

Kelsey all-season rollers are good all year round under **normal** heat, cold, moisture, and dryness. If they are not to be used for some time they may be coated with oil.

If you wish to wash up the rollers and use them again right away, such as when you wish to change the color or kind of ink, then and only then is it advisable to use benzine or gasoline. Kerosene, as well as machine oil, is greasy and unless great care is used to wipe the rollers dry, some of it is likely to be left on the rollers and spoil the next job you run. You can tell when this is the case because the ink will appear greasy and the rollers will not distribute the ink properly. If you expect to use the press again within 24 hours, you can put a little machine or motor oil on the ink table, run the rollers up and down over it a number of times, and the ink on the rollers and table will stay soft so that it can easily be cleaned off the next day. Don't let it stand longer than 24 hours, however.

If by any chance ink has hardened on rollers, try first to wash it off with benzine or gasoline. If this does not do it, try benzol or acetone or a mixture of the two. These fluids are commonly sold by drug stores. Do not use except in extreme cases, as they have a tendency to dry out and crack the roller surface.

Rollers work best in a temperature of 70 to 75 degrees. It is advisable to keep your room as near this temperature as possible, and have the heat on for at least an hour before printing, so that the rollers, ink table and ink are thoroughly warmed up. If rollers

are too cold and hard to work, warm them carefully but **DON'T** leave them near steam-pipes, etc.; if you do, you may find them melted out of shape when you return.

To get the best results, new rollers should be put on your press every six months, but do not throw away the old ones at once. Save them to use when printing forms with sharp rule or leaders, and avoid cutting up face of new rollers. Sometimes, in hot, muggy weather an old, tough roller will work much better than a new one.

Keep several sets of rollers of varying degrees of hardness on hand. It won't cost any more than using one set all the time. Every climate is subject to changes of temperature and moisture and, by having rollers of various kinds, you can use the ones best suited to the weather and the job. They will save their cost many times over in time, stock, and results accomplished.

Linoleum Block Printing

If you admire a handsome piece of printing, or a real work of art, you can express your own sense of artistry by linoleum block printing with an Excelsior Press.

Type high linoleum blocks will be found listed in the catalog.

Transfer your design to the linoleum in any way you see fit—the use of tissue paper and carbon paper will make it easy. Only remember that the design will be reversed from that which shows on the block—same as with any other cut or type.

You are then ready to carve your design. Cut out those portions

which are to be white in the final product with the inexpensive tools listed in the catalog for the purpose.

Make sure that the sides of the cut slant — they should be neither straight up and down or under-cut,



LINOLEUM BLOCK CUT

because the printing surface is likely to break off when pressure is applied to an undercut line, or even to one with vertical edges if the line is a thin one. If you do not wish to ink up the block before you finish it you can hold it up to a mirror now and then to get the effect it will have when reversed, and to find out how you are coming along.

While the blocks come in convenient standard sizes you can easily saw them up into any odd shapes you desire, keeping the rest of the block for use another time. A hacksaw or some other kind of metal saw is to be preferred over a carpenter's saw, the ordinary wood saw having a tendency to lose its keen edge on linoleum.

All kinds of decorations may be cut out of linoleum blocks, as well as poster effects, silhouettes, and even large letters or words when needed in an emergency. Two, three or more colors can be used by cutting a block for each one. Handsome Christmas and other greeting cards are made from them, and you don't have to be an artist, either. Illustrations for books, pamphlets and advertising may be produced not only at cost of the block only, but in the manner used in the best work — for linoleum cuts are used as much for their good appearance as for their economy.

Plastic blocks, even smoother, are also available for cutting in the same way.

Gold, Silver and Bronze Work

Years ago a great deal of gold and silver printing was done by dusting still damp ink with bronze powder. This has been superseded largely by straight printing from gold and silver inks, due to greatly improved formulas for the inks themselves.

Silver ink comes already mixed, but gold, if furnished that way loses its luster. Consequently the gold powder and varnish come separately, and are mixed on the job. Directions are furnished with the ink, but there is nothing complicated about it anyway.

Some very interesting effects may be obtained by using silver or gold in colored inks to make metallic tints, just as are seen in motor car finishes. You can arrive at various shades with more or less metallic sheen by experimenting, or use the samples in the

Movie and Photo Printing

Thousands of movie cameras are in use and there is a growing demand for better movie titling. With all due respect to the host of titling schemes, for finished professional appearance there is nothing which quite equals a title made on a printing press. Sharp, clear letters of correct proportions enlarge on the screen without annoying blemishes. The printer with small or medium size equipment is well fitted to go after this business, and should be encouraged by the knowledge that thousands of movie makers have bought presses for that purpose alone.

One of the larger camera concerns recommends using vellum finish cardboard for titles, which helps to avoid unwanted glare or reflection of light when the card is photographed.

Titles are printed in black on white, in white on black, in silver on black, or (for color movies) in colors. Little decorative cuts may be used. Many movie enthusiasts make up special backgrounds for their titles, and photograph them, perhaps with a still camera, after which they require overprinting with lines of type.

The size of the titles required will depend on the equipment which the camera owner has for reproducing them. Most movie photographers read magazines which give them a wealth of information on the subject, so we will not go into details here, except to remark that it may be well to remind prospects that they can get so-called positive film, that is, film which will enable the printer to use black ink instead of white, yet give the

same final effect in the title on the screen.

Like movie titles, there is business to be obtained in titling photographs, including photo post cards. Many photographers have presses for this work alone. Titling can be done in black on the finished print, or on the negative. If done on the negative, the letters will show white on the finished card or print. Both methods are much used. Regular printer's ink will be satisfactory to use on negatives and also on prints, although some people prefer to use the stiffer bond ink on post card stock.

Raised Printing Like Engraving or Embossing

A good portion of the cards, stationery and such work which you see, and which have the raised appearance of engraving, are not engraved at all, but produced with a printing press and type, like yours.

All you need, aside from your regular outfit, is either gloss or dull raised printing compound, and a source of heat. Here is how it goes:

Set up the form, and print in the usual manner. While the ink is still moist, dust each sheet lightly with the compound. (You'll find it in the supply book under "Raised printing compounds.") Shake off the surplus, and put for a second near enough a heater (like a toaster, table stove or electric hot plate) for the powder to liquify, which it will do immediately. Remove the sheet and the compound will solidify instantly, so that you can lay one on an-

other without danger of offsetting. The result will be either a glossy raised or a dull slightly raised effect, depending on which kind of compound you use, the gloss or the dull.

For general purposes the gloss compound is usually best, but for wedding announcements and business cards which must look engraved, the dull should be used. The raising is not so pronounced on the dull, but it is more in keeping with plate engraving.

The raising compound is also made in gold and silver bronze. For these, print with brown, tan or yellow ink, as the compounds are not transparent, and will not allow the colors of the ink to show through.

You'll also find an electric raised printing unit in the catalog, made especially for the job. It is big enough to handle anything up to 12 inches wide, and is a worthwhile investment particularly if you intend to specialize on cards, stationery, wedding announcements or such work.

Christmas Cards

Christmas cards can be a big source of profit for the printer. The cards may be made in their entirety, or they may be bought ready for imprinting with your customer's name. Designs are

available in standard cuts, or you can make them yourself on linoleum blocks, described elsewhere.

The biggest volume is on the imprinting. You can obtain the cards and envelopes with the designs and sentiments engraved, lithographed, or in offset gravure, the only work necessary on your part being the printing in of the name. The sale of Christmas cards begins in the summer months. Orders can be taken in July, August, or September, for delivery in December. However, there is plenty of business that you can get in October, November and December.

Binding and Stapling

If you look at the Kelsey Supply Book, you will see it is stapled on the sides, whereas the Guide is bound through the center — center-bound.

Center stapling can be used when all the sheets are of such a size that they run through to make four pages each, such as the Guide.

If, however, some of the sheets are single, it is evident that stapling through the center is not going to hold them; and side binding is used, as in our Printer's Supply Book.

If center binding is wanted in spite of one or more single sheets,

HOW TO TURN A NEW FONT OF TYPE IN THE WRAPPER

