

Incidentally . . .

One of the hair-tearing angles of putting a magazine together is the matter of illustrations . . . where to get them, and what to do with them when they show up late (which they almost invariably do). Fellow editors



85 Screen

who are harried by engraver's deadlines or failure thereof can take solace, however, in the knowledge that it has ever been thus. George Washington (whose fame certainly was not built upon his accomplishments as an editor) had the same troubles. An inquisitive friend of ours . . . a gentleman with a penchant for burrowing through dusty old documents . . . proved it to us the other day. Wrote Washington to Thomas Jefferson at eleven in the morning, on March 4, 1792: "The Engravers say eight weeks is the shortest time in which the plan can be engraved; probably they may keep it eight months. Are there any good Engravers in Boston? If so, would it not be well to obtain a copy . . . and send it there, or even to London?"

Our friend didn't know if the General got his engraving on time, and whether from London, Boston, or the local shop. Since his problem dealt with the plan for the Capitol of the United States, however, we can safely assume that it did arrive. At least something showed up. The building is there.

Fortunately, times have changed. Deadlines are figured in days, sometimes hours. Within the thirty-day period in which a RIFLEMAN issue is made up, a lot of feverish activity goes on. Pictures must be snatched from here, there, and everywhere. In this issue, for instance, are photographs from five or six New York and foreign picture agencies (pages 9-12), others from our own studio (pages 13-16, 29-32), pictures made by our photographers on assignment in another city (pages 20-24), drawings and illustrations (pages 17-19, 30-31), photographs supplied by the author (pages 39-41), photographs from the RIFLEMAN picture morgue (pages 48-49), drawings



COVER

Master woodcarver Frank Ferg of Merchantville, New Jersey, ornamented the rifle illustrated on page 29, this issue, with a run-of-the-line example of what can be accomplished with a run-of-the-line piece of wood. On the cover, he is shown as he carved the grip panels on a similar stock after it had been roughed out by NRA's Al Barr. Though not himself a rifleman, Ferg has made many stocks for his friends. The photograph was taken by J. S. Berryman, D. C. with a Speed Graphic camera. The picture was 100% enlarged.

supplied by the publisher of a new book (pages 26-28) and illustrations half-dozen other sources. Some of them be used just as they are; others must be touched to show details more clearly; others must be rejected and done again because of some minor error coming which slipped past our photographer's watchful eye. To translate metal engravings for use in the magazine they must be edited, cropped to proportions, marked for size, retouched from editor to engraver to printer and all of this in time to keep our wracked printer from blowing a gasket cause his presswork is delayed.

Just to make life more interesting are forever expiring. They're never satisfied to let well enough alone. In this instance, you'll find page 57) an example of finer screen use, ordinarily use of coarser screen for the photograph.

incidentally, is the name for the photograph which the engraver breaks a photograph into that it can be printed. The three enlargements on this page are to-scale enlargements of a part of the picture at the top of the page, as it appears in 85-, 100-, and 120-screen inch engravings. Look at them from the room and you'll make out the 85- and 100- screen illustrations are still the best, and we'll verify our first selection as correct on paper we must use. But there's always a chance of a miracle. One of the other things look better . . . we'll know by the time we read this.

And then, after all of the fuss about gravings . . . quality, deadlines, screen whatnot . . . we throw them away. With 325,000 copies to print, sets of proof must be made up by molding from the original and engravings. If we printed from the painstakingly-made originals they break down before we were halfway through the press run. So . . . when the plates are made, and the printing completed, we off to the junk man a hundred or so copies that have never once felt the sun's an ink roller. Life's like that.—J. S. Berryman

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The AMERICAN RIFLEMAN

Official Journal of the National Rifle Association of America

1600 RHODE ISLAND AVENUE, N.W., WASHINGTON 6, D. C.

VOLUME 97

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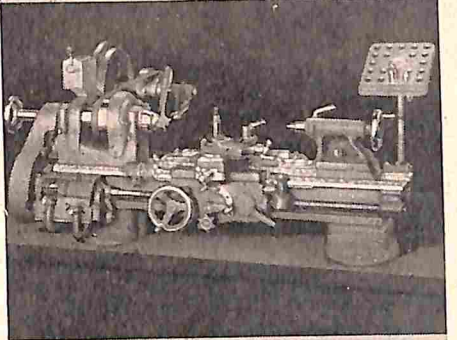
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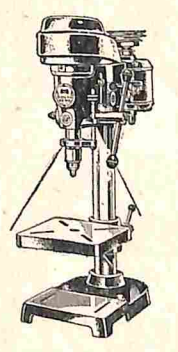
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