PRINTCRAFT

and

The Magazine Publisher

1/6

TWICKENHAM — THE HOME OF ADANA

HAMPTON COURT

Published by the

ADANA ORGANISATION

No. 27

ADANA BULLETIN

Christmas Card Blanks

WE think that we shall be able to execute all orders this year, but again ask you to accept a timely warning against late ordering if you want the best cards.

If you can lay in basic stocks now it will give you the opportunity of executing orders in time for foreign postings, and assuring your customers that their choices will be available without doubt. Here is the latest "gen" on the supply position.

Sold Out - Nos. 353, 359 and 428
Short Stocks Nos. 357, 358 and 882

As all designs are exclusive to ADANA, and no further printings will be made this year, please don't take a risk.

Appreciating as we do that people are apt to leave their orders to the last moment, we are quite willing to reserve for our regular customers a limited number if firm orders are given now for delivery later under C.O.D. terms. The date of despatch must be given, and should not be later than the 13th November.

Ink Duct for EIGHT-FIVE Model Adana

By the time this edition is in print moderate supplies of ink ducts for this model will be in stock.

We know every owner of an EIGHT-FIVE machine will want to install this valuable attachment.

When the first EIGHT-FIVE model was produced, provision was made at that time for a duct to be fitted, so no modification or change will be necessary for this additional feature.

Simple instructions for attaching are sent with the duct.

Write for particulars and price.

Stop Press

That guillotine is on the way. You should be on the waiting list if you send for particulars now.

Under £20, cuts 14″, all other details later.

ISSUED BY

ADANA (PRINTING MACHINES) LTD.

CHURCH STREET · TWICKENHAM · MIDDLESEX

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PRINT FOR FUN: A New Viewpoint for Amateur Pressman. By REG. HOLLINS

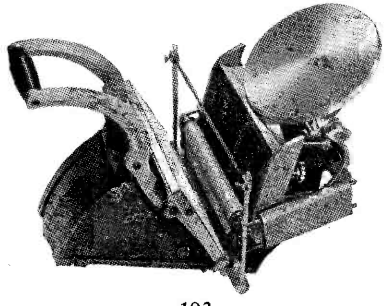
PRINTING is a wonderful hobby—as its devotees are well aware. But what *kind* of printing do you do ? Is your work merely confined to the production of private and commercial stationery and sundry jobbing stuff for your friends and neighbours ? If that is so, then you are only half a printer. You may dispute this statement, but I do not make it lightly as I have proved that the majority of hobby printers fail to realise the full enjoyment that their hobby *could* bring.

The beginner doesn't worry about far horizons, naturally—all is grist to his mill and he's only too anxious to keep experiencing the thrill of the kiss of type on paper without regard to just what he's printing. This bliss doesn't last for ever.

With mastery of equipment comes a settling in ; the miracle of print becomes mere commonplace and taken for granted. It is at and beyond this stage that a sense of frustration often sets in.

Extra pocket-money earned with one's printing press is always welcome, but printing for money doesn't give one much freedom. You must print to " order ". If you are confident enough the instructions of the customer may be " bent " to suit your style, but only so far, because always the customer has the last word.

Some hobby printers don't mind this. They are content to be " under orders " in their hobby just as in their everyday jobs. They have no desire to spread their wings in the grand adventure of printing for *fun*—what they want, when they want, and just how they want. To the already satisfied this article carries no message. It is directed to those who find the intrusion of " work " ever growing in their hobby. " Work " to order, that binds and hampers a printer's creative talent and ties him to his press at the call of some print-ignorant customer who doesn't know Gill Sans from Times Roman, but whose word on print matters must be obeyed absolutely !



Throughout the world hobby printers are discovering the real joy of printing for fun by producing their very own amateur magazines—in the style, manner, and occasion that suits them, their equipment, and their inclination.

It's a simple solution for the frustration of the hobby printer. So simple that you may be inclined to dismiss it. But I think it would be your loss if you did so. It is said that the best things one learns and does are the simple things, so bear that in mind.

The thrill of amateur publishing defies mere descriptive puff. It has to be experienced in its proper setting to be understood. No bystander can ever appreciate it. You must *participate* by producing your own magazine, *then* you will understand. Whether you own the smallest Adana press, or one of the latest TP/48's, you can participate in this fascinating hobby and enjoy all it has to offer.

Your magazine may be a humble four-page 5 ins. x 4 ins. effort—no matter. It is yours — you created it, you printed it to the best of your ability ; you schemed the layout, the types, the colours and the contents and

in a way that no other publisher can ever do. So your thumbnail magazine carries with it the aura of your personality in print.

INSPIRATION

As you progress as a printer-publisher you find that far from burning out your interest, you add to it. The more issues of your paper you produce, *the more your enthusiasm and interest grows.* You and your press get to know each other better, your skill increases, and each new issue of your magazine inspires you to new heights and experiments in layout.

You find startling use for colours or initials, you experiment in new approaches, you try out different papers. Over all there is the unceasing addition of your own individual touch in everything you do.

Continually you find greater appreciation of the world of print. Each piece of letterpress work that comes your way is examined with a critical or appraising eye. You quickly spot faults in commercialised work, and you gather up new ideas that you can try out in your next issue—for there is *always* a " next issue " in planning.

This is no back-stream hobby. Its ranks contain members of all kinds from all walks of life, of all ages and of both sexes. You will find sometimes whole families practise the hobby—not just as a passing interest, but year in and year out, decade after decade—for amateur journalism and the amateur press has an organised recorded history going back eighty years !

So strong is the call of amateur publishing that it follows its members into illness and strife with its call as strong as ever. One fellow printer regularly published his amateur magazine from the battlefields of Korea. There were many similar instances during World War II and also in World War I. (See this and the last issues of *Printcraft* for examples.) One disabled member in Wales had a relapse from his War II wounds and was confined to bed for three years. Undaunted he set up an Adana I H/S on his bed-table and started planning his first " Mini-Mag ".

DETERMINATION

Other enthusiasts have lugged their presses round the world so as to be able to carry on their hobby. One such, Sheldon Wesson of the U.S.A., took a complete half-ton treadle press as " personal baggage " when he was posted to Japan. There was a deal of explaining at the Japanese customs office, but when a copy of the Wesson magazine was produced, light dawned and he was allowed to take it in as a " toy ". That press was erected in the height of the rainy season, and despite the fact that the rollers were hanging off their stocks with the damp, three issues of Wesson's *Siamese Standpipe* (a 24-page amateur magazine) were turned out in quick succession.

It is not given to all hobby printers to capture such a spirit so thoroughly. But the way is signposted so if you *really* want to taste the joys of the most fascinating hobby in the world, then it's in your hands.

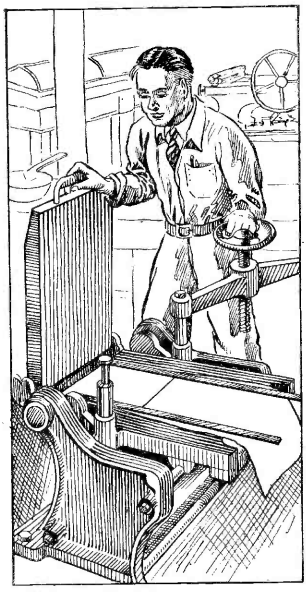
And finally—when you publish *your* amateur magazine don't forget to tell the *Magazine Publisher* all about it, and send a copy to the Editor of *Printcraft.* I know he will be most happy to review it and will do all he can to make it well known.

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 5/- per 100 words is made for each published contribution. 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.



EMERGENCY COMPONENTS

Wood Quoins can be quickly made from furniture cut into 1½ inch lengths, with the oblique side planed or sandpapered to the usual angle. It is as well to use a typefounder's quoin when making these so as to duplicate the precise pattern.

Galleys for accommodating standing matter, etc., can be quickly knocked up out of odd pieces of plywood, plastic or metal and flanged round three sides with 36-pt. furniture.

Fixed Sticks, i.e. composing sticks for jobs which are always in demand such as visiting and business cards, octavo letterheadings, etc., can be made by using 6″ x 3″ strips of plywood or other metal with 24-pt. furniture to form the back and sides. These sticks, always ready to hand and fixed to measure, save a lot of time and can be made very easily and cheaply whenever you have a few moments to spare.

Tweezers. To make a pair of temporary tweezers cut away the flange from a biscuit or other square tin, point the ends and bend over so that the points meet.

Type Cleaning. Old tooth brushes make excellent type cleaners for small formes such as visiting cards, etc.

Bodkins. A 3-inch nail, filed down at one end, makes a convenient bodkin.

Sandpaper Strip. If you use ordinary printers' type cases glue a strip of sandpaper to the top side of the front of the case. You will find that this serves most of the purposes for which the usual sandpaper block is made.

—A. D. GRAYDON
(Watford)

For Clergymen. Clergymen usually receive a formal printed invitation to weddings at which they are to officiate. In large parishes these invitations are very numerous in the course of a year: and as all require a reply the enterprising printer can help the busy minister by offering to print wedding acceptance cards. Such cards are a god-send—I know: for I use them frequently myself.

A plain white card with the words, "Rev. John Johnson accepts with pleasure the kind invitation to the wedding", is all that is necessary. If the minister is married his wife is usually included in the invitation so that the words on the reply card should read "Rev. and Mrs. John Johnson accept, etc". The address should, of course, be printed in a corner.

Gill Sans is a suitable type, and if the print is dusted with silver powder it gives the card an added dignity.

—T. CRAWFORD (FORRES)

Face-Lift for Half-Tones. Have you ever experienced difficulty when cleaning halftone blocks? After the most scrupulous cleaning by brushing with petrol or paraffin and carefully wiping with a soft cloth there is often a residue of lint, or small particles of dirt, which obstinately refuse to be dislodged from the etched surface. When this happens all you have to do is take a piece of surgical adhesive tape and impress it on the face of the block. When you pull the tape away it will bring out all the unwanted foreign matter, leaving the face of the block perfectly clean.

Rule Joinings. I have yet to meet the printer who has not encountered trouble with badly fitting rule. Very often, while on the run, the abutment of a rule springs, leaving a white space where the rules should meet snugly. Nothing looks more slipshod than badly fitted rules and a great

amount of time can be lost in attempting to remedy the defect.

Sometimes even after removing the chase, slightly unlocking the forme and replaning, the fault still persists. If this is the case there is a simple remedy. Thoroughly wipe off the part which is causing the trouble. When this is quite free from ink apply a little of Mrs. Printer's nail varnish to the gap. Wait a short time for it to dry. On continuing the run you will find that this has made an effective joint.

A Platen Feeding Box. When taking off the printed sheets from a platen press it is sometimes difficult to keep them in an orderly pile. To speed up and keep tidy the placing of the printed sheets all that is required is a cardboard box, such as a shoe box or something similar.

Discard the lid and remove one side and the end of the box. This leaves a rectangle kept in place by the bottom. Fix this at a convenient angle on the left-hand feed table. You will find that on dropping the printed sheets into this improvised receiving tray it will automatically position them into a neat pile and no sheets will find their way to the floor. When dry the finished work will only require a minimum of knocking up.

—W. R. BRACE (Bristol)

The circle described in the Hint below. The calendar was affixed to the bottom

IMPROVISED CIRCLE

The enclosed is my wife's idea for a novel "Christmas card cum calendar" to send to each of our mission members.

The outer circle was obtained by nailing the outer part of a "Birds" custard powder tin lid to a piece of wood. The centre portion of the lid (this is raised) was fitted outside with leads. The type was inserted, then the whole was encircled with electrician's adhesive tape.

I think the result is quite effective, what do you think?

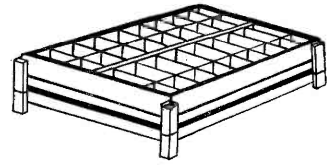
—C. STRIKE (Stockton-on-Tees)

TIP FROM MRS. PRINTER

When cleaning off on the machine use a pair of rubber gloves. Apart from cleaning the type, etc., the gloves are also cleaned. Paraffin brings them up like magic. Apart from this no grime is left in the hands.

If you are a "Mr." Printer borrow your wife's rubber gloves for this operation. She will be grateful for the cleansing you give them. But, of course, make sure that they fit you first.

—MRS. D. HAMPSON (Dublin)



A wood-and-plastic case after receiving the treatment described below

GUARD AGAINST DAMAGED TYPE

As your stock of type grows, it may become a problem where to put your type-cases.

I have a few Adana wood-and-plastic cases, and I found that space on my table was becoming limited. I then hit upon the idea of putting them in tiers. The illustrations clearly show how to do this without damaging the face of the type.

First, cut some $\frac{1}{4}$" thick wood into strips $\frac{5}{8}$" and $\frac{3}{8}$" broad. Cut these strips into $1\frac{1}{2}$" lengths. You will need four of each breadth for each case. Next, nail the edge of each narrow strip to the side of each broad strip, flush with the edge. When this is done, nail each of these parts to the corners of your cases, $\frac{1}{4}$" from the top.

The cases can then be put one on top of the other, leaving plenty of space between the face of the type and the bottom of the case above.

—S. G. ALLAN (Glasgow)

NO LEADERS?

If you have no leaders, full points spaced out with an en quad will make an improvised line. So will a line of en or em dashes, properly aligned, or a row of Gill Sans Light Cap I's laid on their sides.

—A. WREN (Westgate)

PRESERVING ROLLERS

Owing to their composition, the inking rollers of a printing press are probably the most delicate parts of the whole machine. Responding to changes in temperature and to alterations in the humidity of the atmosphere, they expand and contract and sometimes assume shapes differing in various degrees from the exact cylindrical form so essential for correct inking.

Obviously rollers call for special care and, if they are to give some years of good service, an attempt should be made to keep them in a fairly even temperature.

This is not too difficult providing they are never left on the machine when the press is not actually in use.

For normal purposes, a box made of $\frac{1}{2}$" wood gives sufficient protection. They should be suspended in the box and, for this purpose, two pieces of $\frac{1}{2}$" wood, $6\frac{7}{8}$" long by 2" wide should be cut to the design of Fig. 1. The slots, slightly inclined, are cut down to a distance of $\frac{1}{4}$" from the bottom. The centres of the bases of the slots are $1\frac{3}{8}$" apart and that distance from each end. The slots should be wide enough to take the ends of the rollers easily. Two more pieces of $\frac{1}{2}$" wood are cut to the size of $7\frac{7}{8}$" x $2\frac{1}{2}$" and the slotted pieces are attached to these, leaving $\frac{1}{2}$" at each side and along the bottom. A third piece of $\frac{1}{2}$" wood is cut to the size 9" x $7\frac{7}{8}$". This is the bottom of the box and the side pieces are attached as in Fig. 2. Two end pieces 9" x 2" complete the box except for the lid which is cut to the size 10" x $7\frac{7}{8}$". This can be hinged to the rest of the box. The whole can be covered with "silver" or aluminium lacquer, inside and outside, and will accommodate two pairs of H.S.2 rollers. (Adjustments can be made in the above measurements for other machines.) It can be stored on its base or on the side towards which the slots slope.

A more certain protection can be afforded if the slotted pieces are attached to side pieces measuring $6\frac{7}{8}$" x $3\frac{1}{2}$" and end pieces 12" x 2" and a double box constructed (Fig. 3) having a 1" wide cavity at the sides and underneath. This space can be filled with fine dry sawdust and pieces of wood fitted in at the tops of the side cavities. A lid, 13" x $10\frac{7}{8}$", can be built up with a 1" cavity also filled with fine sawdust. In a box of this description, a fairly constant atmosphere can be ensured and the trouble of making it is well repaid by the extra life it gives to the rollers.

—Rev. J. Hutton (Coleford, Glos.)

WRONG SIZE ROLLERS

Some time ago I bought a No. 3 Model Machine which needed the rollers reclothed. I sent them away to be done without stating the size of the runners,

Figs. 1, 2 and 3 showing details of construction of box in which to store your rollers

Fig. 1

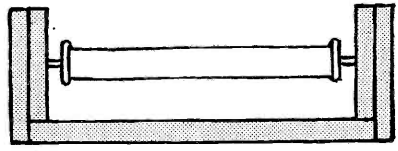


Fig. 2

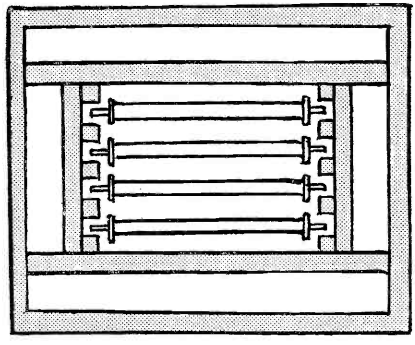


Fig. 3

and when received back they were found to be a fraction under size, so that when put into use they would not ink the type properly.

I got over the difficulty by cutting a sheet of thin iron and placing it behind the chase and forme, thus raising the type face to meet the rollers.

The machine now works perfectly.

—A. Martin (Reading)

STANDING MATTER

Matter to be kept standing should not be stored in an open rack where it will collect dust and grit. Keep it parcelled up in brown paper sealed with a proof of the matter so that it is immediately identifiable and ready for use.

It is a good plan to keep small spares and accessories in glass jars rather than in boxes and parcels. The advantage of this system is that you are able instantly to recognise the parts you require.

DESIGN IN BOOKS

The Third Article in our enlightening Lay

By ROBERT

THE typographer has not completed his work until he has attended to those details which make the printed word more simply understood and are the hall-marks of a thoughtful typographer. These are known as the "style of the house". Some printing houses compile their own styles; others follow the style of one of the principal presses. The style of the Oxford University Press is laid down in their book *Rules for Compositors and Readers at the University Press, Oxford*, and the *Authors and Printers Dictionary*. One other book to be recommended is *Design in Business Printing*, by Herbert Spencer.

Some academic-minded people may be shocked by what Herbert Spencer proposes, but consider a few of the improvements he suggests.

The date should be set in its logical order: day, month and year without meaningless 'th' and punctuation thus : 5 December 1954. Is this not more concise than 5th December or December 5th 1954 or even December 5th., 1954?

Punctuation is an aid to reading in bookwork but in display it has the effect of making the page look untidy since the marks are out of all proportion to the larger characters, particularly capitals. The careful use of space will usually convey the sense of punctuation. Full points are used between letters of an abbreviated title or after a contraction, O.B.E., M.A. and Esq., but the use of small caps and hair spaces thus O B E, M A and Esq certainly does not lose meaning and gives a much neater appearance. There is no need to punctuate abbreviations which you would not think of spelling out in full: Mr, Dr, Co, Ltd, pm, am, EC2, oz, lb, for example.

Quotations in display work should be single ' . . . ', double quotes " . . . " are unnecessary.

The lowercase or minuscule was derived from the handwriting of the monks and scribes, while the capitals or uncials have their origin in Greek and Latin manuscripts. We use lowercase because the shape of the word immediately registers in our mind.

Capitals, however, being more regular are (though quickly and unconsciously) read as individual letters. That is why it is considered bad practice to letter-space lowercase which destroys the shape of the word. A hair space between capitals, however, makes them more legible.

Capitals are also letter-spaced to obtain an even appearance throughout the line, The word WAY, for instance, appears to have more space between letters than INNER; consequently, in a line together the latter would be spaced with a hair space to equalise the visual space.

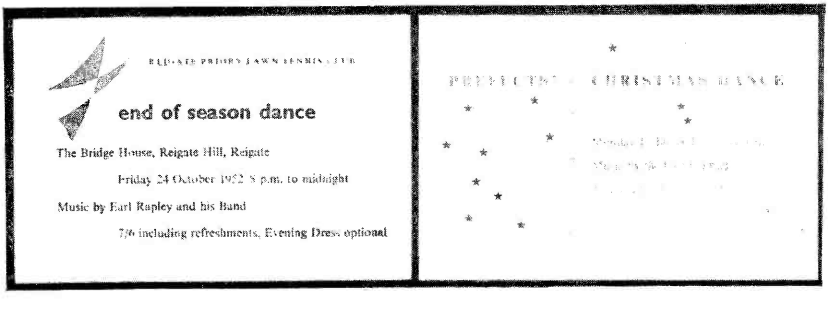
Never letter-space a word to fit into a shape. The only possible exception is letter-spacing in an extremely narrow measure, but please avoid such narrow measures if possible.

The space between words should be a thick space for most typefaces or a middle space for narrow set types such as Bembo, Poliphius and Romulus.

TITLE AND TEXT PAGE

If you can design a dance ticket and a play programme well, then you can, with confidence, tackle almost any typographical problem. A title page is one which in its simplicity will tax all your powers.

Four dance tickets designe



S AND MAGAZINES

ıy out series, "Introduction to Design"

RI ASPINALL

Books always have one; this tells us the title of the book, the name of the author and illustrator, and the publisher.

It is generally thought best to set throughout in capitals (letter-spaced of course), if the design is symmetrical, but if a more irregular and asymmetrical layout is to be used then cast tradition to the winds and have some original thought.

Here are a few observations on a selection of title pages I have before me, dating from 1850 to 1953.

The nineteenth-century examples are characterised by an excessive punctuation which is omitted at the beginning of this century and one modern page has none while others have a practical minimum.

The grouping of items has gradually evolved through the use of white space instead of rules. In all cases there is an absence of decoration and only a few publishers' symbols are to be seen.

All the best title pages have a simplicity which is gained by using one typeface and spacing around and within the groups of names. There is more space in the margins than between lines in the groups.

The centred designs are centred within the margins of the text page which places the lines slightly into the backs.

The choice of type greatly affects such a design. It is usual for the same typeface to be used for text and title page in order to obtain harmony throughout.

Running headlines are only of use if they help the reader to find a place on picking up the book. Book titles repeated throughout the book serve only to identify loose leaves.

In magazines the frequency of headings must be taken into account when deciding how big to set them. Obviously if several appear on one page they must be set in a smaller size throughout the job.

CONTRASTS IN TYPE

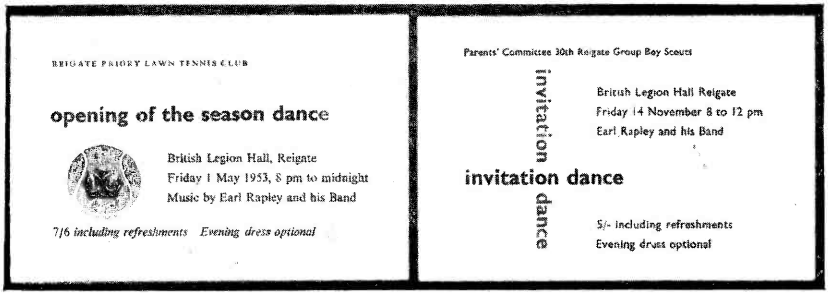
The choice of type for headings is yet another consideration; bold lowercase of the text type blends well with the text. A type which contrasts with the bookface used is another solution. Since one reads lines from left to right there seems to be little sense in centring sub-headings.

When a dummy is being made up for a magazine the positions for the illustrations will be shown. These are designed to add attraction to the page so should be used in the most interesting ways. Halftones bled off on one, two or three sides provide variety, and line blocks can be used in many ways to link or divide pages; down vertical margins to give the illusion of height or horizontal for width, or even in a tint behind text matter.

Amateur printers do print magazines, if not books, and the few I have seen all reveal enthusiastic work. This work would have been more effective had a little more time and thought been given to the layout.

Those which have been set in a modern type, Times conspicuously, have the best general appearance, but all have suffered from the same idea that pages must be decorated with rules and ornaments. If these are to be used the deigner must be quite sure that they take their right position as decoration and do not become the centre of attraction.

ied and printed by the Author



THE BUSINESS

IF you have closely followed the first two articles in this series — Visiting and Representatives cards —you should now have mastered the general principles for the composition of business and professional cards.

There is no definitely defined size for the business card. It may be as small as a ladies' visiting card or it may be nearly as large as a postcard, though the latter, owing to its bulkiness, is rarely encountered. The most popular sizes range from 2½ to 3½ or 4 inches and the colour is invariably white ivory or tinted ivory. The smaller size cards are the more formal, containing only the name, nature of business, address and telephone number. The larger business cards contain information supplementary to the above and thus require more space for display.

COPY FOR TWO CARDS

To illustrate let us give sample copy for both kinds of cards. This is for the small card : (example 1)—

ALEX J. JIMSON AND CO., LTD.

Manufacturing Chemists and Druggists

11, Percival Street

Notown

'Phone : Not. 2345

Now this is a surmised copy for the larger card (example 2)—

ALEX J. JIMSON AND CO., LTD.

Manufacturing Chemists and Druggists

Inventors of the " Curly Way " Hair Perm.
Specialists in Toilet Requisites and Perfumes

11, Percival Street

Notown

'Phone : Not. 2345

Now either of these cards may be laid out by methods illustrated in the last two articles but in the case of example 2, we find ourselves with two extra lines to accommodate. The name, of course, should be given greatest prominence. Next to that the nature of the business—*i.e.*, " Manufacturing Chemists and Druggists ". The lines " Inventors of The Curly Way " etc., are subsidiary to the main business line and should either be put in small type beneath the line describing the main nature of the business, or, in the same smaller type, placed in the bottom right hand corner of the card.

THE PANELLED CARD

All this assumes that you are printing just an ordinary straightforward business card. But there is another variety—the panelled card.

This card usually contains two panels, the larger one on the right hand side of the card about two sizes larger than the smaller panel, which is on the left hand side of the card. In the larger panel is printed the matter given in example 1. The subsidiary lines, as instanced in example 2, may be printed separately in the smaller panel.

To give the card a bright or unusual appearance a small ornament or bordering may be used but this idea should be approached with caution.

Several examples of ornamentation in business cards were given in *Printcraft* No. 17 and if you have this copy to hand you would be well advised to look it up. In Number

CARD

The Planning and Printing of the conventional jobs which are the backbone of the Jobbing Printers' business

18 we also published an article on the same subject, dealing with the typefaces to be recommended for the setting of business cards. This also should be looked up and read in conjunction with this article.

CARDS IN COLOUR

It very often happens that the printer is asked to print a small block, in a different colour, on the business card. This block may take the form of the trade mark of the firm to which the card belongs or may merely be added as decorative emphasis.

I have before me two examples as I write. One is a business card advertising the attractions of a hotel in Cumberland called " The Rising Sun " and illustrated with Adana Illustration No. 1236 (*see Catalogue*). The type matter on the card, produced in bronze blue, is very effectively overprinted on the block which, placed in the centre of the card, is printed in deep yellow.

The second example is that of a firm of ironmongers whose trademark is a key. In this case the key—a very small block—has been printed in grey to give the effect of steel. It is placed at the bottom of the card between the subsidiary lines and the address, the rest of the card being printed in dark brown. The combination is very effective.

'WARE OVER-ORNAMENTATION !

But for beginners who are under no express orders from their customers I do not advise the use of either ornamentation or blocks. One has to have a " feeling " for this kind of work, and this comes only after much experience. If you can please yourself in the printing of your business cards play for dignity and safety all the time.

Adapt the layouts so far described and use only black, blue or brown inks.

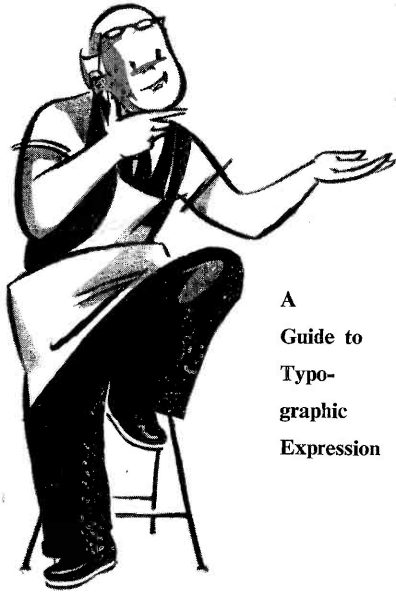
CHARACTERFUL TYPE

As for the type to be used—well, you have already been given hints on this subject. Reverting again to the article in No. 18 of *Printcraft*, I would like to remind you to pay particular attention to the name or title which will be the card's most prominent feature.

In this use type, if possible, which will give character to the title or the nature of the business. For instance, if the business is that of an ironmonger, a steel manufacturer, a specialist in any sort of metallic goods, use a type for the name which suggests it, such as Gill Sans Shadow.

If a " dainty " type of business, such as a florist or a jeweller, use a delicate italic or script, or a lightish face such as Canterbury. If the business is that of an antique dealer or is connected with the Church, then irresistibly, one of the old text or Gothic faces suggests itself. If a solicitor, doctor, accountant, etc., then set in something very sober and conventional like Spartan, Copperplate Gothic or Engraver's Title. If the card suggests gaiety and amusement such as may be required by a dance hall, concert hall or some other place of entertainment, then use a gay or unusual type such as Ashley, Collona, Broadway or Kino. But if you don't feel safe about any of these stick to the more conventional faces already described, remembering that the Gill Sans family is the safest of them all.

By JOHN WHEWAY



PERSONALITY

A Guide to Typographic Expression

"CAN'T you express yourself more distinctly than that my boy? Put some *emphasis* into what you have to say. The audience at the back of the hall want to hear you as well as the people in the front row. Rhythm! Tone! Emphasis! Expression! Personality!—that's what I want!"

These were the words of my school headmaster who was coaching me for a part in "Macbeth" and whenever I am asked to criticise printing I recall them, for that is precisely what I look for. Rhythm! Tone! Emphasis! Expression! Personality!

The contrast between the thicks and thins, the serifs and the flow of the strokes of the letter design give your printing *personality*. It would be wrong to say that this personality, as expressed by the letter design, has nothing to do with the attention-value and interest. But it is right to say that more attention-value and interest come from the purely *physical characters* of the letter—its size, colour, line or case. (Illustration 1.)

As this article is mainly about *expression* in typography, we are concerned only with the physical characteristics.

Expression, or changing the *tone* of voice of the typed message, is a matter of changing the *attention-value* of the words or phrases concerned. This is achieved by making contrasts of different sizes, different colours, contrasts between upright letters and italic and script letters, or the common contrast between caps and lower case.

If we decide to make a word or phrase of our layout bigger by using capital letters or by setting in script or italics, we give it *emphasis*. On the other hand if we make it smaller, lighter, lower-case and upright there is no emphasis.

Take your pencil and sketch such a letter as the one last described (one that is small, light, lower-case and upright). Then we can make fifteen other basic letters with varying physical characteristics until we have the one that is big, heavy, caps, italic or script.

It may surprise you, but right down at rock-bottom there are no more than sixteen basic letters with which to get emphasis and personality. (See illustration 2.)

If you remember this fact, and study the chart shown, typography becomes easy—at least you can begin to express yourself typographically—and good expression is 90 per cent. of good layout.

Let us take a practical example—say the words "slow or fast for days" and type them up. First we must choose our expression. Let us say that we want "for days" to have more attention-value or emphasis than "slow or fast". Imagine these words in a line of small, light, upright and lower-case letters. We now have 15 ways to increase their intensity.

If your line of type has to be allocated to a space on the layout which is long and shallow, just change the original conception to caps. They set wider. But if we do so, we automatically reduce some of the ways to produce emphasis and, if

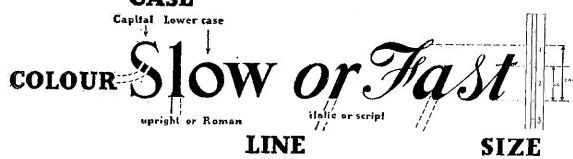


Illustration 1. Illustrating the physical characters of letters

IN YOUR PRINT

By JOHN RAYNER

we start with a letter that is big, heavy, capital and italic or script we have 15 ways to subordinate the words "for days" and no ways to make them louder ! Follow me ? Simple, isn't it ?

We can start off our type job then with any one of 16 basic letters—and the same letters can be used on the words "for days". This gives us 136 combinations. A few of these combinations have no difference and they range all the way up, through one, two, three to four degrees of contrast.

And by the way, speaking of expression, it does make a great deal of difference what degree of contrast we use for our layout. Remember, a *little* contrast makes for smooth easy reading ; a *lot* makes it rough. We discern exactly the degree of contrast required by the type of job we are designing. Do you expect the job to be looked at for some considerable time, or do you require it to be a " flash-line " ?

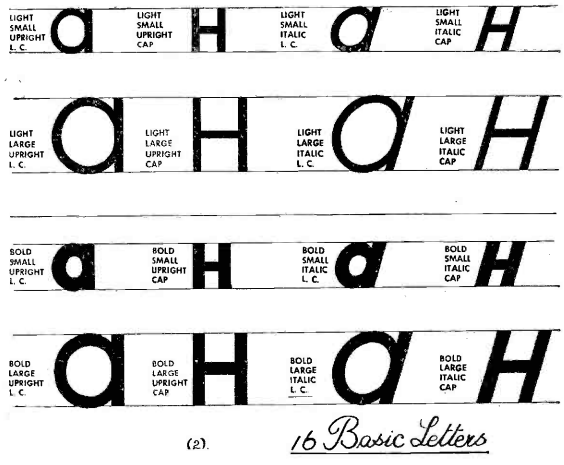


Illustration 2. The 16 basic letters referred to in the text

My old friend Professor Maertens, one of Belgium's leading typographers, used to instruct his students to ask themselves these four questions before proceeding with the job in hand.

Who is it for ? What is it for ? Where is it for ? What part of the message is most vital to the reader ?

Consider these points carefully ; they are essential to good layout. Your one purpose is to create reader interest. Interest is mainly a matter of maintaining an even balance between excitement and stability, variety and harmony. With these four characteristics, two working for variety and two for harmony, you can be sure an even balance will be achieved.

We know the old combination of caps and lower-case are perfectly balanced. That's why we use them. The difference comes between a capital letter which is larger but of the same weight and line as its lower-case companion.

What constitutes a " degree " of weight or size ? If we had a letter as big as a house it certainly wouldn't have anything in common, from the reader's viewpoint, with a letter of six point of whatever weight. We can say then that one degree of size is that between a lower-case letter and its own capital. If we enlarge such a letter up to the size of the capital we find we have one degree of difference or contrast in weight between the two caps. (Illustration 3.)

When two degrees of contrast in " size " or weight are indicated in the " Slow or Fast " chart it means that there are three parts of harmony (size, case, line or weight, case and line) and only two parts of variety. Of course, if we so desire there is nothing to prevent us from making up to three degrees of difference of size or colour and still retain balance. And remember this : if you really want to " go to town " hit 'em with all four contrasts. If you want smooth expressive reading, balance your contrasts.

Finally, express in your layout what you feel you would emphasise if you were actually talking to your reader. If you do this and put into practice the principles I have given, you will be well on the way to better *expression* in typography.

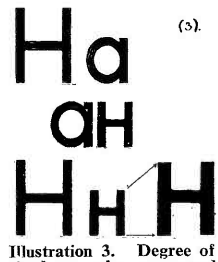


Illustration 3. Degree of size between lower-case and capitals

And remember also that it is this expression which eventually creates your "style" of printing. This is an indefinable quality which only you can achieve. Although we all play about with the same series of type faces we do not always achieve the same result. Give the same "copy" to two printers not known to each other and you will get two entirely different-looking jobs, because each has designed the job to suit his own style.

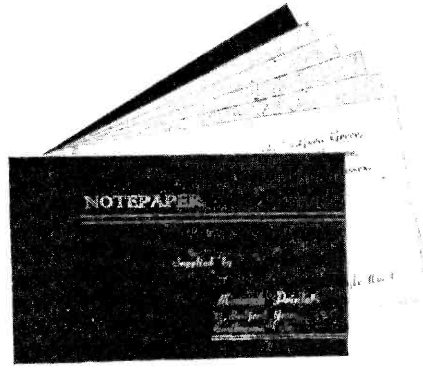
The more pleasing the style the more successful the printer. Follow the principles mentioned in this article and it will not be long before you have found a typographic style of your very own.

Slow or Fast . . . For Days	No Contrast
Slow or Fast . . . FOR DAYS	1-Case
Slow or Fast . . . *for Days*	1-Line
Slow or Fast . . . for Days	1-Size
Slow or Fast . . . **for Days**	1-Colour
Slow or Fast . . . FOR DAYS	2-Case Line
Slow or Fast . . . FOR DAYS	2-Case Size
Slow or Fast . . . *for Days*	2-Line Size
Slow or Fast . . . FOR DAYS	2-Case Colour
Slow or Fast . . . *for Days*	2-Line Colour
Slow or Fast . . . **for Days**	2-Size Colour
Slow or Fast . . . for Days	2 Sizes
Slow or Fast . . . **for Days**	2 Colours

Illustration 4. A chart indicating contrast in size and weight of letters

ENTERPRISE FROM EASTBOURNE—

An Attractive Stationery Booklet from Former Winners of "Printcraft's" Award of Merit



Here is an excellent Stationery Sample booklet from the Monarch Printers of Eastbourne. The booklet is approximately 5″ x 3″ with cover printed on black poster paper in white ink. The leaves of the booklet are composed of the different grades of notepaper supplied by the M.Ps, each page printed in a type suitable to the paper. Congratulations, Monarch, on a very enterprising effort!

We should be pleased to receive further good ideas like this from other printcraftsmen.

MAGAZINE PUBLISHER

AN EDITOR IN THE TRENCHES

Magazine-making in the Front Lines of World War I

By THE EDITOR

IT was not my intention to write this article. It was thrust upon me by the powerful persuasion of David Wesley, Vin Armitage, Jonathan Stafford and others who argue that as I have spent most of my life in an editorial chair of some kind, it is up to me to share some of my experiences, at least, with interested readers of *Printcraft*.

I bow. Whether David and Co. are right, you may now judge.

I suppose my editorial career actually began about 1910 when, at the age of 12, I was made controller, contributor and producer of my school magazine, "The Young Idea". It continued when I was apprenticed at the Amalgamated Press where I revived a publication called "The Reading Boys Journal", started years before by my old friend Percy Bloomer, who is still a very expert and active A.P. key tapper.

Though I was a printer at that time my whole heart and soul was wrapped up in writing. I didn't expect anything for doing it and would have been considerably astonished if I had been offered anything. Writing was just something in my system which had to come out. I only started earning money from editing when I joined Kitchener's Army in the chaotic days of World War I. By that time I'd been an amateur editor for four years or more.

But even then reward did not come at once—not for a year or two in fact. Though I joined the army early in 1915 it was late in 1918 before any editorial profit came my way.

As a recruit in The King's Regiment at Prees Heath, Shropshire, I commenced my military editorial activities with a hand-written pass-round called "The Swaddy's Friend", but the least said about this the better, since most of its contents were entirely unprintable.

It was when No. 3 of the "Friend" was in the process of preparation that I was put on draft and sent out to France just in time to take my part in the blood-bath of the Somme. Having survived that (though eighty per cent. of the battalion didn't) I was sent along to Givenchy to be blown up three times a night by Jerry's mines. I also survived that and in the winter of 1916 found myself

in a comparatively quiet sector of the Western Front known as Baillemont. It was here, in the flare-lit watches of France's frosty nights that I conceived the idea of the " Whizzbang Press " and my first saleable publication, " The Periodical Recorder ".

THANKS, MESSRS. STRAKER !

This journal, of course, was to be devoted to the activities of the battalion and was to be produced by the hectograph method of duplicating. Unfortunately, however, I found it impossible to purchase the supplies I required in France and had to wait twelve months until I got my first leave.

Then, with a dummy of the " Recorder " I visited Messrs. W. Straker, in Ludgate Hill, London, and told them what I hoped to do. Interestedly they peered at my dummy, gladly they supplied me with all I required and handsomely refused to take any payment for same.

Almost enthusiastically I returned to France bursting with ambition to produce the first number. This, however, was again held up owing to the battle of Messines Ridge in which I carried the " Whizzbang Press " over the top in my pack. After this we were transferred to another part of the line called Hollebeke and it was here, in surprising circumstances, that the " Recorder " was actually born.

HELL FIRE OFFICE

I say surprising because you could never visualise a more uninspiring spot for starting anything except the journey to the next world. Hollebeke was a desolate waste of mud, water-filled holes, broken duckboards, shell-shattered trees, smashed limber wagons and dead men and horses. My first editorial " staff " was a corporal named Terraine and an artist named Marshal. At Hollebeke, in collapsing funkholes of dripping mud, we drafted the first " copy " for the first issue of the " Recorder " in soggy notebooks.

Then we moved to a section of " trenches " near Hell Fire Corner. Here we set up our first Editorial Office. This was a shallow section of ditch roofed over with corrugated iron and which we shared with two other fellows (not staff). But that didn't matter in those days. In the intervals of duty we enthusiastically proceeded with the mapping out of our No. 1.

FINISH IN C.C.S.

I am afraid, however, that zeal caused us to neglect caution. For on the very first night of our " office " occupation Jerry, attracted by the candlelight we were burning, scored a direct hit on the " office " with a trench mortar. It killed poor Marshal and the other two chaps instantly and considerably peppered me. (Terraine, fortunately, was on other duty at the time.)

As a result I found myself (and the Whizzbang Press) in a casualty clearing station near St. Omer—and in the quiet peace of this backwater was able to complete the editing and the duplicating of No. 1. I " printed " fifty copies all told and when I rejoined my unit, which was then out of the line at Reninghelst, the issue was completely sold out in less than an hour.

CAPTURE OF THE " W. PRESS "

So we were launched ! No. 2 was produced in the old fort at La Fere, near St. Quentin, and in the open vault of a cemetery at Fluquieres where I had a remarkable and hair-raising experience which you must remind me to tell you about if you are interested.

No. 3 was within an ace of completion—compiled in an untenanted chicken-house at Aubigny—when Jerry launched his great attack on the Fifth Army. Whereupon I, with the rest, was forced to fly, leaving copies, proofs and all the paraphernalia in the hands of the enemy.

That ended the " Whizzbang Press " venture. It also ended the battalion for not enough of us survived the retreat from St. Quentin to be made up again. The remnants of a once-strong regiment—nearly thirty of us, I believe—were drafted to the Liverpool Rifles and here, with the editorial spirit undimmed, I produced " Cheerio " in a deep and comfortable dug-out at Gommiecourt on the Somme.

This journal, again, was an instantaneous success—so much so that I was excused all duties by my company commander and so embarked upon a companion paper—" The Dug-Out Daily ".

NO DAY FOR THE " DAILY "

Alas, for the " Daily ". It never saw the light of day. Just as No. 1 was on the point of publication a minewerfer dropped down the dug-out steps and the whole plant was blown to pieces.

Then came the Armistice. In a comfortable retreat at Arras I continued with " Cheerio "—but now duplicating on a Cyclostyle which Gestetners in London had let me have at a knock-out price. All was going with a swing when, in the January of 1919, I was demobbed.

But out of these ventures I made a neat little fifty pounds or so. When I returned at last to civvy life it was this money and the Survivor's Fee I received from the army (officially known as a Gratuity) which enabled me to set up, with a friend, in business as the Selway Printing Company.

And in that enterprise we had *real* machines and *real* printer's type!

Step this Way—

if you would avoid the pitfalls that await the feet of unwary authors, editors and printers

I NOTICE that you lay stress on the way a manuscript should be presented to an editor. It should be typed, state the approximate number of words, be given a title and contain the name and address of the author, etc. O.K. ! These lessons are now learned. But exactly how should the MS be typed ? On what size paper ? What sort of spacing between words and what margin ? Is it necessary to get a certain number of words to each page ?

Glad you have raised these points. They matter a lot. Editors usually prefer MS to be typed on 4to paper, the sheets fastened at the top left-hand corner with a slip-on paper fastener. A decent quality paper is liked—not flimsy copying stuff which takes the middles out of o's and causes the sub to tear the sheet when he is scoring out a line.

The pages should be double-spaced—i.e., a line of white between the lines. The margin should be an inch or 1½ inches, running down the left-hand side of the page. Most authors aim at getting about 250 words to a page which makes for easy editorial computation. It is hardly necessary to add, perhaps, that the same number of lines should appear on each page.

NEW TYPE FOR THE MAGAZINE

For three years we have been using Times as the text type in our magazine which is published weekly. We now find that our Times is wearing out and so intend to make a change in the New Year. I have been very attracted by the use made of Rockwell in " Printcraft" and should like to try this out as our new type. What do you think ?

I advise you to stick to Times, especially as you will have many sorts which have not worn out and can, therefore, still be used. Rockwell is a good face for display purposes, but it is not a text type. As you may have observed it has only been used in *Printcraft* for display jobs. The preponderance of serif makes Rockwell difficult to read after a few pages and a type-tired reader loses interest in what he is reading.

Times, as a text type, has none of these defects. It is essentially legible and so far I have never heard a single complaint made against it.

LINO REPRODUCTIONS

We wish to reproduce several lino blocks in our forthcoming School Annual. For some reason the printers do not like handling our lino blocks and have advised us to get them made into zincos. Since these have a lot of heavy black areas I am informed that they will cost more to make into zincos than ordinary line sketches. What is likely to be the plus proportion above ordinary line blocks ?

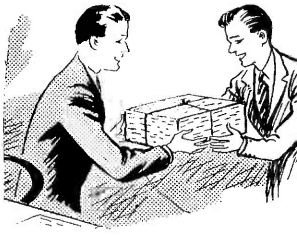
If you are saying how much more will it cost to make a reproduction from a lino orginal than an ordinary line sketch the answer is—nothing. Your adviser, obviously, was very ill-informed. All you have to do is to send a really good black pull of the block you wish

(*Continued on page* 210)

By WILLIAM HOLT

Announcing a New "Printcraft" Competition

FIND THE ERRORS



A Fascinating Four-Section Competition with FOUR FIRST PRIZES AND TWENTY OTHERS

COLUMN ONE

HOW accurate a proof-reader are you? Here is an interesting and possibly profitable way of finding out.

In these two pages a number of deliberate errors has been made. Your main job is to discover exactly how many their are. Write the number in the space provided on the coupon and then have a good think about them. How, in the first place do you imagine each error came to be made? Was it originally the fault of the writer, the compositor, the proof correcter or the member of the editorial staff responsible for finally passing the proof?

How could the error have been prevented in the first place? Shuold the copy have been more closely 'subbed? Were there wrong letters in the case from which the type was set—or what? If you think back on your own mistakes in typeseting you will find a dozen reasons.

Is that all clear? Then please read the following carefully. You will observe that each column has been given a number. Cols. 1, 2, 3 and 4. Now count the lines in each column and you will find that there are 43 in Column One, 21 in Column Two, 20 in Column Three and 43 in Column Fore. Number each line in each column from 1 to the bottom line. Thus Column One should be numbered 1 to 43, Column Two 1 to 21, Column Three 1 to 20, and Column Four 1 to 43.

Now; having found all the errors you can, write on a sheet of paper the number of the Column, the line on which the mistake has occurred, then a description of the mistake. The following might be an example (this example, incidentally, should be ignored in looking for errors since the particulars given are neccessarily incorrect)

COLUMN TWO

COL.	LINE	DESCRIPTION OF ERROR
1	6	Transposition
,,	10	Wrong fount
2	7	Unequal spacing
,,	13	New paragraph
3	2	Bad alignment
,,	23	Turned letter
4	17	Wrong point
,,	29	Missing letter

There are NO intended grammatical errors in the announcement so please do not trouble to look for them.

The competition now divides itself into four sections and, to encourage you to make the most intelligent use of the mistakes you have discovered, you are invited to do one of four things. Select a group of six or more errors

DELIBERATE MIST

(Printcraft and the M

I wish to enter Section.....of the a entry to this coupon.

I declare that the number of errors I competition is.....(state number).

Name of Competitor .....

Address .....

GET YOUR ENTRIES IN AS EARLY AS POSSI

The FIRST PRIZE in each of the Four Sections of this Competition is as follows :

One fount 24-pt. Bodoni Ultra 3A6a. One fount 14-pt. Bodoni Ultra 4A9a. One fount 12-pt. Bodoni Bold 5A12a. One fount 10-pt. Bodoni 10A48a. One fount 10-pt. Bodoni Italic 5A12a. Quads and spaces for each fount. Five 36-division Tipe Cases. One set of Christmas Ornaments.

Also Twenty Additional Prizes Consisting of :
Type Ornaments, Dashes and Scroll Ornaments.

COLUMN THREE

from those which you have discovered and state :

SECTION 1. What department—i.e., writer, compositor, corrector, editor, or pressman was responsible for the errors ?

SECTION 2. How do you think they occurred in the first place ?

SECTION 3. What is the correct sign, bol or symmark to draw attention to each of the six errors ? (If you are not familiar with the symbols you need not, of course, compete in this Section.)

SECTION 4. Any suggestion you have as to how to prevent the occurrence of such mistakes in future—i.e., more careful dissing of used type so that letters do not get mixed in the first place, reading

AKES COMPETITION

agazine Editor No. 27)

bove competition and accordingly attach my

have found in these pages announcing the

.....

.....

COLUMN FOUR

through every line as it is composed in the stick, etc.

You must enter for ONE only of these sections.

Now fill in the particulars on the coupon, attach to it your entry and send it to :

DELIBERATE MISTAKES"
Printcraft,
The Adana Organisation,
15-18, Church Street,
Twickenham, Middlesex

so as to reach this address not later than November 10th, 1954.

The first prize in each section will be awarded to the competitor finding the the best answers to the question in his greatest number of mistakes and giving particular section.

The other twenty prizes, in case there is a great inequality in the number of entries for each section, will be awarded at the Editor's discretion.

It must be strictly understood that :

No correspondence with regard to the competition can be entered into until the results are published in our next issue.

The Editor's decision in all matters relating to the competitition is final and binding.

Employees of the AdanaOrganisation, the editorial staff of *Printcraft* and the employees of the printers of this magazine are not eligible to compete.

All readers of *Printcraft*, whether subscribers or not, are eligible.

Entries received after the closing date, November 10th, will be disqualified.

There is no entrance fee.

If you do not wish to mutilate this copy of "Printcraft" please copy the coupon on a separate sheet of paper.

BLE. CLOSING DATE IS NOVEMBER 10rd, 1954

STEP THIS WAY—
(*Continued from page* 207)

to reproduce to your blockmaker and you will find there are no increases in his charges. Actually you should have raised this query with him first.

PRINTCRAFT SKETCHES

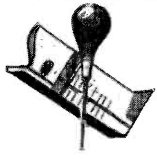
I am a new reader of "Printcraft" but I have been told that the sketches in your magazine may be copied by readers without charge and made into blocks. Is this true?

Not quite. *Printcraft* hasn't the copyright of every original that it uses. If you wish to make blocks of any of our illustrations you must first apply to us for permission and in publishing the sketch, make acknowledgment to the magazine. Whatever we can do to help you in this direction we will do with the utmost pleasure, but you *must write first.*

COVER QUERY

I was extremely intrigued by the last cover of "Printcraft" which I consider one of the best you have ever given us. The picture is of Fleet Street, isn't it? I notice that you did not mention it in the issue and should like to know more about it. Who is the artist?

The picture *is* of Fleet Street, though the artist has taken a few liberties in accordance with editorial instructions. The lady who painted it is Mrs. Vi Denham, who has been drawing for *Printcraft* ever since the magazine began.



LIGATURES and "QUOTES"

Mr. J. Farr, Adana Director, clinches a question which has been intriguing "Printcraft" readers

PRINTCRAFT No. 26 tackled a problem which, to us as caterers for the small (and often inexperienced) printer, is a very old one.

As a start I would say that ligatures and double letters of any description are made only for one purpose—that is, to preserve the correct spacing when certain letters come together. In plain type this is only necessary with the "f" when followed by such letters as i, or l. If separate characters were used in these cases a space would have to be inserted between the pieces to allow them to stand properly.

Thousands of short words or double letters are in daily use and to endeavour to make ligatures for these would be a colossal job. Such pieces, I am afraid, would not be in great demand for as each would have to be housed in its own box your type case would probably end up by occupying your sitting room!

The answer to the problem is to do as the professional compositor does—learn your case lay thoroughly. If you have the opportunity to observe a compositor at work you will notice that he never takes his eyes off his copy. His hands go automatically to the right box and he can tell instantly, by the feel of the type, whether he has got the piece he wants.

While on type I would also like to add a point to a reply in a recent issue by the "Old Hand" on the question of quotation marks. Mr. Stafford's reply was quite correct to a point. In his days the practice of turning commas to make opening quotes *was* standard practice. With the introduction of mechanical typesetting, however, this operation became impracticable and it was necessary to introduce matrices for all styles of type set by this method for the opening marks.

Thus today you can obtain founts with or without these opening marks, those without being the plainer typefounders' founts such as Cheltenham, while Times, Gill, Rockwell and others have them. A query I have been unable to answer is whether a Spanish lino or monotype caster is equipped with an "upside down" question mark which, my schooling tells me, is needed. Perhaps some bright reader may have the answer?

We strongly advise you not to miss the next section of "The Magazine Publisher" which will be the last in its present form, though it will continue to exist in the title of the journal. The section in the Christmas issue of the M.P. contains many enjoyable and instructive features for editor-printers and contributors.

WRITING FOR

The House Magazine

Opportunities for the Man Outside the Office

UP TO now in this series on the "house magazine" we have dealt with the matter on the assumption that we are inaugurating, producing and printing the journal on behalf of some firm or organisation who has assigned us to the task.

Now we will turn to the freelance writer who, while not wishing to concentrate on any one house organ, or start a new magazine, aspires to contribute material to existing publications. In short: to become an independent industrial journalist, accepting commissions from all and sundry.

Many writers ignore the house journal field completely, imagining that there are no openings, or that the few openings which do exist are filled by specialists. Actually, there are freelances who work almost exclusively for publications which are put out by industrial concerns rather than general publishers. A hard road indeed if you wish to earn your bread-and-butter, but a useful and interesting sideline providing a good layer of jam.

In a way these industrial freelances *are* specialists, but this doesn't imply that they have expert knowledge of any one trade or profession. It means they have made a special study of the house organ market as a whole. Their speciality is "the little magazine", an aspect of public relations which is now rapidly on the increase.

Take my own case: as a freelance I have sold articles and short stories to the house journals of a famous soap manufacturer, a shoe-making concern, one of the leading building societies, a football-pool promoter, and several makers of renowned brands of motor-cars. These few examples prove that you need not tie yourself to a single industry.

If you are fortunate enough to hold technical qualifications, or inside knowledge of a profession or science, then it will pay you to concentrate on that field and so build up a reputation as an authority on the subject. In this way you will become known to the editors of trade journals.

But do not confuse the house magazine with the trade journal. Trade journals are published publicly for a class of experts who wish to keep in touch with latest developments. House journals may also be read by experts, but they are concerned with the narrow sphere of a single product, rather than the trade as a whole.

While trade journals stick, for the most part, to articles on technical matters, with very few entertainment sidelights, most house journals find that they must introduce a few articles of a general nature in order to make the rest of the magazine look less like a publicity puff.

For this reason, a few house journals use short stories; others have "family features", or even astrology columns. In fact, anything which will brighten the pages and make the customer think well of the product which the magazine is shop-windowing in a subtle way.

Many house-organs use joke-drawings, providing the cartoons have some slant on the trade or product in question. Cover pictures, and unusual prints of interest to customers, are also needed by some industrial editors.

If you want to take the job seriously, the first thing to do, when you have made up your mind to make a detailed study of the house magazine, is to start a collection of such publications. In this way you can find out what kind of journals are in vogue, whether they use general material from outside sources, and if so, of what type and length.

Quite apart from the writing angle, such a collection is also of immense interest to home printers. Having these little magazines on file enables the keen printer to

By DAVID BOYCE

study format, layout, and use of typefaces.

At once you will say: "How can I get hold of these house journals? They aren't sold in bookstalls like ordinary magazines."

Granted, the majority can't be bought over the counter, for they are usually circularised as free handouts. So making a collection of house magazines requires patience, tenacity and some cunning. Just like collecting anything else, in fact.

After a while the collection becomes a fascinating hobby, and the discovery of a new "title" is cause for celebration.

MAKE A COLLECTION

There are over a thousand house organs published in this country, so they ought not to be too difficult to trace. Some of the bigger glossy publications, like those issued by the motor manufacturers, can be purchased from newsagents, but these are hardly house organs, even though they do spotlight one particular "name product". Such magazines are now looked upon as seminationals.

The real house organ is a more modest affair, humble and largely unsung. Unless you work in the particular firm which sponsors it, the magazine may be difficult to unearth. That is why you have never heard of half the little journals which are printed and read avidly by those for whom they are intended.

Ask your friends who work in factories to save copies of their staff magazine. When you get it, study it; read every article, get the feel of the contents. If it contains nothing but "inside" stuff, newsy items which only a staff member could have written, then place it in your collection as a closed market exhibit.

If you spot just one general article, which might have been written by you or me or anyone else not connected with the firm, then place it in your "possible" file. Keep extending your contacts, be always on the alert for magazines when you go into shops or offices of big firms like insurance companies and building societies. Why, even the Post Office and the Co-Op produce excellent little magazines of their own.

When you have developed your collection and built up a nice fat "possible" file, then is the time to start preparing material. Be sure that you send each editor the right kind of copy.

What kind of topics does he favour? Homely, or sophisticated? Is the narrative style smart, or simple? Obviously, you wouldn't send an article on the origins of beer to a journal issued by a temperance society, but I have known freelances make errors almost as bad!

Try to imagine the editor sitting at his desk when your article is placed before him. Assume that his wife nagged him at breakfast time, and that he feels at war with the world. How is he going to view your script? Will it interest him, amuse him? Will he tell his secretary to place it in the pending-basket for future use, or ask her to pop it into the stamped-addressed-envelope for a speedy return to your letter box?

It all depends on you; it depends on your market research, your ability to nose out the kind of copy he needs to fill those odd blank pages.

Because the average industrial editor has few blank pages to fill, length of material must be just right. See that your article fits a page, or two pages at the most. You can do this by counting the number of words per single column inch, then measure the amount of type on the page, thus assessing the correct number of words for your feature.

Such articles are usually from 750 words to 1,500-words, and you can judge the number of words in your script by taking 250 words per page of quarto, double-spaced typing.

EDITORS LIKE PICTURES

Does the editor use illustrations with each article? If he does, make sure you can supply them, for the right kind of pictures or drawings to illustrate any given feature are not always easy to come by. If you can save the editor a headache, he is more likely to buy your work!

It's quite a good idea to write and ask editors if they are open to consider freelance contributions, although your own study of the journal should have told you this. Most editors prefer to buy MSS on sight, rather than get involved in a long time-wasting exchange of letters.

Speaking from my own experience, house organ editors are always courteous and prompt. They are business men, interested in bright ideas which will help to sell their products. Many have vast financial resources behind them, and you will not find them tardy with payment, or dilatory when it comes to signing a cheque.

On the other hand, their requirements are limited and exacting; space is cramped because most of the pages have to advertise "the goods". But there are times when every house organ editor has to scratch his head and say: "Heavens, what can I put in the next issue for a change? If only I had a nice bright little article, written by someone outside the works with a fresh outlook on our lines!"

That's where you come in. And me, I hope.

Tints and Colour Blocks:

No. 2 of our interesting series "Dealing with the Block-maker", which tells you all you want to know about the making of blocks

A USEFUL service available from the engraver is the "laying" of mechanical tints, often called Ben Day tints after their American inventor. If you want certain areas of a drawing shaded or tinted, it can be done by this process. There are many varieties of tint available, some in the form of vertical or horizontal lines, some dotted ("stippled"), some as fine diagonal shading ("cross-hatching"), and some in checked patterns like Scottish tartans. One tint can be laid over another to produce a more elaborate pattern.

IMPROVE BY TINTS

They are all numbered and the numbers are recognised by engravers everywhere, so you have only to mention the number of the tint you want.

The engraver can usually supply a specimen sheet of these tints. Failing that, you can simply instruct the engraver to lay a light, medium or heavy dot tint, or a vertical line tint, or whatever you prefer.

There is a small extra charge for this work, but tinting will often improve an illustration enormously.

The area to be shaded must be marked in blue pencil on the original or else on a piece of tracing paper laid over it (called an overlay). Never use a pen or blacklead pencil on originals, as the marks will be reproduced in the engraver's camera and will either appear on the plate or must be removed at extra expense!

Even if pencil marks are erased, the fine grooves made by a hard pencil point may throw shadows which appear on the negative and so on the plate. The camera, however, is insensitive to blue, so a soft blue pencil can be used quite safely.

A 3-colour original reproduced as a single-colour block. Specially drawn for "Printcraft" by J. McCail

THREE-COLOUR LINE BLOCKS

For three-colour line work the best method is to have three separate drawings prepared by the artist. If the colours to be used are yellow, red and blue, then one drawing will contain all the lines and areas to be printed yellow, the second will contain all the areas to be printed red, and the third will contain everything to be printed blue.

It is vitally important that the blocks should "register" or match up perfectly, and the artist should provide key lines, such as a light pencilled border, for this purpose. The three drawings, all marked for the same scale of reduction, can then be given to the engraver who will make three normal line blocks.

COLOUR FROM MONOCHROME

Colour blocks can also be made from a single coloured original, but here the work will definitely be more expensive. The engraver makes three negatives in his camera from the original, using photographic filters which eliminate all colours but one.

In practice, the "red" negative is made by using a green filter, which filters out all colours except red; the

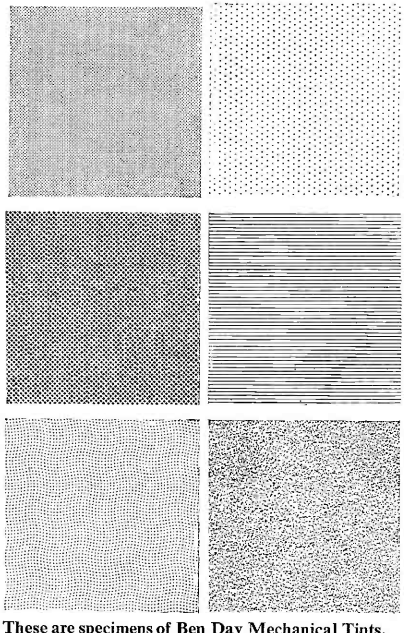
By LEONARD DRURY

yellow negative is made by using a violet filter and the blue negative is made by using an orange filter. (These are the "primary" colours. Combinations of them by overprinting create secondary and complementary colours.) Three blocks are then etched from the three negatives in the normal way.

With this process it is important to ensure that the primary colours used by the artist are as close as possible to the standard red, yellow and blue adopted by all process engravers, and that the original is not too dark; bright water-colour sketches are ideal. Too great a reduction for colour work is certainly not recommended.

THREE COLOURS TO ONE

Similarly a multi-colour drawing can be reduced to monochrome or single colour. All that is necessary is to write the word "monochrome" or "one colour only" on the original when sending to the blockmaker. The illustration at the head of this article was originally prepared for three colours. You will observe that it makes a very presentable picture in monochrome.



These are specimens of Ben Day Mechanical Tints. There are dozens of other patterns to choose from

HALF-TONES

We must remember that half-tone blocks are not as simple to make as zincos and are consequently more expensive.

In order to print the varying tones of a photograph or wash drawing, such as a sketch in oils, the picture is broken up into a vast number of equi-distant dots of varying sizes. This is done by interposing a "screen" between the original and the engraver's camera.

THE "SCREEN"

The "screen" consists of a sheet of glass having fine parallel lines etched on it, forming a pattern of tiny dots, and with a second glass sheet cemented over the etched surface to form a kind of sandwich. The light passing through this screen is broken up into dots which are reproduced in the camera. Big dots result in dark areas in printing and smaller dots in lighter areas. Various screens are used, and these are identified by the number of dots contained in one square inch of the glass, measured diagonally across the square section.

FOR YOUR GUIDANCE

When ordering a half-tone you must specify the screen needed for the kind of paper you are going to print on. A quick guide to the screens suitable for different classes of paper is given below.

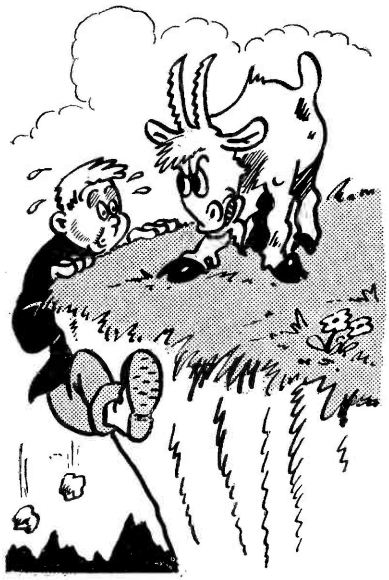
TYPE OF PAPER	SCREEN
Poster and newsprint..	55 or 65
M.F. printings and calendered newsprint ..	80 or 85
Super-calendered, cheaper imitation art and rolled process woves	100
Best imitation art, Cotine, Cotinex, etc. ..	120
Coated and matt art ..	120 or 133
Best art	133 or 150
Proofing chromos ..	155 to 200

If, for instance, you are using the kind of paper that *Printcraft* is printed on, 133 or 150 screen can be ordered quite safely. When in doubt, show a sample of the paper to your engraver, and he will advise which screen is required.

More about Blocks in "Printcraft" No. 28

Call the Clicker !

When you find yourself in a spot he's the man to call upon for rescue



DAVID WESLEY writes :

" Thanks, readers of *Printcraft*, for all your letters pointing out the error which occurred in our last issue. I agree with all of you : it never should have happened and I am humbly sorry that it has. The error concerned—above all things ! —was the feature ' Picture Guide to Print ', in which the blocks for illustrations 39 and 42 were transposed. Naturally you want to know how it happened. Well, I'm not going to shirk my share of the blame but it wasn't entirely my fault. The article, as I wrote it, was O.K., but immediately I had sent it off to *Printcraft's* offices I went away on my holidays. I left my younger brother Ken in charge of my correspondence, and Ken, although an enthusiastic amateur printer, has not yet learned all there is to know about the subject. To save me from being bothered—so he thought—he corrected the proofs of the article and being rather hazy about angle quads and corner clumps, did not, of course, spot that the blocks concerned had got into the wrong places.

He had the nous, however, to see that one corner block was on its head instead of its feet and as a line required writing in on this illustration he took upon himself to provide it. Ken was very proud of his achievement when he told me about it on my return. I was proud of him, not then having the proofs which had been sent back to *Printcraft's* office. His red face now matches my red ears."

FOUNDRY PROOFS

Some blocks which were sent to me recently were wrapped in the page-proofs of a popular magazine. I was rather astonished, on looking at these proofs, to see that each page was surrounded by a framework of thick, heavy bars which appeared to be rather battered type-high furniture. Curious, I bought a copy of the magazine in which these same pages appeared. But there was no heavy black frame in the finished copy. Can you explain why the proofs had them ?

Yes. The proofs were foundry proofs —that is, the last proofs to be read before the stereo plates were made for printing on a rotary machine. The black frames, as you guessed, were type-high furniture. These are placed round the pages to protect the type-matter while a papier mâché mould, known as flong, is made in the foundry. This flong is placed on the type and beaten until it receives an impression of the type beneath ; thus it becomes a matrix. Into this matrix molten stereo metal is poured to form the plate. Before being fitted to the cylinders of the machine the type-high furniture is, of course, all trimmed away.

HALF-TONE QUERIES

I wish to get a photograph of my small hotel taken and made into a block to be printed postcard size. Can you tell me (*a*) whether the photographer or myself will own the copyright? (*b*) is the negative required to be sent to the blockmaker ? (*c*) what screen to ask for ?

(*a*) The copyright is yours. (*b*) Your blockmaker will not require the negative ; all that is required of you is to send him a good sharp copy of the original. (*c*) What screen you ask for depends upon the quality of card you are going to use. If ordinary postcard the screen would be about 100 ; if an imitation art card 120, real art 133.

ADANA HISTORY

In " Printcraft " No. 25, page III of cover, you print an intriguing paragraph about the origin of the firm from " Printcraft " No. 1. As this issue is now unobtainable why not reprint the article in full instead of teasing readers ? Was there ever anyone called Adana ?

We do not make a policy of reprinting whole articles though it is occasionally necessary to quote from past issues as in the case you cite. But there is a good idea in your suggestion and I'm sure that a " History of Adana " would prove very popular with most of our readers. I'll have a chat to our Editorial Director about this since he is the author best qualified to write such an article. Adana, by the way, is merely the trade name of the firm.

HOW MUCH TYPE REQUIRED ?

I propose to publish a magazine with pages 6 ins. by 4 ins. This means, of course, that I shall have to order a substantial quantity of extra type. How can I tell how much to order ?

The type required per page of such a publication can be worked out as follows. First find the number of square inches of matter required—in this case, 6 ins. by 4 ins., it will be 24 sq. ins. Now divide by 4, which gives you the answer, 6. This figure (6) is now translated into pounds, giving you 6 lbs. of type per page. It is advisable, however, to add 25 per cent. to this total. Thus, for each page of your magazine, you would require 7½ lbs. of type.

EMS TO A LINE

A thing that really puzzles me is this : Is it necessary to figure out just how many ems comprise a line and also to figure out how each letter and space in a line will constitute that amount. I find this needs an Einstein and usually give up, compose as many words as I can comfortably, and then space up as evenly as possible.

And, of course, you are quite right. As long as your stick is set to right measure and your line is justified correctly there is no need to worry about the mathematics of ems and ens. I can't quite understand why such a problem has presented itself to you.

PADDING ON THE TYMPAN

Another of my bothers is tympan padding. Is it soft padding for hard papers or vice versa ?

Every job presents its own padding problem but generally it *is* soft padding for hard papers and hard padding for soft papers.

SPECIMENS OF WORK

I enclose samples of my work. Would you let me know what you think of them ?

This is an answer to G.S.S. of Cheltenham. We think your machine work is very good indeed but you need to learn a little more about display. The types you use are, generally, too heavy or too large and you must be more liberal with your white (i.e., leading out).

NECESSARY MUTILATION

In the enclosed wedding cake card you will notice that the name of the bride is set in Washington Text. I have endeavoured to give an impression of the name being shot through by setting a split arrow through it diagonally. You will also observe, however, that the two edges of the arrow do not come in contact with the type, which rather spoils the effect. The arrow pieces, by the way, are set flush up to the type.

There are two ways of getting over this difficulty. One is to file down your arrows or the beard and top of the type with which they should come in contact. The alternative is to overprint the arrow.

FIRST AUTHORISED BIBLE

Who printed the version of the Bible known as " King James' Bible ? "

Robert Barker, London, 1611.

The PROCESS of PAPER-MAKING

PAPER has literally scores of uses in this modern world. It wraps our parcels, enables us to write to friends, gives the artist a medium upon which to make his drawings and moreover appears in strange guises (compressed, for instance, often being used in the place of wood). It is in the printing world however, that paper is supreme.

Papers are made either from wood pulp or cotton fibre. The best are from the latter, the rougher kinds, like those employed for newspapers from the former. In both cases the general method of manufacture is the same.

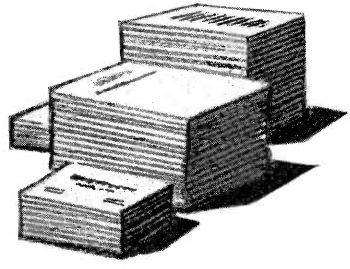
The original material, whether cotton or wood, must first be reduced to a paste formed by the broken-down fibres and water. This pulping is then pressed into board-like sheets which the trade knows as "half stuff". Wood can either be pulped mechanically or by chemical action.

Having reached our own factories the pulp boards are broken up by machines called beaters, water and colouring matter (if desired) are added and the whole made into a thick cream of pretty even consistency. From here this passes to the "refiners" where China clay is put in to bind the fibres together, also resin to give that nice tight surface which most papers possess.

Just how much treatment the pulp receives at this stage depends on the type of paper being made. From the refiner the pulp passes to the "shaker" where everything is perfectly mixed and it is then ready for the actual paper-making machine.

There are several different paper machines which turn out various kinds of material, but in the main they are the same in principle—that is to say that although there are numerous manufacturing stages to go through, the pulp goes in at one end and comes out the finished article at the other. At what we may call the entrance of a paper-making machine are large tanks which are kept filled (by pipes) with the creamy mass from the shakers. From the tanks the cream overflows to secondary tanks which regulate the rate of passage on to an endless wire mesh belt, which is the first part of the actual machine.

The purpose of the mesh is to drain off a fair amount of the surplus water—a very necessary procedure as the pulp cream may consist of as much as 95 per cent. of binding liquid and only 5 per cent. of solid fibre. From the mesh the now rather drier mass moves forward and more moisture is extracted by suction boxes.



How wood pulp and rag are converted to make Material for the Printer

Beyond the boxes the pulp is damp only, and is beginning to look like possible paper, and here it is passed on to a "dandy roller". This queerly-named piece of mechanism is to impress the "water mark"—the design or letters seen when holding a sheet of paper up to the light. The mark is made by pressure only but the compacting of the fibres at this stage leaves an impression that remains for all time.

The pulp is now rapidly drying and becoming paper. Just beyond the dandy roller it passes a further pair of moisture-extracting plates and is then able to bridge the three-foot gap into the first real press under its own strength—that is with no support below.

Here pressing and drying go on simultaneously, the rapidly-completing paper passing over no less than 48 different cylinders while this is being done. The drying in this final stage is helped by the rollers being hot, exhaust steam often being used for the purpose.

The material which is now running through as one long band, at last leaves the train of rollers and, as completely dried paper, jumps another gap to "calendering" machinery. Here it is given a smooth surface in just the same way that clothes are ironed. This again is done with heated cylinders of one type or another, but the methods of finishing vary according to the kind of paper being made—high-gloss and art papers requiring a different treatment from rough newsprint.

Paper has now been made and it finally leaves the machinery in huge reels for the printers.

The rate at which paper-making machines work is truly remarkable. One of the standard machines now in

By H. A. ROBINSON

general use can turn out its strip at nearly eight yards *per second.* Indeed to see a papermaker at work one gets the impression that the material is simply flowing out.

Paper-making is very old. Ta'ai-Lun, a Chinese minister, is credited with making the first fibrous product about A.D. 105 The present big machines are the combined work of many inventors down the years. Thus the first actual paper mills were erected in Germany in 1189 by two brothers —Holbein and Ravensberg—using some crude mechanical process.

Great impetus was given to the process by the inventing of the Hollander beating machine and later other machines were designed and patented. A man named Canson invented the suction pumps for the drawing off of moisture while Crompton—the well-known English inventor—introduced the heated cylinders for drying while a Mr. Marshall gave us the " dandy roller " for water-marking. The first machine to be built having all the main refinements found today came into being in 1831.

PRINTER, READ YOUR PROOFS!

DAVID DRYSDALE pin-points a neglect which may be costly

A MISTAKE can be costly. A spelling error or the wrong initial before a name will bring a customer back, with his job, very quickly. Unfortunately the small printer seems to have more trouble this way than his larger cousin. The reason for this is simple. He doesn't pay enough attention to proof-reading.

He selects his stock carefully, goes to no end of trouble to see that the inking and impression are right, and then gives the job a quick glance through and calls it read.

Most of the time he gets away with it but sometimes a job is returned and the work has to be done all over again. Even the most careful printer will slip up sometimes, but a systematic approach to reading will avoid much trouble. A few simple rules, kept in mind, may save pounds.

The first rule is always to carry a notebook or pad. Quite a lot of orders may be given to us in unexpected places. It is not good enough to memorise a piece of copy and to say " Leave it to me " ; everything must be carefully written down and all names printed. Then the pad should be handed over to the customer for him to read over and approve.

At this point it must be remembered that the customer probably has not much idea of what he actually does want. He relies on the printer to give him a lead—and rightly so. He may not know the exact formal wording of a wedding invitation but he expects the printer to know. And the printer *should* !

When our copy is neatly and correctly written down the biggest worry is over. Before we start setting however, it is as well to check the spellings of any words we are not too sure about.

When the job has been set and a proof taken the actual reading can begin.

Now here is a point to watch. The small printer does not usually possess a proof press, and when he gets the first pull the job is usually on the machine ready to be printed off. He is reluctant to disturb the forme and so, unconsciously, he does not want to find any mistakes at all, and in his reading he may miss the most glaring errors. This may sound incredible but experience will bear out the truth of it. By the same rule be very careful when checking a line that would " only just go " in the measure. You are quite likely to find a letter missing somewhere.

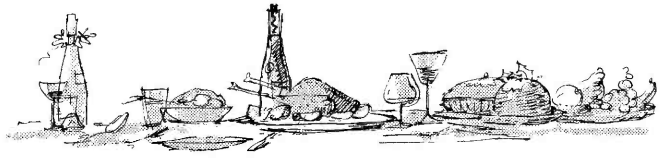
Now for the actual reading—with a copyholder. Yes, you should have somebody reading out the copy while you check, even on the smallest jobs, and then you should read it through again on your own. A good dictionary should be handy so that you can check any spelling about which you are uncertain.

And now we are ready to print off, but let somebody else have a glance through the proof if you can. An error not spotted by one reader may be quite obvious to another. If the customer has asked to see a proof himself then you are safer still.

Proof reading is, after all, just a matter of common sense and taking care.

"THE SOCCER DICTIONARY "—A HANDY REFERENCE BOOK PUBLISHED BY F. C. AVIS, 26, GORDONBROCK ROAD, LONDON, S.E.4. (PRICE 5/- NET.)

Small printers who have a lot to do with the printing of football clubs' requirements, and editors who run Association Football stories and articles in their magazines, will find this little book a mine of invaluable information. It is a reference and record book set out in dictionary form and contains all that the fan and the specialist will require to know. Handy pocket size, 136 bright pages, *The Soccer Dictionary* is excellent value for the money.



NEARER and NEARER COMES CHRISTMAS

What Are You Doing About It, Mr. Printer?

In our last issue we gave small printers a gentle hint that the time had come to think about their Christmas business. What we say now we have said before in *Printcraft* but we cannot let the occasion go by without a further—and a more urgent—reminder.

It is now the middle of September. Your Christmas orders, except for last-minute and unforeseeable "rushes" should be completed by the first week in December. This particularly applies to cards, stamps, labels, tags, calendars, box-tops, etc., which will be required in good time for early despatch to the customers.

SET YOURSELF A TIME LIMIT

Approximately you have ten comfortable weeks in which to get your Christmas orders executed. If you are the careful printer I take you to be, you have already ordered your stock of cards, paper, new type, borders, ornaments, etc.

The next immediate objective is to work out a plan of campaign, setting yourself a time and a date for the completion of each order. At the same time, however, make allowances for the orders which are bound to flood upon you between now and the first week in December.

First scan your list of last year's Christmas customers—including, particularly, your "last-minute" men.

Have you yet been commissioned to execute all *their* wants? If you haven't it is very probable that the customers haven't yet started thinking about Christmas. It is thus up to you to remind them urgently that if they want Christmas stationery in good time they would be well advised to order now! Don't bully them, of course. Just point out, gently and reasonably, that you already have so many jobs on hand that it would help you out considerably if they would give this matter their attention right away.

NO PROCRASTINATION

The great thing to remember now is not to put off till to-morrow anything which you can do to-day. If you can bring yourself to believe that Christmas is next month instead of in December you will find that it will spur you on to greater effort.

Especially is this so if you are working for your local stationery shops which, of course, will require their Christmas deliveries much earlier than the private customer. And if you aren't working for your local stationers, why not? Haven't you thought of tackling them about the possibilities of selling your Christmas goods?

A SAVE-TIME TIP

The biggest time absorbers in the Small Printer's Christmas world are, of course, cards. Since most of these are in colour, requiring two, three or more workings, they must be given precedence. Adana, as you know, will supply you with a variety of blocks and ornaments, and references to back numbers of *Printcraft* will give you a heap of new ideas if you are thinking of having your own blocks made or are going to carve yourselves a few lino- or woodcuts.

If you have a popular demand for a card or cards which sold well last Christmas, and you don't happen to have the matter standing, send one of the cards to the blockmaker and ask him to make the necessary blocks for you.

This will cut down time to a minimum and the money spent on the blocks will probably be more than saved on other jobs you will be able to do in its place.

Incidentally, let me remind you that Adana will make any blocks you require but the originals should, of course, be received in good time. A post-card, addressed to this firm, will bring you full particulars of its block-making service by return.

By P. PAYNE

THE OLD HAND

JONATHAN STAFFORD

in attack and counter-attack with his typographical antagonists

WELL, I asked for it, I suppose, and I've got it. Thanks to the article I wrote on *Printcraft's* dilettante (isn't it a lovely word?) in our last issue I've collected the best basketful of verbal brickbats that have come my way since I was a quarter-master-sergeant in World War I. Here are one of two of them :

" Who are you to tick off people who have made a conscientious study of print and where did you *get during your long printing career ? On your own showing you were never anything better than one of the third-rate jobbing comps you accuse people like me of calling you. Your best role is to stick to giving the hints in which you are always being proved wrong by Mr. Leslie Luker."*

PROGRESS OF THE OLD PRO.

Now I ought to curl up—but I don't. Answering, I must say that my long printing career, in which I served mainly as an ordinary compositor, was not devoid of its chances of promotion. I hadn't (and neither have the other " comps " of my generation), the opportunities of improving myself as my modern contemporaries. My highest professional role was that of clicker, though I *was* offered the overseership of the composing department of a printing firm in Goswell Road, Clerkenwell, London. This I refused because of my loyalties to the firm for which I was then working. But I *did* lay out a 60-page catalogue for the Goswell-Roader (in my spare time) and for this I received £15 (equivalent, these days, to about £60). Apart from this I am now building up (with my Adana) quite a nice little line in spare-time printing.

As for the " third-rate jobbing printer " (please observe that the description was invented by our typographical demi-gods, not me !), I can only say, as I've said before, that I've been through the mill in *every* department of print, including comping, reading, foundry, warehouse, platen and machine room—yes, and even a spot of stitching and bookbinding at odd times.

As regards Mr. Leslie Luker ; he has never proved me *wrong* : only out of date. This, after reading his own up-to-the-minute and extremely well-written articles, I have frankly acknowledged and, as you have observed, have since refrained from giving hints that are not based on absolute modern-day experience.

Hot from his throne on the Olympian Heights comes this grenade from a self-crowned king of the Graphic Arts :

" I notice," he sneers, " that though you are at pains to enumerate the qualifications of David Wesley, Leslie Luker, Ron Emery and the rest, you miss out the most important personality—the Editor of 'Printcraft', who also, apparently, presumes to be an expert on layout. Apart from being the editor of Adana's publication—and how better some of his contributors could do the job!—what qualifications has he *?"*

The editor chuckled when I handed him this letter and invited him to reply to it. But he wouldn't. " No, you do the job, Stafford," he said.

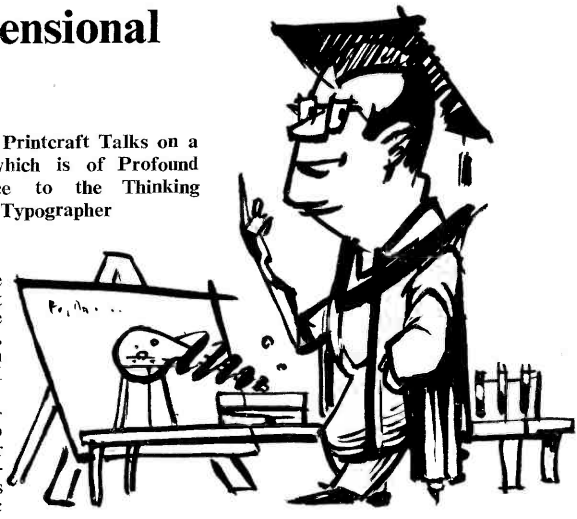
The editor himself throws some light on this subject in the article he writes for " The Magazine Publisher " in this issue. Apart from that let me quote what he said about himself in *Printcraft* No. 1 (italicised parentheses are mine). " My printing career commenced in 1911 (*he's quite an Old Hand himself, isn't he?*) when I was apprenticed in the composing department of the Amalgamated Press Ltd. (*easily the largest printing and publishing house in the world at that time and probably still is*). There, with some assistance from the St. Bride's Institute (*the most famous printing school of the day where our editor won some distinction for typographical designing*), I learned my craft and, in due course, when I became a fully-fledged journeyman, I started up in the printing business myself under the name of the Selway Printing Company."

What he didn't say is that his apprenticeship occupied the term of nine years instead of seven, owing to his being called back to his firm when he had served a different sort of apprenticeship as a sniper in World War I ; that he sold out the Selway Printing Co. as a going concern because he was captivated by journalism ; that since then he has been largely employed in the production of several national weeklies. He is still printing on an Adana, though his work in this direction is now purely experimental ; and though *Printcraft* is his " pet " it is

(*Continued on page* 224)

Three-Dimensional Pictures

Professor Printcraft Talks on a Subject which is of Profound Importance to the Thinking Typographer



THERE is little really new about the present spate of 3-D pictures, with the exception of the colour films viewed through Polaroid.

Stereoscopic photography goes back to about 1890 as a popular hobby. Mahogany stereoscopes and sets of pictures were sold to the public twenty or thirty years earlier still.

The art of making stereoscopic pairs of pictures rapidly declined after the invention of the roll film camera. A few workers, including my very good friend and erstwhile pupil, Mr. A. N. Benfield of the Borough Polytechnic Photographic Society, have continued experimenting over the intervening years and have been able to evolve a sound theoretical basis for modern work.

Originally, the photographs were taken on long narrow plates in a sort of double camera with lenses placed at similar distances apart to a pair of eyes. The resulting negatives were then printed on a strip of sensitive paper. This was mounted on stiff board and placed in a viewing frame which consisted of a back board to support the pictures and a front board with a pair of eye-distanced, low-power magnifying lenses. The front and back were connected with some kind of focusing distance piece.

The cinema film industry, always alive to novelties, spent some years in experimenting with stereoscopic methods and about 1928 made use of a comparatively simple adaptation of the talkie. Films were made through filters dyed green and orange, or red and blue, and two films were registered so that the most distant objects were in normal register and the images diverged further and further as the objects photographed neared the camera.

One of the problems was keeping the two projectors in exact register and timing. This was done by means of the photo-electric cell, or electronic eye, used to synchronise sound and pictures in talkies. The film was then viewed through spectacles of compensating colours, so that each eye saw only one picture.

It must be realised that when we look at any object which is not flat, each eye has a slightly different viewpoint and sees a little more round one side of the object than the other. It is this blending of two slightly different mental pictures that enables us to see things in the round and also to judge distances. A person who is born with only one eye sees a world that is largely flat like a photograph.

DIFFICULTIES

Recently, in an effort to overcome the adverse box-office effects of television, the film people have revived this idea, but have made improvements by the use of plane polarised light and in some cases full colour.

This stimulated several publishers to print books or advertisements by the old two colour method, providing viewing spectacles, cheaply produced from coloured cellophane, with each copy. This again is not new; it has been done several times in the past, particularly by a firm of medical publishers, for illustrating textbooks of surgery.

There is nothing very mysterious about the method. In modern practice, a special stand is used. The top is a board on which one camera may be mounted in a number of positions so that the distance apart at which pairs of photographs are taken can be varied, but always converge on the same background point.

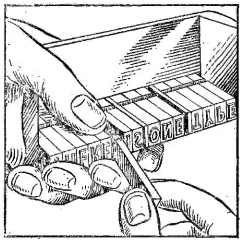
The action photographs that have ap-

(*Continued on page* 224)

By LESLIE G. LUKER

No. 6. "Picture-Guide to Print" by DAVID WESLEY

SPACING AND JUST



SPACING IN THE STICK

45. When setting up a line of type in the stick words are separated by the insertion of a space between the words. This space is usually a "thick" but in order to obtain correct justification—that is, spacing out so that each line is comfortably tight in the stick at the end of the line—the spacing, invariably, has to be changed. When the line is completed the type should stand squarely on its feet and there should be no looseness whatever. On the other hand the letters and spaces should not be so firmly forced in that any character is difficult to remove.

JUSTIFICATION

46. Here is a simple exercise in which you will observe that the spacing between words is uniform and that justification has been made at the ends of the lines. The largest quads or spaces are on the extreme ends of the lines and the thinner spaces next to the type. Practise this before attempting serious composition.

EQUAL SPACING

47. In practice, of course, we do not space ordinary type as shown in the example. The end-of-the-line spaces in the previous illustration must be divided more or less equally between the words. In this case the original spacing with thicks must be changed. You may find that en quads will be needed to fill out the line or perhaps an extra thin or middle—it is all a matter of the practice which will bring experience. You may also discover that by changing the thick spaces for middles or thins you may get in an extra word or part of a word.

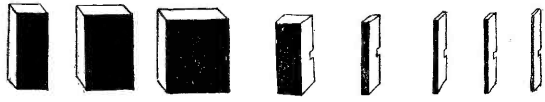
MAKING USE OF LETTER FORMS

48. It is, however, practically impossible to achieve mechanically accurate spacing throughout, though this should be your aim when composing. What you *must* do, however, is to achieve the *effect* of uniform spacing and in this you will find that the shapes of your letters will considerably help you. Such rounded characters as c, e, o, or the oblique-sided characters like v, w, or y, when occurring at the beginning or the end of a word, can usually take slightly *less* space while letters such as b, d, h, l, etc., owing to their height, can take a little *more* space. Here is an example in the line below.

Spacing is an art which all beginners must work hard to master.

In Our

BORDERS AND



SPACING AFTER POINTS

49. When commas, apostrophes and quotes occur they may also be given less space. These kind of characters, because of the smallness of their faces, have a certain spacing quality in themselves. Though paragraphs should start with a one-em indent there is no reason why the same rule should be followed when a new sentence occurs in the line. More or less space than one em can be given here if required but do not adopt the slovenly habit of placing *all* extra space after a full point.

;:?! "Here——

50. The above characters, semi-colon, colon, interrogation mark and exclamation mark should have a hair or thin space placed between them and the last letter of the word to which they belong. A thin or hair space should be placed after the opening quotes in a line of dialogue.

BREAKING WORDS

51. To justify a line correctly it may be necessary to break a word at the end of the line. This is done by using a hyphen where the break occurs. The usual rule is to make the break at the end of a syllable—i.e.: print-ing, abun-dance, com-posed, etc. Terminations such as -ing, -tion, -cious, etc., are natural breaks. Care should be taken to use hyphens very sparingly.

LETTER SPACING

52. Spacing between letters is considered correct when lines of capitals are involved, especially in titles and other display lines. But it should not be too conspicuous. A hair space between the letters usually suffices. In very narrow measures words in lower case text may have to be letter spaced, though this should be avoided if possible. You will learn more about this when we come to **over-running.**

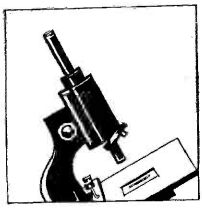
TWO EXAMPLES

53. To enable you to judge the smartness of the effect of letter-spacing we here give (*top*) a line set in 12-pt. Bold Times with hair spaces between the letters and (*bottom*) the same line set with no spacing between the letters. There are some other refinements in this department of composing which we shall deal with later under the heading of **Display.**

PRINTCRAFT AND THE PUBLISHER

PRINTCRAFT AND THE PUBLISHER

Next Issue
ORNAMENTS



THREE-DIMENSIONAL PICTURES

— (*Continued from page* 221)

peared recently in some National Weeklies are taken with a special double camera similar to the old-fashioned stereoscopic camera, but with faster lenses and shutters. These are limited in use however, as the eye-distances cannot be varied and they can only be used over a limited range of distances. Another disadvantage is that although objects or people stand out from the background they often look like figures cut out of cardboard.

The prints are trimmed to register and half-tone plates are made. These cost about seven or eight times as much as a monochrome half-tone of the same size, owing to the difficulty of proofing in register. For the same reason, printing costs a little more than normal two-colour work and then the spectacles must be provided. The inks used in printing should be matched to suit the spectacles as these vary somewhat.

COLOUR AND MONOCHROME

Recently, very successful stereoscopic films have been made both in colour and black and white. They are viewed by means of a pair of spectacles with slightly smoky looking lenses. The curious thing is that both kinds of film can be seen with the one pair of spectacles which are known as Polaroid spectacles.

Colour or black and white 3-D films are made by photographing in the ordinary way but using two cameras at selected distances apart and both converging on the same point, which is known as infinity—as far in the distance as possible. Of course, colour film stock and the appropriate filters are used for making films in colour but the optical principles are similar in both cases. Single prints in either monochrome or colour could be projected in the normal way and viewed without Polaroid spectacles as normal two-dimensional films.

For 3-D purposes, the two films are projected together, registered on infinity and with Polaroid screens in front of the projector lenses. By this means two half pictures are projected by light that has been plane polarised. The pictures are complete in themselves, but appear very flat and washy because half of the total light from each projector has been diffracted off the screen by means of the Polaroid screens. One screen is arranged to let through rays vibrating vertically and the other to let through rays vibrating horizontally.

The lenses of the Polaroid spectacles are also arranged with their axis at 45° to each other, so one lens cuts out one picture completely and passes the other; while the other lens passes the picture cut out, and cuts out the picture passed by the other lens. The brain of the viewer receives the two half images, marries them up and so sees a complete picture in full colour, the appearance of depth being given by the slight difference in viewpoint and the modelling and shadow variations between the two images.

NO 3-D PRINTING YET

One of the difficulties in reproducing full-colour 3-D pictures by printing processes, apart from the fact that six workings would be needed, is that of polarising the pictures before they reach the paper.

I thought I foresaw great possibilities in putting a Polaroid screen in front of the camera lens, to polarise the light before it formed the negative. This certainly produces washy pictures of low intensity, but it upsets the colours unless the exposure is doubled and then we are back where we started.

The whole point is that the *light reflected* from screen or paper must be already polarised before reaching the viewer's Polaroid spectacles or the system does not work. So far the problems of producing 3-D full-colour pictures on paper appear to be insoluble but man has solved many "insoluble" problems during the past century and three-dimensional prints on paper may one day be possible.

THE OLD HAND—(*Continued from page* 220)

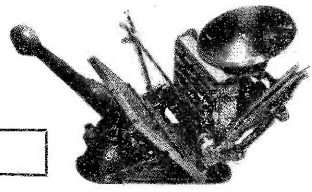
subservient to his work on another important weekly publication which enjoys a world-wide readership.

OUR OLDEST ENTHUSIAST ?

These are but two of the brickbats which my article has caused to be slung in my direction, and which I return with hearty gusto. (I wish I had the space to do a bit more chucking-back.) In the meantime let me pay tribute to reader C. Johnson, of Cambridge, who, at the age of 89, is surely one of our most enthusiastic Old Hands. Mr. Johnson lays claim to the fact that he is the oldest user of an Adana and in spite of his years is still making a good " go " of small printing.

Jolly good luck—and many congratulations—to him. I hope he'll still be an Adana enthusiast when he is 100. Are there any other old 'uns who can approach this record ?

TWICKENHAM— THE HOME OF ADANA



The Romance of Hampton Court

WE hope you like the photograph of Hampton Court on the cover of this issue. It is one of several to come illustrating the home of Adana which, as you know, has its headquarters in the Middlesex borough of Twickenham, not very far removed from London.

Twickenham possesses many noteworthy and historical monuments but easily the most famous of them all is Hampton Court Palace. I expect most of you have visited the spot but those who have not, please do take a look at it next time you journey Londonwards. And while you are in Twickenham perhaps you would like to look up Adana itself. A welcome will await you, I assure you.

❀

Hampton Court Palace is famous for many historical happenings. It was, as you probably know, erected by Cardinal Wolsey in 1514. Wolsey built it as a quiet retreat from duty, furnished it lavishly and in it entertained his guests in royal fashion. But Henry VIII, the King who seemed to get everything he wanted, coveted the Palace. Thus, in 1526, Wolsey found himself surrendering his retreat to Henry who thereupon made it his own royal residence.

❀

Henry, never satisfied with anything as he found it, immediately set to work making additions and alterations. Among these was a " Close Tennys Play " which is still the world's most ancient tennis court in use to-day. It was to Hampton that Henry brought Anne Boleyn, his second wife, for the honeymoon which ushered in that lady's chill and tragic future. Poor Anne had not been at Hampton long before she found her spouse making violent love to Jane Seymour. As a result she met her end at the hands of the executioner on Tower Hill in 1536.

Henry, as we know, then married Jane Seymour, who, however, did not survive her predecessor by more than a year. It was also from Hampton Court that Henry's fifth wife, Catherine Howard, was sent to meet her doom at the executioner's hands.

❀

Three famous features of the Palace are the great grape vine, which was planted in 1768, the bewildering Maze, and the Haunted Gallery. Among the many ghosts reputed to visit the Gallery are those of Jane Seymour, who is alleged to be seen in the early hours of the morning dressed in a shroud and with a candle in her hand, and Anne Boleyn who rushes, madly screaming, along the Gallery. There is a third famous spirit—that of Mrs. David Penn, who was nurse to Edward VIth and who began to haunt the Palace in 1829 after her grave had been disturbed in Hampton Parish Churchyard.

❀

Many other historic personages leave memories in the halls of Hampton. Mary Tudor, after marrying the Spanish king, Philip II, spent her honeymoon at the court. Queen Elizabeth I lived a great deal of her life here and James I and the ill-fated Charles I were also royal owners. William Shakespeare, bard of immortal fame, came to the Palace with his company to act in the Great Hall.

Oliver Cromwell lived at Hampton after the execution of Charles and it was here that his daughter was married to Lord Falconberg. William of Orange took over when James II was deposed and eventually met his death when his horse stumbled over a molehill in the grounds.

❀

Hampton Court, indeed, remained a royal residence until the time of George III. A great deal of English history has been made in this palace of laughter and tragedy—a tremendous national monument in the borough in which Adana has its home.

SOMETHING FOR LUCK!

Another Fourteen Surprise Gifts for "Printcraft" Subscribers

FOURTEEN *Printcraft* subscribers have been picked out of the hat and now 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 November 20th, 1954, will be included in the scheme.

The following fourteen subscribers are awarded the gifts below, and no claim is required.

GIFTS FOR THESE READERS

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

W. C. ARCHER, Southern Avenue, Feltham. *One Fount* 14 *point Palace Script* 3A 12a.

E. G. CULLIS, Ongar Road, Brentwood. *One parcel of Stationery.*

N. HARRIS, Beckett Street, Bilston. *One Adana 8-inch Composing Stick.*

R. G. WILLEY, Highgate School, Goldthorpe. *One set Linoleum Cutting Tools and a supply of Mounted Linoleum.*

L. W. GINDER, Rocky Lane, Perry Barr, Birmingham 22B. *Subscription to "Printcraft"—6 issues.*

W. C. JEFFERY, Hawthorne Crescent, Cosham. *One Parcel of Calendar Accessories.*

T. MORGAN, Baston Road, East Ham, E.6. *One Combined Bodkin and Tweezers.*

J. SHEPHARD, Lower Queen's Road, Buckhurst Hill. *Two Christmas Greeting Blocks.*

The following 6 subscribers are each awarded a Special Gift of 100 Business Panel Cards.

H. M. SMITH, Lower Wokingham Road, Crowthorne.
W. MACLAREN, Victoria Road, Grangemouth.
T. W. OGLE, Pulleyns Avenue, East Ham, E.6.
W. R. ANDERSON, Sewardstone Road, Chingford, E.4.
C. H. DEAN, North End, Stockton-on-Tees.
H. LING, Alfred Street, Gainsborough.

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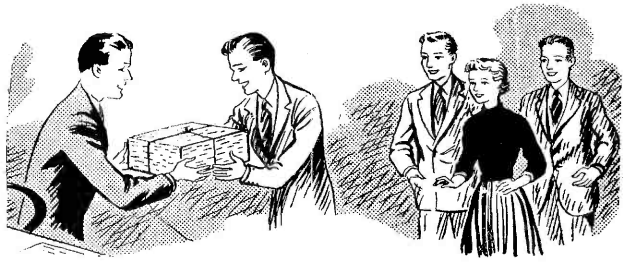
Announcing a New "Printcraft" Competition

FIND THE ERRORS

A Fascinating Four-Section Competition with FOUR FIRST PRIZES AND TWENTY OTHERS



The FIRST PRIZE in each of the Four Sections of this Competition is as follows :

One fount 24-pt. Bodoni Ultra 3A6a. One fount 14-pt. Bodoni Ultra 4A9a. One fount 12-pt. Bodoni Bold 5A12a. One fount 10-pt. Bodoni 10A48a. One fount 10-pt. Bodoni Italic 5A12a. Quads and spaces for each fount. Five 36-division Tipe Cases. One set of Christmas Ornaments.

Also Twenty Additional Prizes Consisting of :
Type Ornaments, Dashes and Scroll Ornaments.

COLUMN ONE

HOW accurate a proof-reader are you ? Here is an interesting and possibly profitable way of finding out.

In these two pages a number of deliberate errors has been made. Your main job is to discover exactly how many their are. Write the number in the space provided on the coupon and then have a good think about them. How, in the first place do you imagine each error came to be made ? Was it originally the fault of the writer, the compositor, the proof corrector or the member of the editorial staff responsible for finally passing the proof ?

How could the error have been prevented in the first place ? Shuold the copy have been more closely 'subbed ? Were there wrong letters in the case from which the type was set—or what ? If you think back on your own mistakes in typeseting you will find a dozen reasons.

Is that all clear ? Then please read the following carefully. You will observe that each column has been given a number. Cols. 1, 2, 3 and 4. Now count the lines in each column and you will find that there are 43 in Column One, 21 in Column Two, 20 in Column Three and 43 in Column Fore. Number each line in each column from 1 to the bottom line. Thus Column One should be numbered 1 to 43, Column Two 1 to 21, Column Three 1 to 20, and Column Four 1 to 43.

Now ; having found all the errors you can, write on a sheet of paper the number of the Column, the line on which the mistake has occurred, then a description of the mistake. The following might be an example (this example, incidentally, should be ignored in looking for errors since the particulars given are neccessarily incorrect)

COL.	LINE	DESCRIPTION OF ERROR
1	6	Transposition
,,	10	Wrong fount
2	7	Unequal spacing
,,	13	New paragraph
3	2	Bad alignment
,,	23	Turned letter
4	17	Wrong point
,,	29	Missing letter

There are NO intended grammatical errors in the announcement so please do not trouble to look for them.

COLUMN TWO

The competition now divides itself into four sections and, to encourage you to make the most intelligent use of the mistakes you have discovered, you are invited to do one of four things. Select a group of six or more errors from those which you have discovered and state :

SECTION 1. What department—i.e., writer, compositor, corrector, editor, or pressman was responsible for the errors ?

SECTION 2. How do you think they occurred in the first place ?

SECTION 3. What is the correct sign, bol or symmark to draw attention to each of the six errors ? (If you are not familiar with the symbols you need not, of course, compete in this Section.)

SECTION 4. Any suggestion you have as to how to prevent the occurrence of such mistakes in future—i.e., more careful dissing of used type so that letters do not get mixed in the first place, reading through every line as it is composed in the stick, etc.

COLUMN THREE

You must enter for ONE only of these sections.

Now fill in the particulars on the coupon, attach to it your entry and send it to :

DELIBERATE MISTAKES"
Printcraft,
The Adana Organisation,
15-18, Church Street,
Twickenham, Middlesex

so as to reach this address not later than November 10th, 1954.

The first prize in each section will be awarded to the competitor finding the the best answers to the question in his greatest number of mistakes and giving particular section.

The other twenty prizes, in case there is a great inequality in the number of entries for each section, will be awarded at the Editor's discretion.

It must be strictly understood that :

No correspondence with regard to the competition can be entered into until the results are published in our next issue.

The Editor's decision in all matters relating to the competitition is final and binding.

Employees of the AdanaOrganisation, the editorial staff of *Printcraft* and the employees of the printers of this magazine are not eligible to compete.

All readers of *Printcraft*, whether subscribers or not, are eligible.

Entries received after the closing date, November 10th, will be disqualified.

There is no entrance fee.

If you do not wish to mutilate this copy of "Printcraft" please copy the coupon on a separate sheet of paper.

COLUMN FOUR

DELIBERATE MISTAKES COMPETITION

(*Printcraft and the Magazine Editor* No. 27)

I wish to enter Section.....of the above competition and accordingly attach my entry to this coupon.

I declare that the number of errors I have found in these pages announcing the competition is.....(state number).

Name of Competitor .....

Address .....

GET YOUR ENTRIES IN AS EARLY AS POSSIBLE. CLOSING DATE IS NOVEMBER 10rd, 1954

209