

DOUBLE or CALIFORNIA JOB CASE. Most favoured by the small printer because of its compactness.

pulled tight and wound three or four times again. The end is then slipped through the cord layers and pulled tightly outwards until the type matter is solid and firm.

SETTING-RULES. A setting-rule is a flat piece of metal (brass or steel) against which the type is assembled in the stick. It has a small projecting point called a "rib" or "ear" by which it is lifted from the stick when a line has been completely set and a new line is to be started. A complete set of rules can range from 3 ems to 72 ems (1 foot); but very few compositors carry a set to more than 9 inches. In a future issue of "Printcraft" you will be told how you may make these rules for yourself.



TWEEZERS and BODKIN—Small but invaluable aids in the art of composing.

Sticks used for large type and wood poster type are from 18 to 42 inches in length, being made of mahogany with a brass slide. Usually a four-to-the-pica lead takes the place of the setting-rule.

BODKIN. The bodkin is a necessary tool when correcting matter whether in galley or in forme. The bodkin should be taken in the right hand, placing the point against the shank of the letter on the end of the line that needs correcting; now place the inside of the finger of the left hand at the other end of the line and gradually lever the line to a suitable height to enable the defaulting letter to be removed and replaced. This done, the line is allowed to drop into position—making sure that all spaces are down.

Under no conditions should the bodkin be used for the purpose of levering letters direct from a line to be corrected. The line must be raised first and the correction made with the forefinger and thumb of the left hand.

TWEEZERS are also used for this type of work, especially on the stone or imposing surface when the matter is being finally corrected in the forme or last-minute alterations have to be made.

EQUIPMENT FOR IMPOSITION

Furniture and Reglet is the term given to the component parts and material used for the purpose of securing the type matter in the Chase (the Chase being the iron frame in which the type is locked).

1. CHASE. When types have been composed and arranged according to the layout they are placed in correct position on the stone, and are encircled by a strong iron frame (the chase). It is here, in the spaces between the sides of the chase and the type matter, that the furniture is placed.

2. FURNITURE. Furniture can be of either metal or wood. It is made in lengths which vary in widths, the widths corresponding to the point system of type.

Owing to the various sizes of chases used, wood furniture, in time, becomes cut to all manner of odd lengths, but originally they are supplied in lengths of 1 to 3 feet. Reglet is the term given to the thin type of wood furniture—sizes known as 6 point, 12 point and 18 point. Its main use is in imposition, but it can also be used as spacing material.

Side-sticks and Foot-sticks are sections of furniture to be placed in set positions in the chase. The side-stick is a strip of wood tapering from a thickness of one inch down to half an inch (as in the case of wooden quoins). Quoins are of many varieties, but the best for the beginner are the ordinary wooden ones, shaped like wedges. These, used in conjunction with the side-sticks and the furniture, are tightened up in the chase so that its contents can be moved with safety from place to place.

The sizes of furniture and reglet are known by special names, such as :

Narrow	3	pica ems	thick
Broad	4	,, ,,	,,
Special	5	,, ,,	,,
Double Narrow	6	,, ,,	,,
Broad and Narrow	7	,, ,,	,,
Double Broad ..	8	,, ,,	,,
Double Special ..	10	,, ,,	,,

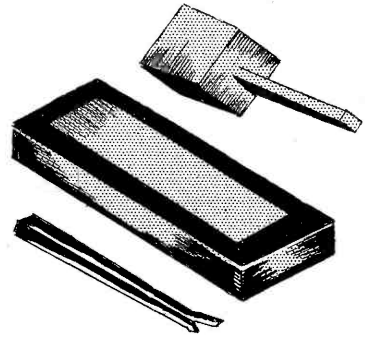
Much will be written in future issues of " Printcraft " respecting the various types of furnitures used in present-day impositions. Like other printing materials, furnitures have developed throughout the ages. To-day many mechanical devices appear in the larger printing establishments.

This introductory reference to furniture would pass incomplete if the Mallet, Shooting-stick and Planer were not included.

THE SHOOTING-STICK, as seen in the illustration, is used for the purpose of tightening wooden quoins until they become so firmly wedged that they hold the contents of the chase rigid.

THE PLANER is a flat, smooth piece of wood which is used to ensure the type surface of your job being absolutely level before your chase is finally " locked up." In practice it should be gently tapped rather than struck and before using, please do examine the bottom of the planer to make sure that no particles of grit or dirt adhere to its surface before bringing it in contact with the type. If this is not done type " batters " (disfigurements to the face of the type) are inevitable.

THE STONE—or Imposing Surface —is so called because it was originally made of stone. To-day it is a smooth iron surface. It is, of course, a vital part of a printer's plant, but it need not cost him a great deal of money. A square piece of iron twice the size of your largest chase can be purchased reasonably and this, when firmly fixed to the top of some small table, will give you the same service as the more elaborate (and nowadays, expensive) accessory which is specially made for imposing purposes.



MALLET, PLANER and SHOOTING-STICK—the tools for the " Stone."

We are not dealing with the Machine in this lesson as General Machine Work will form the basis of a special lesson later on.

Here, then, ends the first lesson in the course. I am not, at this juncture, going to set you a test paper. That will come later in the series when you have acquired considerably more knowledge than you possess at the moment. But do bear in mind what I have stressed in the Introduction—" The ' Printcraft ' School " is intended to be studied in conjunction with your handbooks, and with every other instructive article which appears in this journal.

When, later, I give you the first test paper I shall include questions completely outside these lessons. You will only be able to answer them correctly if you have studied " Printcraft " as a whole.

Now, if everything I have said here is not quite clear to you, please do write and ask me to make it so. There are probably many details upon which you would like information ; perhaps some aspects of Tools and Equipment which pressure of space has prevented me from touching upon. It will be a pleasant privilege to clear up your doubts and your difficulties. All that I ask you to do is, when writing, enclose a stamped and addressed envelope for the reply.

Meantime, read all you can on the subject of printing and practise all you can with the machine and the tools you have at your disposal.

START FROM NOTHING

The Romance of a Young Man's Hobby

By A. DODSON

ALL my life I had been interested in lettering and layout, but as a boy of sixteen I saw little chance of ever being able to make a living at this sort of thing, so I began to study architecture. My lettering in this connection brought me into contact with the printing department of the art school which I was attending, and in my spare time I turned eagerly to the study of type forms and printing layout.

Living not far from Twickenham, and having often seen Adana machines advertised in the papers, I betook myself one day to 17 Church Street, and there in the window was a High Speed No. 1.

Small as it was, I set my heart on that little machine, and was in fear and trembling lest it should be sold before I could save enough money to buy it, for it was in the early days

AUTOBIOGRAPHY

of the war, and I knew that no more machines were being made. Father, however, came to the rescue, and one Wednesday evening I returned home the proud possessor of my own press.

My equipment at first was somewhat primitive, for I had but two kinds of type—10 and 12 point Gill Sans—and those in such small quantities that I had to work out each job first to make sure that I had enough letters. Despite this I was soon turning out all sorts of work, and often combined my type with lino cuts.

I even managed to print one or two small booklets. By this time, although my machine was still no more than a hobby, I found myself printing things for other people. This, providentially, paid for more type and materials, so that presently I was turning out all sorts of things.

I wonder, now, when I contemplate my early work, at the charity of people who came back for more, for it was by no means perfect with its uneven inking and bad spacing. Being keen, however, I soon found ways of overcoming these troubles and within a couple of months was able to boast that my work, though done only on a small machine, was equal in quality to any produced locally.

Try as I would, I could not resist the development of my interest, and

with the purchase of a larger machine I began to realise that it was clearly possible for me to make a living out of print, and decided to take the bold (but since well-justified) step of giving up architecture.

I could not help it. The business just grew and grew. By the time I

INFORMATION

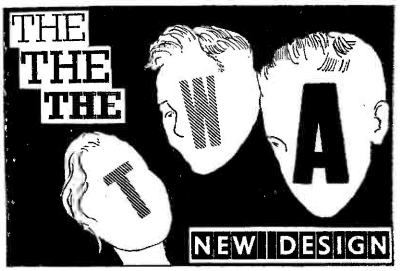
was called up I was having to turn down work which I had no time to handle. During my first two years in the Air Force I worked hard every leave on work for my old customers, installing a treadle machine to print the larger jobs and keeping my little No. 1 for small cards—a class of work at which it cannot be surpassed.

Until, finally, I had my last leave and said goodbye to my little printshop. But by this time I could not tear myself away from print, so I took my No. 1 to Germany, where it did all sorts of work for the Air Force Education Scheme, not to mention the money it made for me.

Obviously, type and other materials had to be cut to a minimum under wartime conditions, but it is amazing what a variety one can get into work when equipped with two well-contrasting sizes of letter—in this case 10 and 18 point Times Roman, eked out with an occasional lino cut.

Now I look to the future, when I shall go to South Africa and where, I believe, there is quite a lot for the printer to do. But, however my business may grow, there will always be a corner for the little No. 1 High Speed that started me off.

Ed. Note.—*Since the above was written we have heard that the writer of this autobiography has established himself in Johannesburg as a printer.*



TYPE FACES

Discrimination and Choice in Use

By WILLIAM HOLT

GLANCE through a type-founder's catalogue and the beginner is immediately bewildered by the number and variety of type faces represented there. It seems utterly incredible that such a vast range of faces can exist. Looked at in the mass the first impression he gets is one of despairing confusion. There seems to be twenty different sorts of type for every job. There is, in fact, too much type.

There is. But don't forget you're not expected to use it all. You will notice, taking a second look through the catalogue, that most of these types are arranged in "families" with sizes ranging from 6 point to 72 point. You will notice also that in quite a number of these families, you are given a wide variation of faces and sizes. Take, for instance, the Cheltenham family with

its series of light faces, its italics, its bold, its expanded, its condensed, its outlined, its shaded, and even its decorative initials. Or take the " Times " family, with a similar range ; the Sans Serifs ; the Egyptians ; the Latins ; and the Caslons. Notice, in these ranges, that there is a size, a shade and face to suit every requirement for any job.

Now you feel confusion beginning to vanish. You see method emerging from your type catalogue. It dawns upon you that these "families" have been so arranged that you can set any job without going outside one particular series —and you know, of course, that the essense of good typesetting is to keep to the same series as far as possible.

That is so. And how simple it is in practise ! How neat, how dignified, what an atmosphere of "good print" a nicely set job in the same series always appears. But it is not possible all the time, to keep to the same faces. Faces from outside the family you might select for the job may become necessary. Type is meant to be expressive as well as readable ; it is meant to help an idea or give atmosphere to the message it prints. If, for instance, you are printing a circular from the vicar giving a Christmas message to his parishioners—

The message, we'll say, is headed "A HAPPY CHRISTMAS to you all." It is followed by a somewhat lengthy text. The obvious thing to do is to set up the "Happy Christmas" line in one of the Gothics—Old English, Tudor Black, Abbey Text, or something akin. This gives the right atmosphere.

But if a mass of text type is to follow you wouldn't set that in Old English. It would, first, be too much of a strain on the reader's eyes ; secondly it would look too black and heavy. You would follow, naturally with a brighter, readable type — one of the medium Grots, Cheltenham, a roman old face or even a slightly ornamental type like Rockliffe or Tempo.

But let's try and get an idea of the main uses to which we can put our type. Take first,

THE ROMANS.—These are the accepted types for all general classes of work, the larger sizes being used for display purposes. In addition to the "Times" series (used, you will observe, so extensively in " Printcraft ") we may recommend the following :

Bookface ; Bookprint ; Baskerville ; Egmont ; Plantin ; Kentonian ; Garamond ; Georgian ; Ionic ; Perpetua ; Goudy Old Style ; Caslon Old Face ; Bodoni ; Granjon, etc.

THE SANS SERIFS—or the "Grot" series : plain, unornamental types, in the handling of which the amateur can hardly go wrong. They are suitable for all classes of work except those calling for a definite treatment, as, for example, the "Happy Christmas" job I have instanced above. The following is a collection most commonly used :

Grot. ; Gothic ; Gill Sans ; Vogue (Light and Bold) ; Tempo (Light, Medium and Bold, and one of my own especial favourites) ; Sans (Thick and Thin) ; Erbar Medium, etc.

THE EGYPTIANS. — For advertising, display and general jobbing. The best known and most modern are :

Rockwell ; Beton ; Egyptian ; Memphis ; Cairo ; and Karnack.

GENERAL DISPLAY FACES.—Used in all kinds of commercial printing. Here is a list (it is impossible to mention them all) of a general selection apart from the larger size of the Roman faces already mentioned :

Cartoon Light (a distinctive face which looks like lettering) ; Locarno (a very dainty face) ; Tempo Inline (a useful titling type) ; Old Face Open ; Neuland (bold) ; Playbill (for old-fashioned printing effects) ; Prisma (an artistic letter specially useful for display with light faces) ; Cameo ; Ruled Cameo and Shadow (for distinctive headings) ; Lilith (for decorative purposes).

THE SCRIPTS.—There are many of these, all to be used where imitations of handwriting are required and on that account particularly valuable for visiting cards, letter-heads, letters, etc. They may be had in light, bold or medium shades and in all sorts of styles from the exquisite "Palace" face to the more characterful " Legend."

Then there are the TYPESCRIPT faces—for reproduction when actual typewriting faces are required : The Old English Faces already mentioned for " period," legal or ecclesiastical display. The subject, you see, is almost inexhaustible.

Novice's Notebook

Technical Tips for the Typographical Tyro

PRACTICAL

WHAT a headache it was for young Smart, recently set up in the printing business, when Mr. Green brought back the 500 envelopes he had ordered, showing his number printed as 246, New Street, instead of 264. Young Smart couldn't afford to lose those envelopes; Mr. Green wouldn't listen to his suggestions of overprinting. So what was Smart to do?

But he had an idea. Remembering the box of small green labels he'd never been able to use, he offered to print the right address on these and give them to Mr. Green to gum over the offending misprint. Smart, living up to his name, assured him that they would give his envelopes a distinctive appearance different from the ordinary printed flaps—and they did. So pleased is Mr. Green with them, indeed, that he now insists upon the circular green labels whenever he orders new envelopes.

A smart get-out for young Smart. But it has taught him one lesson. That is to read his proofs diligently, however small the job.

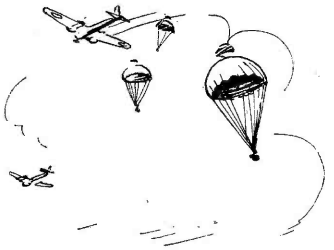
Smart's young assistant believes in tying up type well. He is rather too enthusiastic in the process, however. He forgets that type, tied up too tightly, is liable to "spring" and is always having accidents for this reason. He forgets, too, that a brass type-high rule, placed at the bottom of a job, is liable to cut the cord if undue pressure is brought to bear and so jerk the whole job into pie. He had two such accidents last week. The lesson is—tie tightly but don't overdo it.

A month ago Smart was short of galleys; now he has a surplus. For Smart, being a handy sort of lad in his spare time, resolved to make his own galleys—which he did by first purchasing a sheet of zinc and cutting up to the required sizes. Out of some double-narrow wood furniture he fashioned the galley sides and heads and by screwing the zinc pieces to his furniture made all the galleys he wanted in a single evening.

If you're thinking of doing the same there's just one hint I'd like to give you. Before fixing in your screws countersink holes in the zinc to receive them. This allows the screws to fit flush with the galley floor and so prevents possible accidents when the galley is being slid along the base of the type case.

Brass type-high rules are hard to come by these days and Smart wanted a new set of setting-rules for his assistant. So do you know what he did? He bought strips of plastic and made the new rules in that way. They are very satisfactory, too.

Here's another lesson friend Smart has learned: Never use wood spacing between brass rules. In locking up, the wood is very liable to "squeeze," thereby marring the straightness of the lines which the brass rules print. Between brass rules always use metal spacing material.



Print is Mightier Than the Sword

One Way in Which it Helped to Win the War

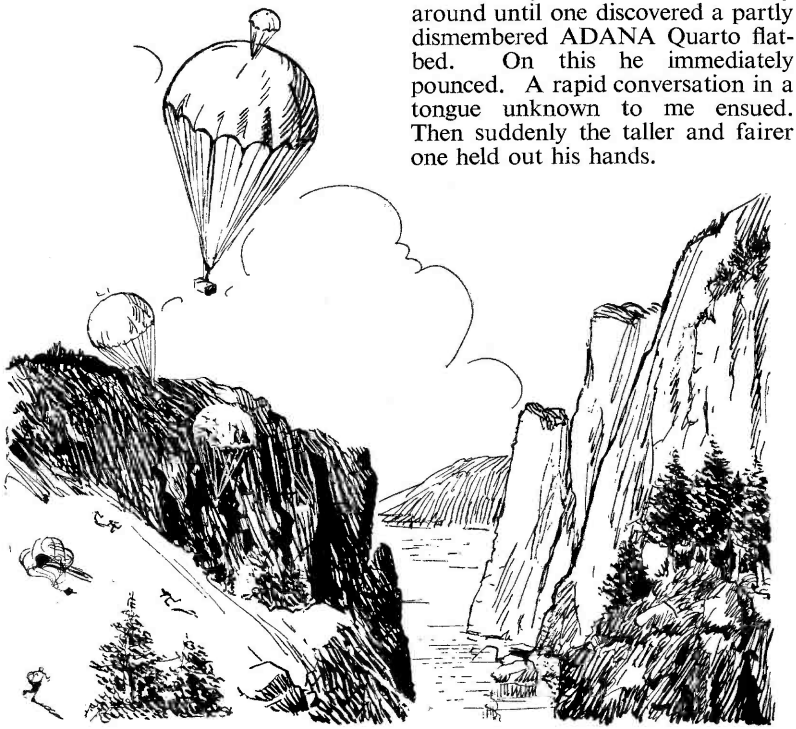
By A. HOLMES

I THINK it was mid-summer 1942—certainly it was a sultry day and the urge to work was absent. Two young men were shown into my room—quiet, unassuming men, unsmiling and deliberate.

In foreign accents they courteously repeated that which they had told my assistant. They wanted a printing machine, small, capable of easy handling, simple to work.

I told them it was impossible; we had nothing. They insisted. Hadn't I got a second-hand machine? Still I stated—we had nothing. They stood, stolid and deliberate. Could not we make one or buy one from a customer? (Perhaps they even thought—could I not steal one?)

Their eyes roved searchingly around until one discovered a partly dismembered ADANA Quarto flat-bed. On this he immediately pounced. A rapid conversation in a tongue unknown to me ensued. Then suddenly the taller and fairer one held out his hands.



"PLUMS" FROM THE "PIE"

"BUSINESS as Usual During Altercations."—
West Country advt.

". . . living in your comfortable furnished fat . . ."—
A London weekly.

"The fright in the van weighed twenty-two tons . . ."—
Boys' paper.

"Let us play," intoned the priest . . ."—
Story in a woman's magazine.

". . . in the sea he was fighting a man-eating sharp."—
Boys' paper.

"Rub in the cream and carefully bomb your hair . . ."
—*A woman's paper.*

"Why not this?" he said. "It would do—we could mend it."

From his pocket he brought a card and I remember—not his name, but one word—"Norway" (or was it "Norvege"?)

At that time my memory of that country's martyrdom was vivid. He spoke to me feelingly. Could he but borrow the machine for a few days—it would help so much? I gave way. They would return it in one week, they said. The week passed. The two young men returned with the machine—sawn in two! They apologised, but it was necessary, they informed me. The machine had to be smaller.

With no admission from them (and there never has been) I surmised the purpose of their urgency. My readers can guess. They came again in a few days, asking could they have the machine back. They must continue with their experiments.

Next came a telephone message asking me to a house in South Kensington. I went, and as a result I searched England for a dozen machines. I advertised and wrote letters, buying in for more than cost, old ADANA machines. These were then converted—quite crudely at first—to fold up like the Quarto Flat Bed of to-day—and then they were called for. I asked no questions because I definitely knew they would not be answered.

A few months passed. It was now winter and a telephone call came to me:

"Am I speaking to Mr. H.?"

"Yes."

"Mr. H. personally?"

"Yes." Could Mr. H. call at Room No. 0 (in an important London building) to-morrow at 10 a.m.? The matter would not be mentioned by telephone. The appointment would be confirmed by letter. I went. I came away with an order for 50 machines. *They had to be made up at once.*

Perhaps this will bring me in contact with someone who saw those machines float down to the heroic men and women who handled them after they had been dropped by 'plane. Perhaps, one day, I will shake the hand of just one of that band. I hope so, but these men are not the kind who talk. If one does, I shall give you the end of this unfinished story; but better still—maybe in a future number of "Printcraft"—will appear a facsimile of one of those printed sheets—printed in the blood of patriots—and proudly will the caption be "*Printed on an ADANA Q.F.B.*"

CASE IN POINT—(*Cont. from page* 15.)

back of the house. Buoyed now by a sense of hopeful excitement he rattled off to the garage. Griggs himself came out to greet him and Griggs himself inspected the car. But at the end of the inspection—

"Just falling to pieces," he said sadly. "Sorry, Mr. Raynes, but couldn't possibly offer you more than eighty—"

"Which," Alf broke in savagely, "is no blamed earthly use. Goodnight, Mr. Griggs."

In furious despair he clanked home again. There Lily, his wife, who had just returned from the cinema, was waiting for him in her most censorious mood.

"A nice manager you are, Alf Raynes," she began. "What about the Pandora order?"

"Eh?"

"The Pandora Club," Lily scathingly reminded him, "is having its Stag-Night Supper to-night. The Pandora gave the Partridge Press an order for a hundred menus—which haven't been delivered yet. While you've been gadding about in that dashed old dustbin you call a car one of the stewards, finding the printshop locked up, has been here in a fine old pet—"

"Don't!" moaned Alf horribly. "Don't—oh, lor!"

For in his tortured perturbation Alf had forgotten all about the urgent Pandora order. He'd meant, in fact, to bring those menus home with him, asking Bill to slip them into the club when he went to the station to-night. Now—oh, struth, look at the time!

"You'd better," Lily advised practically, "get cracking. If those menus aren't on the table in half an hour your name's mud. You've just got time," she added briskly.

But Alf was already at the door. Desperately he hurled himself back into the street; perspiringly into the car. With a roar the car raced off, accelerating to its reckless twenty-miles-an-hour maximum through the town. Just time, just time, Alf was telling himself frantically—Gosh, though, the car seemed to be clanking—

But steady on! The lights were changing at Town's End ahead, and, of course, just as he reached them, they would turn red. Bother it!

Resisting the reckless temptation to ignore the lights, Alf fumingly jerked the car to a standstill, glowering at the stretch of dark common that lay ahead. And suddenly from the kerb a voice spoke.

"Excuse me. Going anywhere near the Pandora?"

Impatiently Alf turned. He saw dimly, in the darkness, an evening-dressed stranger, caught a glimpse of a moustached face. Looked, he thought, rapidly, as if this chap might be one of the Stag Night guests. Better be pleasant.

"Going just there," he answered. "What's wrong? Want a lift?"

"That's the answer," the stranger said. "I'm late, you see. May I jump in?"

"Do!" Alf invited.

The stranger did. The lights turned again and Alf, with relief, charged at the dark common ahead. Behind him the voice of the stranger spoke.

"Excuse me. This window's down. It doesn't appear to work."

"It doesn't," Alf informed him. "That window's been down for six months and is likely to stop that way. Sorry if it's draughty."

The stranger didn't mind, he said. He relapsed. On Alf drove, thinking—thinking—thinking. Five hundred quid—just five hundred! If only—

"Blast!" Alf said explosively as the car gave a sort of bucking jump and then stopped silent and dead.

Alf jumped out, foresightedly taking the starting handle with him. Now what the deuce had happened? Oh, heck, would he ever get to the Pandora on time? Savagely he inserted the handle. Fumingly he turned. And turned. And turned.

"It's not going to start. It's not going to start," Alf thought—almost with a shriek in the thought. He made one more almighty effort, viciously swinging the handle so that the vehicle rocked, for an instant, on two wheels. Then—oh, joy, it was going again!

Alf gulped. With a grunt he straightened and rushed back. He'd completely forgotten his passenger now. Unheedingly he hurled the starting handle through the jammed window and, with the car shaking and snorting in clouds

(*Continued on page* 34)

THE GALLEY SLAVES

✡

By H. Puttick

MRS. PRINTER TALKS

From the Woman's Point of View

By WYNNE CHESTER

I'M pretty sure that most wives will agree with me when I say that one of the secrets of a happy marriage is for the husband to have a hobby, and for the wife to take a real interest in that hobby.

I confess that when my husband, Jim, first took up home-printing, I wasn't very excited. It would be just another craze, I told myself—like the carpentry, the butterfly-collection, the stamps, and all the others that had gone before.

But no ! Jim found in printing a hobby that gave full bent to his artistic leanings, his sense of display and his mechanical skill. He also found in it a hobby that could not grow stale, for the simple reason that there was always more to be learned, and more and new pleasures to be found in the additions he was able to make to his original plant as his skill improved.

Right away I think I'd better confess that I'm not one of those women with a printing sense, and I'm certainly not mechanically minded. But all the same, Jim says I have been able to help him quite a lot.

For one thing, his spelling ! Well, that always has been decidedly wobbly —as I've known from our love-letter days ! Mine, for some reason, is quite

FEMININE

good, and when in doubt, I'm never too busy to look a word up in the dictionary. Jim just loves me to do this, for dictionaries baffle him, he says.

It's not the really long or intricate words that hold Jim up, but the everyday, rather awkward ones like recommendation, and accommodation, or the difference between practice and practise.

Punctuation is another headache for Jim. It was quite a long time before I could convince him that one didn't use full-stops with all-capital letters, for example. And he tended to sprinkle commas like confetti—every time he drew breath, I suspect.

I managed to persuade him—with much tact, I think—that, when in doubt, it was better to end a sentence (provided it was a sentence) and start another, rather than to get involved with semi-colons and colons which can so easily confuse the meaning if one is not sure of their use.

Jim's sense of display in type is really good, though. He knows all about not mixing too many types, not overdoing the borders and he uses the broken border most effectively, I think.

He is also very keen on the use of white in display. White is all-important, but I think Jim is just a bit too crazy about it.

One particular card that he was working on for a Bridge Supper Party, he wanted to be in first-class taste, because that was what the organiser had asked for.

Jim chose the type and roughed out a lay-out. He showed it to me, and I said I thought it looked very refined—like the supper party hostess herself.

But when I saw the completed card, I ventured to suggest that there was too much white in it. It looked frigid and unwelcoming, I told Jim.

"But you can't have too much white," Jim protested. "White's always right."

I just had to laugh.

"Do you know," I said, "that's what I used to hear when I was small. 'White is always right,' dressmakers would say in the fashion world and fashion books. But it only had to be a little white—and in the right places. What is good style in clothes," I added, "is also good style for printing, I imagine."

Jim grumbled. But he did the card again, and had to confess that it looked pretty good, and that there was something, after all, in limiting the amount of white, so that it was used as a natural framework to the type rather than to act as a display on its own.

"It's just like a good dress," I couldn't help murmuring on. "If you had white collar—and cuffs—and belt—and bow—and trimmings, you'd be so dazzled by white that you wouldn't notice the essential thing—which is the dress. But a white collar—or cuffs—or belt—or bow—would be just the thing to take off a sombre look and spell good taste—"

Of course Jim wasn't listening; he was wondering if he'd spelt February correctly—just as he's been wondering ever since I first knew him!

CORRESPONDENCE

I shall be with you again in No. 2. Meantime I shall be delighted to hear from other "Mrs. Printers."

—Wynne Chester.

Brayne (Belfast)." *Here you are, David! Judge for yourself. We've done our best.* In Brief:—

We have passed on your letter to George Warwick, our legal adviser. He says you have nothing to worry about. To A. R. (Clapham).

We shall certainly publish articles on Colour-work. (One is being prepared at the moment, in fact, so look out for it.) —To J. F. (Glasgow).

"PRINTCRAFT'S" POSTBAG

HERE is a feature which will be regularly incorporated in every future issue of "Printcraft" and to which you are cordially invited to contribute. The following are extracts from letters from readers who wrote to us upon being informed that No. 1 of "Printcraft" was due to make an early appearance.

"I shall be grateful if you will give the enclosed address of mine to the youngest printer in your printing branch to correspond with me as I am also the youngest printer in my office.—Albert Kivesi Annan, St. Cyprian's Church Press, P.O. Box 144, Kimasi."—*Request granted herewith, Annan!*

"I am glad indeed to learn that 'Printcraft' is coming out. I am a small printer who knew nothing about the game when I bought my first machine eighteen months ago and though I have tried to learn from books I have been utterly fogged by the technical expressions used in them. I hope, sir, that you will make 'Printcraft' easy to understand for us amateurs.—David

(*Concluded in previous column*)

DESPERATE DODGES

. . . . when the Run must be Finished on Time

HERE are a few tips that inexperienced printers may like to remember when confronted with last-minute hitches, or mistakes are "spotted" after a run has begun.

A loose quad can be tightened by stabbing it with a bodkin. This stabbing action will cause a jagged edge to the quad, just sufficient to tighten the line.

This method of tightening lines is called "spiking" or "bodging," a term, by the way, signifying slipshod workmanship. But, none the less, a useful last-minute trick to overcome an emergency and save time.

The "bodging" of a quad will cause a blemish on the body of the type, but this can be overcome by rubbing the quad on a piece of stone, just sufficient to smooth away the jagged edge.

Continual use of bodging will mean that new quads will be needed, but this cannot be avoided, if one wants to get out of a difficulty at short notice. So don't bodge unless it cannot be avoided. Bodging is only a time-saver and is definitely against all the rules of good craftsmanship.

Should the type face "fill up," causing e's to look—and print—like c's, the use of a stiffish brush is recommended. An ordinary nail-brush will do. The filling-up of e's and similar

EMERGENCY

letters can be caused by too much ink, or dried ink. To overcome this trouble the use of the bodkin is recommended. Filled letters should be picked out by the bodkin, followed by the use of the brush.

Sometimes it is difficult to get the right impression. A good method is to paste paper on the back of the forme.

The same applies to individual pieces of type. Type gets worn, thereby losing its correct height. This, consequently, causes a lessening of impression. Should this occur a piece of paper should be pasted on the bottom of the offending letter.

This method of correcting impression should only be used in an emergency. All type which is worn or battered should be replaced by new.

Loose formes also at times cause endless trouble just as one has begun the run. If this occurs the fault can be corrected by slightly unlocking the forme and inserting strips of thin card at the foot of the forme. The card should be as thick as will need pressing into the forme. This allows for "give" when the forme is locked up again.

If one needs an extra fraction mark, the fraction ¼ can be made from using a capital T upside down above the figure 4. The combination of the letter T can be used with other figures for fractions.

If one finds that an "e" has been incorrectly set for "c," try nicking away the bar of the "e" with the sharp point of a penknife. It's a simple and quick dodge to meet an emergency. After use the "nicked" letter should be discarded, as a number of letters so treated will soon spoil a fount of type.

TECHNICAL

BLOCKS—

With Special Reference to Line

By RON EMERY

THERE are half a dozen different kinds of blocks which the small printer is likely to be called upon to handle — the Line, the Line-and-Tint, the Half-Tone, the Stereo, the Lino-cut and the Wood-cut. In this series they will all be dealt with in turn.

But for the first of the series I want to talk about the block which the printer most commonly handles—the popular line block.

The line block is known to all printers as a "Zinco"—this name being derived from the metal used in its manufacture, namely, Zinc.

A line drawing (black and white) is photographed and a negative made and the print laid on a perfectly flat piece of zinc (minimum gauge 16—thicker if possible).

Since the acids in process work (the department of printing in which blocks are made), are reputed to eat away anything it is first necessary to protect the parts of the plate required for printing purposes. Therefore, the lines of the picture are covered with a special preparation of ink and water which is allowed to run on the plate. During the process a wad of cotton wool is gently rubbed over the coating of ink removing the portions not affected by the strong light, ultimately leaving the lines of the actual picture covered with the ink.

The next procedure is to cover the block with a special powder which obviously clings to the sticky inked lines of the drawing. This forms a protection for the lines from the acid when the etching bath is administered.

The acid solution eats away the unprotected parts of the metal, leaving the protected parts in a preserved condition.

The above description is but a brief insight into the making of a line block. It must be remembered that process work is an art, and requires the skill of craftsmen with years of apprenticeship and experience to produce a job suitable for general publication.

The beginner, an amateur, can always put his enthusiasm to the test by experimenting with his own small collection of tools and equipment.

To do this the following materials are essential :

Hydrochloric Acid
Brunswick Black
Turpentine
Small Dish
Camel Hair Brush (No. 0)
Flat piece of Zinc (Gauge 16 or over).

Get any simple line drawing, go over it with tracing paper ; place a piece of carbon paper over the zinc and then cover with the tracing paper face downwards. The zinc will show the outline of the drawing after the drawing has again been traced.

Slightly thin out some Brunswick black and go over the drawing now shown on the zinc with the very fine

camel hair brush, afterwards painting the whole of the back of the zinc plate. Then stand aside to completely dry.

This done, place the plate in the dish and pour equal parts of acid and water into the dish—enough to cover the plate—and gently rock (as if you were developing a photographic film) until the unprotected metal begins to dissolve. This is manifested by gas bubbles arising to the top of the liquid. The dross or scum should be lightly skimmed and the process of rocking continued.

This work is carried on until the acid has sufficiently eaten into a suitable depth of the unwanted section of the zinc. The acid protection-coat is then washed off and holes pierced top and bottom of the plate for the purpose of mounting it on a wooden block.

The wooden block is of a special hard nature to withstand pressure. Its depth, added to the thickness of the zinc plate, makes it "type high"—said to be 0.918 ins.—the same measurement as the diameter of a shilling.

CASE IN POINT—(*Cont. from page* 28.)

of foul exhaust smoke, climbed back into the driving seat and shot away.

Thank heaven for that! Pray heaven the car would have no more tantrums.

But that five hundred quid! If only the same sort of luck that had befallen Sam Welsh would come to him! "Case in point," Bill said. Alf ruminated derisively.

But now, to his relief, he was across the common. Ahead shone the lights that marked the Pandora Club. Silhouetted in its glow he saw the uniformed figure of Bill on duty and felt comforted at last.

And then, almost gasping, he was sliding up to the kerb and Bill, recognising the car, was coming forward.

"Alf—old man!" he said. "I thought—"

"The menus!" Alf gasped. "They're in the back, Bill—" He flew to the rear door, pulled it open and put one foot on the running board. Then he stood petrified.

"Bill," he gasped in horror. "Oh, lor, what have I done now?"

But he knew. A shiver ran down his spine. For there, slumped on the floor, was the evening-dressed figure of the passenger he had forgotten, a trickle of crimson running from his temple, the starting handle across his knees. In one vivid, ghastly, shattering flash Alf realised what had happened. The starting handle, sailing through the window, had laid his passenger low and he, in his dithery desperation and because of the car's unearthly noise, had heard neither blow nor groan. Alf felt sick suddenly.

But Bill, peering forward, ripped out a yell. Then, he turned and gripped his amazed and palsied pal by the hand.

"Alf, didn't I tell you—something might turn up?" he whooped.

"Eh?"

"You want five hundred and—" Bill grinningly pointed to the unconscious man. "You've got it, Alf! This is the Penguin—the bloke they're offering the reward for. Alf, this is where you swap the Penguin for the Partridge."

And while the dazed mind of the goggle-eyed Alf tried to grapple with it, Bill joyfully slipped a pair of handcuffs from his pocket and deftly snapped them on the wrists of Alf's unconscious victim.

THE END.

Just a FEW

of the Fascinating Features contained in Number Two of "PRINTCRAFT"—OUT IN MAY!

ADVERTISING FOR THE SMALL PRINTER—Expert advice on creating your own publicity.

HANDYMAN'S PRINTSHOP GUIDE—How to make your own borders, rules, corners, ornaments, etc.

PRINTER'S INK—All you ought to know about it.

CENTRE SERVICE PAGES—A new, practical problem-solving feature.

CHUFF—The lighter side of print.

HALF-TONE BLOCKS—What they are ; when to use them.

ON BECOMING AN APPRENTICE —EVOLUTION (Part 2)—LAY-OUT (Part 2)—SCHOOL OF INSTRUCTION (Part 2)—MRS. PRINTER —GALLEY SLAVES—POSTBOX, etc.

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Published by the Proprietors, ADANA (Printing Machines) Ltd., Church Street, Twickenham Middlesex Printed by King & Jarrett, Ltd., 67, Hopton Street, Blackfriars, London, S.E.1, Price per issue 1/6 (postage 3d.).