

The PRINTER'S HELPER

For Those Who Print For Others or For Themselves



No. 466—1983

THE KELSEY COMPANY - Meriden, Connecticut 06450

Single orders for \$40 or more keep the Helper coming for at least a year.

Padding

Every printer has jobs offered him which require making up pads. Any printer could do padding, although many will not try it. This lack of inclination is probably because they do not realize how easily they can handle such work. It is possible to make quite a good thing of padded forms, and if you print for others you will want to take advantage of this part of the printing business. If you do your own printing, you will find the ability to pad equally handy.

In the past, the bulk of padding was on stationery. Nowadays the demand is for various office and factory forms, prescription blanks, bank forms, memo pads, scratch pads, purchase order blanks, requisitions, etc. The market for such padded forms is many times the old market for padded stationery, in addition to which there are plenty of smaller firms and merchants who still want their statements, billheads and stationery padded because it keeps them in good condition and eliminates waste.

Stock to be padded should have smooth straight edges. For small quantities, place a piece of pad back board between every eighty or one hundred sheets, and one at top and bottom. Jog down to the edge you intend to pad until all edges are perfectly even, and place on the edge of a table or bench, extending over about a quarter of an inch. Put a weight on top towards the edge to be padded. If placed in the center of pile, the weight is apt to make the sheets spring apart at the edge, allowing the composition to run in too far.

Ordinary padding composition like Kelsey Pad-Ezy is put on cold right from the container. It should be spread evenly with a brush so that the edge of every sheet will be held firmly in place. When the composition has hardened until it feels just "tacky" (sticky) to the touch, apply a second coat of composition

over this and let it harden.

To cut the pads apart, use a thin sharp knife, turning the pile upside down. Lift the top pad slightly and, holding the knife blade slightly down against the backing board of the next one, cut straight across. Pads should be cut apart before the composition is absolutely hard. If it becomes too hard to cut smoothly, dampen very slightly with a sponge or cloth and wait a moment for it to soften.

If the composition does not seem to bind and hold all sheets, sand the paper edges with a piece of sand paper held over a small smooth block.

A padding outfit can be bought very reasonably which will pay for itself in a short time out of the extra profits from padded jobs.

In addition to doing work for others, you will find that you can make up small scratch pads with your advertising on them and distribute among your customers and prospective customers, creating much goodwill thereby. You quite possibly will find that such pads without advertising on them can be distributed through small stores where stationery and school supplies are sold.

Large firms buy quantities of memo and scratch pads of all sizes. The writer once worked in a big plant which maintained its own printing department, and they kept the office supplied with pads made from discarded forms, duplicates of invoices, etc. Any office without a printing department must buy its pads outside, and in a big place they amount to quite a figure.

Don't overlook the possibilities that padded printing offers to you.

How to Use Ornaments

You will gain much help in the use of ornaments in your printing by observing and collecting as many specimens as come your way, as well as in experiments with them yourself. It is well to bear in mind that just because you

don't own the identical styles you see, you will not be prevented from adapting the ideas to the material you have, or can obtain for a small sum.



Many ornaments are made up of several pieces grouped together to form the design. When you have a little spare time, get out your ornamental material and try arranging it in various ways, both with and without letters, figures, or other type you may wish to use at some time. Take proofs of various set-ups before you change them around, so that you will have something to refer to when in need of an ornament. Years ago, when fancy brass rule and decorations ran riot, the man who could put them together ingeniously was in great demand, and those particularly skilled were considered top notchers in composition. The reaction against too much gingerbread more or less wiped out the art (if it could be called that), but more lately, people have come to realize that we went too far the other way, or else it is the inevitable cycle of change or style—perhaps both—anyway, you will see more skillfully used ornaments in high grade printing nowadays.

Some fonts of type contain brackets or other material that can be used in a decorative way, not only with the font itself, but also with other styles. If any of your type contains such embellishments, you will find it worth while to put these pieces with your other decorative material so that when you have need of an ornament, there will be only one place to look for them.

Handsome decorative initials can be devised with ordinary letters in combination with ornaments.

The frames listed with the stationery monograms can be used to advantage with ordinary type letters for initials. Some of the frames, being in two pieces, can be separated, turned horizontally, and used as decorators. Others make good brackets. With a hack saw, jig saw, coping saw, or even an ordinary file or knife, you can alter a decorative piece so that it will fit the space available, both from the standpoint of appearance and the actual room you have for it. Fonts of border often contain just what you need, either without touching the metal, or with a little judicious trimming.

Modern printing requires the tasteful use of ornaments. A small assortment will enable you to greatly improve most of the jobs which leave your shop, and in turn convince your customer that you know your business and are worth patronizing for more than one reason.

2/11/83

WITH OUR READERS

Helpful Hints

Eliminate Sticking of Paper to Packing

If paper sticks to the packing of your platen presses, cut several "V's" in the packing, which will create enough air space to overcome the difficulty.

Proof of Good Will

The slight extra cost of this suggestion is well worth the added good will achieved. When submitting proofs of a job to the customer, include a specimen proof on the actual paper which has been selected. The buyer thus gets a good idea of the general effect of the finished work.

Ready-made Case Markers

When a new font of type is received from your type foundry carefully cut the label out of the package and use it as a marker for the case into which that font is placed. This eliminates the work necessary to make special markers for your case.

Avoid Work-ups in Handset Lines

When you have a hand-set line in which you are particularly anxious to avoid a workup (either on a job or newspaper press) place a strip of sticker tape horizontally along the type bodies, before removing the line from the stick.

Remove Stiff Ink from Tubes

Often colored inks are extremely stiff from being in the tube so long, and are apt to burst the tube when removed. Get a small hand vise that will clamp near the press. Start the bottom of the tube between two flat pieces of wood in the vise jaws. Slowly close the jaws. You can get easily as much ink as you wish without exerting so much pressure that the tube splits.

No Scab Ink Cans

The oil paper cover found at the top of most new cans of ink usually tears and cannot be replaced. Yet something is needed to cover the unused ink to prevent it from scabbing. Make a practical cover by simply cutting one out of tympan paper with your make-ready knife.



Two penciled layouts of the same copy

Making Up Forms

Considerable time can be saved in making up a type form if you either refer to a similar one which you have made up and printed previously, or lacking that, have pencilled up a layout showing roughly how you want the job to look.

Such a layout will enable you to select the sizes and kinds of type more intelligently, and avoid setting up lines in sizes which may have to be changed either for lack of space or appearance.

With a settled plan of what is required, you can set up all the lines of one size and style of type at one time, regardless of the position they will take in the finished form. At this point galleys (trays) are handy to hold the lines of type as you set them up and transfer them from your composing stick. You can continue with your setting until you have it all done, no matter how many sizes and kinds of type the finished form is to contain.

The next step is to get a proof of the set-up matter just as it stands. You can take a galley proof. We will not describe it here. Every foot of type contains a slip showing the way, aside from the same information in the Guide, the Course, and all instructional material.

With a proof of all you have set you can proceed to paste up a dummy of the various lines in the positions they must occupy, in the way you had figured before, on your pencil layout. Don't paste anything down, until you are doubly sure you have the best possible arrangement. Use pins temporarily.

After the dummy is made up to your satisfaction, you can move the type lines around to conform with it.

Most forms with any number of small-type lines will squeeze together more than fewer, larger lines. You will need to take this into account when you are making the job up, to prevent looseness in some parts and tightness in others. Experience will help you with this, but in the meantime keep a sharp eye out to see that, when you lock the form, some parts are not looser than others. Of course, this is entirely aside from the importance of balancing up all elements — not trying to have a block of material equalling, say 60 points, side by side with another of only 59 or

58 points.

Some of our readers will consider such cautions rather elemental, believing that printers should automatically watch all these points. They should, but they sometimes don't. Like the farmer who wouldn't go to a lecture on farming, they are not using half the knowledge that they already possess.

Even on a hurry-up job, taking pains on details like these will pay. Far more time will be lost if something goes wrong because it was not done right in the first place.

Galleys

If there is any one article which the purchaser of a printing outfit might choose as a desirable addition to his equipment—the first one, yet low in price, we'd say could be GALLEYS. The chase and chase bed may be used as a repository for your type form as you make it up, but how much more convenient a galley can be, you'll never know until you have and try one. The type as set line by line, or stickfull by stickfull, can be transferred to the galley, where it will be safe from harm. The entire form may be made up and gotten ready for the chase in the galley.

As the printer's business grows, he will have customers who will want repeats on certain jobs, and he will find it desirable to keep some type forms made up and standing. They should be put in galleys, and filed safely away for use in the next run.

Galleys are of rustproof steel, and they are low in price. They will solve the problem of what to do with anything which you have set up, and don't want to put back in the type case immediately.

Masking Tape for Setting

Gages

From J. A. Cweger:

You have frequently recommended the use of sealing wax to secure gage pins.

For some years I have been using masking tape such as is used by painters. It is quicker and easier to apply and the gages will not slip. Also the tape is quicker to remove and does not damage the tympan. Gages can be easily shifted if desired. There is no danger of getting a drop of wax where type will strike it. I have wax on hand but never use it any more.