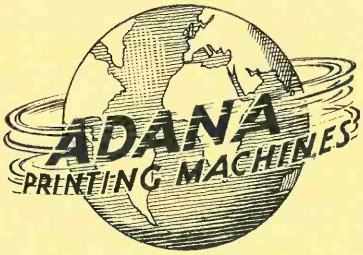
PRINTCRAFT
and
THE MAGAZINE PUBLISHER
No. 25
Price 1/6

Six Ways with a Line Block

Special Article Within



ADANA BULLETIN

WE shall be exhibiting at the British Industries Fair which will be held from May 3rd to the 14th, and we cordially invite all readers of "Printcraft" and prospective customers of ADANA to visit our stand for a demonstration of any of our models, including our Thermograph machine.

Letterheading Blanks.

We are now issuing a series of letterheading blanks suitable for overprinting, and we think you will find this range covers all that is desired to create a two-colour effect with one printing. They are very tastefully designed and a specimen set can be obtained from us for the sum of 1s.

Deferred Terms

Many of our readers have, no doubt, been toying with the idea of buying a larger machine, and are, perhaps, unaware that we can offer very reasonable deferred terms to enable them to achieve their ambition. If they will write to the Sales Manager, a copy of a special leaflet will be forwarded to them, together with particulars of any special machine they are desirous of acquiring. We think you will be surprised at the easy way in which you can obtain a larger model.

Staff Promotions

It is with great pleasure we announce that our Sales Manager, Mr. E. R. Farr, has now been promoted to a Directorship of ADANA (Printing Machines) Ltd. It will interest readers to know that Mr. Farr joined the staff of ADANA thirty years ago as a boy.

Other promotions to Directorships include our Works Manager, Mr. Jeffard King, who is on our engineering side, and also Mr. Ronald F. Ayers, the son of our former Governing Director, Mr. Frederick P. Ayers, who now assumes the position of Managing Director.

We wish to extend to them our heartiest good wishes in their new positions.

Meantime—

We would like to draw your attention to the Special Competition announcement which appears in the centre pages of this issue and express the hope that every one of you will enter for it.

The next issue of "Printcraft" will be published in June.

ISSUED BY

ADANA (PRINTING MACHINES) LTD.

CHURCH STREET · TWICKENHAM · MIDDLESEX

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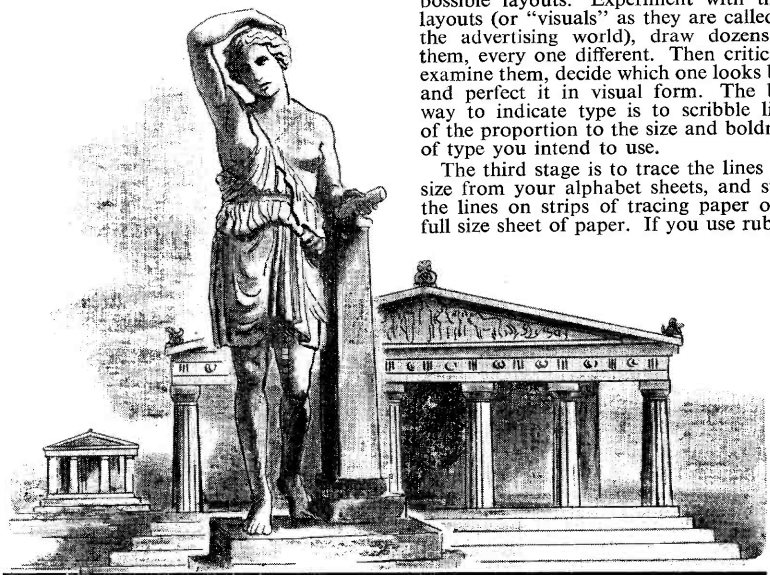
Introduction to Design

By ROBERT ASPINALL,

the Silver Medallist in the Tenth Annual Layout Competition of the British Federation of Master Printers.

DO you keep a typographical scrap book ? If not, start now ! Your scrap book—or, better, your scrap folder—will contain a collection of samples of printing which you think good. A folder is better because as your taste for really good design changes the book will become full of horrors which you once thought were good, and so may be thrown away.

Naturally you will want to collect specimens of the kind of jobs which you tackle yourself, but do not neglect bigger and more varied classes of work. A few specimens which my scrap folder contains are a title page from a post-war Penguin Book, a monthly programme from the Royal Festival Hall, news advertisements for Olivetti typewriters and Orient Line Cruises. Anything which appeals to your typographical eye and which you think may lead to fresh ideas should be included.



For your own designing you need two pencils, 2H and 2B, ruler and type scale, india rubber, printed alphabets of type in all sizes, and some rubber solution gum.

The first stage in designing is to arrange the copy in order of importance. For example, for a letter heading the order might go—

Name of business
Address and telephone number
Description of business (grocer or printer)
Directors (if a limited liability company)

The second stage is to prepare small (2 x 2½ inches for 8 x 10 paper) drawings of possible layouts. Experiment with these layouts (or "visuals" as they are called in the advertising world), draw dozens of them, every one different. Then critically examine them, decide which one looks best and perfect it in visual form. The best way to indicate type is to scribble lines of the proportion to the size and boldness of type you intend to use.

The third stage is to trace the lines full size from your alphabet sheets, and stick the lines on strips of tracing paper on a full size sheet of paper. If you use rubber

solution gum for this you will find it easy to juggle about with and so get the lines in exactly the right position. You may, if the layout is intended only for your own use, be able to compose from it, but if a customer wants to see it a better drawing should be made.

The fourth stage, then, is to trace these lines with a hard pencil very carefully ; the exact spacing you decided on your tracing layout. Transfer this layout with the same care on to a piece of the paper on which the job will be printed, or good white cartridge of the same size. Using a sharp-pointed soft pencil letter in the wording, trying to indicate not only the size and boldness of the type, but also the character of the letter form.

Here I have outlined the general sequence of operations in designing a single-colour simple job.

QUESTIONS TO ASK

Far more important to a designer than ability to draw is an appreciation of good taste, which may be cultivated by a critical attitude to everything he sees in print, whether it be editorial or advertising matter. To help you to do this here are a few questions you might ask yourself.

What is good design ? What is good taste ? How will I recognise them ? Who are well-known designers by whom I may set my standards ? Is good design a matter of opinion or are there rules to which a piece of good typography must conform ?

These questions you will gradually be able to answer for yourself if you build up and criticise your scrap book.

A good design must of necessity be suitable for its purpose. This, above all else, is the function of design, but at the same time it must be aesthetically pleasing. I intend in these articles to tackle some actual designing problems and so endeavour to show fitness for purpose.

Our idea of what looks beautiful is based upon some quite definite facts and an analytical eye will recognise them ; these, too, I shall discuss later.

MASTERS

Here are a few famous typographers who you would do well to study.

STANLEY MORISON, who designed the Times New Roman, for *The Times* newspaper for use on monotype machines. He has written several books on typography.

HERBERT SPENCER, another famous British typographer, whose book, *Design in Business Printing*, has been reviewed in *Printcraft*.

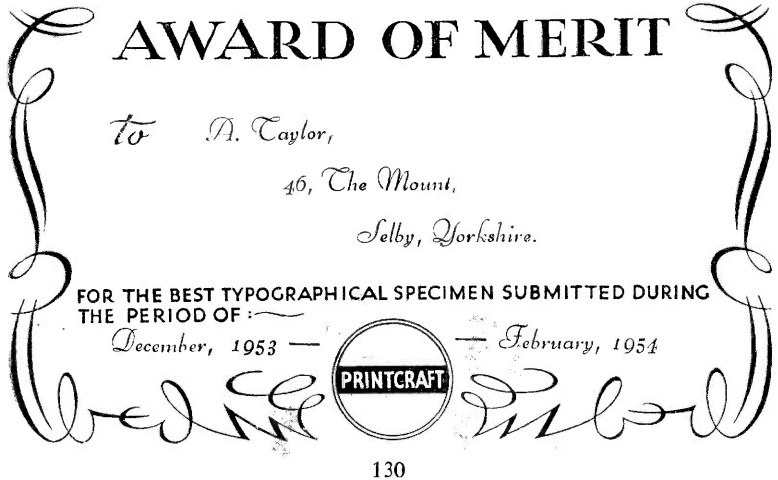
ERIC GILL, who designed three type faces in use to-day, Gill Sans, Perpetua and Pilgrim (the last quite lately brought into use by the Linotype Corporation).

JAN VAN KRIMPEN, a designer whose typography, particularly title and book pages, lately published in a book of his work, are perfection. He designed a type called Romulus.

JAN TSCHICHOLD, HANS SCHMOLLER and IMRE REINER, all Continental typographers who have had great influence on British design through the books they have written.

The Trajan Column should be studied, because although the inscription on this famous piece of Roman architecture was cut about A.D. 114, it is still looked upon as a model of well-proportioned type.

One cannot afford to ignore the work of artists, both ancient and modern. There is much to be learned about placing of masses (which is vitally important in layout) from Henry Moore, Barbara Hepworth, and Ben Nicholson and about



colour from paintings by John Piper, Matthew Smith and Van Gogh.

Now, while you are enthusiastic about printing, is the time to start designing. Simplicity is the essence of good typography. Experimenting is the secret of originality.

ELEMENTS OF DESIGN

Broadly, typography may be divided into two classes. The first is that which must call attention to itself and its message ; this we know as display typography. The second is that which must convey the message without allowing the reader to be disturbed by noticing the conscious design—text typography.

In both cases, the moderation we know as Good Taste should be observed and the style should be in keeping with the subject-matter.

Now to reduce layout to its basic fundamentals, first consider the shapes which type areas and margins form. White space is quite as important as the mass of type which it encloses, for without margins and leading the matter becomes illegible.

The shapes need not be complicated—indeed, the simpler the better. Contorted forms of diagonals and semi-circles make reading difficult, complicate the setting, and leave awkward areas in which to fit the rest of the copy.

There will be either contrast or harmony in lines and areas within the layout ; avoid differences which are not clearly defined.

TYPE CHOICE

Contrast in type sizes and weight within groups and headings must be arranged. The type for the heading is often in a larger size than that of the text, which is good and logical, but a neater appearance is obtained by having headings in a bold face, smaller in size.

While on this point of headings, a word must be written against the underlining to headings. This adds depth and weight of the type matter, but a much tidier appearance is achieved by emphasis through larger or bolder characters.

A general rule is to have one central attraction of word or line which will immediately catch the eye.

In choice of type face the designer is limited by the resources of the printer. Since you are probably both, you will know exactly what you have at your disposal. A good range in one or two faces will be of infinitely more value than a vast collection of odd and unrelated founts.

There is a danger, in buying odd sorts, that useless type may accumulate ; but variety and individuality is possible by using only a few faces of different weights and sizes.

The best way to judge what types will mix is to study large-size type sheets on which the character of the letter form is easily seen.

Who would mix the classical proportions and subtle variation in thickness of Gill Sans with the swashbuckling extremes of thick and thin of Ultra Bodoni ? Yet many people do and kill the character of both in doing so.

COLOUR

Colour will either make or ruin a job, but it must be mastered if you are going to be a successful designer.

Briefly, this is the pigment colour theory.

There are three primaries which cannot be made by mixing any other colours—pure yellow, red and blue. Mixing primaries in pairs produces secondary colours—green, purple-violet and orange. By mixing all primaries together, tertiary colours are obtained : browns or greys according to which primary is in predominance. Theoretically, when all primaries are balanced in tertiary, black is produced.

Thus it may be seen that with only yellow, red, blue, white and black it is possible to mix an enormous number of colours.

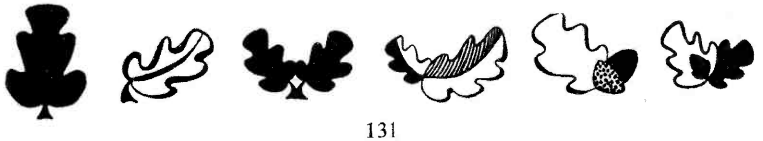
A few simple colour schemes can easily be made up : magenta and grey, dark brown and light green, dark and light blue. For typographical purposes one colour should take predominance.

Black added to colours makes them look dirty, which may in some cases be desirable. Yellow is an extremely useful colour for mixing, but looks weak if printed on white paper.

A word of warning on mixing colours; use a very small amount to start and when the desired colour has been obtained mix up the quantity you require. When mixing white or a light colour, add the darker colour to the lighter.

To design layouts in colour you will find it helpful to have poster paints in the same hues as the printing inks.

Robert Aspinall continues this series in the next issue of "Printcraft".



SIX WAYS WITH A LINE

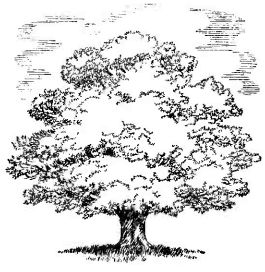


Fig. 1. Line Pure and Simple.

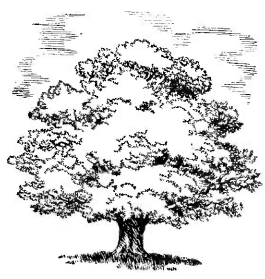


Fig. 2. Reverse Left to Right.

Fig. 3. White on Black.

IT is not generally realised among beginner-printers and amateur magazine editors that there is more than one way of producing a line block from the same copy or original. Actually there are many, the half-dozen described here being only those most commonly used.

But for the correct processing of such a block it is necessary, in the first place, for the editor or printer to have a clear idea of the uses to which he intends to put his block when commissioning the original drawing from the artist. It is also necessary for him to be very clear in his instructions to the blockmaker when sending the original to be processed in the manner he desires.

Pure and Simple Line.—A line block, as you know, is a zinc etching of an illustration drawn by the artist in Indian ink and is used only in the letterpress process of printing. It is cheap to have made and has the convenient advantage of printing well on practically any sort of paper.

In its simplest form it is composed only of lines. The original drawing is marked to the size to which the block is required to be made and whether this means that it must be bigger or smaller than the drawing does not matter ; the blockmaker attends to that.

This procedure has already been described in *Printcraft* and will again receive attention in the new series of articles on blocks which commences in our next issue.

For the moment glance at figure 1 above. This is an ordinary line block which has been produced from a simple original. Now let me show you five ways of varying this original.

Reverse Left to Right.—The subject, as you observe, is just an ordinary oak tree. It might just as well be the head of a human being, an animal, a house, a piece of furniture, or one of a thousand other things. Now supposing, for some purpose, you want to turn it right about or make it face in the opposite direction as you might, say, if you were using two of the oak trees for a heading, one on each side of the page.

This can be done without troubling the artist to draw a second picture. When ordering the block give the size of reduction or enlargement and simply add the instruction " Reverse Left to Right ". You will then receive a reversed image of the original—in other words, a mirror-like reproduction.

But think carefully of the subject before you do it. A reverse of a car on the road, for instance, would show the car on the wrong side of the road, two people shaking hands would be shaking with the wrong hands ; Big Ben would be on the wrong side of the Houses of Parliament, and so on. By the same rule any lettering in the drawing would come out backwards. The reverse of our oak tree is shown in figure 2.

White on Black.—If you should require your block to give a considerably denser effect than the original you can do this by instructing the blockmaker to " Reverse White on Black ". By this means all the black lines drawn by the artist become white and all the white spaces black. You see an example in figure 3.

Half-line.—Now supposing you want a block *lighter* in density than the original drawing—such a block as shown in fig. 6. This can also be done without any special preparation at your end. The process is

BLOCK

PERCIVAL PAYNE tells you how very different the block-maker can make your black and white illustration appear

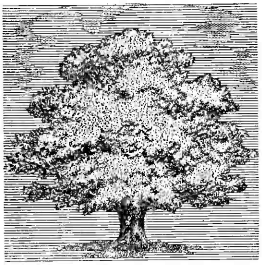


Fig. 4. In three Tints.

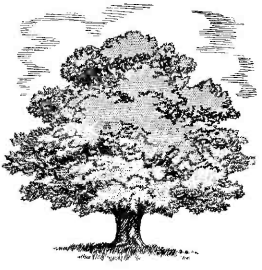


Fig. 5. With one Tint.

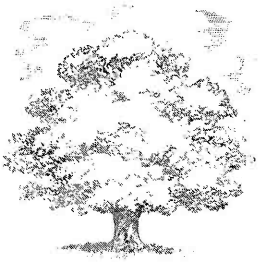


Fig. 6. Half Line.

called " half-line " and is achieved by the blockmaker by photographing the original through a half-line screen.

Line and Tint.—If you wish your block to achieve a near-photographic appearance or to take on some semblance to a half-tone you can do so by the employment of mechanical tints. These add depth and shade to the drawing and are of many patterns, dots and lines being the basis of most. The most commonly used tint is the dot tint of which you see an example in fig. 5.

Either you or the artist can prepare the original for this process. All that is necessary is an ordinary blue pencil or some light blue paint.

Pencil or paint the area which you require to be treated with the tint, mark your block " Line and Dot Tint " and the blockmaker will do the rest. If you wish for a tint other than dot you should specify this when sending the instruction.

These tints cut out a lot of art work. There are many suitable for use when depicting wallpaper, for instance ; there are others for making patterns on the materials of men's suits and ladies' dresses. A number of wavy tints are useful when illustrating certain forms of water. Another can be used for the brick effect in the walls of a house ; still another for roof effects. The print producer and the magazine editor should make it their business to know all about tints and the most intelligent way of doing this is to ask the blockmaker for his illustrated list.

Multi-Tints and Colour.—If you wish to use more than one tint on your original you may, but please remember that each additional tint will cost you a little extra. In figure 4 you will observe, if you look closely, that our oak tree has been subjected to treatment with three tints—one on the tree, one on the background and another on the clouds (this not, unfortunately, as conspicuous as one could wish).

The method of preparing this job is slightly different from that employed when using a single tint only. A key of the original drawing should be made on tracing paper and attached to the drawing itself as an overlay. On this mark out the areas to be tinted, giving the number of the tint you wish to be used in each case.

To turn your line drawing into a colour block you can use colour tints. The method of preparing the original for this is almost identical with the method used for multi-tints as described above. The only difference, indeed, is that you paint on your overlay the colours you wish to be reproduced, as well as giving the tint numbers. If you are uncertain as to which tints to use you can, nine times out of ten, safely leave the choice to the blockmaker.

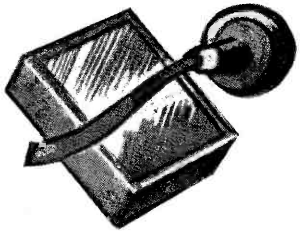
Consult the Man Who Knows.—Perhaps this last bit of advice is best of all. If you did not know of these possibilities with a line block before you will probably be anxious to have a talk with your blockmaker. If you do you will doubtless hear of other variations, such as stippling, lining, scoring, etc.

Overpage you will find more information relating to line blocks and further hints about preparing and ordering blocks will be given in the next issue of *Printcraft* when Leonard Drury will tell the small printer and publisher all that he should know about this fascinating branch of his trade.

More About Line Blocks—

By a Professional Blockmaker

Preparation of Line Drawings



How the Line Block is Made

LINE drawings should, where possible, be made on a suitable surface, such as a Four or thicker sheet Bristol board but a thinner board can be used for small drawings. Where possible, pencil outlining on the board in preparation should be avoided and if it is necessary to put an outline on the board as a preparation, it is advisable to make the illustration on a thinnish sheet of paper first, and on its reverse side cover with blacklead or similiar substance. At this stage lay the thin sheet of paper on the board on which you wish to make your finished sketch. This should have the blacklead (or similar substance) side to the board, and with a hard point or stylus go over the lines of the pencil-prepared drawing, pressing fairly hard and this will in turn produce a sufficient image on the drawing board to enable you to go over the traced image without having actually marked the board surface with any agent that would affect reproduction.

You should then obtain indian ink and draw over the traced outline on the board. After the ink has been allowed to dry you can, by cleaning the whole surface with an indiarubber, remove any extraneous traced portions that may damage reproduction and so retain the clean, definite line required.

It is best to draw larger, about half up or more on the finished block size, so that when reduced, a cleaner line is obtained, since reduction will sharpen the drawing. An estimation as to the final effect can be obtained by employing a diminishing glass and by its use you can determine whether the drawing is open enough to avoid lines running together and bold enough so as not to collapse in etching, when the line block is reproduced from the sketch.

It is important not to have any cracks or creases in the original drawing.

If tint or stipple mediums are required the areas should, in the case of positive tints, be shaded in a light blue and encased with a thin black or red key line with instructions that the key line be removed or retained in accordance with the artist's desire. Where negative tints are desired they should be indicated by an even wash of red and in this case key lines are *not* required.

Line blocks are reproductions of sketches consisting of black line on a white ground. The first step in production is to make a negative of the sketch, which gives clear glass for the blacks and dead black or opaque for the whites. After printing down on metal by coating zinc with a solution of albumen and bichromate it is then dried over the gas and contact made with the negative in a printing frame and exposed. After exposure the plate is then rolled up with special ink and placed under running water, gently rubbing over the surface with a pad of cotton wool, which removes the unexposed parts, i.e. the parts which are black on the negative —the exposed parts remaining on the zinc.

The print is now warmed and whilst "tacky" is dusted over with bitumen powder, which adheres to the inked portions, and then heated over a gas stove until an acid-proof coating is formed. The plate is then etched in a machine containing nitric acid, an acid attacking the parts not protected and after a first etch of a few seconds it is then rolled up with a special ink and dusted over with dragons blood (a red resin), heated until the blood forms a protective coating for the lines, and then is given another etch in the machine. These operations are repeated until the required depth is obtained.

The etched plate now has the protective coating of ink and blood removed and is finally rolled up with a special ink and hard roller for a finishing etch. This removes irregularities and possible shoulder caused by the repeated process of rolling up.

The plate is then routed, removing all the larger portions of unwanted space so that it will not catch up the ink and produce "dirty" results when in the press, after which it is proofed and mounted for despatch.

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. Please do not forget to send full name and address.

THE contributor of "The Useful Reglet" (*Printcraft No.* 24) is to be congratulated on the uses he can find for this extremely valuable material. I think, however, that I have something to add to these uses.

Not being able to afford large quantities of lead-spacing material I have cut most of my larger sized quadrats from reglet and have used them continuously over the last twelve months in all jobs in which I should normally have used metal quads.

I cut them into 4, 5, 6 and 8-em lengths in 12, 14, 18 and 24-pt. sizes. Extreme accuracy is needed in cutting which is done by making a fixed guide in a shooting box and sawing with a fine back saw.

—T. Proctor (Dover)

ANOTHER PROOF-PULLER

An effective little press which may be built from scrap timber and a few household odds and ends, for proofing type and blocks set in an Adana high-speed No. 2 chase, is well worth the labour involved.

The gadget's biggest advantage is the fact that it removes the need to ink and clean your machine rollers and inkplate when a single impression is all that is required. With the home-made proof-puller described below the general lay-out and accuracy of a job may be checked within half a minute.

It consists of a solidly-built type-high box, the internal dimensions of which—$6\frac{1}{2}$ ins. x 4 ins. — permit easy insertion and removal of the chase. Before assembly the bottom of the box should be covered with a perfectly flat sheet of tin to provide a firm foundation beneath the type when proofing. The tin should be large enough to be effectively "trapped" around the edges when the sides of the box are screwed into position on the base.

Consisting of a well-planed piece of wood of at least $\frac{5}{16}$ of an inch in thickness, the lid should be fixed to one of the shorter edges of the press by means of a large door hinge.

A loop-type drawer handle fastened to the top side of the lid will facilitate the operation of the press, and a sheet of stout cardboard should be affixed with several drawing pins to the inside surface of the lid in tympan fashion. Two strong elastic bands stretched across the length of the lid will allow padding paper and the paper required for actual proofing to be held in position, ready for quick release.

The forme to be proofed is simply placed in the box and an inked hand-roller is wiped across the type surface. Next the lid is closed gently but firmly—and, to re-word the old proverb, "the proof of the *job* is in the *reading*"!

—G. H. Thurlow (Maryborough, Queensland, Australia)

SAVING TIME IN IMPOSITION

I am the proud possessor of an Adana 8 ins. x 5 ins. and I find it a good plan, when I have two or three small jobs on hand, such as visiting cards, to impose them all together in the same chase. During printing, only one job, of course, is inked up but when that job is finished the next is ready immediately, with no new imposing work to do. The only

fresh thing required for each separate printing is a new make-ready.

—J. Buckrose (Ealing)

MAKE YOUR OWN CHRISTMAS ENVELOPES

After completing over one hundred Christmas cards for personal use last year, I discovered that I had not sufficient envelopes. I carry a stock of business envelopes, but these were not deep enough to contain the single deckled-edged cards which I had printed, and even regardless of size, they would not have suited the colour of the cards, as a buff-coloured envelope does not seem to wear that " Christmas look ".

I had been using a crimper for other purposes, and decided that I would experiment with " envelopes ". I took a sheet of 8 in. x 5 in. paper and folded it within an inch of the top. I then snipped the corners off the inch-deep flap. As the envelopes were to be used for " Printed matter " they did not need gum. Next, I ran both sides of the folded paper through the crimping machine, folded over the flap, and the result was a novel-looking " envelope ". Not only did this method save me the cost of envelopes, but it had the added advantage of allowing me to suit the colour to the card.

—E. A. Edwards (Co. Leitrim, Eire)

PRINTING WITHOUT A MACHINE

I was interested in the Rev. A. O'Brien's article, "A Simple Proof Press ", because some time ago, before acquiring our Adana H/S No. 2 we had to use a similar press for all our printing. I thought it might be helpful to describe our "press" which could easily be used by a school just starting printing to tide them over until they could purchase a machine.

To begin with, apart from the pressure roller and a cradle for the inking plate, nothing further was constructed or assembled. This made for easy storage. A classroom flat desk was used for the base.

The Bed. This consisted of a large-size 16 gauge metal galley which was transformed into a kind of chase-cum-composing stick by the use of a piece of accurately cut beech wood, space thick, 3 ins. wide, and its length such that it just slid, without any lateral movement, up and down the galley to " lock " the forme which was centred by surrounding furniture. Since nothing was fixed to the galley it was a simple matter to transfer type straight from the composing stick to its position on the "bed".

The Pressure Roller. We used a brass 3.7-in. A.A. shell case but the piping suggested by Mr. O'Brien would be just as suitable since the measurement need not be critical where the full diameter of the roller passes over the roller bearers. We chose the shell case because of its fine surface. The length of the roller was cut to the width of the galley plus the thickness of two pieces of 72-pt. furniture standing on their sides. To this we fixed wooden discs of 4-in. diameter on the ends. First, though, we drilled through the discs centrally and so were able to run a $\frac{1}{4}$-in. steel rod right through the assembled roller and projecting $2\frac{1}{2}$-in. from the ends. To these projections we fitted simple handles bored through and retained with washers, nuts and bolts. To print, the roller was handled in the manner of a rolling pin. Thus, when printing we were able to apply even pressure all the time. We found it better to paste layer on layer of thin paper (bank filing) round the roller as the resilience of cloth proved unsatisfactory.

Roller Bearers. These consisted of two lengths of 72-pt. furniture stood on their sides and laid outside the galley. In use the roller rested on these, which were held firmly against the side of the galley by the discs on the roller. We found this combination ideal for height since the type (0.918 in.) plus the galley (0.064 in.) allowed just sufficient space between the matter to be printed and the roller.

When printing on thick surfaces such as cards all we had to do was pack card of the same thickness underneath each roller bearer, so avoiding excessive pressure. To effect adjustment the other way, one or more sheets of paper were laid underneath the galley. For inking plate we used (and still do) a 4-in. glazed tile mounted in a cradle constructed of 18-pt. furniture.

We obtained fairly good results with this equipment but were helped by the fact that we had a quantity of new type. The only "make-ready" we were able to employ consisted in removing the offending letters and replacing them with fresh—this usually produced satisfactory results.

With one boy feeding, one manipulating the roller, a third removing the printed matter and a fourth covering this with layers of newspaper we were able to print at the rate of 200-250 copies per hour.

However, we blessed the day when we were able to put aside our contrivances and use a real machine ! The point though is this—had we not made a start with limited resources *and produced results* we might never have persuaded the authorities to purchase a machine at all ! So I hope that these notes, read in conjunction with the Rev. O'Brien's article, will encourage yet more schools to "have a go" at this fascinating printing business in which so many boys take a delight.

—H. G. Williams (Tolworth, Surrey)

The Old Hand

Helping the Young Printer

A MAN after my own heart is Mr. A. Watkins, a South Wales councillor, who wrote to me just before Christmas endorsing from his own first-hand experience my contention that printing prices were too high. I have received letters from other readers of *Printcraft* on this subject and with the exception of three—all of them printers in a fairly big way of business—they are also in agreement.

But let me quote from Mr. Watkins' letter (you don't mind, Mr. Watkins ?). He says :

" In my position as a local councillor I often see tenders for work from various printers and it is not uncommon to find the difference of £100 in a £300 tender and yet none of the printers tendering appear to be nearing the bankruptcy court. Here's strength to your elbow and maybe one day we will be able to sink a pint or two together."

I've said my piece on prices so I'm not going to risk any more trouble by starting up a new argument. But I'm very much obliged to Mr. Watkins for his support and I hope, with him, that the time will come when we can meet in convivial comradeship to sample the local beverage.

A PRINT-HINT

I'd like to thank all of you who have written enquiring after my new printing interests. Yes ; I'm still doing plenty of small jobs and now have a spare-time apprentice—my next door neighbour's young son who is fifteen years old. It's wonderful to see his enthusiasm and his eagerness to learn but he has—or had—one big fault which both he and I found rather distressing.

For some reason he could never slide a stickful of tied-up matter from the galley to the stone without upsetting it.

It was just nerves, I suppose. But we've cured it now. I don't know if any of you chaps ever pie type this way but if you do you might like to know the remedy we found. We simply placed a sheet of stiff smooth paper on the floor of the galley and tied up on the paper before moving the type from the stick. Then when we removed the type we slid it with the paper on to the stone and even made up the forme on the paper.

We haven't had a single accident since we started using this method.

THE WAY TO KEEP A CUSTOMER

1. Remember the customer is principally interested in the production of his job and its delivery on time. He is not interested in *your* production timetable or the fact that you can't get this or that.

2. If he gives you a layout stick to it, however unsatisfactory the result may be. To ignore his layout and impose your own ideas is bound to offend him even though your ideas may be better. If he doesn't like the result of his planning—well, he will probably ask you then to do it for him and so, while pleasing him, you are making a new gain for yourself.

3. If you estimate for a job and find, when it is completed, that you have overestimated, let the customer have the benefit. This way you'll make a friend for life. But if you underestimate and find the job runs out at a loss to yourself, grin and bear it like a man. The customer, if he's a decent chap, may pay the difference between the estimate and the cost ; but after that you've almost certainly said goodbye to him for the rest of your printing career.

4. If a job has some special features which you know you cannot carry out, don't be afraid to say so. But help your customer by telling him where he can get the job done or, alternatively, offer to place the order for him yourself. Even though this may mean you are doing a rival a good turn you will have earned the respect of the customer and it's pretty sure he'll come to you to help him out with all his future printing problems.

5. Don't blame the compositor, the ink, the type, the pressman or the office boy if a job does not turn out as expected. The customer is not interested in your internal difficulties ; only in the first-class production of his own job.

6. Always do the best work you can and keep the price within bounds. Don't go in for fancy prices on the grounds that you are a high-class printer (Who is? And what does the term mean, anyway?). On the other hand, don't undercut so much that you are likely to make yourself unpopular with your competitors.

SMALL PRINTERS' JOBS

By JOHN WHEWAY

MY experience is that well over half the small printer's time is spent in executing card orders—visiting, business, compliment, invitation cards, etc. The printer whose work is limited by the possession of only one small handpress probably finds that 80 or 90 per cent. of his time is taken up in this direction. It may surprise him to discover that for this very reason he has turned himself into a specialist—a card specialist.

Now there are good, bad, and indifferent specialists. The good ones are those who understand the branch of the trade in which they specialise from A to Z, and who prove this by the work they turn out. I don't want to nag and I certainly don't want to hurt anybody's feelings but I must frankly state that judging from the hundreds of specimens which have passed through my hands during these last six years, most *Printcraft* card-printers are unworthy of the specialistic dignity which, consciously or unconsciously, they have assumed.

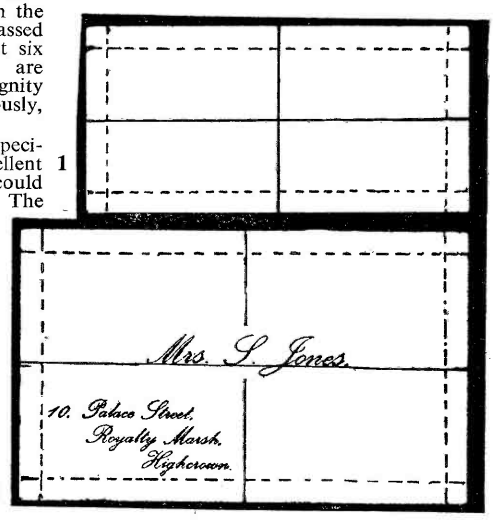
I say most—not all. Some of the specimens have been so outstandingly excellent that no professional craftsman could possibly have improved upon them. The rest, however, have revealed an extremely poor knowledge of any typographic art. Slovenly setting, poor spacing, bad leading, ragged arrangements, type-too-large or type-too-small, types in shrieking contrast, are just a few of the major faults which I can immediately call to mind.

I think I have said before that every piece of print, however small, should be carefully planned before it is composed. This applies no less to cards than to the bigger jobs like menus, programmes, etc. In the end it honestly does save time and also adds immeasurably to the pleasure of the printer and the satisfaction of the customer.

The aim and object of these articles is to place on record a few necessary rules for the guidance of printers who have no text-book on the subject. We intend to be absolutely orthodox from start to finish and since we also wish to be as thorough as we can it will only be possible to deal with one particular type of card in any one article. The visiting card is probably the small printer's most recurring order so let us give that our first consideration.

Cards to Use

A visiting card is a social courtesy card. For this reason it is also known as a carte de visite, a calling card or a compliment card. It is cut from a high grade material known as ivory board and the general shade is white or cream. The card may be



FOUR "ROUGHS" TO HELP YOU.

1. This is the layout card you should make to use as a guide.

2. Notice how the name sits on the centre line and the address is contained in one panel.

These roughs are reduced to two-thirds of the original size.

No. 1: The Visiting Card

A Guide to the Layout and Setting of Everyday Orders

plain or gilt-edged, square or round-cornered. The plain, square-cornered cards are those most commonly used by the small printer.

There are two classes of visiting card —the Ladies' and the Gentlemen's. The former is larger than the latter. The standard size for a Ladies' card is a *Small*, $2\frac{3}{8}$ x $3\frac{3}{8}$. An alternative size is the *Town*, 2 in. x 3 in., which is also used as a Representative's card, a subject with which we shall deal in our next article.

The sizes most popular with gentlemen are *Thirds*, $1\frac{1}{2}$ in. x 3 in., and the *Extra Thirds*, $1\frac{3}{4}$ in. x 3 in. The larger of these card sizes is used when an extra line or lines is required for the address.

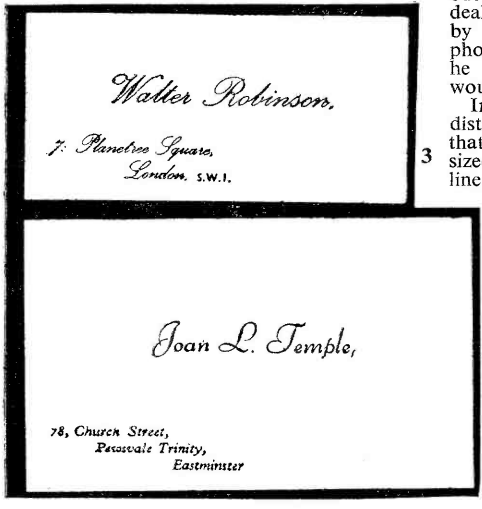
Custom and Formality

Before planning or printing visiting cards there are one or two points of custom and formality which should be borne in mind. The first—that of embossing or raised printing—is one which need not, in these days, worry the small printer to any great extent. In the past, when time and money among card-users were less important than they are now, it was always considered the correct thing to have cards printed from plates or dies. This method raised the lettering above the surface of the card and was, of course, expensive. The same effect can be obtained today by using the compound "Reliefite" which involves neither the use of plates nor dies but only a few additional minutes of the printer's time and the practically negligible cost of the Reliefite itself.

In printing the name it is strictly formal to add Mr., Mrs. or Miss but in these days the formalities are not always observed and the title prefix is often omitted. If, however, only the initials are given as in the case of, say, M. A. Jones ; or in a name which might be assumed to belong to either sex such as Leslie, Evelyn, Pat, etc., the title prefix should certainly conform to custom. If one or all of the names are spelt out, as Mary Ann Jones, the prefix may be omitted.

It is also considered incorrect to include the telephone number in a visiting card, but this need not cause the printer a great deal of concern because he has to be guided by the wishes of his customer. If the phone number must be included however, he should ask the customer where he would like it to be placed.

In setting addresses containing postal district numbers in script it is often found that the postal district is set in a smaller-sized letter than the rest of the address line. By many this is assumed to be more



3

3. Illustrating the use of italic caps for the postal district number. The address here is in 14-pt. New Palace Script with postal district set in 6-pt. Gill Sans Italic.

4. A pleasant contrast in 24-pt. Madonna Ronde and 8-pt. Plantin.

4

correct but again the small printer need not worry unduly. It is a convenient point to remember, however, if you are short of the necessary sorts.

Diagram 3 illustrates this point. The postal district number here is set in 6-pt. Gill Sans Italic against 14-pt. Palace Script. I am sorry about the alignment which certainly should *not* be copied, but I excuse myself (perhaps feebly) on the score that these roughs had to be proofed in a great hurry and the defect was not noticed until the blocks were made.

Planning

Now let us proceed to the layout and setting. The first step is to prepare a blank from one of the cards to be used as shown in Diagram 1. This blank will also serve usefully as a guide and measurer when setting and imposing the job.

Fold the card so that it forms four exact panels as indicated by the black lines in the diagram. Next, measuring carefully, draw in the dotted lines round the edge of the card. These are your marginal lines. In gentlemen's cards they should be 12 points or one em from the edge; in ladies' 14, 16 or 18 points.

Name and Address Lines

The name, of course, is the main line in the card and should occupy the central position. A common error made by many small printers is to set this name in the dead centre of the card. Eye-level is slightly above dead centre and for this reason the name line should be slightly higher than the centre line. To be perfectly exact the base of the body of the type should rest *on* the centre line. Diagram 2 illustrates this point.

The address should be set in the left-hand panel of the card, the last line resting on the lower marginal line. For the sake of pleasant appearance it is desirable that the address should be absolutely confined to this panel and not intrude beyond the perpendicular black line. This may be difficult in some cases but the difficulty can be frequently overcome by setting in a smaller size of type, or, if the intrusion *is* inevitable, make it as slight as possible. (This is illustrated in Diagram 3 but, as you will notice, the intrusion is not immediately observable.)

The first line of the address should start flush against the marginal mark and the following lines appropriately indented to achieve a harmonious "flowing" effect. As address lines are apt to vary widely in length it is not possible to make any hard and fast rule about this; the printer himself must be the judge of his own harmony. The general idea, as you will observe from the diagrams, is to "step" the ends of the lines so that they project beyond the lines above.

Types to Choose

The ideal types to use are, of course, the lighter scripts — New Palace, Dorchester or Madonna Ronde. In a visiting card the name line should always be in script.

The ideal sizes are 24-pt. script for the name line and 14-pt. script for the address. If, however, you only possess a 24-pt. fount of script, the address may be set in some of the right weight italic such as Times New Roman, Bodoni, or Plantin. But, remembering harmony, do not use the bold faces of these series and set only in 6-pt. or 8-pt.

Phone numbers, if insisted upon, should also be set in italics and names of houses such as "The Gables", "Longacre", "End House", etc., should not be quoted.

Composing

In setting the type use your layout card as your guide and true up as you go along. The best method, and one which you will appreciate when you come to get the job on the machine, is to make your stick up to the *full width of the card* and space to the *full depth of the card.* Metal spacing is the best to use as it is so more solid than wood and will not "give"—a most desirable necessity when trueing up with your layout card.

If setting in script a thin space between numbers and words is adquate both in name and address ; if setting in italic use middle spaces. No leading is required between the address lines if using script but a thin lead between lines of italic will make the lines more legible.

Imposing and Printing

When imposing in bed or chase position the type matter as centrally as possible as this makes for more even pressure. The best ink to use is Adana No. 2 Black, a super-excellent substance which is the stand-by of a great number of established printers, both large and small.

Make certain, before running off, that the type matter tallies in every detail with the copy. All script lines should be scrutinised with particular care as letters such as *a* and *o* or *c* and *e* are very liable to get mixed and may remain undetected if the proof is not most closely read.

The same may be observed of punctuation marks like commas and full points. Incidentally, it is considered fashionable among some modern printers to leave points out altogether.

Personally, I do not advise you to follow this example. A visiting card is essentially an orthodox job and should be set according to the usual pattern—this applying to punctuation as well as to layout and type composition.

In our next issue we will deal with the subject of Representatives' Cards.

THE
MAGAZINE
PUBLISHER

Section 16 :: March, 1954

A Writer of Experience

—Passes on a Few Observations and Offers Some Advice

FRANKLY, I was amazed when your Editor asked me to tell you about my fiction-writing experiences over the past thirty years. But then he explained that, if I had meanwhile achieved no other distinction, I was at least one of the most *versatile* writers in and around Fleet Street.

Something in this, I suppose. Under my own name, but far more often under a more colourful variety of pen-names, I have written short stories, long complete stories or serials for boys', girls' and women's periodicals and for most of the daily newspapers and the London and Provincial " evenings ".

But I don't know that in thirty years my versatility has really got me anywhere. It is significant surely that I am still stepping off buses in the path of quite large cars, belonging to fellow fiction-writers who have chosen to concentrate on a one story-market, develop and expand it and, above all, adapt themselves to its variations as demanded by a more modern reading public from time to time.

You will note, incidentally, that I refer to fiction-writers, not authors. I do so because, although it is convenient for the Inland Revenue authorities—and, in some cases, the constabulary—to refer to us by the high-sounding name of "author" such people in my submission are only those privileged to write what they like, when they like and more or less how they like.

We professional fiction-writers rarely do so. We seldom enjoy the private income or salaried appointment in some other trade or profession which enables us to regard story-writing as an engaging hobby.

This, of course, is the answer to that question we are so often asked—namely, " Have You Ever Written A *Book* ? " By " book " is naturally meant the superior kind of fictional volume which appears between stiff boarded covers on book-sellers' and library shelves and may, or may not—far more likely not !—lead to our being included among the literary immortals.

Well, I ask you, how many of we fiction-writers, solely dependent on our typewriters for our livings, could afford to write such a " book ", consisting of some 80,000 words of carefully written and constructed material? It would take us at least two or three months of our full writing-time—it takes many " book " authors a year or more—and our financial reward (if indeed we ever got any) would not be received for goodness knows how long. The average "book" publisher takes all of three months even to read such a manuscript, let alone a further six or nine months to include it for publication in his next Spring or Autumn List.

This is altogether too grimly prolonged for the professional fiction-writer, so he leaves it almost exclusively to those who can afford the luxury of such writing. We professional fiction-writers, quite frankly and unashamedly, write to order. We don't sit down at our typewriters and write what we want to write. We pick out some periodical, the average contents of which are not too far removed from what we want to write, and we study it. We study it carefully, assiduously and, if we are well-advised, for quite a long period before we even begin to write for it.

By TOMLINSON WRIGHT

The fatal pitfall we avoid—one so common to amateurs who have resolved, or been recommended, to follow the practice of studying some such literary "market" or other—is to imagine that we can improve on the standard of the periodical's average contents in some way or other, and that the Editor will be deeply grateful to us for so doing. He won't! He knows from his readers' letters, his circulation figures and other sources, just what his particular section of the reading public wants—he does, anyway, if his publication is any kind of a success—and his requirements are thus substantially for the "same mixture as before". I say "substantially" because he does not want the same story themes hashed up time and again without any kind of variation. He is always on the look-out for a new "angle" on them, but it must not be a completely new departure from the old ones that have proved so popular. That would be altogether too risky.

WRITING TO LIVE

Yes, we professional fiction-writers write to order—and, unlike so many of those who would step into our shoes, we are careful to study the *length* of the stories, long or short, commonly used by the particular publication for which we have it in mind to write. We realise that the Editor has no elastic space at his disposal, and we don't fondly imagine that he will stretch a point in our favour because our own story is so "good". He won't, for the very simple reason that, nine times out of ten, he just can't.

However, all this is very general—I'm getting rather away from my own so-called versatility, aren't I?—but, well frankly, I don't find it so easy to talk about my own undistinguished literary achievements.

I take no great credit for my so-called versatility anyway, because it was originally forced on me when, way back in the middle

'twenties, I found myself unable to adapt my style and treatment of the old type of boys' story to the new. This latter called for more and more action to keep pace with the modern cinematographic trend, and, young though I was, I just couldn't "hit off" this new boys' fiction which was so different from my quieter, slower-moving and—to me, anyway—so far more natural and human stories.

So I turned to what are sometimes called—from pure literary snobbery and sheer ignorance of their contents—the "cheaper" type of women's periodicals. Here, with no little difficulty, I found a niche, especially for stories with my native North Midlands background. Too many fiction-writers, incidentally—in my opinion, anyway—concentrate on a London or Home Counties setting. They forget that, although roughly a third of our population is now concentrated in and around London, the big reading public for popular fiction is still in the Provinces where there are fewer facilities for diversion and entertainment outside the home.

CHEAP—BUT HIGH STANDARD

Well, although I am still writing for some of these so-called "cheaper" women's papers, I cannot claim to have made much of a financial success of doing so. One reason, perhaps, is that I am essentially a slow, painstaking writer who, except in the very direst extremity, cannot write the less well-paid type of fiction at a really profitable rate. The other is that I always had a leaning towards writing humorous fiction—and this, while supposed to be in such great demand, is actually extremely difficult to market because no two people, much less two editors, seem to agree on exactly what constitutes humour.

However, my own brand of humorous fiction, varied from the more bitingly satirical to the light romantic (according to the market concerned), did finally get me on to writing occasional short stories for the glossier and more expensive weeklies and monthlies and also into the national newspapers. The last is a most interesting market—much better paid, of course, per thousand words than any of my previous ones—but I would not like to say it is more profitable. There is so much more competition and so much less encouragement from the editors concerned.

Finally, there is just one other thing I would like to say about the so-called "cheaper" periodicals — and especially those of feminine appeal. It is that, for all their economical type, paper and presentation generally, they now and again include stories of a standard just as high as, if not higher than, those presented between the superior stiff, boarded covers. It is a great pity, to my mind, that this is not more generally realised.

Step This Way —

for comment, criticism, suggestions and advice from our Editor-Printer who is anxious to help all readers of this Magazine Section. Write to him if you have any doubts or difficulties or if you have news or views which you feel will interest your fellow craftsmen.

WHAT are literary agencies and how do they help the author or editor? If you employ a literary agency what fees do they charge?

A good literary agency is of great value to an author, particularly if the author lives a long way from the publishers of the magazines to which he contributes or cannot, for any reason, get into frequent contact with the publishers himself. These agencies will handle all his MSS., see the editor on his behalf, get him commissions and generally do all the work which he might waste very valuable time in doing himself. If his MS. is unsuitable for one magazine they will try to get it placed for him in another.

Payment to literary agencies is usually by commission. This is charged on work sold at a percentage rate—12½ to 15 per cent. being most usual. The cheque for work accepted is generally sent to the agency who then deduct commission and remit the balance to the author.

MARGINAL MARKS IN MS.—**Is it necessary, when correcting manuscript, to put marks in the margin as well as in the text, as you do when correcting proofs for the printer?**

Marginal marks are not required in the correcting of MS. Use the margins only for any special instructions you have to give to the printer as, for instance: "Set in Bold U and L," "Please check", "Inset small block here", etc.

UNDERPAID?—**I recently submitted an article of 2,000 words to the . . . Magazine. The article was accepted but cut down to 1,500. I was only paid for the 1,500. Is this correct?**

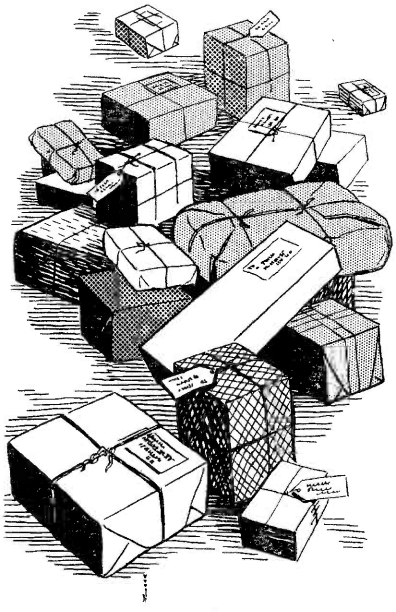
Quite customary. If the article was not commissioned at a definite price the Editor was within his rights in cutting it to fill the space required. Obviously you sent this article in "on spec" and you were lucky in those circumstances to see even three-quarters of it published.

MONEY FOR LOVE STORIES.—**What are the rates per thousand words for love stories?**

There is no generally recognised rate for love or any other sort of stories. It depends entirely upon the magazine which accepts the story. In some cases this may be as high as ten guineas per thousand, but these alas! are few and far between. I know of one author who writes a 50,000 word story every month for 36 guineas and he does not consider himself ill-paid because, as he says, this is a regular job and he can at least live on the money. In most cheap popular magazines the rate swings between 1½ and 3 gns.

PURLER.—**You stated in last issue's "Step This Way" that photogravure is a planographic (printing from a plane or flat surface) while letterpress is a relief process (printing from a raised surface). I have always understood that whilst lithography was a planographic process, photogravure is an essentially intaglio process.**

(*Continued on page* 146)



1st Prize — A Parcel of Goods to the Value of £15

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **1 Fount 14-pt. Palace Script 3A 12a.**
- **4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.**
- **1 Adana Lead and Rule Cutter.**
- **1 Long Arm Stitcher and 5,000 Staples.**
- **1 Junior Type Cabinet complete with Case.**
- **1 Twelve-inch Type Gauge.**
- **1 Set Combination Dashes.**
- **1 Hand-numbering Machine, 6-wheel, 5-action.**
- **1 Pair Compositor's Combined Tweezers and Bodkin.**

3rd Prize — A Parcel of Goods to the Value of £5

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.**
- **1 Set Combination Dashes.**
- **1 Adana Sectional Cabinet complete with four 36-division Type Cases.**
- **1 Fount Wood-Spacing Material, 6 to 36 ems.**

TAKE ADVANTAGE OF THIS GENEROUS OFFER TO-DAY. REMEMBER! CLOSING DATE IS MAY 17th.

NOW! You Tell the Editor and perhaps

Win One of "Printcr

A New and Novel Competitio

Open to ALL Reac

FOR the purpose of shaping future programmes we want to know exactly what you think and feel about "Printcraft" as it is at present constituted. For this purpose we invite you to become "Printcraft's" critical judge with the prospect of winning one of the extremely attractive prizes listed in the accompanying columns.

First help yourself to 100 marks. Then study the list of titles in the panel below, These, at present, are "Printcraft's" most important serial features and we'd like to know how you would place them in order of popularity. Now, with your 100 marks, award 20 (no more) to the feature you like best. This will leave you with 80 other marks which you may distribute as you wish among the remaining six features. But do not award more than 19 marks to your second-best or to any other feature. You may, of course, award many less if you wish. There is no restriction placed upon the number of marks you may award to a feature other than the first one of your choice. This MUST receive 20.

If you consider that a feature is worth no marks at all please write the figure 0 in the margin provided.

Is that all clear ? Good. There is just one other proviso. You probably have some idea of your own for a feature you would like to see published in "Printcraft". Give us this idea either on the lines in the coupon provided below or on a separate slip which must be

"PRINTCRAFT" JUI

I award 100 marks to current "P

TITLE	MARKS
Call the Clicker	
Lay-Out and Design Features	
The Magazine Publisher ...	
The Old Hand	
The Picture Guide to Print...	
Print Hints	
Step This Way	

Name of Competitor .....

Address .....

.....

you will

raft's" Parcel Prizes!

on in which YOU are the Judge

aders of "Printcraft"

attached to your entry. If you haven't an idea, then give us the reason why you most favour the feature to which you have given 20 marks.

If you do not wish to mutilate this copy of "Printcraft" please copy out the list below and with it appropriately filled in send to :

"PRINTCRAFT" JUDGING COMPETITION
The Adana Organisation,
15-18, Church Street,
Twickenham,
Middlesex.

so as to reach this address no later than May 17th, 1954.

Entries received after this date will be disqualified.

The First Prize will be awarded to the competitor whose marks most nearly correspond to the aggregate of all marks awarded ; the Second Prize to the next nearest; and so on. A special feature of the competition is the lucky parcel prizes which are awarded on our "Surprise Gifts" basis and of which particulars are given in the accompanying column.

All readers of "Printcraft", whether subscribers or not, are eligible to enter for this competition but all entries MUST be received by the stated closing date so that results can be announced in our next issue.

Please complete your list in strict accordance with the instructions given.

Entry to the competition is entirely FREE.

DGING COMPETITION

Printcraft" features as follows :—

My suggestion for a new feature is

.....

.....

I have awarded the maximum number of marks to *(state name of feature)*

.....

because .....

.....

.....

(You need complete only one of these items.)

.....

.....

.....

2nd Prize

A Parcel of Goods to the Value of **£10**

1 Fount 18-pt. Palace Script 3A 9a.
1 Fount 14-pt. Palace Script 3A 12a.
4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.
1 Adana Sectional Cabinet complete with six 36-division Type Cases.
1 Adana Lead and Rule Cutter.
1 Twelve-inch Type Gauge.
1 Set Combination Dashes.
1 Fount Wood-Spacing Material, 6 to 36 ems.
4 Tubes assorted Printing Ink.
1 Fount 4-pt. Metal Rule.

4th Prize

A Parcel of Goods to the Value of **50/-**

1 Fount 18-pt. Palace Script 3A 9a.
2 Founts (2 sizes) Engravers' Title 8A.
1 Set Combination Dashes.
1 Tube Coloured Printing Ink.

and

10 LUCKY PARCEL PRIZES OF USEFUL ASSORTED CARDS AND PAPER **PLUS** FREE SUBSCRIPTION TO FOUR ISSUES OF " PRINTCRAFT ".

If you are not successful in winning one of the first four prizes you may be lucky in a shuffle of competitor's names which will take place after the prize-winners have been withdrawn. The first ten drawn out of the hat will be awarded the above consolation prizes.

STEP THIS WAY—(*Continued from page* 143)

And, of course, you are right. This is where I have badly tripped up over my own step. My profuse apologies. I excuse myself on the grounds that I was in the middle of my Christmas printing rush when this query came through over the phone and with my mind on half a dozen other things, dictated the wrong answer. Thanks very much for pointing out the error. I hope all those who read the paragraph will note this correction.

GOLD POWDER.—What is the method of using gold powders and are the particles injurious to health when inhaled ?

With a pad of soft rag or cotton wool dust the powder on the ink while it is still wet. To prevent any possible ill-effects from inhalation drink milk from time to time. This is only necessary, however, if you are working by the hour on very long runs.

COPYRIGHT REQUIRED. — We would very much like to obtain the copyright of a small local timetable which we print at our works. How do we go about this ?

Write to, or visit, the customer for whom you print the timetable and talk the matter over with him.

PENCIL DRAWING.—Is a drawing done in pencil reproduced by the half-tone or the line process ?

Half-tone. Some pencil drawings may be reproduced by the line process but the result is rarely satisfactory.

ARTISTS AND AUTHORS WANTED.—Three of us have formed a small company and we are thinking of launching a small fictional magazine to be published every month. Could you recommend us to a few suitable artists and authors ?

Your best plan is to get in touch with the agencies. You will find a list of both literary and artists' agents in *The Writers' and Artists' Year Book*, published by Adam & Charles Black, 4, 5 and 6, Soho Square, London, W.1.

BOOKS.—I am told that all authors should have at least 500 books in their possession for a start. Should they ? And what sort of books ?

This sounds as if you have been talking to the shade of Arnold Bennett. Rubbish ! What you should have is a good dictionary, an encyclopedia, Roget's Thesaurus and Fowler's English Usage. These will help you at the start and you will, naturally, accumulate other books as you go on.

BRISK AND BRIEF : " Printcraft's " New Column Course for Would-be Writers and Journalists

ARTICLE - WRITING

CLOSELY study the type of article in the papers for which you intend to write. Also the lengths of same. Write simply, smoothly and to the point. Don't overload the article with so much information that it is likely to make the reader's head spin. Rather choose the most intriguing point of your subject and write round this.

Write about something of which you have had personal experience or in which you are so interested that you feel that you know the subject from A to Z. This will give warmth and feeling (in other words, personality) to your article.

Avoid political, religious and other controversial subjects. Keep a cuttings book of items which appeal to you. Once you become established as an article writer you will find this of immense value.

Shy away from the temptation to bring some article from an ancient magazine "up-to-date ". This is a form of plagiarism which most experienced editors will see through at once. Every article you write should be your own bright original idea.

If you have a camera and can take good pictures you should try and think up some subjects which could be illustrated by photographs. For instance, say you hit upon " London Buildings before Wren ". Such an article, sent to the right magazine, would stand a better chance of acceptance with photographs than without them. And, of course, you would also get paid for the photographs.

Write convincingly and with force. Try and capture the reader's interest in the very first line. When you have finished the article ask yourself these questions :

Is it interesting ? Does it fit the policy of the paper to which I am sending it ? Are my facts all correct ? Is everything as clear as I can make it ? Does it read well ?

If you cannot give a conscientious affirmative to *all* these questions write the article again or polish up the original until you feel no further improvement is possible.

THE HOUSE MAGAZINE :

Making the Right Sort of Start

The Necessary Preliminaries to Production

"FIRST catch your hare", wrote Mrs. Beaton. We will therefore assume that, following my article in the last issue of *Printcraft*, you have caught your hare. In other words, you have interested some industrialist or organisation in the desirability of running a "house magazine". You have your client.

Having already explained the purpose and scope of the House Journal, we will now move along to actual production details. Obviously, your client will wish to see a "dummy". Perhaps he is still rather suspicious of magazines as a whole, and house organs in particular. Your task, therefore, is to break down his resistance with an attractive printing job which will banish any such perfectly understandable trepidation. After all, he has run his firm, or association, successfully for years without a house organ, so why introduce one now?

Prepare a Dummy.—That is the attitude your prospective client may take. "What's in it for me?" he may say. "I'm not so sure my staff, or customers, are going to be interested." So right away you have to produce a magazine which will capture his imagination.

It's a good plan to have your "dummy" layout ready when you make first contact with your prospective client. You might also show him one or two magazines published by other organisations. If his firm is a large one he will want to put out a lavish art-paper job, with coloured cover. In this case, however, it is more than likely that the advertising agency which handles his account is already producing a magazine for him.

You will, of course, have made enquiries as to whether a house organ is already in existence before you make your appointment. Perhaps your man will be the head of a smallish company. In this case you will not try to sell him a thirty-two page magazine; he is far more likely to be interested in a little works news-sheet. But even a couple of pages of print can grow as the idea catches on. The shrewd printer gets in on the ground floor and rises with the popularity of his journal.

Dates of Production.—Having come to the point where it is agreed by the management that some kind of magazine is to be tried, then the details of production can be settled. And even company directors are often amazed at the number of facets which have to be considered in the production of a magazine.

First point to settle is the one of continuity. Is the journal to be weekly, monthly, bi-monthly, or quarterly? So much depends upon individual requirements. Weekly appearance can generally be ruled out as impracticable. The majority of industrial journals are either monthly or quarterly, with quite a few bi-monthlies. There is no hard and fast rule; the whole thing will just have to be fixed mutually.

If it is to be a magazine with illustrations and perhaps thirty-two pages of copy, then quarterly production will most likely suit, at least at the outset. If it is to be a "news sheet", perhaps four pages without blocks, then monthly production is best, for a lengthier time-lag means staleness of news.

Size and Format.—Having settled dates of publication, we now come to size and format. Although it is claimed that the days of the "pocket magazine" are numbered, the Demy 8vo—$8\frac{1}{2}$ x $5\frac{1}{2}$, is still the most popular for house journals. Crown 4to is best for the "news sheet" type of production, for type area makes up for lack of bulk. I know of several beautifully produced mags. on the 5 x 7

By DAVID BOYCE

size, and these are extremely handy for slipping into workers' pockets, or mailing with catalogues.

Recently experiments have been made by some industrial concerns in producing house organs in " floppy " newspaper sizes. The whole question of size and number of pages must depend entirely upon economics, so make sure you can quote your figures when this matter is discussed. It is much better to start in a modest way, with a small page-size and somewhere between four and twelve pages.

Layout and format is the next point. Naturally, these will depend largely upon size. If your magazine is to be Crown 4to, two columns of 15 ems—2½ ins.—will look very nice. Again, in the choice of type, everything must depend upon the discretion of the client and yourself. Or perhaps you will be given a free hand as regards layout. In this case, you will be able to spread yourself according to the limits of the budget.

This same budget will also dictate your use of pictures, if indeed any line or half-tone blocks can be managed. Pictures make any modern magazine, but especially in the case of the house journal which depends so much upon the personal touch, the " happy family " atmosphere. One picture of old Joe Brown, who has worked for the firm for fifty years, speaks louder than two pages of laudatory type.

On the other hand, don't turn a job down just because the budget won't allow for blocks. Many works magazines are being issued without pictures, and what these modest sheets lack in eye-appeal they more than make up for in enthusiasm and the personal touch which they bring between staff and management.

Paper and Covers.—Choice of paper must also depend upon financial allocation. Whether you use Art, Super-Calendered, Machine Finish, or News, make sure that the printing is the very best you can produce. The continuation and growth of the magazine will depend a great deal upon its face value. No organisation wants to be associated with shoddy, badly printed publicity material. If you can't make a silk purse out of a sow's ear, at least you can make your particular sow's ear the most attractive in the whole sty.

Finally, in the production of the " dummy ", you must have ideas about covers. Covers and titles are tied very much together so we will consider them in unison.

If your client wants a three-colour cover and is willing to pay for the artist and the blocks, so much the better. On the other hand, I know praiseworthy journals issued by firms of world-wide repute who are content to use black-and-white headings denoting the title, with perhaps one line block breaking up the type in the editorial which also appears on page one. This use of title-heading, copy and one small line-block produces an extremely attractive cover without involving any great expense.

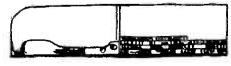
Title.—A good house journal title should, in some subtle way, mirror the firm under whose aegis it is appearing. If it doesn't actually mention the name of the firm, then it should at least carry a title indicative of, and easily associated with, the firm's product or service.

For example, let us take the purely fictitious firm of John Blogs & Co. Their house organ could be called simply *The John Blogs Magazine*, or perhaps *Blogs' Bulletin*, a block being made of this title in suitable lettering, with insertions for date-changes.

On the other hand, if Messrs. Blogs are particularly proud of their trademark, or are noted for some particular commodity which can be described in one word, then the title is an obvious choice. A firm of barrel makers might wish to call their magazine *The Cooper*. Whatever the final choice of title it should be one which is original, easy to remember and—most important of all—one which clearly epitomises the firm whose mouthpiece it is.

The distribution of the magazine will not be handled by you. It will be circulated by the firm among its workers, in the case of the interior journal, or mailed to customers if it is a point-of-sale magazine. Your job is to see that the house journal is readable, looks good, and achieves its end by being filled with the right kind of material.

In the next article in this series I hope to deal with the actual contents of the ideal house organ, dealing with both staff and customer publications ; the kind of articles and news items you should use, and the right way to obtain them. For having caught our hare, we still have to learn the correct way to " stuff " it.



TIE-UP TIP

When tying up type it makes for safety to use shoulder-high clumps top and bottom. If most small printers are like me they haven't got any shoulder-high clumps ; only those of the usual height. My tip in this case is to put an ordinary lead top and bottom of the job, then two pieces of strong cardboard or hardboard cut to shoulder-height outside these leads. The cord, of course, is tied round the cardboard. Because of the greater height the tying up is much easier and the risk of upsetting the job very much less.

—D. Jennings (Darlington)



LEARNER'S LINOCRAFT

Making Your Own Blocks as a Spare-Time Occupation

PRINTERS, both amateur and professional, are constantly requested to produce some form of decoration to embellish the orders with which their customers honour them . . . and how many customers seem to have an idea that all the printer has to do is to wave a magic wand and—hey presto ! —a beautiful drawing appears amidst the letters set in the chase.

Perhaps this idea is not so fantastic when it concerns the professional printer blessed with the mechanical resources of a printing works behind him, but for the amateur, a whole army of difficulties presents itself.

First, a competent drawing must be made from the scribbled sketch which the customer provides, then the journey to the block-maker's, and when the sketch is delivered comes the problem of time. So often the customer *must* have his order completed before the end of the week, and of course the block-maker is so busy that he cannot promise delivery before a week to ten days !

How much more simple life would be if we had our own block-making unit ! It is not as impossible as it sounds. Excellent results can be obtained from the use of lino-blocks for small runs and none of the technical problems of process reproduction present themselves.

Nor is the equipment expensive ; a set of tools (William Mitchells are as good as any), costs about three shillings and the lino itself runs out at less than 4d. per square inch when mounted type-high and at about 1d. per square inch unmounted. Ordinary letterpress ink is quite satisfactory for printing from the block.

Of course, a little experimentation must be allowed before tackling one's first commission, and for this I suggest that unmounted lino be used and proofs taken by hand, as this will cut down wastage expense.

Perhaps for a first try one might make a monogram, something fairly bold that could be used as a trade mark on packing labels. For this, or whatever idea you choose, make one or two rough sketches and when you decide upon the one you like best, make a finished drawing of it, exactly the same size you wish it to be reproduced.

Next take a piece of transparent paper and trace it off ; turn the tracing over so that it is back-to-front and transfer it in this position to the surface of the lino. This is best done by placing a piece of carbon paper over the lino and covering it with the tracing (the latter face downwards on the carbon). Retrace the lines of the tracing with a hard pencil and you should find, when this is completed, that you have a perfect drawing of your design on the lino.

This drawing has of course been reversed in order that it should print the right way round when the block is completed. Ink over the carbon drawing with Indian ink to ensure that it is not rubbed out when cutting. If you have a steady hand it is worth while painting over the area of the block which you intend to print as then you can see at a glance the part which must be cut away.

As regards the holding of the tool : probably the most comfortable way, and that which will give most control, is to hold the stem just above the blade between the first finger and thumb with the rounded part of the handle against the palm of the hand, steadied by the third and fourth fingers ; if the second finger "stands" on the lino it will act as a brake and a pivot for controlling the stroke of the knife.

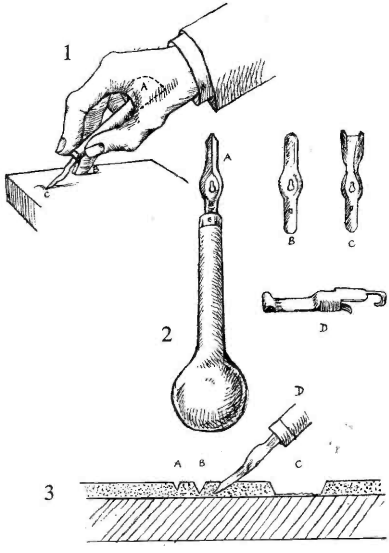
When cutting a curved line, never try to make the curve by the sweep of the knife, this can only end in disaster ; rather hold the knife still against the block and with the left hand steadying the block, push the block itself in a clockwise direction against the knife.

The finest of the V-shaped knives is the best for starting off the cutting. With it make an incision all the way round the

By BRENDA BETTINSON

part of the block which is not to be cut away; this incision may be deepened by the larger V-shaped knife. Next, start to dig away the lino not required from the more intricate parts of the design.

We tackle the more complicated parts first, as the surrounding lino, which may be cut away later, acts as a support to the thinner parts which are to remain whilst the lino encircled by them is cut away. Always try to avoid "undercutting" your design, as, when the blade of the knife penetrates beneath that part of the block which is to print, it weakens it when in the machine.



1. Method of holding tool when cutting.
   - A—position of handle against palm of hand.
   - B—second finger acting as pivot.
   - C—angle of blade when cutting.
2. Blades which are most useful.
   - A—V-shaped knife for making preliminary incisions.
   - B—trowel-shaped knife for clearing lino away from surrounding incision.
   - C—shovel-like tool for clearing larger areas.
   - D—tool for extracting knives from handle.
3. Section through lino showing :—
   - A—depth of first incision.
   - B—depth of second incision.
   - C—cleared area (note sloping edges of lino).
   - D—angle of knife when clearing.

By always clearing the lino from the block with strokes which run at right-angles to the first incision this may be avoided, also by always holding the blade of the knife at right-angles to the surface of the lino and not tilting it over on to its side.

After cutting away the finer parts, take the smaller of the trowel-shaped knives and insert it at right-angles to the first incision which you made around the design and start removing the rest of the lino. Do not thrust the knife right up to the incision as once again you risk undercutting the design, but withdraw the knife just before it reaches the design and prise up the piece of lino which it has cut away with the left thumb until it breaks cleanly away from the incision.

For clearing the larger areas of the block away from the design, the large shovel-like tool may be used, or one of the larger trowel-shaped knives. The part of the block which is not intended to print must be cut away as low as possible, therefore it is advisable to go over the surface again with the shovel-like tool which will act as a plane and remove any ridges left behind by the first clearing.

The edges of the design may be finally tidied and smoothed by carefully cleaning round them with a V-shaped knife. Incidentally, should you have any difficulty in extracting the knives from the holder, a firm grip can be obtained on them by using the rather odd-shaped implement which is to be found in the packet of blades.

Proofing the block is simple. Roll out some ink with a hand roller in the same way as for the machine and leave it to aerate for about ten minutes. If anything, when proofing by hand, the ink should be rolled out thinner than for the machine. Apply the ink to the block until it is evenly covered by a thin film of ink, then take a piece of thin, soft paper (tissue or Japanese papers are suitable), and lay it carefully over the block.

Holding it steady with the left hand, rub it gently with some rounded, hard object (the handle of the lino-tool or a spoon will do), until you begin to see the whole of the design appearing through the paper. Then pull the paper away from the block slowly as the ink is rather tacky and leave it to dry for about ten hours. The block should be cleaned after use with lighter fuel or a similar substance.

One last hint for those who have been sufficiently encouraged by their first attempt to wish to try printing a run on their machines with lino mounted type high — the method is identical, but when designing for the block try not to have too many areas of solid black in the design as these need a tremendous pressure from the machine to bring them up in good rich colour. You will probably find that you will need rather more pressure than when printing from a type face or fine-line block.

More lino-craft hints in the next issue of "Printcraft".

Call the Clicker!

Write to the Man who can Put You Right!

WRITING of Times New Roman in "Printcraft" No. 18, you say (*Typefaces for the Magazine No.* 2) that "its appearance, in all cases, is improved when leaded". Then why don't you practice what you preach? Though Times is the body type you have always used in "Printcraft", I can never remember having seen it leaded.

You are right and you do not regret this more than we do. If our text matter could be leaded it would certainly improve the appearance of pages. Our chief concern, however, has to be value for money in the way of wordage and to give this we must, to some extent, sacrifice typographical perfection. Leading would considerably reduce the number of words per page and would probably mean the scrapping of two of our articles. We are sure that neither you nor any other reader would desire this.

NEW PALACE SPACES

I am very much in love with your New Palace type, which I consider the best script obtainable. But I'm not in love with the angled spaces because I'm always running short of thins and mids and I can't use ordinary spaces in their places as the angle won't let them stand straight in the stick.

But you *can* use ordinary thins and mids in conjunction with New Palace, you know. Has it occurred to you that if you nip off the top of ordinary spaces they will fall below the angle and thus fit perfectly? Just try this.

PHILATELY AND THE PRINTER

Some time ago you ran a series of articles by Ron Emery on the printing and collecting of postage stamps. As both printer and collector, I found these of very great interest and I was sorry when they ceased. I am sure Ron Emery could tell us a lot more about stamps and I should like to know if there is any hope of his resuming his articles. Also, if this is not an "out-of-court" question, could you recommend me to a trustworthy dealer, who will give me real good value for my money?

For various reasons friend Ron Emery has had to shelve his literary work for the last few months, but we shall be hearing from him again in future issues of *Printcraft*. Our own dealer, whom we recommend with every confidence and from whom you will certainly receive the best possible value, is Philata Products, 40, East Dean Road, Eastbourne. Please mention *Printcraft* if you write.

RELIEFITE JOB IN 3 COLOURS

Enclosed are two sample Christmas Cards which I was asked to do in rather a rush. I should appreciate your criticism as I feel that only by my mistakes being pointed out can I learn.

You have the right idea and on the whole we are delighted with your cards. To print with Reliefite in three colours (red, black and green, in this instance) is no mean feat. The design is pleasing and, while the effect is one of quiet dignity, the colours give it all the charm in keeping with the season. Our only criticism is the letter spacing of the Light English Text. We would have preferred to see the type set close up.

(*To W. H. Poole.*)

TYPE-SETTING FOR COLOUR

Will you advise me on type-setting in two colours?

An article on this subject appeared in an early number of *Printcraft* under the title of "Simple Colour Printing". Briefly, set the whole job as if for a single colour. Then remove all the lines intended to be printed in a second colour and fill the vacant spaces with an equivalent amount of spacing material. Run off the first colour, then replace lines to be used for second

colour, at the same time removing the lines already printed and filling up with exactly the same depth of spacing material.

QUICK JUSTIFICATION

Can you tell me how to justify type—quickly ?

If, by justifying, you mean the spacing of lines, we regret we cannot give you any satisfaction. There is only one way to justify type quickly and that is by the speed which you will gain through lots of practice.

CHARGES FOR TWO PRINTINGS

If, using a small machine, you have to print twice while a large-scale printer could do the job in one printing, should you estimate as if for one printing, or should you charge based on your actual costs (two printings) ?

As you are in competition with the larger printer, you would have to bring your estimate as near as possible to his. Obviously you would put yourself out of the running if you charged for two printings while your competitor was only charging for one.

BACK NUMBERS

What back numbers of " Printcraft " have you and how much do you charge for them ?

We have a few—a *very* few—early issues ranging from No. 3. The charge is 1s. 6d. per copy.

SPARE-TIME PRINTER

(a) As a spare-time printer am I allowed to advertise ? I live in a corporation house at present. (b) Eventually, when I do turn full time, I shall be using my own name. Is there any need for me to register same ?

(a) We advise you to consult your landlords before advertising. (b) If you establish your business under your own name without giving the business a special title or taking in a partner, there is no need to register.

MAKE-READY

I am a bit worried about the question of make-ready for my No. 2 H.S. I do not seem to have the knack of getting the right amount of packing. What, in your opinion, should be the thickness of the make-ready ?

It all depends upon the area of the type in your chase. If the area is a large one, the make-ready should be thick. If the matter occupies a comparatively small area, then the make-ready should be light—just two or three thicknesses of paper. In spare moments you should experiment with various thicknesses until you become satisfied that at last you have the knack. Making time for experience in these matters pays well in the end.

QUOTATION MARKS

If this question shows ignorance, forgive me, because I am very new to this printing game, which I find the most delightful hobby I have ever undertaken —and I've had a few in my time ! Now, when you quote a word, you use two twirls like commas before the quoted word and two apostrophes afterwards. I have several founts of type and I can find the apostrophes in all of them, but what about the first pair of marks ? They seem to have been left out.

They haven't. There are no first quotes as such. These are just ordinary commas turned upside down. This, incidentally, is the method of setting first quotes throughout the trade.

About Backgrounds in Tints

A Simple Means of Brightening Up Your Print

THERE are many ways in which tint backgrounds can be employed. They may be used purely for decoration, as in the case of a rectangle of border units (see examples in heading above) printed in a pale tint to liven up a dance or concert ticket ; or blocks of plain process engravers' zinc mounted to type height can be used to reduce the glare of art paper in a catalogue, where a highly finished paper is essential for the proper rendering of half-tone or colour blocks.

Again, large trade mark blocks can be printed in a background tint as a protection against forgery on privately printed cheques or receipts. Another use is to provide panels for the enumeration of specialities on a business card if plate-sunk cards are not available. Many times I have printed a device, trade mark or decorative design as a pale opaque tint to liven up such things as large chemical labels for barrels and drums.

Whatever the excuse for using them, one big advantage of a tint is that it can be used to enhance the appearance and increase the value of a printing order.

Some printers seem to aim at reducing any job to its lowest possible level, quality and price ; these printers never prosper, more usually they go broke. The wiser printer aims at putting the largest possible amount of labour and ink on every sheet he prints, thereby boosting both turnover and profit. This is the guiding principle behind every big colour printing firm in the country and some of them have achieved great wealth and prestige in the process.

Let us suppose that we have a customer —a nurseryman, for example—who requires some business cards printed in black on a twin-panel plate-sunk card. He is a man who earns his living by selling plants. The plants are bought for the beauty and *colour* of their flowers.

Our nurseryman is fully conscious of colour, yet you are going to sell him a drab stock card with a list of the types of plants he sells in the left-hand panel, and his name, address and telephone in the main panel. When you have done what he has asked, the card would do equally well, from the point of general appearance, for an undertaker or an ironmonger.

Would it not be better to start with a plain ivory card of suitable size and shape. Set up two panels of the required size in a 6-pt. or 12-pt. floral border unit, print this in pale green and overprint dark green instead of black, or go really gay and suggest panels in lilac and type in wine red.

The blank cards would cost far less and the expense of setting up and machining the tint would not be very much on, say, 250 or 500 cards, yet the finished job would look good value at double the price of the black and white card.

In the same way, if a customer wants a forgery-proof receipt, it is little use using a stockprinted cheque paper at a high price. Far better suggest using or making a trade mark or other distinguishing block 1½ ins. or 2 ins. in diameter, print this on plain white paper in a pale tint and then overprint in the usual way.

Space prevents me giving more actual examples, but the resourceful and intelligent printer will think of many further uses.

Ink for the Tint

The main stumbling block in tint printing seems to be the question of ink, of which there are two kinds, opaque and transparent.

Neither has any intrinsic advantage over the other ; the choice entirely depends on the effect desired. In general, unless the tint is intended to obliterate or alter the colour of the paper on which the job is printed, a transparent tint is best. For

By LESLIE G. LUKER

crayon effects or when it is necessary to print a light panel on a dark cover paper, opaque tints are essential.

Transparent Tints

Transparent tints may be bought ready made, but for the small printer a pound of transparent tinting medium which can be made into any tint by the addition of suitable body colours is most convenient.

Alternatively, a mixture of thin and medium lithographic varnish can be used as the vehicle. The bulk of a transparent tint ink looks very much darker than the colour in which it prints, but caution is needed, otherwise too much body colour may be used.

One big advantage of a transparent tint is that it may be printed on top of the text matter. For example, if the text is in black, with a pale green, pink, blue, or biscuit tint background, the type part can be printed and allowed to dry thoroughly. The tint is then printed over the top.

It should be realised that when a type or block forme is printed on top of a solid tint, the ink cannot sink very easily through the ink film and there is a considerable risk of set-off or sticking. In addition, if the tint has dried too hard the second colour may not take, or only print with a weak, mottled, ghostly effect. When the tint is printed last, the set-off, if any, is so pale that it is usually unnoticeable. The thin film of tint on the type impression will impart a high gloss, and if it does not take quite evenly, again it will be unnoticeable.

Opaque Tints

Opaque tints must be printed first; unlike transparent tints they will more or less obliterate any impression printed under them. They may be prepared by adding body colour cautiously to cover white ink, remembering that the mixture is liable to dry a shade darker than the apparent colour of the bulk of the ink.

Using white ink only as a vehicle is rather risky for several reasons. First, if the ink is too wet, or too dry, the second working will not take on it. Secondly, if it is necessary to reduce the ink at all, the white pigment is liable to be thrown out of the suspension, causing "chalking" or powdering off.

A better method is to use a mixture of half cover white and half transparent medium as the vehicle for an opaque tint. The transparent white will help to bind the white pigment to the paper and make a smoother, softer ink, yet tacky enough to prevent mottling, and reduce the risk of crystallisation, which prevents one ink from working evenly on another. If the ink is still too stiff it can be reduced a little with thin litho varnish, but the use of liquid driers and reducers should be avoided.

It may be that, even when a large proportion of dense cover white is used, the ink will not be sufficiently opaque. If the run is short, this may be overcome by printing several times, using a fairly thin, even film first, and the second or third films thicker ; but they must be even and show no repeat marks.

Printing Tints

Printing several times is not economic if the run is long. In such a case, the proper procedure is to send a sheet of the paper to be used and a specimen of the colour desired to a reputable inkmaker and have the ink made up from special pigments. One very well-known inkmaker stocks a range of colours of this kind called crayon inks. They are good free-working inks, do not easily crystallise, but care must be taken as they do not dry very quickly.

Almost any printing material, except half-tones, can be used for tint printing. Shapes can be made up from a pound or two of small border units. Specially shaped line blocks, or plain tint blocks, may be obtained as stock blocks or from any process engraver.

One essential is that the machine should be capable of adequate rolling and impression strength. A fairly heavy, solid, level impression is essential to even colour. To prevent impression showing through on the back of the sheet when the block has been levelled up to type height and weak places patched with tissue on the platen, a solid of stout unwatermarked blotting paper should be accurately cut to the shape of the impression and firmly stuck in register on the top sheet of the make-ready.

WHAT CAN YOU DO WITH A BROKEN BODKIN ?

One thing you must *not* do—that is, to throw it away.

You can, if it's not broken too far down the stem, file a new point on to it and still keep it serviceable for its original purpose.

Or you may file down the broken end to a chisel edge. This will make a useful etching tool which can be used on either lino or zinc. In other words, you can turn your broken bodkin into a home-made burin.

Apart from etching you will find the burin handy for removing burrs and bits of typefounder's metal which may be likely to print up with the type.

It can also be used for slicing away the curls to make emergency full points of commas, colons of semi colons, etc.

But if it is broken so badly that it cannot be used for any of these things extract the broken piece of steel from the handle and insert a broken knitting needle in its place. You then have a brand new bodkin —at no extra cost !

Science for Printers

Our Profound Professor gives us some little-known facts about

THE METALS IN A PIECE OF TYPE

THE metals I am about to describe are those used in typefounding, composing machines and stereotyping.

The formulations of alloy metals for all these purposes have undergone many changes and improvements during the past thirty years, particularly in the case of metals for mechanical composition.

Thirty years ago there was something slightly magical and unreal to the smaller jobbing printer in the name *Linotype*, while *Monotype* stood for something quite new-fangled and American ; in fact, apart from newspaper work, there was thought to be no future in it. However, these machines sometimes provided wily master-printers with an excuse so wrapped in mystery that the customer, filled with wonder and amazement, would argue no further.

ANTI-LINO-TYPES

My first employer had a grand joke. If a customer asked for quick delivery of a job he would roar with laughter and assure the customer that the job would be done on the linotype. He had never seen a linotype machine and refused to believe that any machine could do the work of a compositor.

To his mind, a machine would need a brain before it could be expected to compose and cast type. He was rather like the Yorkshireman who, when shown a giraffe in the zoo, looked at it for a few minutes in silence and then said, " I don't believe it ! "

A later employer of the same vintage would excuse non-delivery of anything from a visiting card to a letterheading by saying that " the lino man has let me down ". They are both long dead, but one is entitled to wonder what they would have thought of the modern range of faces, speed, cheapness and quality of the products of the popular typesetting machines.

This achievement has not been won, however, without first overcoming many knotty technical problems, and these may best be realised by some study of the basic metals involved.

LEAD.—All type metals consist mainly of lead for several reasons, metallurgical and economic. It is a soft metal that may readily be beaten into any shape, or drawn into wire without breaking. It melts at 621 deg. F., pours easily and as it possesses a fine grain, moulds well.

Lead has been known for at least five thousand years. Hesiod, one of the earliest Greek poets, who lived over 2,700 years ago, wrote several books on thin sheets of lead. Books written on thin sheets of lead have been found in the ruins of Nineoch and Babylon. A horrible idol representing an ancient goddess, dating back to about 2200 B.C., was found at Troy, and lead was used by the early Greeks and Romans for making sling shot.

The chemical symbol for lead, Pb, comes from the Latin name *Plumbum*. Lead water pipes and cisterns were made by the Romans and remains of these have been found in this country. Roman lamps made of lead have also been found in the ruins of early Roman mines here.

ORIGINALLY RADIUM

Lead was regarded by the alchemists as an inferior form of silver and was a favourite starting material in the efforts to make gold by transmutation. It is curious that scientists laughed at the transmutation ideas of the alchemists for a couple of centuries, while recent discoveries have shown that lead is the final breakdown product of radium by a process of natural transmutation.

Although lead tarnishes very easily, most of its compounds with atmospheric gases are insoluble and the thin hard coating protects the rest of the metal from corrosion ; instead of rusting away as iron will, a thin lead sheet will last for centuries. For this reason it is used in the form of foil for lining tea-chests and in

slightly thicker sheets for protecting the roofs of churches and public buildings.

It is probable that far greater weights of lead are used in building and plumbing than in the manufacture of type metal, but the value of the type in annual use is undoubtedly of far greater value than the lead used for the former purposes. One reason for the great increase in the value of type metal over most other industrial lead products is the fact that it is alloyed with tin and antimony.

ANTIMONY.—This hard, brittle and very crystalline metal melts at 1166 deg. F., and is one of the metals used for hardening an alloy. It has the unusual property of expanding slightly at the point of solidification. This tends to counteract the contraction of the cooling alloy. Another useful property is that of improving the flow of the molten metal.

Antimony is found in the form of stibnite, a natural sulphide. Like many metallic sulphides, stibnite is black. The Arabs called it *kohl* and oriental ladies used it as an eye-black for cosmetic purposes. It is reported in the Bible that Jezebel used kohl in an effort to captivate Jehu, but she was unlucky and was polished off.

Obviously, the stibnite was used as a fine powder and in time the word kohl came to mean any fine powder. As all powders obtained, like kohl, by sublimation are very fine, the term eventually came to mean a sublimate or distillate, and in the 18th century Baume defined al-cohol, or alkohl, as meaning either a very fine powder or distilled spirit of wine.

The compounds of antimony are very poisonous and are largely used in medicine.

CURE FOR DRUNKEN MONKS

The metal was largely used until a few years ago for the manufacture of cheap pin and ash trays and similar novelties. The Japanese and Germans did a big trade in these goods before the First World War. It is said that antimony was used in the 16th and 17th centuries for making drinking cups for use in German monasteries. Wine allowed to stand in these cups reacted with the metal and became slightly poisonous. Monks who had eaten or drunk too much were given a cup of this wine which promptly made them sick.

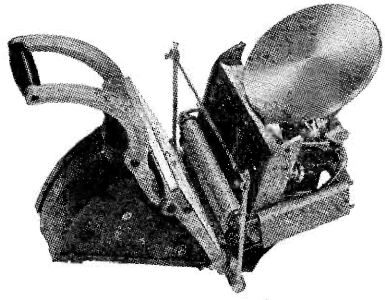
About the same time antimony pills were popular. The patient's gastric juices dissolved a very tiny amount with good tonic effect. They were known as everlasting pills because they passed through the system unchanged, were recovered and given back to the physician. It is recorded that one lady of fashion, on becoming alarmed because one of the pills had not passed through, was comforted by the doctor who said that it had already passed through a hundred patients without difficulty !

TIN.—Although much harder than lead, the melting point is only 450 deg. F. In many of its properties it resembles antimony. For example, it increases the hardness of the alloy and assists free flowing at low temperatures. Most important, perhaps, it toughens the alloy, greatly improving the wearing qualities.

Tin was another metal known to the ancients, and at least 2,000 years ago the Greeks obtained their tin from Britain. Pliny, the Greek historian and philosopher, scoffs at a fabulous story of the Greeks sailing to the " islands of the Atlantic " in search of tin and of its being brought in boats made of wickerwork covered with hides. The traders themselves stated that their suppliers were dressed in black cloaks and tunics reaching to their feet, with girdles round their waists. They walked with staves and were bearded like goats. So now we know what our Cornish ancestors were like, as there is little doubt that the source of supply was the tin mines of Cornwall.

Tin is an extremely valuable metal, very resistant to chemical corrosion. It may be beaten into thin sheets and easily machined. It is extensively used for making condensers for industrial distillation plants and for coating thin steel plates for making the familiar *tins* used in the canning industry. When a sheet of tin is bent it makes a peculiar cracking noise and on this account was called *diabolus metallorum* by the alchemists. At low temperatures it is liable to develop spots and blisters or disintegrate into a grey powder. This condition is known as " tin disease " or " museum sickness ". It is called a disease because it is contagious; it will affect sound metal if placed in contact with it at any temperature below 13 deg. C.

Tin is used for making many valuable alloys, such as pewter, solder, speculum metal or tin bronze, in addition to its use in type alloys, which we shall deal with in our next issue.



ADANAS IN INDUSTRY

LESLIE G. LUKER pays a visit to the Glaxo Laboratories and tells us what he saw there

IN company with a couple of dozen other Fellows of the Chemical Society, I was invited, about this time last year, to visit Glaxo Laboratories at Greenford, Middlesex. After many visits to industrial plants called laboratories, where weary hours are spent trailing round dark and dingy collections of quite uninteresting machinery and a complete absence of anything resembling laboratory equipment, this visit was a revelation.

For one thing the buildings contain over 40,000 square feet, almost entirely devoted to beautifully equipped chemical, biochemical, experimental medicine and pathological research laboratories ; enormous analytical control and micro-chemical laboratories ; a large chemical engineering and development unit ; a library and administrative block; food and antibiotic* packing plants and a fair-sized printing plant.

The total personnel numbers about 2,000 and in the various research units about half the workers are university graduates, mainly doctors of philosophy, science or medicine. The research programmes and much of the equipment are much too complex for description here. Much as I would enjoy describing some of the experiments in progress, I must content myself with saying that important work in the production of vitamin B_{12} and vaccines for the prevention of diphtheria and whooping cough has been and is being carried out in the biochemistry unit, while many new and improved drugs are under investigation in the chemical research unit.

The pharmacy unit is engaged, among other things, on problems of increasing the palatability and presentation of useful new medicines developed in the experimental medicine unit. For example, one very important vitamin product for the treatment of children has for some time been administered by injection. Children do not take kindly to courses of injections, and in any case such a procedure takes up too much of the local doctor's time. The pharmacy department has produced the vitamin in the form of an attractive coloured sweet syrup easily administered by parent or nurse.

As all my companions were professional scientists, Dr. Macrae, the Director of Research, concentrated on showing us the latest experimental apparatus and new instruments for carrying out very delicate tests. We were, however, taken into the food packing department and shown very ingenious automatic machines for weighing and packing such well-known food products as Farex and Glucodin.

One machine, about 25-30 feet in length, was filled with the glucose product, piles of flat cartons and block bottomed paper bags. The machine picked up the bags one at a time and hung them on a large revolving head. A pair of wooden hands opened each bag in turn, a suction tube extracted any dust that might have been within and a carefully measured quantity of the glucose was poured in. Various arms and plungers squared up the filled bag and folded the top down.

In the meantime, another part of the machine was picking up and shaping cartons, closing the lower ends and bringing them into position just below the filled bags. The bags were then dropped into the cartons and packed down, travelling on a conveyor belt below a further set of

(*Continued on page* 160)

* *Penicillin and Streptomycin are the two best-known examples of the rapidly growing new series of antibiotic agents.*

No. 4 in our Informative Series for Beginners

MAKING OF

TYPE FAMILIES

29. To achieve harmony in design many types are devised as "families". These are groups of types of the same basic design including Italic, Bold Face, Expanded, Condensed, Elongated, Shadow, etc. Some members of the Rockwell family are illustrated here. A job set all in the same type series can be very pleasing in appearance but care should be taken to use letters of the same proportion. Injudicious employment of condensed or expanded faces, even though these be of the same family, will tend to spoil the appearance of the job.

This is 8-pt. Rockwell Medium
This is 8-pt. Rockwell Italic
This is 8-pt. Rockwell Light
10-pt. Rockwell Heavy
12.pt. Extra Heavy Rockwell
14-pt. Hvy. Con. Rockwell
ROCKWELL
18-pt. Rockwell Shadow

HIGH LEGIBILITY

30. Type must be made easy to read otherwise the reader will not give it a second glance. Particularly is this so of type set in the mass—i.e. body type. The easiest types to read are those with which the eye has become most familiar such as Times, Perpetua, Plantin, Bodoni Book or practically any of the Old Style faces. This paragraph is set in 8-pt. Plantin, an excellent type for general body work.

LOW LEGIBILITY

31. THOUGH A SINGLE LINE SET IN CAPITAL LETTERS OFTEN LOOKS WELL, IT IS INADVISABLE TO SET MORE THAN ONE LINE AS MASSES OF CAPITALS CANNOT BE READ WITH EASE. THE SAME OBSERVATIONS APPLY TO ITALIC (See Illustration 23).

The Text Types—Old English, Abbey Text, Tudor Black, etc. should also be avoided in the mass whenever possible. The unfamiliar weight and form of this letter make it hard to read, especially when set in small sizes.

Bold types are primarily display types and should not be used as masses in the text though it is sometimes necessary to set large groups of words for the purpose of differentiation.

Whenever possible avoid using 6-pt. type in body work. The letters are too small to be read without strain and, like all small sizes of type, are not so legible as the larger ones.

In Our Next Issue : ALL ABOUT SPACING

THE MOST TYPE

LENGTH OF LINE

32. Apart from the size and style of the type, a dominating factor influencing legibility is the length of line, or the measure to which the type matter is set. The ideal length is that which can be taken in at a glance. It follows, therefore, that small sizes of type should be set in lines of short measure ; larger sizes in longer lines. By the same token types having wider faces will need a longer measure than type-faces of normal width.

There are several theories as to how line length should be arrived at but a good general guide for the new printer is as follows :

Set	6-pt.	types	in	measures	6	to	12	ems
,,	8-pt.	,,	,,	,,	8	,,	14	,,
,,	10-pt.	,,	,,	,,	12	,,	18	,,
,,	12-pt.	,,	,,	,,	14	,,	24	,,
,,	14-pt.	,,	,,	,,	16	,,	30	,,
,,	18-pt.	,,	,,	,,	18	,,	36	,,

LEADING AND LEGIBILITY

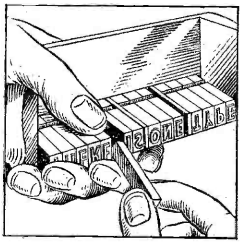
33. Solid matter such as this is not so readable as leaded matter though some forms of type with long ascenders and descenders (i.e. Perpetua) hardly need leading.

1½-pt. leads have been placed between the lines in this paragraph. You see how they make the words stand out and how much more readable they are in consequence.

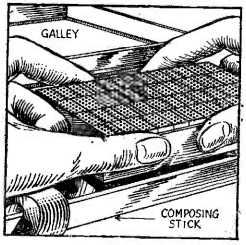
Leading too widely, however, makes reading elusive as you see from this panel whose lines are separated by two thick leads. (6 pts.)

COMPOSING

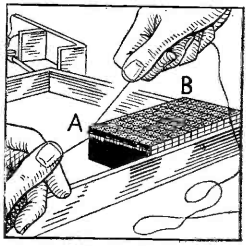
34. Now we have a fair knowledge of type and its use. The next step is to learn how to handle it. This was described to you in our recent series, "Approach to Print". To refresh your memories we reprint the following illustrations which give you the essential details of work at case.



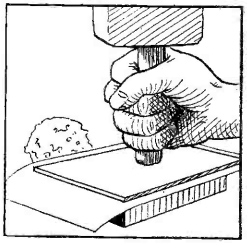
Setting



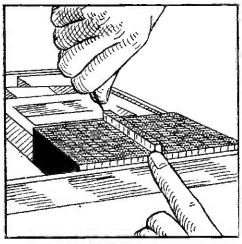
Lifting



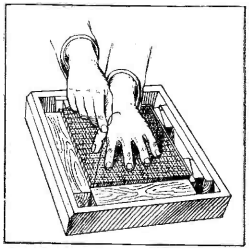
Tying Up



Taking Rough Proof



Correcting



Imposing

ONE LITTLE CHARACTER—

But what a difference it may make to a word or a phrase !

By RODERICK WILKINSON

ONE little litter.

How does that look ?

You see what a difference one little piece of printer's type can make ? If he presses the wrong key on his composing machine we have something like this report which appeared recently in a newspaper in Birmingham, Alabama, U.S.A. :—

"I have lived here for a long time. Besides this, my wife has man interests here."

I have quite a large collection of these misprints. Don't ask me why I collect them. It all started years ago when I found a batch of typographical thick-ears all in one day's newspapers. I cut them out, pasted them in a book, and ever since then I simply cannot pass one by. I *must* capture it for posterity and my album.

Here are a few examples from my book :—

From Warsaw, Virginia—" Mrs. Bellfield is so sappy and jolly that it is really refreshing to be with her."

From Texas—" The crowd, estimated by the police at 3,500, was by far the biggest and nosiest audience he had addressed."

From a British trade magazine—" A one-ton wench is fitted. . . ."

What has happened with every one of the above items is that a letter has been missed out or a wrong one inserted. Here are some other examples showing what happens when a printer presses the *wrong* button :—

From Greenville, Ohio—" An eight and a half pound daughter came to frighten the home of Mr. and Mrs. Brown."

From Leven, Scotland—" Under the supervision of the leader of the Primary Sunday School . . . band of ladies entertained a number of infants who passed a nappy hour."

From Bethesda, Maryland, U.S.A.—" The foursome took in a number of shows and enjoyed the gal life of the city."

From Dayton, Ohio—" They had their friends in last night for a sousewarming."

From Glasgow—"The incident occurred after the watchman had closed and licked up the premises."

Numbers, too, suffer. Printers sometimes play the dickens with people's ages. Look at these :—

From Willesden, England—" One notable absentee from Willesden reserve table tennis team tonight will be Miss Daphne Ellis. This 91-year-old player, who was the youngest ever runner-up two seasons ago in the ladies' singles, has asked not to be selected for Willesden team as other interests have apparently taken her attention from the game."

From Liverpool—" 'It is very difficult to deal with you girls and, in fact, you are a menace to the neighbourhood,' said Mr. J. Makinson, presiding at Newton-le-Willows sessions today, when remanding two 79-year-old girls in custody."

From Yorkshire—" Today the temperature in Bridlington is around 680 degrees—10 degrees cooler than yesterday."

Next time you are reading the newspaper, keep a look-out for the mis-spellings. It may be worth cutting out and keeping—or sending to me for my album.

ADANAS IN INDUSTRY—*Cont. from page* 157

arms, which closed down and sealed the cartons ready for removal and packing in cases.

On our way to this remarkable machine I was a little surprised to see a printing unit, consisting of small rotary offset machines, printing the directions and packing slips, also a battery of Adana H.S. machines overprinting labels for the various products being packed in the department.

I was unable to study the details of the work sufficiently, but gathered that the machines were printing the day's date, in addition to other information, on the labels. The production of the printing presses is made to keep step with the production of all the high-speed packing machines, and it is obvious that reliability is an important factor in the selection of machines for this purpose.

The policy of the directors throughout the organisation is to spare no expense in the installation of the finest machinery and equipment. The selection of Adana machines in this vital production chain speaks for itself.

In addition to the printing unit in the packing department, there is, elsewhere in the plant, a full-scale printing plant comprising nine automatic machines, yet even this plant only accounts for a fraction of the printing and stationery consumed in this giant organisation.

INTEREST FOR LIFE!

A London clergyman, introduced to printing as a schoolboy, found a hobby for which his enthusiasm is still increasing.

SCHOOLMASTERS have often lent aid to destiny. From small decisions have come big events.

"Boy," said my form master one day, "you have been chosen to operate the school press. Martin will teach you all he knows before he leaves."

Now Martin had been the school printer for as long as I could remember. To fill his shoes was the height of a boy's glory.

The school press was a cumbersome hand machine in black enamel and the sole fount of type was a 10-pt. Roman face with small caps as well as caps and some mathematical signs. But they laid the foundations of a fascinating interest, and upon them have been built pleasurable hours of craft and usefulness ever since.

Exactly 25 years ago I purchased my own press. Schooldays were long past then, but the old love of print had not died. An advertisement offering a second-hand Adana printing machine and two small founts of type found an eager purchaser. The machine was of the very simplest construction. I have since learned that it was probably one of Adana's initial creations—a wooden flatbed with a hinged platen and a 'steamroller' inking device, heavily weighted at the ends. But it printed !

First among its jobs was an octavo letter appealing to local shopkeepers to donate goods to the Harvest Festival and a small tag label to affix to their gift. How I wish that I had a specimen of it today ! Set in Cheltenham Bold for the heading and 12-pt. Typewriter type it would look a very crude piece of work today. Nevertheless, it brought results, and started a steady stream of letters, note-headings, admission tickets and a number of printed items used by a minister of religion.

Another advertisement shook the parson printer out of his satisfied accomplishments. Adana had produced an All-Steel Octavo Flatbed for £2 10s. complete. Here I had a vastly superior machine which did its small jobs for many years. I even achieved a 'kiss impression' on it.

What of the wooden Adana ? And where is it now ? I would like to know. I sold it for a few shillings to a college friend of mine who became interested in the craft, and believe it or not, he became a successful master printer in the North of England !

I had by now a good selection of type faces, hand-picked for their suitability and letter form, and I was able to reach a standard of work comparable with that of the commercial printer. No one could tell that the admission ticket to the Scouts' Concert and the invitation card to the Women's Annual Social had been printed in the study of the Manse. Nor could anyone conceive the two-colour Christmas card received by each member of the congregation year after year to be the work of 'The Minister'. But it was !

A craft hobby seldom stops with itself; printing can lead one into a number of related fields. Typography became a serious study of mine; seldom does a publication on the subject escape my attention. The public libraries in the towns where I have lived as a minister find themselves with a good typographical section today, due to the demands I have made for additions to their shelves.

Added to the 'sights' of foreign travel have been visits to printeries in Sweden, Denmark and Holland.

Even a course on lithography at an art school crept in at one stage.

One word more. My hands now rest proudly on the new 'Eight Five'. Shall I go in for publishing books ?

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

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

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

From that beginning evolved the most popular small printing machines in the world.

(*From* "*Printcraft*" *Number* 1).

THE FORTUNATE FOURTEEN

A New List of Gifts for "Printcraft" Subscribers

FOURTEEN *Printcraft* subscribers have been picked out of the hat and will receive the gifts named below.

You are entitled to participate in this generous gift scheme only if you are a subscriber. All this means is that you must place your name on our Subscribers' Register. You may do this as explained in the notice below or through your newsagent. All registrations effected between now and May 22nd, 1954, will be included in the scheme.

The following fourteen 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 April 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. 26.

All claims should be sent to

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

THESE READERS—PLEASE CLAIM

The following 8 subscribers are awarded these gifts under our Subscribers' Scheme :—

Mr. W. SOUTAN, Chingford, E.4. *Free Subscription for 6 Issues "Printcraft".*

Mr. H. De'SEEVAH, Birmingham, 29. 1 *Fount Wood Spacing material,* 6-36 *ems.*

Mr. K. W. GLADWISH, Mount Road, Hastings. 1 *Fount* 24-*pt. Rockwell Shadow* 3A.

Mr. J. HORTON, Cheslynhay, nr. Walsall. 1 *Sectional Cabinet with five* 36-*division type cases.*

Mr. R. J. MARSHALL, Berkeley Street, Bristol, 5. 1 *Adana Lead and Rule Cutter.*

Mr. F. E. PEARSON, Lyndale Avenue, N.W.2. 1 *set Decorative Brackets.*

Mr. S. P. BOWMAN, Rubens Road, Ipswich. 1 *Fount* 12-*pt. Bodoni Ultra* 5A 12a.

Mr. W. G. ELLISON, Harper Green Boys' School, Farnworth. 1 *set Combination Dashes.*

The following 6 subscribers are each awarded a Special Gift of one fount 8-pt. Border No. 1848.

Mr. G. E. HOLMES, Harold Secondary Modern School, Grimsby.

Mr. W. J. WILLIAMS, Pill, Bristol.

PENFOLD BROS., Lambourn.

Mr. L. PHIPPS, South Street, Bourne.

Mr. J. TRICKETT, Dagnam Place, Sheffield, 2.

Mr. C. WALLER, Peveril Avenue, Scunthorpe.

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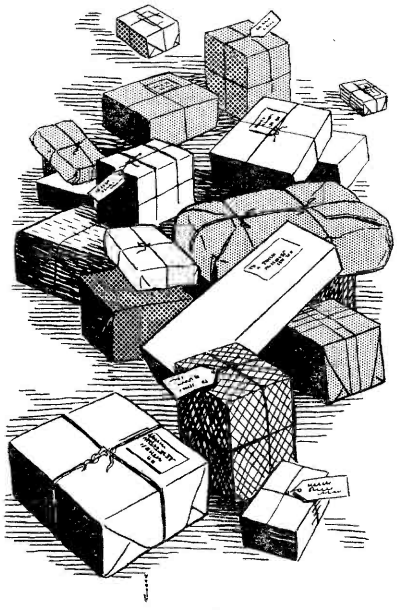


NOW! You Tell the Editor and perhaps you will

Win One of "Printcraft's" Parcel Prizes!

A New and Novel Competition in which YOU are the Judge

Open to ALL Readers of "Printcraft"

FOR the purpose of shaping future programmes we want to know exactly what you think and feel about "Printcraft" as it is at present constituted. For this purpose we invite you to become "Printcraft's" critical judge with the prospect of winning one of the extremely attractive prizes listed in the accompanying columns.

First help yourself to 100 marks. Then study the list of titles in the panel below, These, at present, are "Printcraft's" most important serial features and we'd like to know how you would place them in order of popularity. Now, with your 100 marks, award 20 (no more) to the feature you like best. This will leave you with 80 other marks which you may distribute as you wish among the remaining six features. But do not award more than 19 marks to your second-best or to any other feature. You may, of course, award many less if you wish. There is no restriction placed upon the number of marks you may award to a feature other than the first one of your choice. This MUST receive 20.

If you consider that a feature is worth no marks at all please write the figure 0 in the margin provided.

Is that all clear ? Good. There is just one other proviso. You probably have some idea of your own for a feature you would like to see published in "Printcraft". Give us this idea either on the lines in the coupon provided below or on a separate slip which must be attached to your entry. If you haven't an idea, then give us the reason why you most favour the feature to which you have given 20 marks.

If you do not wish to mutilate this copy of "Printcraft" please copy out the list below and with it appropriately filled in send to :

"PRINTCRAFT" JUDGING COMPETITION
The Adana Organisation,
15-18, Church Street,
Twickenham,
Middlesex.

so as to reach this address no later than May 17th, 1954.

Entries received after this date will be disqualified.

The First Prize will be awarded to the competitor whose marks most nearly correspond to the aggregate of all marks awarded ; the Second Prize to the next nearest; and so on. A special feature of the competition is the lucky parcel prizes which are awarded on our "Surprise Gifts" basis and of which particulars are given in the accompanying column.

All readers of "Printcraft", whether subscribers or not, are eligible to enter for this competition but all entries MUST be received by the stated closing date so that results can be announced in our next issue.

Please complete your list in strict accordance with the instructions given.

Entry to the competition is entirely FREE.

"PRINTCRAFT" JUDGING COMPETITION

I award 100 marks to current "Printcraft" features as follows :—

TITLE	MARKS
Call the Clicker	
Lay-Out and Design Features	
The Magazine Publisher ...	
The Old Hand	
The Picture Guide to Print...	
Print Hints	
Step This Way	

My suggestion for a new feature is .....

.....

I have awarded the maximum number of marks to *(state name of feature)*

.....

because .....

.....

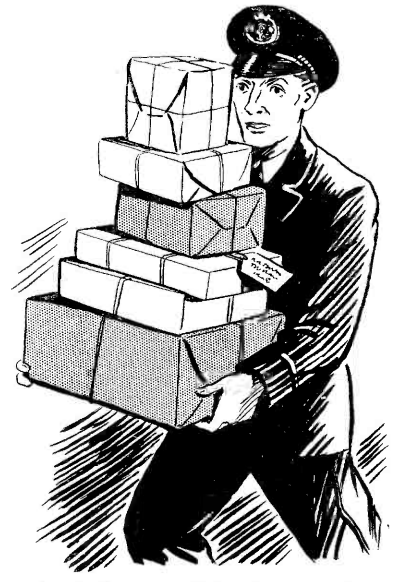
.....

(You need complete only one of these items.)

Name of Competitor .....

Address .....

.....



1st Prize — A Parcel of Goods to the Value of £15

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **1 Fount 14-pt. Palace Script 3A 12a.**
- **4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.**
- **1 Adana Lead and Rule Cutter.**
- **1 Long Arm Stitcher and 5,000 Staples.**
- **1 Junior Type Cabinet complete with Case.**
- **1 Twelve-inch Type Gauge.**
- **1 Set Combination Dashes.**
- **1 Hand-numbering Machine, 6-wheel, 5-action.**
- **1 Pair Compositor's Combined Tweezers and Bodkin.**

2nd Prize — A Parcel of Goods to the Value of £10

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **1 Fount 14-pt. Palace Script 3A 12a.**
- **4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.**
- **1 Adana Sectional Cabinet complete with six 36-division Type Cases.**
- **1 Adana Lead and Rule Cutter.**
- **1 Twelve-inch Type Gauge.**
- **1 Set Combination Dashes.**
- **1 Fount Wood-Spacing Material, 6 to 36 ems.**
- **4 Tubes assorted Printing Ink.**
- **1 Fount 4-pt. Metal Rule.**

3rd Prize — A Parcel of Goods to the Value of £5

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **4 Founts (Nos. 1, 2, 3, 4) 6-pt. Spartan.**
- **1 Set Combination Dashes.**
- **1 Adana Sectional Cabinet complete with four 36-division Type Cases.**
- **1 Fount Wood-Spacing Material, 6 to 36 ems.**

TAKE ADVANTAGE OF THIS GENEROUS OFFER TO-DAY. REMEMBER! CLOSING DATE IS MAY 17th.

4th Prize — A Parcel of Goods to the Value of 50/-

- **1 Fount 18-pt. Palace Script 3A 9a.**
- **2 Founts (2 sizes) Engravers' Title 8A.**
- **1 Set Combination Dashes.**
- **1 Tube Coloured Printing Ink.**

and

10 LUCKY PARCEL PRIZES OF USEFUL ASSORTED CARDS AND PAPER **PLUS** FREE SUBSCRIPTION TO FOUR ISSUES OF "PRINTCRAFT".

If you are not successful in winning one of the first four prizes you may be lucky in a shuffle of competitor's names which will take place after the prize-winners have been withdrawn. The first ten drawn out of the hat will be awarded the above consolation prizes.