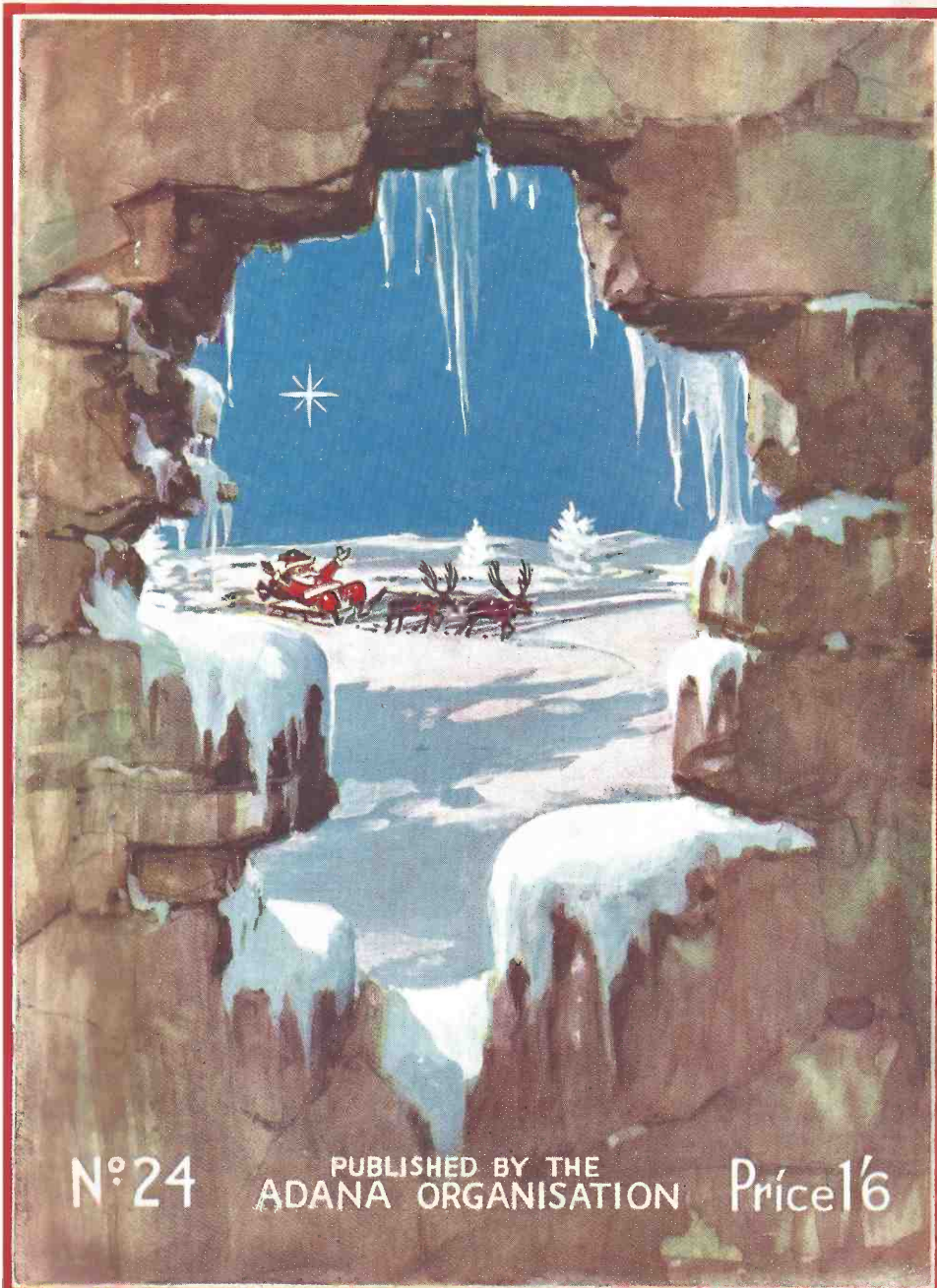
PRINTCRAFT AND THE MAGAZINE PUBLISHER



No. 24 PUBLISHED BY THE ADANA ORGANISATION Price 1/6

BOOK AND BOOKLET REVIEW

Latest Publications Received by "Printcraft"

THE SMALL PRINTERS' HANDBOOK

Adana (Printing Machines) Ltd.

6th Edition. 4/6 post free.

This new and enlarged edition of the ever popular Small Printer's Handbook has been most thoroughly revised by our well-known contributor, Leslie G. Luker, especially to meet the needs of those who regard printing as a hobby and the more advanced workers who are about to start in business as professionals.

The most useful tables have been retained and revised where necessary. New tables of equivalent sizes and weights of papers have been added.

Articles on selling and creating markets have been brought up-to-date in the light of present-day experience.

The series of specimen prices which served beginners so well in the old days have been dropped. In their place is a very valuable series of articles on the elements of law as it affects printers. The principles of book-keeping for very small businesses are explained in simple language; and there are authoritative, illustrated articles on the principles of costing and estimating. By this means, the novice is taken step by step through the methods of keeping simple, foolproof business records to the vital work of estimating; the methods by which every item of cost may be gathered and allocated so that guesswork is eliminated and every job accepted shows its proper ratio of profit, are shown in detail. Questions of rent, rates, taxes, insurances, light, heat, power, selling, packing, delivery, purchase and use of materials are all discussed in a lively and lucid manner. This is the result of the long practical experience of a master printer who has himself graduated from part-time work in a stable to an honoured position as a producer of the highest class of book and colour printing. In fact, he printed this particular book!

In addition to the new articles on business administration and selling, there are a number of valuable sections on techniques and the solution of practical problems. Special articles deal with blocks, rollers, ink, and the mixing and matching of colours. Methods of solving rolling problems and bend scoring of cards are adequately dealt with.

The law, as applied to lotteries and sports printing, is fully dealt with. Imprint requirements, statutory copies and the principles of grammar, punctuation, word division and spelling are among the many important matters covered.

Clearly printed for legibility and easy reference, copiously illustrated with new and specially prepared pictures and diagrams for easy

Continued on page III of Cover

PRINTCRAFT and THE MAGAZINE PUBLISHER

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SANTA CLAUS

By VINCENT ARMITAGE

The jolliest and most familiar figure we see at this time of the year is that of Santa Claus, the benign giver of gifts, the friend of children, the protector of seamen and travellers. He has been walking in our stores since last September ; he has stared at us a thousand times from the cards, the labels and the stationery we have been printing since we returned from our summer holidays. He is as important to Christmas as Big Ben is to London and no part of the seasonable landscape seems complete without him.

We all accept him as a vitally necessary part of our Christmas celebrations, but how many times have we asked ourselves : " Who *was* Santa Claus ? What relation, if any, has he to actual fact ? "

If you know please do not read any further for it is now my task, however scantily, to enlighten you. I do so with great pleasure, remembering all the happiness in the bast which Santa Claus has bestowed upon me.

Well, Santa Claus *has* foundation in fact. Originally he was a great and holy man. In the reign of the Roman Diocletian (285-305 A.D.) he was known as St. Nicholas and he was the much-beloved bishop of Myra in Lycia.

But St. Nicholas lived in a world in which the ruling elements were dreadfully pagan. For his unwavering devotion to the Christian faith he was persecuted, tortured and imprisoned. With the succession to Diocletian of the more enlightened Constantine came happier times, however. It was probably then that the cult of St. Nicholas, which has grown so vastly in the succeeding years, began to be established.

There are many (though unsubstantiated stories of St. Nicholas about this time). One (rather grisly) concerns the tragic adventure of three rich and comely youths who, on their way to visit the Saint, put up for the night at an inn. The covetous landlord, with the object of robbing them of all their belongings, callously murdered them and cut them up into pieces. Then after salting the pieces he placed them in a pickling barrel which already contained joints of carved-up pig, greedily intending to sell the whole as a barrel of pork.

In a vision, however, St. Nicholas saw all this. At once he hurried to the inn, [accused the

landlord, who grovelled for pardon (and received it) and there prayed for life to be restored to the victims of the horrible crime. The prayer was granted and once more the young men became whole and comely. This is obviously why, in art, St. Nicholas is so often portrayed with three children in a tub at his side.

Another story is of a surreptitious gift by St. Nicholas to the father of three daughters who could not marry them off because he was too poor to afford their dowries. According to this legend St. Nicholas threw a purse of money through the father's window while that harassed gentleman lay asleep, thus joyfully relieving him of his most pressing problem.

Hence apparently came the exciting practice of secret present-giving on the eve of St. Nicholas Day. This, originally, was on December 6th ; I cannot trace when and why it was transferred to December 25th.

I could tell you much more about the pleasant customs (particularly that of the boy-bishop) to which this famous Saint gave rise but space relentlessly runs out. Let us now answer the question which must be looming large in your mind. How did St. Nicholas become Santa Claus ?

The cult of St. Nicholas has spread throughout Europe—yes and into Asia, too. I am not sure of the position to-day (it may still be so) but before the advent of the present regime in the U.S.S.R., St. Nicholas was the Russians' patron saint. He is, as we have said, regarded as the special protector of children and scholars, also of merchant seamen (about which there are more legends) and of travellers who fear the depredations of robbers. But he is best known, of course, as the inspiration of the custom of giving secret presents on Christmas Eve. Hence the stocking-filling activities of fond parents on that very affectionately anticipated occasion.

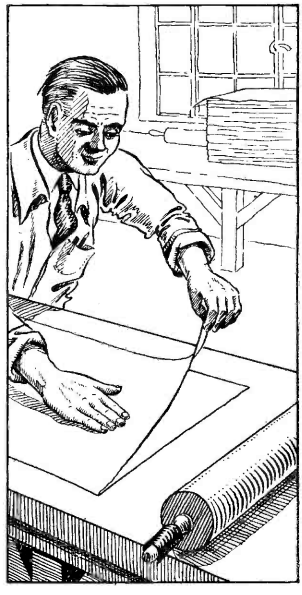
In England some 400 churches are dedicated to St. Nicholas ; on the Continent many more. The Dutch were particularly enthusiastic in their acclamation of the Saint and it was through them that his name of St. Nicholas became corrupted into its present form. The Dutch name for St. Nicholas was " Sinter Claas " ; thus the British interpretation " Santa Claus ".

Although St. Nicholas is reputed to have died on December 8th, 343 A.D., he still lives vividly with us and will, I hope, continue to do so as long as Christian men dwell upon the earth.

Our Cover.—You will observe that we have Santa Claus on this cover. May I modestly claim credit for suggesting it? The inspiration came to me in the oddest of places at a singularly surprising time.

The place was bomb-ruined Fetter Lane in London ; the time was mid-summer. The wall was there and I was regarding it with some vague notion of likening it to the wall of work and worry which surrounds us all when lo ! the hole appeared and in it the vision you now see. I realised then that there is one day in the year when the wall of work and worry offers an avenue of escape and pleasure and that, of course, is our carefree Christmas Day. I beg you regard this cover as a Christmas card with which goes my very sincere wishes for your happiness.

PRINT HINTS



If you have a hint or have invented a gadget which you think may help your fellow craftsmen you are invited to write it up and contribute it to this feature.
Payment of 4/- per 100 words is made for each item used. Diagrams and sketches, if suitable for reproduction, are paid for additionally, but MUST be drawn in BLACK INK (Indian for preference).

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

I should imagine that a great many *Printcraft* readers will be grateful to the Rev. A. O'Brien for his article on how to make a simple proof press which appeared in the last issue. This is a piece of equipment which is indispensable to the small printer.

I would, however, like to suggest one small improvement if I may. While many of us may be good printers we are not all adept at stitchery and the joining of the blanket-cloth on the roller may occasion some trouble. There is no reason, as far as I can see, why the cloth should not be *stuck* to the roller and for this reason I recommend a preparation called " Copydex " which can be obtained at ironmongers and repair shops. This is an adhesive mainly used for repairing and joining carpets and altogether does away with the old method of stitching.

A small quantity on the roller will cause the blanket to stick, and if a line of the preparation is run along the two meeting edges of the blanket a perfect join will result. Once the join is made the blanket should be rolled in paper and then tightly bound with tape so as to keep it in position until the adhesive is set. This takes from twenty minutes to half an hour.

By the use of this method, which saves both time and trouble, the bumping effect likely to occur when the stitched roller is run over the type is completely obviated.

—J. Compton (S.W.3)

PLASTIC TYPE CASES

For the printer with a limited amount of room the new small plastic and wood type cases must have solved quite a number of problems. I notice that in the last issue of *Printcraft* Arthur T. Gill suggested a useful layout for these cases, but in my experience this can be improved upon by making *one* case accommodate both upper and lower case letters and leaving some boxes to spare.

My own method is to divide each box or compartment into two halves by the simple expedient of inserting diagonally a piece of stout cardboard cut to size or, alternatively, a corresponding length of 6-pt. reglet. In one of these halves I house the lower case and in the second half the upper case letters so that all my "A's" are in one box, my " B's " in another and so on. Figures are contained in another half-box with ampersands and diphthongs in the second half, while another box is given up to points. This

leaves eight spare boxes for spaces, quads and odd sorts such as fractions and signs.

As these cases are quite heavy when full it is necessary to fix some sort of small handle or knob on the outside. Half-inch button-headed screws, well fixed in, solve this problem admirably. If brass screws are used they look quite ornamental, too.

Incidentally these cases have other uses. My uncle is no printer but he is a collector of small precious and semi-precious stones and he regards these wood and plastic trays as being ideal specimen cases. Collectors of stamps, small fossils, shells, etc., might be glad to have this tip.

— G. Plumb (Swanage)

EASIER TO READ

Perhaps there is a lot to be said for binding your old copies of *Printcraft* into neat volumes, but if you require to use them frequently (as I do) there is also a lot to be said against it. I had my first volume bound (fortunately with the covers intact). I have recently unbound it.

Why ? In the first place the trimming of the copies so reduced the size of the pages that quite a number of the bleed-off blocks lost valuable details. In the second the narrow margins on the insides of the pages (" gutters ", I think you call them) so largely vanished that there appeared to be no space at all between columns 2 and 3. In the case of the old " Centre Service " pages which occupied the middle of the issue the reading matter actually overlapped, thus making reading very exasperating. (By the way, thank you for reviving " Centre Service " under the new title of " Call the Clicker "; it is one of the most valuable features in our journal.)

Now all my copies are loose copies contained in the covers of unwanted books from which I have removed the original insides. A neatly printed label giving the numbers and dates of the magazines within the cover is gummed over the original lettering on the spine of the cases. The effect is excellent. These cases look quite distinguished among the other volumes on my bookshelves.

— N. Crofton (Broadstairs)

PRINTING A FULL FORME

To print a full chase of linotype on an Adana H.S.2 care should be taken to set the bed so that the hand lever and toggle straighten out and go very slightly over the dead centre. By this means infinite multiplication of the hand pressure will be obtained and a double " dwell " which will force the ink into the paper. A " twanging " feeling will indicate this condition.

If the forme is greedy for ink, double rolling is easily done between impressions, or double rolling and double impression.

The pressure stop should not be used with a full forme.

It is my opinion that many fail to print a full forme successfully by not—

1. Choosing a receptive paper. Use mill-finished printing rather than bank or tub-sized bond.
2. Plane well and spot up with tissue, not gummed labels.
3. Use No. 2 ink.

Yours faithfully,

—J. Sisson (Preston)

A STACKING AND A DRYING TRAY

Here are two drawings of two pieces of equipment I have made for use in connection with my H.S.3.

No. 1 is a tray made to receive work after printing and has the virtue of stacking without the risk of the top sheet sliding and causing a smudge. I have found this a great asset as work is ready to be placed on the drying tray without re-stacking and the risk of smears.

No. 2 is the drying tray which is made from slats. They can be laid flat upon one another or stood up according to the work they are to receive. The trays are made with locking pieces at the back

TO MR. C. WATTS (CHALFONT ST. GILES)

Dear Mr. Watts,

Some time ago you were good enough to let us have an ingenious and extremely well-made ink-distributing device from which our artist has drawn the accompanying illustration. We feel that other "Printcraft" readers would like to learn how to make one like it, so will you let us have the details, please ?

Sincerely,

THE EDITOR.

and on each side of the open front. Size according to individual requirements. Mine are approximately 14 ins. x 10 ins. each, ¾ in. sides.

—D. R. Haggerty,
Alperton, Middlesex.

PAIRING JOBS TO SAVE TIME

Time is one thing that we cannot buy. Whether printing for profit or strictly as a hobby the enthusiast will find it in short supply so that time-saving methods are always worth considering.

The following suggestion is particularly useful when the time available for printing on any one day is strictly limited. Instead of taking a job and trying to rush it through from start to finish in the limited time available, two (or more) jobs are tackled together in two stages. Thus, on the first day (typographical planning having already been done in odd spare minutes) composing equipment only is brought out and both jobs are set up and advanced as far as possible. Then on the second day both jobs are machined. For the home printer this shows an obvious saving in unpacking and packing up equipment and always saves one inking up and washing down of the machine.

It does, of course, require two (or more) chases and sufficient type, etc., for the two jobs, but it is worth the price of a spare chase and jobs that require different type, etc., can often be paired.

SAVING TIME WHEN WORKING TWO COLOURS

This method of working several two-colour jobs, though probably well known, is worth considering and an example will perhaps serve best to explain it.

Suppose that three different simple two-colour (green and red) Christmas tags are to be printed. Normally this would involve the following inking operations : For job one, ink up green then clean down and ink up red ; the red must then be cleaned down and job two inked up green, and so on, involving a dozen inking up and cleaning down operations. These can be reduced to four by the simple expedient of having two sets of rollers, two inking discs, two inking plates and two hand-rollers. Quite a formidable list, but old rollers are often good enough for the second colour, and are well worth keeping for this purpose. The only " extravagant" expenditure is on an additional inking disc, but it is well worth while.

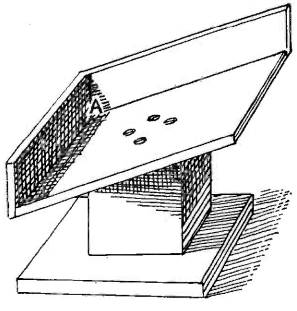
—R.N.H., Gillingham, Dorset

THE USEFUL REGLET

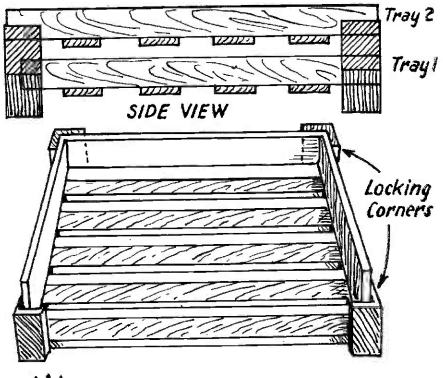
Reglet and wooden furniture can be used for other purposes than filling out a forme. Here are just a few of the jobs I have done with it recently.

1. Inserting strips of reglet between loose floorboards to stop creaking.
2. Making small photo frame in 8-pt. reglet with the aid of the shooting box for mitreing the corners.
3. Making (out of 18 or 24-pt. furniture) runners for drawers and supports for shelves in bookcases.
4. As moulding (12-pt.) round a small window-frame.
5. As draught-excluder round the framework of an ill-fitting door.
6. With the addition of plywood, making smart-looking cigarette boxes (18-pt.).

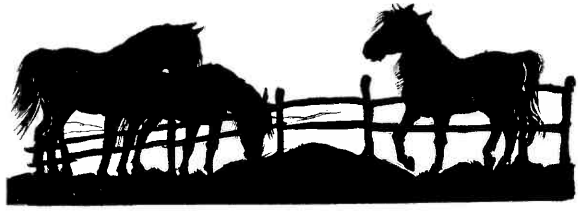
Old reglet for which you have no further use can be usefully used up for pipe-spills.



Above : **The stacking table described by Printcraftsman Haggerty (Point A is the lowest point of the table).**



Right : **Details of the same author's drying tray.**



Printing With "Reliefite"

RAYMOND N. HIBBS gives some useful time-saving tips

"Reliefite" printing is a rather longer process than ordinary printing and involves several operations. These, as you probably know, are :—

(1) The card or paper is printed in the ordinary way.

(2) "Reliefite" is poured on to the wet print which is shaken gently from side to side to ensure that *all* the print is covered.

(3) The surplus "Reliefite" is removed by tapping the sheet on the table or bench (a sheet of paper being spread out to catch the surplus for re-use).

(4) The print is heated to fuse the "Reliefite".

The arrangement for performing these operations will depend on individual circumstances, such as the room available, the heat for fusing and the size of prints, but whatever the circumstances some thought to keep your movements to a minimum will help.

Generally you will probably find it best to :—

(1) Print in the usual way, spreading the prints out to one side of the machine. Do not do more than you can easily reach, for whilst it may appear to be an advantage to print 100 or even 200, by the time the last is printed you will be moving quite a long way to place it in position.

(2) Take the jar of "Reliefite" in one hand and a small spoon in the other and drop some on each print. You may prefer an improvised "pepper-pot shaker".

(3) If possible have the heater near at hand so that it is a simple matter, *without over-reaching*, to pick up a print, shake it to ensure that "Reliefite" covers all of it, and tap off the surplus. If the prints must be moved to the heater place them on boards as they are printed (3-ply wood will do very well) and move the boards to within easy reach of the heater.

(4) If you are using an electric fire or similar apparatus (other than a Thermographic Heater), a routine such as the following will make for speedier handling :

Experiment until the distance of print to heater and the time are such as to give best results. The time may be counted in seconds, thus : thousand-one, thousand-two, thousand-three. It then becomes a simple matter to hold each print at the correct distance and count the seconds required. Working with an electric fire, about six seconds will probably be somewhere near the mark ; it is possible to reduce the time by holding the print nearer to the fire, but if held too near there is a danger of scorching the paper. Circumstances vary and you must, of course, work out your own time for the best result.

"Reliefite" printing is not the only process in which an elementary consideration of time and motion study will help, and it is recommended that it be tried with other operations. The main objects are to reduce movements to a minimum and to make those that are necessary as easy as possible.

"REALLY MR. STAFFORD—"

In the form of this open letter, Mr. LESLIE LUKER reacts to some of the statements made by our veteran printer in recent articles

To the Editor of "Printcraft".

Dear Sir,—I am sorry to have puzzled our old friend, Mr. Jonathan Stafford, on the question of lye. He admits that it was slimy, and this only goes to show how tough the old-timers were. The sliminess was due to the stuff dissolving some of the skin off his fingers.

Lye is now completely obsolete ; it is about thirty years since I last used it, and about that time a fellow apprentice lost the sight of one eye through a splash. To refresh our memories, I looked up my copy of the standard text-book of half a century ago, John Southward's *Practical Printing*, published in 1900.

The author says: "Whatever the chemical agent employed, the mixture goes by the name of lye, or ley." He goes on to recommend pearlash, "one pound to a gallon of water ; or alternatively one can use potash." He did not appear to know that pearlash and potash are alternative names for the same thing, a crude mixture of potassium hydroxide (caustic potash) and potassium carbonate.

Southward also suggests the use of caustic soda and in case this was not sufficiently dangerous, proposed the addition of soft soap, a soap made with, and containing, free caustic potash. If we remember that caustic soda is used for burning away warts and that caustic potash is regarded as too dangerous for this purpose, it will be understood why the idea of printers splashing it vigorously around with a stiff brush makes me shudder slightly.

However, it does clean type, by the simple process of dissolving away the surface at each application. Another evil attending the use of lye and water was the warping of block mounts and furniture. When lye was in vogue it would have been impossible to produce much of the complex colour work demanded to-day.

With regard to sulphuric acid ; this, if pure, has practically no smell. The rotten egg odour is due to hydrogen sulphide and I have never noticed it in any of my many visits to process engraving plants. The characteristic aroma of an etching department is that of the oxides of nitrogen produced when nitric acid is used.

So far as I know, sulphuric acid has never been used as it will not easily etch

copper and the frothing and hydrogen produced when it is reacted with zinc would be likely to either result in spoilt plates or an explosion. Chemistry is much older than process engraving and nitric acid has been used as an etching agent for centuries. Ferric chloride has replaced it in recent years as an etch for copper because it reacts without frothing.

With regard to profits, I cannot agree with Mr. Stafford. It is costs, not profits, that are causing print prices to soar. There is far too much ignorance and muddled thinking about many statements on this subject.

When I entered the trade, the units of cost were based on hand-typesetting; machining on Croppers at a hopeful thousand impressions per hour, and larger work on mangles of the "Ingle" type with outputs around eight hundred impressions per hour.

Everyone was on a more or less equal footing. With a few exceptions, the larger firms were just several small firms put together. There was no Federation Costing System, but individual printers had various methods of charging work according to wages, materials used, some roughly assessed figures for "overheads", the whole liberally sprinkled with odd shillings "for luck", and anything from twenty-five to fifty per cent. for profit.

The net profit on the year's turnover amounted to anything from a howling loss to fifteen per cent., depending on the skill of the master, the efficiency of his plant and the state of trade. In general, discounting the frequent bankruptcies, the average was about ten per cent.; but this was not all the story. Purchase Tax was unknown and Income Tax was only levied after the first £250, plus allowances, and never exceeded 1s. 2d. in the pound.

Let us take a firm of medium size, handling a turnover of £5,000 per annum. The master would make about £500 for himself. The first £250 would be tax free; on the balance he would get allowances for wife and children amounting to £75 or more. Of the remainder he would pay perhaps 7d. in the pound on the first £100 and 1s. 2d. on £75, the total tax amounting to about £7 5s. per annum. A man could start a successful business on £50 capital. A second-hand Cropper cost about £5, and a boy would treadle it 54 hours a week for a wage of 2s. 6d. to 4s. The firm with a turnover of £5,000 would probably need plant and capital of £1,000 and a weekly wage bill of about £15. The master would never dream of calling on customers. They had to come to him, and he would do his own book-keeping in a couple of hours a day.

Now let us bring the same plant up-to-date. The picture has changed in many important respects. The turnover has become £20,000 plus Purchase Tax on which no profit is allowed. The Cropper has turned into an automatic platen costing about £850. The Ingle has turned into an automatic cylinder costing £2,800-£4,000. A couple of the compositors have been replaced by a Monotype installation costing about £5,000. The £1,000 capital has to be replaced by £50,000 and the wages bill is over £200 a week.

Instead of the customer coming to the printer, he sits in his office and has at least six salaried travellers a day fighting for orders. A wages clerk is needed to deal with the PAYE and another to deal with Purchase Tax and Government forms. Very clever, economical working is needed to maintain the 10 per cent. net profit.

The Income Tax position, so far as I can remember, is one-fifth allowance on earned income of £2,000 equalling £400, the allowance for wife and children may be £100, leaving £1,500 subject to tax. The first £100 at 4s. 6d. and £1,400 at 9s. means that over £640 are taken in direct taxation. Out of the balance, the master must not only keep himself but must replace his worn type and machinery and finance any expansion of his business. To maintain efficiency he should allow 20 per cent. for depreciation. On a plant worth £25,000 this amounts to £5,000, or nearly £3,650 more than he has made. Our early printer with his £500 of slow-running machinery could reckon on 10 per cent., or £50 a year, covering his depreciation.

Let us go a little further in comparing the two sets of figures. In the first cases, wages amounted to 15 per cent. of the turnover. To-day, wages account for over 52 per cent. In the first case turnover could be equivalent to five times the capital, but at the present time the position is reversed and the capital is two and a half times the turnover. At the turn of the century Income Tax took less than one and a half per cent. of the profit and at present takes over 30 per cent. on a comparable profit. Many firms a little larger pay 65 per cent. or more in Income and Profits taxes.

I can almost hear some readers saying, "Ah, but see how much better off we are to-day". I wonder how much real truth there is in this? My own view is that the only really essential improvements are in the fields of anaesthetics, surgery, drugs and antibiotics. Apart from the fact that illness and accidents have lost most of their terrors, I personally would much rather live in the later Victorian or Edwardian world.

Let us just glance at the lives of both employer and worker to see why.

Our present-day employer no doubt considers that he lives comfortably either

(*Continued on page 118*)

Call the Clicker=

These Columns are reserved for Comment, Queries and Get-you-out-of-trouble Advice

The "Clicker" and his 'ship —Leslie G. Luker, David Wesley, William Holt, A. Holmes and John Wheway— wish all readers a Very Cosy Christmas, Happy Printing and Good Health in the New Year, and also renew their assurance that they will always be At Your Service !

Overdue congratulations are owed to Sister Philomena, L.S.A., of Dublin, for the really splendid job she has made of a 12-page booklet entitled "In the Countries of Islam". This booklet, measuring 5 ins. by 7¼ ins., is set throughout in Times Roman and contains no less than nine half-tones, most of them occupying half the page area and quite a number of them bled off. The whole work was produced on a No. 3 Adana H.S. Considering that Sister Philomena had only three months' experience with this machine when she attempted the booklet the achievement is one of very high merit indeed.

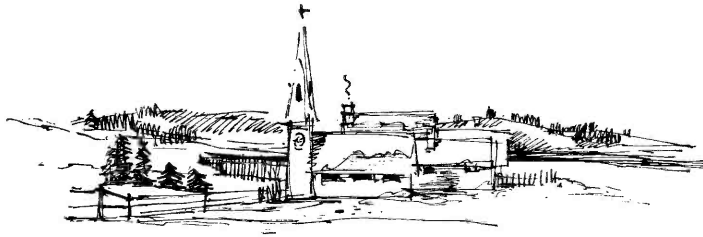
It is extremely pleasing to have such evidence of typographic keeness and we thank Sister Philomena for sending us a copy of her booklet. In the true tradition of the modest craftsman she asks for criticism. In view of her own great effort we are diffident about giving it but since this feature exists for that purpose here the criticism is :

We would have preferred to see the text pages printed in black instead of red. This would have given greater value to the half-tones. As the booklet is set in 8 pt. we would also have preferred to see the present length of line (24 ems) reduced to 12 ems, thus giving two columns to the page instead of being set full measure, as now. Charming and interesting as is the story, and careful and painstaking as the work which its author-producer has put into it, these two improvements would have rendered legibility more effective. This criticism in no wise minimises our admiration for Sister Philomena's effort. She has done a grand job of work—both from a typographic and a social point of view.

"MIN" AND THE BILL

I understand that in blockmaking parlance the word "min" stands for minimum. I also understand that the minimum is 14 square inches. But what I do not understand is why I should be charged at 14 square inches for a block working out only at 6 square inches. In the name of sanity and fairness can this be justified ?

I think so. You must understand that any block, be it large or small, must undergo a series of processes which involve cost



to the blockmaker. Ignoring the slight difference in the price of metal for the plate and the wood for the mount the cost of producing a 6 square inch block works out at the same price as a 14 square inch one. Apart from this the making of a small block is often much more trouble than the making of a large one. If you feel that you are being treated unfairly by having to pay the "min" price for a 6 square inch block remember that you can always bring your 6 square inches to the 14 square inch minimum by adding other blocks. Only if you require the additional blocks mounted is extra cost to yourself involved.

BLUR FROM THE BLOCK

I enclose a Christmas card which, printed from a block, gave perfect results last year. I also enclose a proof of a card printed from this identical block this year. You will notice that in the proof the edges are blurred and the detail by no means sharp. I cannot understand this as I am using exactly the same kind of card. Has the block become worn, do you think ?

There is nothing wrong with the block. It appears that the trouble lies with the ink, which is probably too thin for this type of job. Failing that, it may mean that your rollers require re-adjustment. Try a slightly stiffer ink and if the same fault still persists examine your rollers very carefully.

TOO MANY TYPE FACES

How many different type faces are there, and is it possible to give specimens of each in "Printcraft" ?

Sadly I have to shake my head. I doubt if anyone knows exactly how many type faces are in use, but it has recently been estimated (these are world figures) that there must be over ten thousand. You will see, therefore, how utterly impossible it would be to illustrate even a small percentage of them in *Printcraft*.

WINCE !

At what price are author's corrections charged ?

Usually double.

TWO COLOURS IN ONE OPERATION

Is it possible to print in two colours from the same forme ?

It is ; but only if the colours are well separated ; and then only for short runs. The way to do it is to use two hand-rollers and two ink-plates (one for each colour). Having inked that part of the forme requiring the first colour, then ink the part or parts requiring the second colour. Now you may take your two-colour impression with only one pressure on the handle of your machine.

RIBBON MARKS IN TYPEWRITER

Where can I get typewriter type which will give the effect of having been printed through ribbon ? You know what I mean : showing the ribbon marks.

We know what you mean all right. There is a type of this nature called " Ribbon Face " and we are enquiring whether it is being made now. You can achieve the same effect, however, taking impressions with ordinary typewriter type through silk.

PURCHASE TAX QUERY

If I buy 12 dozen calendar pads from a manufacturer am I liable for Purchase Tax on same ?

It depends on the manufacturer. Normally Purchase Tax on such articles has already been paid by him. In these circumstances your share of the tax is passed on to you in the purchase price.

BY POUND OR YARD ?

Is it cheaper to buy leads by the length or by the pound ?

Shouldn't think there is anything in it. Leads bought by the length have already been weighed in pounds, you may be sure. If you require leads cut to some length of your own specification you will probably have to pay a little extra.

COLOFUN :

" I never knew what hair spaces were until I got alopecia."

SALESMAN: Know What You Sell!

Persuasive talk is not enough, says JOHN RAYNOR: to this must be added the priceless quality of technical experience

Printing. Energetic young man wanted as printer's representative by old-established company. Must be able to drive car. Write, stating age, salary required, etc., etc., to Box 1869.

Just a few lines of five point in the local newspaper, but from those few words can arise more tragedy for both employer and employee than is contained in the most morbid scene of Shakespeare's "Hamlet".

Some young gent, tired of being a butcher's assistant, decides he would like a change and applies for the situation. At the same time, quite a number of other energetic young men, ranging from the "totally unaware" to the young man complete with diploma from the Super-Duper Sales School, are all busy answering the advertisement, assuring the advertiser that without doubt they are the ones for the job.

From the applications duly received, the Sales Manager selects three or four for interview—and after the first *tête-à-tête* takes out his dictionary to look up the word "energetic"!

However, the interviews over, the Sales Manager has chosen his man and is quite confident he has made a wise choice.

The salesman commences his first day with his new firm by a tour round the factory, accompanied by the works manager, who starts in the composing room and goes through all the departments, explaining the various phases of the industry which eventually produces the printed word.

After this the newcomer is handed over to the warehouse foreman for a week or two to study the different sizes and qualities of paper, etc., and complete with price lists, sample books, business cards and a book of type faces, he is ready for the great adventure before him.

Eventually we receive several orders from our salesman friend, the first being an order for 5,000 letterheadings printed two colours.

The work ticket and copy arrive in the composing-room and are handed over to one of the comps. to be set. The poor compositor's heart sinks right down to his shoe-laces, for here again we have the same old story. Our salesman friend has sent in a rough sketch of how the job must be done, together with instructions for the name to be set in Heavy Script, address in Times Roman and the rest in Bodoni Heavy—colours, red and light brown. One look at the sketch shows that it is against all the principles of good typography and will look one awful mess when the job is done.

The compositor approaches the comp. foreman to query whether he should follow the instructions given or not, and the reply is usually one of two stock phrases.

"Well, that's how the customer wants it, so you'd better follow copy," or "Never mind the copy; do it as you think and let it go." Compliance with the first advice results in the finished job looking like something too rude to write about. On the other hand, if we decide to do it our own way, we invariably receive a letter of complaint stating that we have not followed instructions and could the customer please have what he asked for.

Can you blame the compositor or typographer for taking the "why should I care?" attitude if, after serving his apprenticeship and possibly five or six

years at a printing school, he is not allowed to put his ideas into practice, but has to follow copy sent in by a salesman or customer who is quite unqualified to appreciate good typography ?

Books and articles can continue to be written by the score ; layout competitions can be held every day of the week ; but what's the good of it all when we cannot put the knowledge and experience we gain to good effect ?

Isn't it really a farce ? It certainly would be if the matter wasn't so very serious. It seems to me that we are all trying to saw through sawdust !

What, then, is the answer to this problem ?

CUSTOMER EDUCATION

Our aim should be, first and foremost, to please and satisfy our customer. From this it is evident that some system must be introduced whereby we can educate our prospective customers sufficiently to appreciate the fundamentals of good typography and the use of colours.

How can this be achieved ? By the use of *trained* salesmen.

I have long been of the opinion that the printer's representative should graduate through the composing department, for it provides an excellent technical background necessary for successful co-operation between salesman, customer and the company which the salesman represents.

The salesman is one of the most important men in the trade, and should be groomed and educated for his position with care and method. Technical ability is as important as selling ability if we are to raise the standard of typography, and to this end the conscientious progressive type of firm, with an eye to the future, would do well to begin training their own salesmen and making them graduate through the composing departments.

Think what this would mean. A young apprentice bound as a compositor would have a great deal to look forward to, and to work for, if he knew that there would be a possibility of his being selected as a future representative of his company. A more competitive spirit would be introduced into the department, with each person working towards an objective.

Remember too, that these youths will be preparing their own sample books, which they may have to use when they become representatives. You can be assured that some pretty good specimens are going to fill the pages of those books. They are going to take a keener interest in what is going on in the department, and that " why should I care ? " attitude will be eliminated.

KEEPING SALES ON THE RAILS

The composing room provides our candidate with all the requirements necessary for complete understanding between customer and salesman. Through his experience as a compositor he learns the type faces, and how one type blends with another. His attendance at the printing school teaches him how to draw these type faces, and the principles of good typography.

He knows the capabilities and limitations of the compositors, and he can assist the customer with a rough sketch of anything he requires right on the spot. He can sum up how long a job will take to be set, and suggest type faces to be used for that particular job. This, in my opinion, is what clinches sales, and it is surely a better method than advertising in the local newspaper for a salesman who, the week before, was probably selling furniture or ladies' underwear.

A jeweller would not dream of sending out a salesman who did not know the difference between a diamond and a ruby. Neither would a motor manufacturer engage a man who could not distinguish between a Ford and a Buick, so why on earth should a printing executive send out salesmen who can't tell one type face from another ?

WORKING AS A TEAM

Salesmen must not only know how to sell their products, but they must be able to make practical helpful suggestions to their customers.

If executives who have technically untrained salesmen working for them would only take the trouble to give them some form of elementary training they would be contributing in no small measure towards a higher standard of typography throughout the industry ; and they would reap enormous benefit by renewing interest, and creating a happier, more enthusiastic feeling amongst the members of the production departments.

Orders are obtained through men with minds and methods, working together as a team, not only on the road, but in the factory as well.

Finally, I have just read of one small Leeds firm who are selling letterheadings and memos and other printed matter to firms in the U.S.A. at lower cost and with a better delivery date than can be given by the American printers. A truly remarkable effort which shows that there is unlimited scope for the progressive type of firm with initiative and a team of trained salesmen to sell their products.

Section 15
December, 1953

THE MAGAZINE PUBLISHER

A Christmas Wish from the Editor and the Publishers

Here's Hoping that You will find Yourself

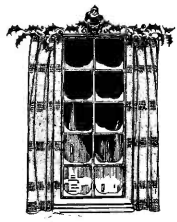
ON TOP OF THE WORLD THIS CHRISTMAS!

And we sincerely hope that, having reached the top, you will keep on it all through the coming year. May your publication problems be petty; may your printing be perfect; may your authors write without need for alteration and your artists draw the sort of pictures which please you most. May your circulations soar, your profits increase, your goodwill become boundless. Above all, may you enjoy the very best of health!

For our part we hasten to assure you that all *we* can do to make these good wishes come true we will do, gladly and eagerly. *The Magazine Publisher* exists to help everybody connected in any capacity with the publication of magazines; it is immaterial whether these magazines are amateur or professional, duplicated or printed. All the regular contributors to this section of *Printcraft* are editors or journalists who earn their daily livings by the pen and their services are yours—free—for the asking. If ever you feel in need of their assistance do not hesitate to write to me immediately.

THE EDITOR.

Type-faces for the Magazine (8)



By
DAVID WESLEY

PERPETUA

THIS is purely my own viewpoint; I admit I am deeply biased; but I cannot speak of Perpetua with too great a reverence. Personally I think that for first-class book and magazine work it is the most beautiful (and certainly among the most serviceable) of all the type-faces.

The designer was Eric Gill*, sculptor and engraver, whose immense services to typography have set it so far along the road to becoming an art. The influence of the sculptor is readily recognisable in this superb face which is so obviously inspired by Gill's epigraphical experiences. Being a light-faced letter it does not suffer from being set solid though its full attractiveness is revealed when leaded.

Furthermore it is a type whose legibility is not impaired whatever the class of paper it is printed upon, though it shows to its most beautiful advantage when produced on coated surfaces. It has a bold form and also an italic and is made in sizes 6 to 48 pt. Three of these sizes (14, 18 and 24 pt.) are shown in the catalogue and are illustrated below; the other sizes can be obtained if required.

The average number of characters per inch (lower-case and including spaces) are: 6 pt.—24; 8 pt.—21; 10 pt.—18; 12 pt.—16; 14 pt.—12.

24 point Perpetua

ABCDEFGHIJKLMNOPQRSUV
abcdefghijklmnopqrstuvwxyz 123

18 point Perpetua

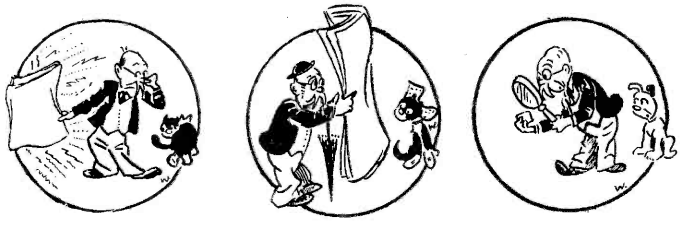
ABCDEFGHIJKLMNOPQRSTUVWXYZ AB
abcdefghijklmnopqrstuvwxyz abcdefghijklm

14 point Perpetua

ABCDEFGHIJKLMNOPQR abcdefghjklmnopqrstuvwxyz

The body type in this page is 8 pt. Perpetua; the heading in 8 pt. Perpetua Italic and 24 pt. Bold; the footnote in 6 pt. Perpetua Italic.

* *Eric Gill (born 1882, died 1940) also designed the Gill Sans Series which was reviewed in "Printcraft", No. 19. The new type, "Pilgrim", introduced early in the year by Linotype, was another of his creations.*



THE WORKS MAGAZINE: ITS PURPOSE

"The modern factory without a magazine is a ship without a log-book," says DAVID BOYCE

CHRISTMAS is a time when industry slows down for a few well-earned days. But for some time before the factory blows the final yuletide buzzer, one man at least will be seen jumping around as though he already had a sprig of holly in his underwear.

He is the editor of the works magazine. And his reason for appearing to emulate the proverbial cat on hot bricks will be because he is anxious to get his Special Christmas Number out on time, just like all other editors. Woe betide him if he can't distribute his festive issue before knocking-off time, for who wants to be confronted by a jolly picture of Santa Claus on the Monday morning *after* Christmas !

All the harassed editors aren't in Fleet Street. Not by a long stick-of-type. There are hundreds of magazines of various kinds issued by industrial concerns in this country.

The works magazine is sometimes handled by an individual with special qualifications—perhaps someone in the Advertising Department—but more often than not the smaller journals are run by the Welfare Officer or the Personnel Dept. Firms which indulge in the luxury of a Public Relations Officer often present the much-maligned P.R.O. with the editorial chair as a kind of sideline.

In America the works magazine is taken much more seriously. The "house journal", as it is usually dubbed, has reached phenomenal heights. No less than 6,500 different industrial journals are published in the States. Figures indicate that more Americans read factory journals than read newspapers.

As far as this country is concerned we have been a trifle slower in realising the importance of the factory newspaper. Nevertheless, recent statistics show that there are 1,200 house journals appearing in Great Britain, with new additions each week.

Circulations are growing rapidly, and although we cannot hope to beat the American house journals' aggregate circulation of 71,000,000, we do know that our modest publications are assisting greatly in the export drive by encouraging *esprit de corps* among the workers.

The Institute of Public Relations defines P.R. as being "the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organisation, its members and the public." Undoubtedly, the most useful of all P.R. media is the printed word, even though this science of human relationship covers anything from the tone of the girl's voice on the main switchboard to the presentation of the firm and its products on a global canvas.

Most of us take our daily newspapers for granted nowadays. Unfortunately, some take their works publications for granted, too. Or worse still, accept them with disdainful apathy.

The staff magazine, or house journal, is still something of a Cinderella in the world of journalism. Few people realise the significance of the modest "factory rag".

(*Continued on page* 114)

Our Schools Magazine Competition

The prize-winning magazines in our Schools Magazine School Camp," 1st and 2nd prize-winners re

YOUR Editor has asked me for my comments on *Printcraft's* recent Schools Magazine Competition, but he has already said so much about it himself that I feel there is very little left upon which to comment.

It was a task which gave my co-judge, Miss Anne Gilmore, and myself, a great deal of very real pleasure, but it also had its snags. The first—the complete lack of response from editors under 11—put both myself and Miss Gilmore in a bit of a spot, since this rendered the Junior Section non-existent. In this circumstance we had no alternative but to call in the Editor, and rather anticipated that he would cancel this side of the competition altogether.

But he didn't. "There are six prizes", he said. "Make the competition all one class and lump the prizes together." And that, as you know, we did.

But in the cause of fair play we had to draw distinction between the older (and therefore the more experienced) editors and the younger ones. This we did by awarding age marks. The senior editor was 17 years of age. We therefore made him scratch and awarded him nothing. Ages 16 and 15 received a half mark each; 14 and 13 one mark each; 12 and 11 two marks each.

These marks were added to those gained in the various departments of the judging, the maximum being:

Presentation ..	5 marks
Editorial Content	5 ,,
Legibility ..	5 ,,
Cover	3 ,,
Appeal	2 ,,

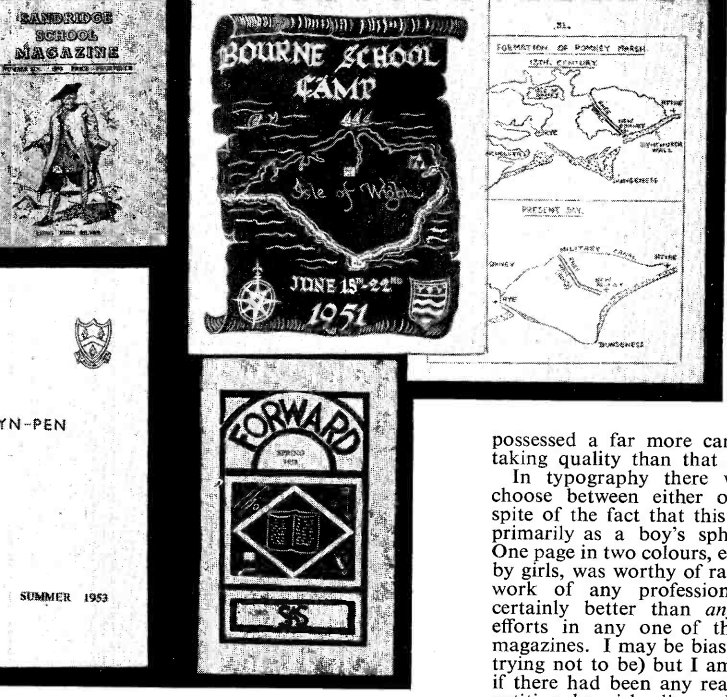
HOW WE JUDGED

By VINCENT ARMITAGE

By Presentation is meant the general layout or make-up of the magazine. Editorial Content comprised the stories, articles, illustrations and other features—with particular attention paid to the brighter and the more original items. Legibility—which was a difficult judging task, considering that some magazines were duplicated and others in a combination of typescript and letterpress—was the ease with which the text could be read and the clarity and sharpness of the illustrations. Cover marks were awarded for the design and production of this item. Appeal was the general suitability of the contents for the reader whom the magazine was intended to interest.

No competitor scored full marks but the results were very close among the prizewinners. The first prize scored 18 marks, the second 17, third 16, 4th 15½, 5th 15, 6th 14½. All the Highly Commended gained over 12 marks.

I don't think I can make any very outstanding report on the boys' work in this competition. It was good and workmanlike in all departments but I should like to see a little more originality—both in ideas and make-up. Only these fell short of expectations.



Competition. "Magazine, 1952" and "Bourne spectively, are shown with a specimen page.

News and Comments from the Judges

MY task, as you have been told, is to report particularly upon the work of the girls in *Printcraft's* Schools Magazine Competition. I do this with a first feeling of regret that no magazine with a girl editor appeared in the prize-list. Though several girls sent in the Application Form, most of them failed to follow up with the Entry Form. Only one girls' magazine in fact, arrived. This was received nearly a fortnight after the announced closing date and so had to be disqualified.

I am sorry. It was a sweet, neat, original little production and would certainly have been among the prize-winners.

There was, however, plenty of evidence of girls' work in the magazines which Mr. Armitage and myself had the pleasant task of judging. Mr. Armitage fully agrees with me that, by and large, the girls more than held their own with their masculine contemporaries. Girls easily excelled the boys in the making of lino-blocks, in their poetry and in general brightness of ideas.

In the writing of stories and the reporting of games they were, admittedly, below the boys. In the writing of articles, however, they were very much ahead. Generally the work of the girls (as far as could be judged) possessed a far more careful and painstaking quality than that of the boys.

In typography there was nothing to choose between either of the sexes—in spite of the fact that this is looked upon primarily as a boy's sphere of activity. One page in two colours, entirely produced by girls, was worthy of rank with the best work of any professional printer and certainly better than *any* of the boys' efforts in any one of the prize-winning magazines. I may be biased (though I am trying not to be) but I am convinced that if there had been any really serious competition by girl editors they would have received four, at least, of the six prizes. I hope, earnestly, that this opportunity will occur again and that next time we shall have three sections—one for girls, one for boys and one combining both sexes. I have in fact already put this suggestion up to your Editor who has promised to discuss it with our publishers.

If it does happen, girls, you will back me up, won't you ? I'm sure, if you only try, that you *can* beat the boys !

Meantime, don't relax. Your work, really, is impressive. I should like to see more of it and I hope you will remember the promise the Editor of *Printcraft* made in the last issue.

To refresh your memories let me quote it:

"*We are still anxious to give our young editor-producers every possible assistance and we shall have pleasure in awarding prizes of printing accessories for the best copies (of magazines) received.*"

So, with a prize-list still open, please send copies of your magazines to me. If you require advice or help please do not hesitate to ask for it. It will be my pleasure to comment from time to time on girls' magazines received and—with the editor's consent, of course—to reproduce some of their contents in this section of *Printcraft and the Magazine Publisher.*

Now Mr. Armitage and myself wish you all a very, very enjoyable Christmas and the happiest and most successful New Year you have so far experienced.

GET TOGETHER, GIRLS!

By ANNE GILMORE

According to the rules of the British Association of Industrial Editors a house journal is "a publication issued periodically and not primarily for profit by an industrial undertaking, a business house, or a public service." In other words, a journal published by a firm for the interest of employees and/or customers, with particular emphasis on editorial matter covering the company's product or service.

The task of the house journal—like the entire field of Public Relations—is to humanise and inform, to infiltrate into the homes of employees and retailers, to supply the *know-how* as well as the *what's-on*.

The staff news-sheet should bridge the gap between management and employees, give top-level news as well as births, marriages, pensions and deaths. It must also try to show the individual how he fits in with the scheme of things, for in these days when so many industrial concerns are expanding, the former personal touch is inevitably lost, sacrificed to the tide of progress.

Consequently, the employee feels a sense of inadequacy. Being such a small cog in the vast machine he sometimes loses perspective on his job and its importance. Big concerns now appreciate the value of the house journal as a verbal marketplace where the whole organisation, its aims and problems, can be presented in a neat and interesting manner.

In an article on company publications which appeared in the American magazine *The Management Review*, Robert D. Breth writes : "Education may be defined as something that readers ought to know, information as what they want to know, and entertainment as the attraction power which holds readers' attention long enough for the ought-to-know and the want-to-know to be absorbed."

It is the house editor's job to produce a publication which attains these objectives. A good factory journal is like a good local paper, for it is produced for the interest of a known group of citizens. It is a "parish pump" periodical, with the villagers all under one roof, earning their livings together. It is something in which to take pride, the mouthpiece of an industry.

More and more executives are appreciating the value of the house journal as an essential facet of Public Relations. It is generally recognised that in the attractively produced magazine, however small it may be, we have the perfect liaison between worker and management.

Many firms follow the American method of publishing two magazines, one being an "interior" publication, slanted to staff only, a link between management and employees ; the other an extrovert journal, appealing to the retail end. More and more firms are following this two-magazine policy, one for staff, one for customers.

The actual magazines vary according to the size of the firms they represent and the budget allotted to them. Some are lavishly produced affairs, printed on art paper and—as the book advertisers say —"profusely illustrated". Others are modest two-page news-sheets, or even single-sheet wall newspapers.

Whatever the size the magazine may be, the purpose is the same. In the case of the "interior" magazine it is to instruct the staff, to keep them informed, to help them feel happy in their work. Quite apart from general reportage on personal happenings among the staff, sports clubs, etc., the news-sheet can also run personality pages, spotlighting well-known characters in the firm. As pensioners are also usually issued with regular copies, the past happenings of the firm must not be forgotten.

The history of the firm also has immense publicity value in the "exterior", or point-of-sale magazine. In this case the more parochial items are out of place. Material must be of wider appeal. News concerning the firm's development, the opening of new factories, new products or styles, changes among the sales staff, and perhaps even articles dealing with the district in which the factory is situated. In fact, anything which puts the firm in good light and helps to sell the product.

Some of the best-known national magazines in the U.S.A. started out as house journals, among them being *Scribner's*, *Harper's* and *Atlantic Monthly*. $100 million is spent annually on such magazines, all of which are distributed free of charge. The vast du Pont Company issues no less than 75 different house journals.

The modern factory without a magazine cannot be visaged as a ship without a rudder. Or even a compass. But at least it is a ship without a log-book. The popularity of works magazines is definitely on the increase in this country. There are plenty more being planned. For ever since Caxton ran off his first set of proofs in 1474 printing has been used to spread gospels, to unite groups of people. The little house journal can spread the gospel of prosperity for British industry.

STEP THIS WAY—

for Hints and Helps from WILLIAM HOLT

"Owing to the loss of a block, our last issue was considerably delayed to say nothing of the fact that we were put to the expense of having a new block made to replace the lost one. We can prove without doubt that the block was sent to the printers in good time but the printer declares he never even saw it. Have we any claim against him ?"

It is not easy to answer this question because you have neglected to supply some important details. *How* was the block sent to the printer ? If by a person who can vouch for delivery then you may have some sort of a case, though a receipt for the block should have been obtained at the time of delivery. If the block was sent through the post then you must take the printer's word that he did *not* receive it and that, therefore, responsibility would rest with the postal authorities—but how are you to prove this ? If the printer is satisfactory in every other direction I should forget this if I were you. It is one of those unfortunate accidents which are always occurring.

TYPE-AREA STENCILS.—"I love doing the make-up for our magazine but I must admit that I find the ruling of the type areas for each page very tiresome even when I do three or four at a time through carbon paper . . ."

You do not ask for advice but here's a tip. To cut out the boredom of ruling-up the type area for each separate page make a stencil from cardboard, plastic, hardboard, or any other stiff material. Cut the stencil to exactly the same dimensions as the type area, then placing it on the sheet, simply run round its edge with a sharp pencil. Time, patience and lots of spoiled paper are saved by this method.

STILL WAITING.—"Some months ago I sent you an article on the making of paper. Apart from the acknowledgment I received from you then I have heard nothing more about it. Does this mean that you do not intend to use it ?"

No. If your article had been rejected it would have been returned to you within a few days of receipt. I am afraid, however, that you will still have to wait a little time. The reason your article was not published when you sent it was because we had just completed a series on paper and certain points in your MS had been dealt with by the author of the series. We must point out, once again, that *Printcraft*

only has four issues a year, and while we try to deal with accepted articles in fair rotation we cannot guarantee any specific publishing date for any contribution.

MORE PRACTICALITY, PLEASE.—"I enjoy reading the 'Magazine Publisher' but I have one complaint to make against it. That is, it is not so *practical* as the rest of the magazine. I notice that for printers you give all sorts of hints, two advice features, layout, series for beginners, silk screen, etc. In the 'M.P.' the only practical features are 'Step this Way' and 'Type Faces' (which could really go anywhere in the magazine). Apart from these the only 'practical' features I can remember are the 'Book of Lettering' and the 'Mechanical Drawing' series. Why not let us have some articles on lino cutting, etching, wood engraving, etc., and so get a more vigorous 'how-to-do-it' touch in the 'Magazine Publisher'?"

I fear you wrote this letter without a close look at your back-numbers of the *M.P.* All the subjects you mention have been covered in *Printcraft* at some time or another. But cheer up. Your wants have been anticipated. We have in mind several series of "practical" articles in which the subjects will be dealt with in complete detail. The first—on lino-cutting—will appear in the next issue.

STANDING MATTER.—"Following the example set in 'Printcraft' with the 'Printcraftsman's Inquire Within' we are now giving up the four centre pages of

our magazine to a local guide and history. The intention is, when the guide is complete, to publish it as a small book. To do this it will be necessary for the printer to keep the matter standing, and I am told that he is entitled to make a charge for this. Is this customary, and, if so, what is the charge likely to be ? "

You must remember that when matter is kept standing the printer is prevented from using the type and other materials in the job and this may result in him having to buy more. Also such matter occupies space which may be needed for other purposes. He is, therefore, entitled to make a charge and in most cases does. This charge varies according to the printer concerned, but a rate of 2d. per square inch per annum is considered fair.

Your best plan is to lay your plans before your printer before embarking on your guide. Alternatively you can abolish the standing matter charge by having your pages photographed and turned into blocks. Work out which will be most economical in the long run.

MANY REGRETS.—" It was recently suggested in the 'Magazine Publisher' that a course of Authorship and Journalism should be published as a series of articles. I am keen to see this happen and, therefore, anxious to know when it will start."

Sorry, but we have no plans for launching such a series at the moment. Your own enthusiasm is not alas ! shared by a sufficient number of other readers. We shall require a big vote of approval before embarking upon a feature which will take up very large slices of space and which, at the moment, apparently appeals only to the minority. Sorry can't give you more satisfaction.

RAISING FUNDS.—" We have been given permission to publish a magazine at our school, but only on condition that we purchase our own plant, paper, etc., and meet all the costs of maintenance. There are 300 boys in the school and two-thirds of these at least are keen on the idea. The big drawback is raising the initial funds. I am sure that once we got going the magazine would pay for itself. Is it too much to hope that you could advise us on some way of getting the money ? "

I'll do my best. If you have 200 prospective supporters and you are all willing to work hard for the cause I don't see why you shouldn't do it, and at the same time get some fun for yourselves in the process. What about a whip-round for a start ? Then, say, a raffle, the prizes to be supplied out of the whip-round or by the self-sacrifice of some of your enthusiasts ? Then, possibly, a jumble sale ? Some of you must be good at making things which could be sold to local shopkeepers, so what about a " Magazine Week " in which all willing craftsmen would make articles to be sold. If you will look through back numbers of *Printcraft* you will find a number of similar suggestions.

ILLUSTRATIONS IN PHOTOGRAVURE.—" We are starting a new magazine shortly and intend to use quite a lot of photographs. Would it be possible to have these photographs printed by the photogravure method ? "

Not unless you can afford to make two separate printing jobs of your magazine —one in photogravure and the other in letterpress. You cannot combine both in the same operation as photogravure is a planographic (printing from a plane or flat surface) while letterpress is a relief process (printing from raised surface).

USE OF RULING PEN.—" How does one use a ruling pen to get the best results ? "

In the first place see that it is absolutely clean, both inside and out, and that the points are in exact alignment. These points must never be close together when the pen is in use ; the thickness of a piece of paper, at least, should separate them.

When writing keep the pen almost vertical. Use the filler in your indian ink bottle to fill with ink : never dip the pen in the ink as you do with an ordinary pen.

" PRINTCRAFT " BLOCKS. — " Is it possible to hire blocks that have appeared in 'Printcraft' and what is the charge ? "

We do not make a business of hiring blocks, but if we can help you we will lend you the blocks provided you undertake to return them undamaged, and also providing, of course, that they are our copyright, and have not already been lent to someone else.

ADVERTISEMENT LAY-OUTS

" I wish to do a series of articles on advertising lay-out for our magazine. Is it permissible for me to reproduce existing magazine and newspaper advertisements to show how they could be restyled ? "

Only if you get permission of the advertisers or the manufacturers in the first place.

'WARE THIS STEP

" We met at the local inn to go and shoot foxes and we all got shot except the foxes."

JOHN RYDER, famous designer in Typography, talks about his work at

THE MINIATURE PRESS

NOT every spare-time occupation which burns midnight oil can be considered profitable. And in any case it depends on what is meant by profit. My own private endeavour is called *The Miniature Press*. It costs me a good deal of time and money but it gives much pleasure. This is the kind of profit which I seek when I offer to design or to print letter-headings or invitations for my friends.

Physically it is a very modest affair, consisting of a few boxes of carefully-chosen type and a flatbed Adana, some ink, rollers, paper and a host of books. These objects stand on a long table across a window facing south and looking on to the tree-lined edge of Richmond Park. I include this view of the trees in my equipment—few things could be so important to the town-dweller who wants sunlight and air to pervade his work. That belt of trees has become my touch-stone with a sense of things past and ageless, with human needs in a world of anxiety and fear, and with the things that will always remain indispensable to man. And what will always remain essential to printing is the tradition which started with Schweynheym and Pannartz, Jenson, Manutius. My books are a touch-stone with this.

So much for the equipment. As for technique, this is equally unlike anything to be seen in the small local print-shop. I have dispensed with the formalities of setting in stick, transferring to galley, proofing, correcting, imposing in chase, making-ready and printing, largely because they do not apply to the kind of work done. At least half of my jobs require but single perfect impressions, which are then used as guides for commercial printers, models for brass-cutters, or originals for photo-engravers. And of the jobs which have to be printed few require as many as 50 impressions. My technique has developed to suit these needs. The 'copy', which often only exists in my head, is laid out in type in the bed of the press. Most of the literals and rearrangements are made before the first proof is taken. Then the sheets are printed very slowly, inking by hand in such a way that if a second colour is required it may often be done at one impression. That is my normal technique.

But sometimes a special problem calls for a more ingenious use of this simple equipment. For instance I once had the job of reproducing the reliefs of some canal tokens from line blocks without involving the expense of having drawings specially made. I mounted the coins in the bed of my Adana, inked them lightly with a hand roller, and then, using the press's own large roller as an offset blanket and the ink-plate as an impression cylinder, transferred the

DIRECT AND INDIRECT

IMPRESSIONS

FROM TYPOGRAPHIC SURFACES

AT THE

MINIATURE PRESS

A typical example of John Ryder's work. (Original 4″ × 6¼″)

ink lightly and perfectly from the coin relief to white paper. The grey, delicate prints I had photographed up, at the same time strengthening and sharpening their tones. And from the bromide prints the required line blocks were successfully made.

Standards of illustration and decoration play an important part in the kind of printing at which I aim. Types without flowers, borders, or any other form of drawn or engraved embellishment can be made to work with efficiency and grace ; but when skilfully combined with good drawing then typographical design raises itself above efficiency and functionalism. I am anxious for the types of my press to be closely related to the art of drawing, and it is for the generous help in establishing *Miniature Press* standards of decoration that I wish to thank Christopher Chamberlain and Brian Robb, and, posthumously, Thomas Bewick. And the technicians behind the scene, the Fine Art Engravers, the Monotype Corporation, and the type foundries of Bauer and Simpson Musk are also entitled to a share of credit.

The Miniature Press began as a selfish amusement, as a fan to an egocentric ember, but by 1949 it had acquired a useful function. I directed my energies from hypothetical projects to the everyday problems of the publisher for whom I was working. I devote as much time as can be spared to the printing needs of my friends, and even though friends and needs are many, I manage, with the aid of midnight oil, to give pleasure to a few.

There is little doubt that however many founts are bought, every type will, in my time, be worn to its shanks !

Reprinted from " Printing Review", No. 61.

" REALLY MR. STAFFORD—"

Continued from page 104

in a service flat at about ten to twelve guineas a week or in a modern six-roomed labour-saving house, with a daily char to help with the rough work (when she condescends to turn up). He drives a small car and his wife carries home her own shopping.

Fifty years ago a similar employer would have had a ten-roomed house employing a cook, kitchen and parlour-maids and a gardener-coachman.

It is true that wages were low then ; but so was the cost of living. In the early days of the century a skilled man could earn about thirty shillings a week. One young machine minder, a neighbour of my parents, was able to buy his own eight-roomed freehold house, while my own first foreman saved enough money to start a successful printing works.

How was it done ? Well, no working man ever paid any income tax ; rates were a couple of shillings in the pound but property owners were responsible for these, and there was no Purchase Tax. Many young couples furnished their homes for about £5—not £5 down and the rest over several years, but £5 the lot. We paid the tremendous sum of 7s. 5d. a week rent for our flat, because it was the last word in modern design. Many only paid 1s. 6d. to 2s. 6d. a week for unfurnished rooms. I cannot remember the prices of all commodities, but a fair sample is as follows :

Ale was one penny per glass, stout three-halfpence ; Weights and Woodbines, one penny for five ; matches, twelve boxes for one penny ; eggs forty for one shilling ; boiled sweets, twopence per pound ; buns, four a penny ; half-quartern loaves and bags of flour varied between one penny and three-halfpence ; beef was dear at threepence per pound but mutton was only twopence ; jam of the best quality might cost as much as threepence a pound, although sugar was only one penny. Butter and tea were very dear at about tenpence per pound each. Fruit and vegetables were very cheap, but as they were all home grown more limited in variety and only available when in season. For example, nuts and oranges were imported and severely restricted to the Christmas season.

Medical and surgical attention was freely available to the poor in hospitals and dispensaries. There was no dole for the unemployed, but few men who wanted to work needed to seek for long. Workers did not usually waste money on fares to work. If circumstances forced them to take a job several miles from home, they just moved nearer to their work. This presented little difficulty, as there was plenty of accommodation available at all prices.

In spite of the glowing accounts of a comparatively few firms in certain industries, British industries in general are heading for a tremendous smash in the not-far-distant future unless some drastic steps are taken. Contrary to the notions of Mr. Stafford, who admits that he does not know anything about the subject, it is not profit, but taxation and wages that are taking prices too high for the pockets of purchasers.

I hope that this has made things clear, not only to Mr. Stafford, but to any other puzzled readers of your excellent magazine.

Yours sincerely,

LESLIE G. LUKER.

Binding the Parts of "Inquire Within"

Mr. LESLIE LUKER here describes two methods of tackling this task. Readers who possess a copy of "Printcraft" No. 6, are also recommended to re-read the article by David Wesley which appeared in that issue under the title of "Stationery Bookbinding for the Small Printer"

There are several ways in which your parts of "The Printcraftman's Inquire Within" may be bound, depending on the skill and equipment of the printer.

First the sections should be *carefully* removed from the centres of *Printcraft*, by opening the stitches and closing them again afterwards. Application should be made to the publishers for extra copies to replace any missing or damaged parts. When the set is complete, each section should be carefully folded to form pages. On the care with which this is done depends the squareness of the finished book.

The sections now need binding together in their correct order and this may be done in any one of several ways.

If a saddle-stitching machine is available this may be used to save sewing as follows. A stout piece of cartridge paper as long and $\frac{3}{8}$ of an inch wider than the page should be folded to page size and wrapped round the first section with the blank page in front and a similar sheet, only reversed, so that the blank leaf is at the back, should be added to the last section. These form the endpapers.

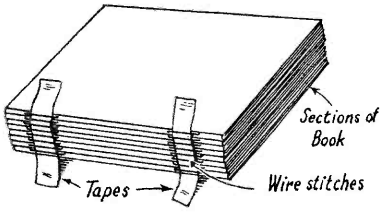
The minimum pressure should be used in stitching so that the stitches are very slightly loose and two stitches (as for normal pamphlet binding) should be put through the *fold* of each section separately. Care should be taken that all the stitches are exactly in line with each other when the complete book is knocked up to the head.

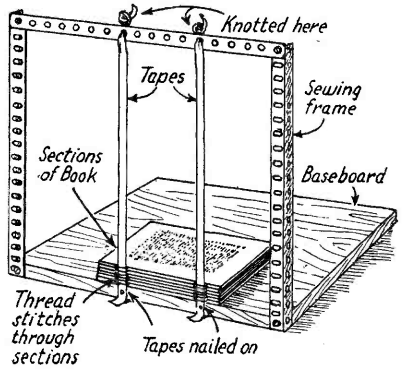
Now string all the sections together in the right order by passing narrow tapes through the backs of the stitches, so that in effect the book is stitched to the tapes. The tapes should be at least half an inch longer at back and front than the thickness of the book.

The back of the book and the *outer* surfaces of the tapes should be lightly glued, placed in position in the cover, the cover closed and the whole well rubbed into contact, so that the back of the book is secured to the spine of the cover, and then both tapes glued to the front and back of the insides of the cover.

Now put the book into a press and allow to dry. When dry, carefully paste all over the front of the front and back of the back endpapers, taking care that there are no lumps in the paste. Place sheets of

Below: **Method of sewing parts together.**
Right: **A bookbinder's frame made at home from Meccano strips**





waste between endpapers and text, well rub down into contact, fix the cover which is given away with this issue of *Printcraft* and put in a press for forty-eight hours to dry thoroughly. When dry, take a narrow trim off all three edges and your book is complete.

This method assumes the possession of a wire stitching machine—an office stapler is not good enough for the purpose—and if no machine is available, hand sewing is the answer. Most commercial books are sewn, although nowadays this operation is usually performed on elaborate book-sewing machines.

If an old-fashioned book-sewing frame is available sewing is fairly easy, but if not, a substitute can easily be made with Meccano pieces. A sewing frame is simply a base, with two uprights ($12\frac{1}{2}$ inch girder strips), a cross-bar (one $12\frac{1}{2}$ in. or $5\frac{1}{2}$ in. girder or flat strip), the base being made from flanged plates, or a thick piece of wood. Two pieces of tape are tightly secured vertically between base and cross-bar at the correct distance apart, about $2\frac{3}{4}$ in. to 3 in. The bottom section of the book, with guarded endpaper, is centred on the tapes and firmly sewn into place with linen thread and a stout darning needle. The sections are then laid in turn on the preceding one and sewn to the tapes. When finished, the tapes are cut off, allowing about $\frac{3}{4}$ in. overlap at both back and front for gluing to the covers.

If no sewing frame is available, and one cannot be made, it is possible to sew the sections to one another with thread alone, by the method known as French sewing. This is neither very strong nor satisfactory, but it is better than leaving the sections loose.

The principle is to sew two loop stitches through each section so that the needle ends at one end of the section. It is then passed through to the next section, ending at the opposite end. The thread is then looped down through the thread of the section below and up again to meet the next above, tying a single knot to anchor the loop in position. The weakness of this is that if the thread breaks anywhere, the whole book falls to pieces and there are only ends of the thread available, instead of tapes, to anchor the book to the cover.

EDITOR'S NOTE : *It is a good plan, when binding your book, to add a section of blank pages for additional notes. Though the "Printcraftsman's Inquire Within" has been made as comprehensive as its size will allow, it has not, of course, been possible to include EVERY item which may be required by its print-practising readers. Such items will add considerably to the usefulness of the work if they are copied into it as additional to the Addendum.*

Ordinary octavo 8" × 5" notepaper, folded to make two leaves, will be found most satisfactory for the purpose.

ARE WE SUCH FREAKS?

Oddities in Print collected by RODERICK WILKINSON

THEY say that English is the most difficult language on earth to learn. To a student foreigner, the English magazines and newspapers must be a first-class headache. Take the magazine stories, for example. Here are some excerpts from stories which have appeared over the past few months in a women's periodical. Taken at their face value, they create the impression that the British are a race of monsters.

" Suddenly he leaned closer to her. 'How lovely you are, Caroline! Your hair's gone shot-red taffeta when all along you've led me to believe it was sober black velvet.' "

" Upstairs she sat before her dressing-table and looked at her face, as she had done a thousand times before. It was an odd face, thrown together helter-skelter, anchored only by the wide-set brown eyes."

" Her eyes, which were usually fixed on her shoes, were wide-open . . . "

" The caressing hand fell from her arm."

This peculiar female was described recently in a story in another women's paper :—

" There were literally stars in her eyes, roses in her cheeks and kisses on her mouth."

Even in the newspapers, the foreigner to Britain will find evidence of weird and wonderful contortionists, as in this story in a London evening newspaper :—

" The study door opened noiselessly for one inch. A suspicious eye reconnoitred from the crack. 'Don't be alarmed,' said the owner of the eye, slipping through the crack."

The bewildered visitor to Britain, on seeing the following evidence of sheer cannabalism, would probably return home as soon as possible. It comes from a novel published in a Sunday newspaper.

" Suddenly she leaned towards Gaston, kissed him and bit his lip. They both ate slowly."

All printers know that we are indebted to the Romans for our most useful type faces, but how many know that we also owe a number of our Christmas customs to these same people? Among the most pleasing is the decorating of our homes with red-berried holly—a rite which had its origin in the festival of the Roman Saturnalia (and some feast that was, if we are to believe all we have read about it).

More pleasing and certainly the most popular of the evergreen decorations at Christmas time is the mistletoe. What is the story of this?

Its origins, alas, are lost in the smogs of antiquity. But we know the plant played an important part in the early Grecian religious ceremonies. Clearer is the evidence of its use by our own ancient British Druids who reverently chopped it away from the bole of the oak with a golden sickle, taking care to catch the boughs in a white sheet so that they should not be defiled by contact with the ground.

UNDER THE MISTLETOE

Superstition and Significance

by VINCENT ARMITAGE

This Druid form of worship was not confined to these islands alone, however. It flourished all over Northern Europe. Hence the story of Freyja, the goddess of love and healing, in the mythology of the Norse people. Now Freyja had a son, one Baldur, whom she loved so dearly that she commanded all things on earth to protect him. By an oversight she forgot, when making this commandment, to include the name of mistletoe.

And so, greviously, Baldur met his death—killed by a spear made from a mistletoe bough.

Great was the woe of Freyja, but with the aid of the gods Baldur was brought to life again. The mistletoe, arraigned before the gods, was besought not to harm anything again, and in agreeing it laid down one condition—that nevermore must it be allowed to touch the ground.

Thus, possibly, came the old Druid custom, and hence, perhaps, is why the most superstitiously-informed of us always hang our mistletoe from the ceiling or the light fitting.

Now when the Christians took over the practice of decorating their churches with greenery at Christmas time it was perhaps natural that some of them eschewed mistletoe because of its strong pagan associations. The mistletoe, therefore, was assigned to the kitchens. There it was hung with great ceremony and any girl caught standing beneath it, whether by accident or design, paid the penalty by being kissed by the nearest young man, and a berry plucked to commemorate each kiss. Thus has the old rite received the delightful interpretation which we so enthusiastically enjoy to-day.

But beware, ye who osculate beneath the berried bough! Heed this warning. On Twelfth Night burn, not bury or consign to the dustbin, the mistletoe which has performed its faithful function, otherwise you may find those pretty girls you kissed your bitter foes before the year is out!

In the past mistletoe was believed to possess potent healing qualities. It was, in fact, called by the Druids "All-heal", which seems to imply that it could work any sort of medicinal magic. It was later recommended specifically as a certain cure for epilepsy, wind-ruptures in children and all manner of convulsive ailments. Mistletoe taken from the oak tree was said to be more powerful in its magical properties than that taken from any other kind of tree.

Personally I have a printer's puzzle about mistletoe.

Why has it not been exploited by the typefounder more extensively for decorations and ornamental borders? Holly ornaments we can get in a profusion of designs but (unless I have been unfortunate in the catalogues I have glanced at) the mistletoe symbol is rarely met with.

To my mind the graceful curling leaves and the dainty berries of this plant offer themselves as a "natural" to the type-designer.

Perhaps somebody will take the hint and give us a nice set of mistletoe border ornaments made in point sizes for next year. They would, I am certain, be most popular with all printers who have to deal with Christmas work.

We must now turn our attention to the different styles of type-letter which we see every time we pick up a newspaper or a magazine. It is very necessary, if we are to become good printers, that we know one type from another and the purpose for which they are most generally used. In other words we must be able to *classify* type at a glance.

All types can be classified into five groups. These are : 1. Roman, 2. Italic, 3. Text (please do not confuse this with *body-type*, which is also known, but in a different sense, as text), 4. Gothic, 5. Script.

ROMAN TYPE

18. The Roman is the largest group of all and is, as the name suggests, derived from the ancient Roman lettering. It is the general name for type which is not italic, text, gothic or script, and falls under two main groups—the **Old Style Roman** and the **Modern Roman.** (There is also a transitory form called Modernised Old Style, but to avoid confusion we will ignore that at the moment.) This panel is in 8 pt. Times Roman and Times Bold Roman, the style which is so largely used in the body of this magazine.

VERSIONS OF ROMAN *

19. This style is

The Bold version of Plantin

This is a CONDENSED version of Sandringham

There are other variations of shape such as *Expanded, Elongated, Outline, Inline, Shaded,* etc. You will notice that they all possess *serifs* which is the distinguishing feature of the Roman letter. Generally these are the Roman types used in display work.

OLD STYLE

20. This is a modern version of Old Style type called Caslon Old Face. It is the nearest we can get to the pure Old Style, the beautiful letter which was designed by the early typefounders. It is not so symmetrical as modern types but the soft flowing effect is pleasing and the even tone, when set in the mass, gives it an outstanding charm. Its distinguishing feature is in its figures which, unlike modern numerals, are not uniform in height.

FIGURES FOR COMPARISON

21. 1 2 3 4 5 6 7 8 9 0
(Old Style Figures)
1 2 3 4 5 6 7 8 9 0
(Modern Figures)

Note that the Modern figures are all of the same height whereas the 1, 2 and 0 of the Old Style are the height of lower-case letters with 6 and 8 above the body line and 3, 4, 5, 7 and 9 below.

MODERN FACES

22. These are more formal and precise than Old Styles types. They have a more mechanical appearance and the hair lines are generally quite thin. The originator of this style was Giambattista Bodoni, the Italian typefounder who introduced it in 1771. This panel is set in 10 pt. Bodoni which is often used as a body type in books and periodicals.

* *See also page* 79.

IN OUR NEXT ISSUE : "MAKING THE MOST

ITALICS

23. *Italic type is a sloping letter which, while being ornamental, should be used sparingly, as it does not possess the same quality of legibility as Roman. Italic is usually combined with Roman for the purposes of emphasis or differentiation or, in the larger sizes, for heading and display lines. Though we often see lines of capital letters set in italics this is not considered good style by expert typographers, who argue that such lines have an appearance of instability. It is desirable when combining italic with Roman to use the same type series if possible, as Times Italic with Times, Bodoni Italic with Bodoni, etc. Care should be taken when handling italic type as a number of the letters are kerned and the kerns are likely to break off if the type is roughly used.*

SWASH LETTERS

A D B M L

24. These are a feature of some Old Style Italic types and are supplied in addition to the usual characters. They are letters beginning or ending with an ornamental flourish and are used to add charm and informality to a piece of setting. Use these characters sparingly and only on the outside of words, never in the middle.

TEXT TYPE*

25. In design this is the earliest form of printing type. It was modelled on the hand-lettering of the manuscript books which were common when printing was invented and it is widely known as **Black Letter.** It is used largely in printing for the churches, for wedding, funeral, invitation, Christmas cards, etc. Never set words all in capitals and never letter-space.

Abbey Text Tudor Black

MISSAL LETTERS

Music Album

Parish Church

26. These are Missal Letters which are also derived from the early manuscripts. For this reason we classify these with the Text types. They are often used as initials in religious works and for titles in works with historical importance. The same rules for setting apply as in illustration 25.

GOTHIC

27. These are plain types without serifs and are also known as SANS SERIFS, BLOCK LETTERS and GROTESQUE. The smaller sizes are used largely in stationery and the larger in newspapers and for poster work. They are considered "safe" types in display because they will combine with practically any other style. Owing to the monotony of the effect when set in masses, it is unwise to use them as body types.

This is set in Gill Sans, a Gothic type.

SCRIPT TYPES

28. Fashioned on handwritten letters these characters are made in a variety of styles and thicknesses and are ideal for use in social stationery, visiting cards, invitations, etc. Again whole words should never be set in capitals and the type never letter-spaced.

14pt. Palace Script

14pt. Fashion Script

14pt. Temple Script

* *See also page 235, Vol. 2.*

LEAP A YEAR

JOHN WHEWAY introduces

It is too late now, of course, to do anything about next year's calendars, but advance suggestions are always useful and here are two which you may favourably consider for 1955. You would, in fact, require quite a bit of time if you decided to experiment with Suggestion No. 1 for apart from the actual typographical work this entails you would first have to do some amount of time-consuming canvassing.

The first suggestion we can call the Showcard or the Small Poster Calendar ; the second the Almanac Calendar.

The Small Poster Calendar can be made by any user of an Adana No. 2 H.S. though its size is 10 in. x 18 in. (or may be made larger if required). Oh, yes, I am well aware that the type-bed of this machine is only 6½ in. x 4 in., and I am not advocating a recent " Print-hints " idea, excellent as it was, that the job be put through the machine two or three times. This is a feat, I feel, which would patently present difficulties—and probably a whole number of spoils—to many of our less experienced small printers.

What I am suggesting is a " safety-first" method, the secret of which lies in using gum-backed paper.

Take a look at Design No. 1 and you will begin to see what I mean. Here is an oblong divided into 15 sections. 1 to 12 are numbered and the centre sections are labelled, a, c. The numbered sections are a series of advertisements, each belonging to a different firm or person. The lettered sections, as you will notice, are (a) Block, (c) Calendar Pad, List of Fixtures.

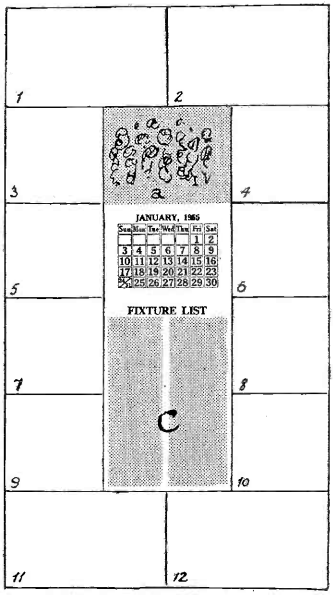
This then comprises our Small Poster Calendar. I have made it as simple as possible so as to get the idea over clearly. Obviously it lends itself to many variations but I am afraid I shall not have the space to deal with any of those here. Let us take the pattern shown as our model and stick to that.

You will probably have gathered by now that the main idea is to print each advert. separately on gummed paper and then fit into place on a sheet of card 10 in. x 18 in. To make the calendar as attractive as possible I recommend doing it in two colours, one of which should be black.

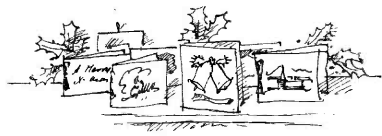
Let us say black and red (though blue, purple or green will suit equally well). For simplicity's sake let's do all the borders in red and the lettering in black. For harmony's sake let's keep to the same type series throughout—and in this connection I can think of nothing better or " safer " than the Gill Sans family.

Use two kinds of borders alternately but remember, though they must be distinctive, they are purely ornamental, so do not let them detract from the type. My own recommendations for these borders are the double-rule 6 pt. No. 4 and the garland effect No. 9 in the same size. (This, be it remembered, if you are printing in a different colour from the text.) If you decide to print *all* black then you will require borders of a slightly lighter weight. Two good ones would be the 6 pt. Nos. 2 and 3.

In dealing with the central sections you will require no border as these sections will already be enclosed by the surrounding adverts. The block should be of the local football or cricket team (whichever is the more popular) and made in a screen to suit the quality of the paper on which it



WITH CALENDARS



two ideas for 1955

is to be printed. Consult blockmaker about this.

The Fixture List (c) should be printed in a small bold series of Gill Sans and the Calendar from the 24 pt. Interchangeable Calendar Sorts which are illustrated on page 20 of the catalogue. Alternatively you may choose to buy ready-printed calendar blocks whose backs you can gum and affix yourself.

So much for the Showcard or Small Poster Calendar. Now for the Almanac variety.

The compilation of this will require a little research on your part. I advise you to obtain a good almanac and a decent year book—both of which you can borrow from your local library. Many people like a calendar which tells them something besides the date, and for this reason the Almanac Calendar should prove very welcome. The design illustrates all the main items in such a calendar but let me expand a little.

You observe that the calendar is composed of five sections—1, Heading ; 2, Information lines ; 3, Calendar ; 4, Information lines ; 5, Foot. The head, of course, gives the name of the month and year with, to left, the phases of the moon ; to the right the times of the rising of the sun. This should be set in a long oblong box of rule or thin ornamental border.

In your Information Lines (sections 2 and 4) are arranged the days of the month on which important anniversaries or events are to be remembered ; important events which will take place during the month, or Special Days such as Bank Holidays, Summer Time, Valentine's Day, Armistice, etc. You will get all these, of course, from your almanac or year book.

Section 4 (the Footline) should be given over to the lighting-up times, and (if you are in or near a seaside town) the times of high water. If you wish to add more data you can choose from : Dates of Seasons (Spring, Summer, etc.) ; Quarter Days, Eclipses, and Public Holidays.

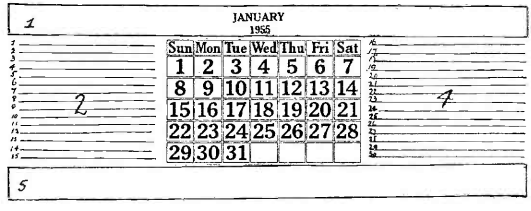
Again I advise the use of the Gill series as the type for the job. I might also suggest that this idea can be well adapted to a calendar-blotter.

If you feel that the compilation of significant dates is going to give you too much trouble you can turn the Almanac Calendar into a Mottoes or Proverbs Calendar. You may even turn it into a " Good Luck " Calendar. Each of these three suggestions would be popular, especially with the ladies.

Again your local library will help you with the books necessary for this purpose, but I am afraid you will have to do a bit of editing to compress each motto or proverb into a single line. Such a proverb as " You may lead a horse to water but you cannot make him drink " would, for instance, have to be rewritten in entirely different words.

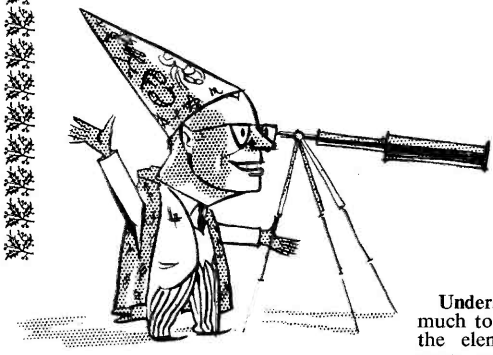
A " Good Luck " Calendar would, of course, give all the lucky days of the year. These can be obtained from *Brand's Antiquities*. They might be added to by noting the first and last days in the Zodiacal Calendar (see *Printcraft* No. 19), but they would still leave you with gaps to fill. These you would have to write up yourself in the form of " good luck " messages.

If you are so minded you can get busy on these calendars immediately after Christmas. There is profit and prestige in all of them for the small printer. And please, remembering that it is your duty to advertise yourself, do not forget your imprint. In the case of the Small Poster Calendar you may even reserve one of the panels for yourself.



The two designs. That on page 124 illustrates the Small Poster Calendar ; the adjoining diagram is the Almanac Calendar.

Note. Dates on both Calendars are incorrect



In his effort to make the small printer as wise as himself, PROFESSOR PRINTCRAFT now embarks upon the subject of

SCIENCE IN

My good friend the Editor and I were discussing original subjects likely to interest readers of *Printcraft*. With his usual keen desire to combine instruction with entertainment, he suggested a series on the history, geology or natural history of the materials used in printing.

At first glance these may appear to be very dull and highbrow subjects for practical printers. Nevertheless, there are many good stories connected with the discovery and early uses of metals and minerals of animal or vegetable origin.

It is curious that the man-in-the-street is quite at home with some of the elements, while others are shunned as "chemicals" and, therefore, quite beyond the understanding of sensible people. No one needs telling that air contains oxygen, without which all life and light would disappear. They are on familiar terms with helium, neon and argon, yet look quite blank at the mention of radon, xenon and krypton, the other rare gases of the air. Carbon monoxide is a familiar enemy, but little is known of nitrogen.

We are quite at home with iron, copper, tin, lead and zinc, all used by the printer in his search for gold and silver with which to deck his wife in platinum, carbon in the form of diamonds, or silicon in the form of many other precious stones. It is quite probable that he is completely oblivious of the fact that he produces a few molecules of cerium oxide, from which gas mantles are made, every time he flicks a spark from his cigarette lighter.

Anyone who has had his tummy X-rayed would probably dislike art paper evermore if he knew that the coating of his paper was the same stuff as the barium sulphate on which he choked before the examination.

Understanding the Elements. There is so much to know and so little known about the elements and life becomes much more complicated when the compounds are considered. For the understanding of even simple phenomena it will be necessary to start with the elements and go back quite a long way in time.

Gold, silver, copper, lead, tin, iron and mercury were all known in Biblical times. Of the non-metallic elements carbon was known in such forms as diamonds, graphite and charcoal, while sulphur was the brimstone, always associated with hell-fire in the minds of the ancients because it was found on and around the edges of volcanic craters, hence the name "brimstone". When judiciously mixed with treacle, it was a potent factor in adding to the general miseries of extreme youth.

The Biblical brass of the "sounding brass and tinkling cymbals" was probably a form of bronze, because zinc was unknown. In the time of Pliny the Roman philosopher, there appears to have been some confusion between tin and lead and they were regarded as two varieties of the same metal.

One great difference between then and now is that now we know so much that nobody has time to learn it all, while then very little was known and it was only after the time of Robert Boyle that serious attempts were made to differentiate between the elements, analytical methods for this purpose being devised by a succession of great chemists ; among them Dalton, Priestley, Cavendish, Davy and Faraday in England, Black in Edinburgh, Lavoisier in Paris, Berzelius and Scheele in Scandinavia, and Bunsen and Kirchkoff in Germany.

The Influence of the Arabs. Looking at the Arabs today, it may appear strange that there was a time when they were the leaders of scientific thought and practice. From the eighth to the eleventh centuries their alchemists made a great impact on

chemistry, the effects of which remain to this day. Even the name *alchemy* is Arabic and originally signified a metallurgist. Later the term fell into disfavour through charlatanism, and after the time of Boyle, serious students of science dropped the *al* and called themselves chemists.

A curious result of this was that through the teaching of Paracelsus chemists turned from the search for the "Philosopher's stone", the "Elixir of Life" and the transmutation of metals to searching for chemicals that could be used for curing the sick, the art now known as pharmacy.

When the Pharmaceutical Society was formed in 1841, an Act of Parliament was passed by which only pharmacists were allowed to call themselves chemists. By law the only people allowed to call themselves chemists are not, in fact, chemists at all ; they are pharmacists, often with only scanty knowledge of chemistry.

However, the Arabian influence went much further than this. The famous chemist Abu Musa Jabir ibn Hayyan discovered that ammonia could be produced by distilling feathers or clippings of horses hooves, and records for posterity : " Set not thy nose above the vial, brother, for it stinketh mightily." His books were translated into Western languages and his name was translated into Geber. From this comes the word *gibberish* to describe the jargon in which the alchemists tried to wrap up their secrets.

Jabir became an official at the court of Harun el Rashid, the Caliph of the "Arabian Nights" at Baghdad. Later he retired to Kufa in Arabia and a couple of centuries after his death a street called Damascus Gate was demolished before rebuilding.

In the course of this work Jabir's laboratory was found and among other contents was a mortar and a lump of gold. This was assumed to be a product of transmutation. We know now that this could not be so ; it was more likely used to defraud the greedy and gullible.

The words "alcohol", "alkali", "alkahest" and "alembic" all stem from this period of Arabian culture.

Gold and Atoms. In the Middle Ages many great men, including Sir Isaac Newton, who had to keep quiet about it after his appointment as Master of the Mint, believed in the transmutation of base metals into gold. Fifty years ago it was thought that all the alchemists were quite wrong in their assumptions and that transmutations were quite impossible. Dalton's dictum that "Thou canst not cut an atom" was regarded as final and binding.

Then, at the beginning of the present century, Rutherford and Soddy showed that, by knocking off a few electrons, transmutation is, in fact, possible. The only snag is that it works the wrong way. Instead of making gold from cheap material such as lead or iron, it can only be made from platinum or some even more rare and expensive material.

No scientist is likely to turn his useful platinum into the much less useful gold. The time may come, however, when, instead of knocking a few electrons off to effect a transmutation, it may be possible to tack a few electrons on.

Diamond Making. In case any of my readers, tired of filling in their pool forms without success, would like to try making diamonds, I will briefly describe the method successfully used by Moissan in 1893. He used a simple electric arc furnace in which an arc is struck between carbon electrodes. The furnace was hewn out of limestone and was loaded with iron (probably filings) and charcoal. Fused iron dissolves carbon, and if the mass is heated to a very high temperature and is then very rapidly chilled great pressure is set up in the centre of the block of iron. On dissolving the iron away with hydrochloric acid, a residue is left consisting of carbon in the form of graphite, some brown twisted threads and some very small diamonds. The secret of success is in the speed of cooling, but rapid cooling from the temperature of an electric arc is liable to be pretty explosive. The largest recorded diamond made by this method was 0.7 mm. in diameter.

The Old Hand

—JONATHON STAFFORD, in Wishing You a Happy Christmas, also replies to Mr. Luker

Well, here we are again with a Christmas in the offing which promises to be the best since the war. May I take this opportunity of wishing you, one and all, a very enjoyable Yuletide and lots of success, good health and freedom from worry in the New Year.

And may I also thank the many readers of these columns for the very stimulating letters they sent me after reading my last article. It is nice to know that so many of you have such an interest in my humble doings.

Back to Business.—And now, to answer your very kind enquiries :

Yes, we did return with a fairly decent profit from the Mobile Printing Expedition but it wasn't so big as it might have been in the long run because we called in at Wolverhampton and Newmarket on the way back to London and most of what we gained on our roundabout trip we lost on the horses. Daft, perhaps, but I'm still not too old to trifle with fortune and I'd secretly hoped to make enough to buy a T.P.48.

Anyway, it *was* supposed to be a holiday and when I finally checked up I still had enough cash to buy myself an Adana No. 2 (second-hand). With this, some tools, blocks and type I've been able to borrow from the Editor, I am now doing a bit of Christmas printing—and thoroughly enjoying it.

I'm still amazed at the ease with which this little machine performs and the remarkable results it gives. The work I'm engaged on at the moment is three-colour Christmas greetings in folder form—that is, quarto sheets folded into four leaves with the edges left uncut. I find this suits my style ; also my pocket. Working on paper is not so exacting as working on card and the folding process does away with any need for stitching.

Apart from this I'm doing quite a few business and visiting cards for a printer in a biggish way of business who wants to oblige certain customers but finds their very small orders a bit of a nuisance.

Thanks, Mr. Luker.—The editor has kindly supplied me with advance proofs of Mr. Leslie Luker's open letter so that I can reply to it in this issue. Frankly I was relieved when I read it. I'd rather expected a drubbing but I consider that Mr. Luker has let me off lightly and I'm flattered to find him referring to me as " our old friend ". I suppose I'm one of those stubborn old fogies but I still stick to what I said about lye and I still can't remember any of the sort of catastrophes Mr. Luker describes when I used it myself in the old days.

Mind you, I never mixed the lye personally, so I'm in no position to say what was the strength of the stuff I used. Perhaps, if made too strong, it *would* have some of the dreadful effects Mr. Luker claims but no disasters ever happened to me or my sidepages. Anyway, I'm not using it now. I'm cleaning my formes with ordinary household paraffin which I find much cheaper because the wife buys it.

The Sulphuric Acid Controversy.—As for sulphuric acid—well, I can now substantiate to some extent what I have already said. To make sure of my facts I have revisited the firm I used to work for and have got them to tell me all about it. This stuff, apparently, was a compound whose *base* was sulphuric acid (hence the rotten-egg smell). It was mixed with ammoniated hypo-sulphite and was used for blackening in the negative. It is, thank heaven, no longer employed in any of the process processes to-day.

I am not going to join issue with Mr. Luker on the subject of costs. I find his facts and figures sound though I still can't get away from the feeling that prices generally are too high. Never having been a master printer, I never had any handling of the profits, nor any worries about income tax, because I never earned enough money to pay even the lowest rate. My remarks on this subject were made with no figures in front of me. I was recording only a very personal view.

My Textbook.—I never read John Southward's book *Practical Printing*, though I seem to remember reading several articles in printing magazines by this gentleman. My own text-book was *Gould's Letterpress Printer*, published by J. Gould & Sons, of South Street, Middlesbrough. I can't remember the date but I should imagine that it was some time in advance of *Practical Printing*. It was a good friend and a sturdy standby to me when I was learning my trade.

My standby now is Mr. Leslie Luker himself and my impression of him is that what he doesn't know about any aspect of print isn't worth knowing.

I hope he will still continue to pick me up when he disagrees with what I say.

A very special Happy Christmas to you, Mr. Luker.

Heard: "If you want this job to-morrow you'll have to give me two days' notice."

BOOK and BOOKLET REVIEW

CONTINUED FROM PAGE II OF COVER

understanding, the book is packed with useful information from cover to cover. Unquestionably, the new edition is the greatest value on offer to-day and the whole work is absolutely unique in being written especially for the readers of *Printcraft*. It is not an expense, but an investment ; and it would be impossible for anyone to follow the leads given without making greatly increased profit, with far greater pleasure, from the pursuit of printing as either a hobby or a business.

ADVERTISING : A NEW CAREERS BOOKLET

(H.M. Stationery Office.) **9d.**

The advertising profession is the subject of the latest addition to the Choice of Careers series of booklets issued by the Central Youth Employment Executive.

The new booklet describes the facilities offered by advertising agencies, explains their day-to-day work and how they are organised. Information is given about the work of the account executive and of the copywriter, the layout artist and other specialists, including those responsible for press and public relations.

There is also a section dealing with the work of advertising departments of individual firms, of market research organisations and of the advertising departments of newspapers and periodicals.

Particulars are given of the qualities, specialised abilities and educational standards required by those entering the profession, together with details of the practical training and facilities for professional studies. Details are included of the openings, salaries and prospects of advancement in the profession.

Like others in the Choice of Careers series, the booklet is intended primarily for the guidance of boys and girls who are about to decide on the form of work to take up on leaving school but it would also be of interest to parents, teachers and others who are concerned in helping young people to make a wise choice of career.

IN " PRINTCRAFT " No. 25

Have you ever heard of Robert Aspinall, of the London School of Printing, and silver medallist in the Tenth Annual Layout Competition of the British Federation of Master Printers ? We take very real pleasure in announcing that this skilful young typographer has been commissioned by *Printcraft* to write a series of articles on his favourite subject under the title of "An Introduction to Design ". The first of the series appears in our next issue which will be published in March.

Several other new features will also be included. Apart from Robert Aspinall's articles, two series of special interest to printcraftsmen are " Small Printers' Jobs ", which deals with the planning and execution of the everyday work which comes the small printer's way, and " Learner's Linocraft ", a popular subject which is now to be dealt with in full and constructive detail. For the special attention of our magazine enthusiasts there will be an illuminating article by Tomlinson Wright, the well-known writer of newspaper short stories, and a new informative feature, " Our One-Column Course " which, in a few brisk paragraphs, is a guide to young writers who aspire to become professional in the various branches of authorship, editorship and journalism. There will also be a new and very novel competition which will provide you with lots of fun and for which valuable and attractive prizes are to be offered.

In addition, of course, all our usual features, except " Type-faces for the Magazine " which concludes in this issue.

So please make sure of *Printcraft* No. 25. The only way of doing so is to order *well* in advance !

SIXTEEN Lucky "Printcraft" Subscribers Qualify for Gifts!

Our Special Christmas List of Useful Surprise Presents

Sixteen *Printcraft* subscribers have been picked out of *Printcraft's* Christmas bran-tub and will receive the gifts named below. Are YOU a member of this generous Gift Scheme ?

You are entitled to participate only if you are a subscriber. All this means is that you must place your name on our Subscriber's Register. You may do this as explained in the notice on Page III of cover, or through your newsagent. All registrations effected between now and February 20th, 1954, will be included in the scheme.

The following sixteen subscribers are now requested to write to us and claim the gift awarded. No gift can be despatched until the claim is received. Except in special cases the claim *must* be made between now and January 30th, 1954. If no claim is received by that date the gift will be added to the next list, which will appear in *Printcraft* No. 25.

All claims should be sent to

"Printcraft" Gift Scheme,
The Adana Organisation,
15-18, Church Street, Twickenham, Middx.

THESE READERS—PLEASE CLAIM

The following subscribers are awarded these gifts under our Subscribers' Scheme :—

D. J. SILLENCE, North Cheam, Surrey. 1 *Fount* 24 *pt. Palace Script* 2*A*8*a*.

J. AKERS, St. Andrews A., Paisley. *Parcel of assorted Stationery and Cards.*

H. JONES, Hampton Row, Bathwick. 1 *Fount each* 1½ *pt. medium and dotted brass rule.*

P. C. BACON, Dartmouth Park, N.W.5. 1 *Fount* 18 *pt. Colonna* 3*A*6*a*.

V. J. COOK, Sidley, Bexhill. *Parcel of assorted Fancy Cards.*

C. G. CLARKE, Sherbourne Ave., Ipswich. *Free Subscription for six issues of "Printcraft".*

S. A. CODLING, Torridon Road, S.E.6. *One set of Scroll Ornaments.*

R. A. FAIRTHORNE, Kirk Michael, Farnborough. 1 *Set of new Dashes.*

One 12-in. Printer's Rule with measurements in 6, 8, 10 and 12 pt. ems, and inches are awarded to the following :—

A. S. DICKINSON, Newcastle-on-Tyne, 5 ; S. TAYLOR, Mayfair Road, Cowley ; Miss D. P. HARDING, Bridgwater ; W. GILLESPIE, Haig Street, Grangemouth ; J. H. BOURNE, Farnborough ; G. C. MATHEWS, St. Laurence College, Ramsgate ; J. H. COWING, Wooler ; E. J. WILLIAMS, Nant Bh, Llanrwst.

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