

The PRINTER'S HELPER

For Those Who Print For Others or For Themselves



Cutting grain and binding the sheaves, 1840

No. 470-1983

THE KELSEY COMPANY - Meriden, Connecticut 06450

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

A Few Don'ts in Type Use

Don't use caps *alone* in Old English styles, scripts, or text. This applies to faces and types like Park Avenue, Beacon Hill, Kelsey Script, Modern Script, Punch, etc. and usually to italics as well. Such faces should always be used with both caps and lower

Christmas **CHRISTMAS**
right wrong

case. A glance at the right and wrong ways as illustrated here will show why. If necessary for display, use a size larger, or even change the face, but avoid all-cap Old English and similar styles.

All-cap lines of other types — all styles, in fact — should be used sparingly. One line of a size and style is often fine, but three or four lines together of the same size tend to lose their effectiveness. Whole paragraphs of them are also to be avoided, except in styles like Copperplate or Bond Gothic. While these last two faces made so that you have a choice of four different sizes on one body — 6001, 6002, 6003, 6004, for instance, and the custom is to use one size as you would lower case, with the next size as caps. For example, 6004 for caps, 6003 for the equivalent of lower case, or 6003 for caps, 6002 for lower case, etc.

Many times a new printer will set something up which looks a little queer to him, but he may not be able to spot the trouble. Frequently it is some such situation as we have just described — mis-use of Old English or similar caps.

Bold face type in large masses is not so desirable as a more medium face. Thus, such faces are seldom used for the body part of a book. The bold designs give fine display, and emphasis in the

Don't Keep Envelopes in a Basement

At least, don't do it during any time but the cold months, when you have continuous heat and can be sure that the natural humidity below ground is kept back. There are lots of basements and cellars which to all intents and appearances are bone dry, but which do contain enough moisture to seriously affect the envelope gun. The only evidence you will ever have of trouble will come too late, when you find the flaps partly or completely stuck.

Even upstairs locations are not always immune. I have kept a file of the National Geographic Magazine in a second floor room which is not usually heated in winter, yet which is surrounded by heated rooms. As you perhaps know, the Geographic is printed on heavily coated paper, which will stick together when wet. I was greatly surprised and puzzled to find that in spite of no evidence at any time of moisture in the room, the pages were beginning to stick, some of them badly. If there had been envelopes in that room I might have been inclined to blame the gun, but such evidence of trouble with coated paper clearly shows how dampness will penetrate unexpected places.

If your shop is in a basement, keep your envelopes on the first floor, even though it may be a little bothersome. You may save yourself possible loss, as well as delay if you have a rush job and count on using them.

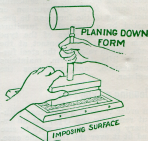
right places. They are good for advertising, circulars, and the like.

There is a place for ordinary conversation, and there are times when you have to raise your voice. You would not make a practice of shouting all the time, and by the same token the bolder styles, which typographically raise your voice, are to be used where they will do the most good.

Watch Your Imposing Surface

Every printer knows that a smooth, level printing form is necessary for good results. Everything in the chase must be tight, and the planing or levelling must be done carefully, before the form is locked or fastened. In Excelsior presses, the chase bed may be removed from the machine and used as an imposing surface. For other presses, and handy for Excelsior owners as well, is a separate imposing bed or stone. Marble stones, made especially for the purpose are particularly good. Planed iron surfaces may also be had, but they are much more expensive than marble.

No matter what kind of surface you may use, keep it smooth and clean. Small specks of metal, wood, ink, or anything else, if they are on the surface when you lay your chase down, will prevent your getting a good lockup. One small speck will raise a single letter in your form, and when you start to print, that letter will



punch the paper. Even if the job is not a fussy one, the type will wear, and next time you use the letter it will appear low or imperfect.

A poorly planed form will cause all sorts of irregularities. It will prevent proper inking, and you will be in the position of putting more impression on, or building up the low spots with makeready. A lot of this trouble can be avoided by giving the imposing surface, whatever kind it may be, a preliminary wiping off before you lay your chase on it. Then you can feel reasonably sure that any inequalities you see are not coming from the bed on which your form is resting.

Be careful, too, of the surface of your planer. If it is used on type from which the ink has not been cleaned, the ink will harden on and make it rough. Satisfactory planing down of the type form cannot be accomplished with a rough-surfaced planer.

Watching little details like this will save you much time and trouble when you are in a hurry. You'll also be able to turn out better work.

WITH OUR READERS

Helpful Hints

Padding Tip

To speed up the drying time on the padding press, use a ladies' small Hair Drier. The warm air directed at the pile after it has been coated with either a latex or glue padding compound cuts the drying time in half and frees the padding press for lift. The little drier can also be used to dry reproduction proofs, blow out dust from type cases, and reduce static when directed at the top sheets of the feed table of a Miehle Verteile.

Metal Furniture

Insures Register

When numerous changes need to be made during a letterpress run, necessitating unlocking and relocking the same form, compression or shortening of the form can be prevented by adding steel furniture along the four sides of the type form so that they contact at the ends. When relocked, the steel furniture lifts the form, maintains justification, and preserves the register.

Cleaning a Type Case

In order to clean a type case without removing the type, cut an ordinary piece of screen wire to size and fit it over the top of the case. This will enable the type and the case to be dusted with a vacuum cleaner, without misplacing any of the characters.

Sharper Black Inks

To get a sharper and better-matching reproduction of black inks on the new blue-white shades of stock, add a little blue to the black ink. This is especially true for halftones.

Time Saver When

Running Two-Colors

Want a two-color job for the price of an ink color change? Set the form and break for two-color job; set two forms head to head and lock up. Cut stock for two-up and run with first color. Change color of ink, swing stock around and run through with second color. Half the job will be first color and second color, the other half will be second color and first color, but it will be 2-color! This is especially adapted for tickets, placards, election cards and other small jobs.

If We Fall Down - Please Forgive Us

Nearly everyone who has gone through our plant remarks on the large amount of stock we carry — type, paper, wood goods, and boxed stationery; down through every other last item shown in the supply book. They think it unusual. We take it for granted. Even with all this inventory, we get caught short occasionally, and that is what we want to bring up here.

Uneven sale of seasonal numbers like wedding invitations and Christmas cuts can be foreseen and provided for within limits, but every so often some item of type, paper, or anything else in the book, which has been going along nicely on an even keel, suddenly becomes the one thing everybody is after, and in next to no time we find it short. There just doesn't seem to be any way of predicting when or where the lightning will strike.

Shortages are not only irritating — they are expensive, both for you and for us. We make every effort to prevent them. That is why we have the big stock. If we have ever had to make something on an order of yours "due," or if this happens to you in the future, we want you to know that we are doing everything in our power to prevent shortages, and will bend every effort to cleaning them up when they occur.

When the Job Doesn't Seem

to Lock Up Tightly

In jobs with a lot of rules, and other material which, because of their diversity, make it very difficult to lock or tighten them up in the chase so that they will hold together, it is sometimes possible to cut long narrow strips of blotting paper, say 12 points or so wide, and put them along the bottom of the edge of the form, right against the lines themselves, between the furniture and the type, with satisfactory results. Running this paper along the bottom will tend to make the job squeeze down instead of up, where the chase bed will keep it in place, and the bulk of the blotter stock will make up for slight inequalities in the way the individual lines of type, rule, etc., are justified or cut. You can see that if the strips were laid along the top side near the face of the form instead of at the bottom, it might cause the form to bulge up and out, with unfortunate results.

This is no argument for sloppily set or justified lines of type or rule, but sometimes a form is particularly balky, in which case you are to be forgiven if you take unorthodox means of coping with it.

Announcement

Printing

When setting forms for announcements, the sizes of type will be governed, partly by what you have on hand, and partly by the size of the sheet or card to be used. A variety of sizes is to be desired, although not absolutely necessary. Social announcements may be set in Minnet (1235, 1485, 1805, etc.), Wesley Script (143, 183, 243, 1143, 1183, etc.), Announcement Script (514, 518, 524, etc.), Typo Roman (1001, 1201, 1401, 1801), Typo Roman Shaded (1202, 1402, 1802A, 1802B), Margery (26-10, 26-12, 26-14, etc.), Park Avenue (1260, 1400, 1860, etc.), Fashion (1231, 1451, 1851, etc.) or similar faces.

In New England type, there are: Light Old English, Beacon Hill, Saybrook Script, etc. in various sizes.

Other styles which are popular, and which are particularly so for announcements of style shops, automobile showrooms, etc. are: Bond Gothic (613, 614, 1210, etc.), Tudor Place (1234, 1434, 1834, etc.), Fairfield (1438, 1838, 2438, etc.), New Yorker (99-10, 99-12), Lydian (1027, 1227, etc.), Modern Script (1426, 1826, etc.), Bernhard Gothic Light (2008, 2010, 2012, etc.). There are others which also are widely used, and there is a very thin dividing line between what is used for social and business — what goes for one will go for the other, and taste plays an important part. The information contained here should by no means be considered arbitrary, but merely suggestive.

Bodkins and Tweezers

Like knife and fork, these two seem coupled in the thoughts of most printers and rightly so, because their utility stems from their ability to substitute for the printer's bigger and clumsier fingers in tight situations.

One or more pieces of type may fall down in the form or the composing stick in such a place or way that their rescue with fingers may knock down or pi more type. The tweezers will make them out without further trouble. Perhaps some type needs repositioning, or a space has to be pushed down in a very much constricted space. Your bodkin does it neatly and deftly.

However, a note of warning. Do not use the bodkin on the face of the type itself—the character will be damaged. And if you are using the tweezers to pull out or push down a letter, be sure that they are placed squarely and firmly, because if they slip, the type face will be mutilated.

Properly handled, both bodkin and tweezers can be a lot of help to you.