

## THE PRINTING DEPARTMENT.

CONDUCTED BY IRA ENOS.

*Readers of this department are invited to make use of these columns for the expression of opinion, or by making inquiries regarding any topic having relation to the printing department. All opinions will be gladly welcomed, and all inquiries will be answered as fully and carefully as possible. Any criticisms of what appears in this department will also be welcomed. Communications should be addressed to IRA ENOS, "Printer and Publisher," Toronto.*

### TO KEEP TRACK OF SORTS.

**B**y the application of a simple method it is possible for the foreman of the job room to know at all times just where his job type is, writes C. A. Frailey, in *The Typographer and Platemaker*.

It is a well-known fact that many dollars are lost every year in searching for sorts. Compositors spend much time in aimlessly looking over dead and live matter for the elusive sort and finally give up in despair and set the line in other type, and all the time the particular letter the compositor is yearning for and wasting valuable time over may be in a form ready for, or on, the press.

This may be avoided in this way: Have duplicate proofs taken by the compositors of every job at time of taking the final revise proof. Have these duplicate proofs with the number of the board or slide upon which the matter was placed, written upon them, hung upon a file designated for that purpose. This we will say is File No. 1. This file will indicate very readily just what type is in use in jobs not yet printed.

When the form comes back from press the proof on File No. 1 (if the job is to be kept standing for awhile) must be transferred to File No. 2, marked "awaiting orders to kill." In a few days, let us say, the job is killed. The proof is then transferred to File No. 3, marked "dead." This file works to advantage in another direction. The question "who pried this case" can readily be answered by having the distributors write their names and the date of distribution upon the proof. The proof is then transferred to File No. 4, where it remains for awhile in order to detect careless distribution. It has happened in my experience where an entire line of type distributed in the wrong case was picked out completely by means of a proof on File No. 4, upon which the distributor's name was written.

In addition to the information which the foreman may always have at hand, by the use of the methods above described, it is possible for him to know how many type he should have of every letter in each font in his department. This may be accomplished by keeping a record in a book. When new fonts are received, get a proof before laying and paste it in the book. If you cannot get at it in this way, get the information from the typefounder's books. No matter how you accomplish it, get it in some way; it will amply repay the effort.

Then, suppose a compositor wants ten capital A's of pica DeVinne, and there are but five in the case. He reports to the foreman, who consults his book and ascertains

that he never had more than eight type of that letter. In the absence of the information so readily secured by this method, that compositor might have spent a half hour looking for sorts. Suppose, on the other hand, the foreman finds that he ought to have 12 sorts of the letter wanted. In that case he simply looks over Files Nos. 1, 2 and 3, previously described, and knows just where to place his hands upon the type he wants without having to pull out every board or slide on the floor, and, perhaps, if he secures the letters at all, does so on the very last board on the floor.

### PRESSROOM POINTERS.

Many of the following suggestions, contributed by C. E. Miller, to *The Inland Printer*, will be found of much value in the pressroom:

**Embossing.**—Send to a dental supply house and get a roc. cake of modeling composition. Get a pan that will hold a quart or two of water. With a nail, punch holes in a small can, place the composition in this, and after the water in pan is hot, place the can in it, melting the composition. The holes in can will drain off the water from composition when taken out. Now, to make a male die successfully, quickly and without any chance of failure, have a hard tympan on the press, the form in the centre of the chase; place a touch of ink at corners on the plate to be embossed; pull an impression and the ink marks will show where to place the composition. Now oil a piece of bond or linen paper (not too light a paper should be used). Get the melted composition, work out all the water possible; place quickly on the tympan and hold the oiled sheet over the composition. Having placed the grippers near the plate on either side, pull the impression, leaving it dwell on the form for half a minute. The harder the impression the thinner will be the die, therefore, not throwing the paper out from the platen, giving good register. The oiled paper will permit the composition to leave the female die readily, if the press is opened gradually, when a perfect die is the result every time by this method. The composition will harden sufficiently in one minute to permit the embossing of 6-ply cardboard. Trim off the superfluous edges of composition, tapering them so no impression will be made in the sheets. This composition can be used over and over. What paper will not come off will assimilate with the wax when melted.

**To Emboss Glazed Paper.**—Great difficulty has been experienced by printers in embossing glazed paper so it will not crack. This can be done without a crack being made by the following method used constantly by the writer, who hit upon the idea by experimenting, and found this simple plan perfectly satisfactory: Get a piece of medium thick blotter, paste on the grippers with gum paper so the cut will be covered. The blotter embossing over the glazed stock prevents it from cracking, giving a nice, round appear-