

WHAT TO PRINT AND HOW TO PRINT IT



No. 465
1982

The Printer's HELPER

Published by
THE KELSEY COMPANY
MERIDEN, CONN. 06450

Single orders of 10 or more keep the Helper coming for at least a year.

Stiff Inks and Heavy Inks

The difference in the consistency of inks, and the difference in their weight seem to give many a printer trouble—or at least make him wonder whether the ink is good, or whether he has received short weight.

Bond inks, cover inks, and any ink made to go on hard surface paper or cardboard is usually very stiff. Many is the tube of such ink which has been sent back to us by a printer who thought the ink was old because it was stiff. The ink is made that way with very good reason. It would be a lot easier to get out of the tube and a lot easier for us if it were thinner, but thinning it would ruin the qualities for which the ink was made. Stiff ink on hard surface paper—that's the rule.

The other ink sticker is the fact that a tube of some colored ink—blue, for instance, will be jammed full, whereas in the same shipment there may be a tube of white or orange which is far from it. Many printers don't have facilities for weighing a quarter pound tube, and they consequently assume that one tube, having a lot less in it, must be short weight.

Inks are made of many different ingredients. Different pigments, having a wide variation in weight, are used for different colors. There is, therefore, quite a difference in the bulk. It would be impractical to use a lot of different sizes of tubes, and that wouldn't solve the problem anyway. Until some new superior substance which can be had in any color can be discovered for use in making inks, quantities will vary. We might add that it would be very easy to adulterate the heavy inks so that the tube would be as full, but the results you would get on your press would be just like using cheap paint on a poor looking job that you would look elsewhere for ink next time.

Ink is the smallest cost in any job, but the troubles from poor quality can be just as great as from poor paper, old rollers, worn type, or any other defect in material or equipment. Cheap ink simply doesn't pay.

Spaces and Quads-- What to Expect in a Package

Six inch lines of assorted spaces and quads do not include hair spaces, but six inch lines of space only, have them. Hair spaces are not made in eight point, the smallest being ten point. All packages of assorted spaces or assorted spaces and quads weighing a pound or more contain hair spaces. Just in case the definition of a hair space has gotten by you, we hasten to explain that thinner than



five em (that is, those that take six or more to make a single square or em) are called hair spaces.

For really close spacing you will be better off with 1/2 point copper or 1 point brass spaces, which are made in all point sizes, and packed in ounce packages—an ounce of copper and an ounce of brass. Only one point size is put in a package, so you need to specify what you require—6 point, 8 point, or whatever. As the hair space in 10 point is 1 1/4 points wide, you can see why we recommend having a supply of copper 1/2 point and brass 1 point for accurate spacing.

Now, we go to the other extreme—the quads. Three em quads, that is, quads three times as wide as a square, are made in sizes up to and including 12 point. Two em (2 square) are in all sizes up to and including 24 point. Beyond that the em (square) is the largest. Of course, if you really want something wider in the big sizes, metal furniture will do the trick for you. A 2 x 10 piece of metal furniture is a hollow 24 point quad, 10 picas long, which makes it really a 24 point 5 em quad (5 times as wide as a square) and that will fill up a lot of space fast.

Actually, quadding a line of the

One Way to Preserve Good Register

On many—if not most—presses it is possible to insert the chase in the press in such a way that it may be a hairbreadth or more to the right or left, or even with an equal amount of variation in its up-and-down position.

If you take the chase out of the press for any purpose after you have set the gauge pins, this very small difference may change the register or position of your work on the stock you are printing, and to that extent be a nuisance.

You can be sure that you will get the same position if you form the habit of giving the chase an extra shove or push in the same direction under the latch on the press each time you put it back. If the chase is consistently installed in the same position or spot, troubles from register on that score will disappear.

Dents in The Tympan

We have several times talked about the need for an absolutely smooth tympan or pad on the platen, but the subject is so important it will bear repeating. The holes gauge pins make when they are put in place are sometimes opposite the type form on the next job, and good results are impossible if a change of tympan sheets is not made. Dents in the tympan from the previous form will cause letters in the next one to print as if they were mutilated.

Good printers spend a lot of time making sure that every letter prints clearly by discarding poor ones, and using makeready (described in the Printer's Guide) on the others. Naturally they make sure the tympan is all right at the start because they can't afford to waste their efforts bringing up letters that would print all right on the platen sheets and cardboard were smooth and dentless.

First, then, check the tympan. After that, any other corrective measures can be taken to make the impression first class.

bigger sizes is no problem, anyway. The long quads in the smaller point sizes are a convenience which require little space in the case and not much metal in the making. The big point sizes, taking more space and more metal, are more useful if they are restricted in length. You can always use 2 or 3 single em quads to fill out a line, but if the space to be plugged is only an em wide, and you are cleaned out of everything but 2 and 3 em quads, they aren't of much help and you may be seriously inconvenienced.

WITH OUR READERS

Helpful Hints

Slip-Sheeting Short Runs of

Coated Paper

It's a slow and tedious operation—even on short runs to slip-sheet each sheet of coated paper being hand-fed on a platen press. The coated stock can be fed at nearly normal speed by cutting slipsheets the same size as the stock then interleaving them into the stock to be fed. The operator will quickly master the knack of picking up a coated sheet with a slipsheet beneath, and feeding both pieces as a single sheet. This permits piling the delivery in the usual manner, safely slipsheeted. The method is particularly valuable when two or more colors are to be run, since the slipsheets remain in place for each succeeding run.

Sharper Rules

Clean, sharp lines will result from rules used on platen presses when this gimmick is applied: thread a series of $\frac{3}{4}$ inch thick corks on two strings. The string ends across grippers between rules (space permitting, of course). Corks hold the sheet down flat while impression is made, keeping air from getting under the sheet.

Press Noise

Occasionally one of our apartment dwelling readers mentions that his neighbor complains of the noise the ink table makes. We have been told that a small piece of moleskin or kurotex on the top of the ink table dog will muffle the noise and improve relationships.

Carbon Sheet for Make-ready

On presses where it is necessary to stab a sheet and paste it on for make-ready, I find it much easier to place a piece of black carbon paper between the tympan sheet and the second or make-ready sheet. I then simply turn the press over once on impression. The result is a perfect image for make-ready purposes.

School Calendar Ad

Here is an inexpensive advertising piece we now are using successfully with six schools. On $3\frac{3}{4}$ x $5\frac{1}{2}$ poster board, punched at top for hanging, we print the "Calendar," showing different events and holidays through the school year. The school head is glad to furnish copy and help arrange distribution. Our ad, at the bottom, lasts all year long and really brings in the business.

Printing for the Photographer

By a Photographer-User:

A small printing press with a few fonts of type is an important part of the studio equipment. Small, hand operated presses printing a form at least 5x8 inches in size can be purchased at very reasonable prices.

Many jobs that you can do for yourself in spare time are the jobs the printers don't want, small runs of only a few impressions, yet to you they may be very profitable.

Type setting and makeready in a print shop is on a parallel with making a negative and one print in the studio; additional copies can be made at a much lower price. I have used a Kelsey press in my studio for about six years and the jobs I have done on it if charged for at printers' rates, would have paid for the outfit many times, and the business cards, letterheads, envelopes, file cards, order forms, advertising, etc., have been of great value in my business.

One evening the papers published a list of exhibitors in a local Radio-Television Show. The next morning a two-color job on a government post card went out to each name on the list, soliciting the photographing of their display. This would have been impossible thru the regular print shop as they were closed when the paper came out, and they would not relish a run of 50 or 60 impressions anyway, but it brought me business. The same thing was done with automobile shows, etc. A blotter ad for commercial work was also profitable, but I needed only about 100 of each and the price would have been prohibitive thru the print shop.

I can set the type and run off 500 letterheads in about an hour and a half, including the cleaning of the press and the distribution of the type.

There are hundreds of printed forms that would be an asset to your business, that you just simply do without when you have no press of your own.

If you buy a font of larger type, say 24 point in some rather artistic style, you can set up slogans such as "The Gift Your Friends Can't Buy," etc., and run off six or more of each on Bristol board or cover stock, rule a pen or colored pencil line about an inch from the edge, keep them in an envelope and have clean, attractive show case cards when you need them.

I purchased a font of monogram type and offered individually monogrammed folders one year at Christmas time. It went over in a big way. With the monogram type, you can set up any 1 to 3 letter monogram forming a circle, print it on the folders after the pictures are in them and ready to spot.

Placing titles on negatives and prints is another use for the printing press. Titles in black can be printed direct on prints having light grounds and titles in white are made by printing on the back of the negative or on a piece of clear cellophane and then dusting with powdered lamp black or crayon sauce, letting the ink dry and then wiping off the loose powder with a piece of cotton.

There is a lot of satisfaction in having neatly printed forms for all purposes. It makes a good impression on your customers and will bring you business and that is what we all want. And you will find enough uses for the press the first year or two to pay for it five times over. A printing press should be considered an important part of a photographer's equipment.

Printing On

Unusual Materials

If you get a diploma job to be produced on real sheepskin, or Masonic work which is to be done on the same material, you will find a little preparation necessary in order to make the ink "take" to the sheepskin.

Dampen the surface of the skin with the white of egg, which has been previously separated, very carefully from the yolk. Lay the sheets out to dry, and the coating will become entirely invisible. You will find it possible to print on the skins very satisfactorily after this treatment.

Ordinary leather goods will not require this treatment, but a very stiff ink, like our Bond Black ink is advisable.

Printing on glass, tin, aluminum, and all sheet metals can best be done with a rubber stamp. Most rubber stamp makers can furnish you with the stamp all mounted on a block, so as to make the stamp type high; but, if not, you can mount it yourself on an old electro block or any block of proper size. If the rubber stamp maker cannot make up the form the way you want it, set it up in your own type, lock it up in your own chase, and let him make the rubber "electro" from that. Printing should be done in the regular manner, except that you only need have the form touch the material to be printed—any excess impression will result in distorted letters. If you are handy at making linoleum blocks you can use those too on hard surfaces. Very stiff ink should be used, and the articles laid out to dry several days, if possible.

Ink Reducer, A liquid for preventing sticking of ink rollers or paper. Use only a few drops, per bottle. - - - - - **1.40**

Ink Color mixing Kit
6-oz. tube of each
Many Purpose Deep Red Pencil Blue
Many Purpose Yellow Mixing White
Special Combination Price, \$14.55