

THE PRINTER'S HELPER

for those who print for others or for themselves



1979

No. 455

Single orders for \$20 or more keep the Helper coming for at least a year.
Published by The Kelsey Co., Meriden, Conn. 06450

This is Border No. 38

Half-tone With Type or Zinc Etchings

"When printing a form which has half-tone, type and zinc etchings, what is the proper ink to use if you are using a high gloss or enameled paper? I recently had such a job, and experienced some difficulty. When I had enough ink to properly print the half-tones, the rest was muddy. If I used less ink the half-tones were faint. I used half-tone ink. What is wrong with this procedure, or is it impossible to get a good job when mixing half-tones with text and printing at the same time? The only alternative I can figure out is to make two runs of the job in such a case. Can you suggest something?"

Half-tone ink is by all odds the proper ink to use for such work. If the job is important enough, you'll find it best to run the cuts and the type separately. In that way you can use just the right amount of ink for each. Sometimes you can take the opportunity to run it as a two color job, enhancing its appearance considerably.

The owner of any platen press, whether it be hand, foot or power operated, should bear in mind that a half-tone with a given area has a lot more squeeze and needs more ink than the same space if filled solid with type, to say nothing of a job with a mixture of type and open spaces. Next to a tint block, it's the solidest thing you can tackle, and by rights should not exceed one-third the size of your chase.

Ink Color Mixing Kit

4-oz. tube of ink

Many Purpose Deep Red Peacock Blue
Many Purpose Yellow Mixing White
Special Combination Price, \$12.11

Use The Right Paper For the Job

The wide use of bond paper nowadays for writing, office forms, etc., has caused many people to think that bond paper is suitable for all kinds of jobs, and much trouble has resulted because of the attempt to print books, papers, circulars, bulletins, etc., with their comparatively large forms, on such paper stock.

Bond paper is made to write upon, and accordingly has a hard, non-absorbent surface. Our All-Purpose inks, both black and colors, will work very well on it, although Bond Black in the black will materially improve results. Bond paper requires a fairly stiff ink, because it cannot soak in and must be capable of drying on the surface, largely.

This same non-absorbent quality makes it very difficult to use on large jobs, and it is moreover, usually unnecessary unless you are printing a form which is to be filled in with pen and ink. The only bond paper which can acceptably be used is the low-priced variety—like 16 or 20 Commercial Bond.

There are plenty of book papers which will meet the ink half way—on lower grade jobs, and on much book work, an inexpensive ink like our book ink will work well with them. These book papers take what are known as "soft" inks. On coated stock generally, and on the other papers, when you have cuts to print, use Half-tone Black. Match the ink to the paper, and the paper to the job. It's easier, quicker, produces a better job, and will produce far better results.

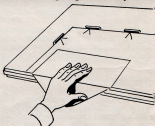
PICA: A Printer too cheap to buy a customer lunch.

Opening and Closing Flaps When Printing Envelopes

There are various ways of printing corner cards on envelopes. Some printers use a rubber blanket under the tympan, others make a special overlay with one of the envelopes—cutting out to allow for the gum and overlapping on the back.

For a first class job, the flaps should be opened before printing. If you secure the high cut envelopes many times it is possible to do the job without any rubber blanket or special overlay if the flaps are opened. Most of our envelopes have the flap cut in such a way that overlay is either unnecessary or limited.

With a little practice you can open and close the flap while feeding the press. Place a package of envelopes at the side of the press with the flaps up and away from



Closing flap as envelope is printed... Hand is at top of press platen, withdrawing envelope

you. When picking up an envelope for feeding, insert the thumb underneath the flap with the other four fingers laid flat on top, grasp it and with a quick flip away from you the envelope will open up ready for feeding.

After printing, place the four fingers flat on the envelope, slide it to the edge of the platen and tuck the flap under with the thumb while removing the envelope from the press. Some printers close the flap as explained above but prefer to make a separate job of opening the flaps. This may be done in a very few minutes by holding a package of envelopes in the left hand, flaps up to the left. With the right hand grasp the flap of the top envelope, and slide the envelope to the right, far enough to insert it underneath the flap of the next envelope. Slide envelope back to the left, grasp the two flaps and continue as before until the package is finished.

PLEASE notify us of any change of address promptly, if you want to keep your file of *The Printer's Helper* complete. Many readers lose one or more issues because of failure to let us know their change of address when it takes place. Be sure to include your ZIP code

Printed on Kelsey Enameled-60 paper, with Kelsey Half-tone and Mixing Black Ink.

After your job is set up, take four six point slugs the exact length of the form, put two of them along one edge, the other two along the other; wind eight or ten turns of string around the form as tightly as you can, pushing in the end to keep it from loosening up. (Do this as shown in the illustration). Take four



This will lock the form up so tightly that you can move and handle it just as if it were in a chase, with no danger of its being nipped.

Every so often somebody will write us "Lately I have not been getting good results. What do you think may be the trouble?" This, of course, is insufficient information for us to draw any conclusions whatsoever. We need to know the size and kind of press, the condition of the rollers, the temperature in the press room and outdoors, the amount and condition of the tympan padding, a rough idea of how much the impression screw is turned, etc. etc. The more information as to what you did, how you did it, and the circumstances under which you did it that you can give, the better. Moreover, after you start to check and write these particulars, you may find a mighty good chance of spotting the seat of your troubles yourself.

At one time or another, every possible problem we know of has been covered in the Helper, and will be again.

Roller Cores—The steel rods of the rollers on which the roller composition is cast.

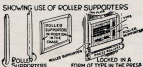
Roller Moulds.—Cylinders in which

Roller Moulds—Cylinders in which rollers are cast with roller composition. Most rollers are now cast in nests of "guns" consisting of numerous cylinders surrounded by a chamber thru which hot or cold water or steam can be run to either heat the moulds or chill them. The moulds are heated so that the composition will keep fluid and fill the moulds properly when pouring. They are then chilled so that the composition will solidify and make it possible to pull or draw the rollers out of the mould.

Roman—The general style of most faces of type used for body text, such as books, magazines, newspapers, etc. The type in which this is set (Century Roman, or as is often known, Century Expanded) is a Roman face. So-called oldstyle faces are also of Roman abstraction. As explained previously under the definition of Oldstyle, the terms are so loosely used that it is easier to point out examples than to give hard and fast rules for identifying them. Any type name with the word Roman in it is obviously a Roman face, likewise any type name Oldstyle, altho even the authority would not agree on this latter point.

Rotogravure—Similar to gravure, but instead of a grained base, a very fine screen is used, which is almost imperceptible. The etching is done on a copper cylinder, from which the printing is done on sheets, or for newspapers and magazines from a web (roll) of paper. The cylinder is in constant contact with the cylinder by a rubber composition impression roller. Sunday picture supplements of the newspapers are examples of roto-gravure. For such work roto-gravure seems to be more popular than half-tone work, because the screen (dots) is very fine and regular. It is, of course, inferior to evidence-gravure, but straight gravure because of cost and mechanical considerations cannot be used on long half-speed work. See "*Photography*."

Roller Supporters—Same as bearings—pieces of metal which can be put in the chase at each end and offer an additional bearing surface for the rollers to prevent sliding.



Rough Proof—As its name implies, it is a proof taken hurriedly, and without any attempt to improve impression.

Routing—Drilling out or otherwise removing blank portions of a cut or plate so that the paper and rollers will not come in contact with them and smudge or otherwise mark the sheet or card being printed.

Rubber Blanket—A rubber sheet usually backed up with fabric, to put on the platen and give more resiliency to the tympan when running very large forms, or when type is so badly worn that the ordinary hard packing does not yield good results.

Rule — Brass or other metal strips, type high, the face of which will print a line, double line, or

some variation of a line. There are also fancy rules which may be used the same as type-cast borders.

Rule Work—Any kind of work involving the use of rule, particularly the setting up of ruled forms.

Ruling—Light colored lines on billheads, statements, ledger paper, forms, etc., put on with a special machine equipped with pens. The printer can often produce a satisfactory substitute either with ordinary rule or a special cut made from a pen and ink drawing, but on stock billheads and statements the ruling machinery variety is usually cheaper.

Ruled forms are much easier to make with quad rule.

12 Point

[illegible]

Use quad rule for cross-lines—1 point No. 100 or 101 brass rule for up-and-down lines.

12 Point (20 six-inch lines) font,	23.80
120 in. (20 six-in. lines) all one width,	23.80
24 in. (4 six-inch lines) all one width	
or 4 different widths,	5.60
Any additional amount per 6-in. line,	1.40
18 Point (14 six-inch lines) font,	22.10
84 in. (14 six-in. lines) all one width,	22.10
18 in. (3 six-inch lines) all one width	
or 3 different widths,	5.60
Any additional amount per 6-in. line,	1.80

Brass Label Holders, $\frac{3}{4}$ x $3\frac{3}{4}$ inches, to tack on front of type cases. Label slips in and can be changed at any time. Much neater than labels that are pasted on.

40 cents each: 3.20 per dozen

WITH OUR READERS

Making Jobs Ready

An old friend writes, "I have found the use of carbon paper in taking proofs as suggested in the Printer's Helper to be a most excellent one. The same idea may be carried out in makeready, overlay, etc., such as in envelope printing over the flap. The carbon may be placed between platen backing sheets and envelope, marking with a pencil, and the points which require building up may be then located exactly."

"Another suggestion — if your press is near a wall, you can mount the feed board on it, so as to avoid the vibration which keeps the sheets jiggling around."

Rule May Require An Underlay

Metal and brass rule are made the same height as type, although you would often not suspect it when you take a press proof of a form with type and rule together, especially if the type is in a panel or box of rule. The chances are good if the rule is a very light face (like a hairline, for instance) that it will print, but that the type inside will need underlay to bring it out. On the other hand, if the rule is a heavier face, you may find that the rule itself will need underlaying instead of the type.

Such a procedure is common practice in the biggest and best shops. So, if you have a type form with rule or border in it, and you find that either one or the other is not coming up, don't load on more impression all over the form until you have built up the rule, or the type, whichever is weak. You will save time, wear on your form, and the physical effort required from heavier overall impressions.

The Printer's Guide as well as the Printer's Course goes into makeready — both underlay and overlay — in detail.

**This Case Holds Three Different Fonts
All In Separate Compartments**

1	2	3	4	5	6	7
8	9	0	1	2	3	4
5	6	7	8	9	0	1
A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z	1	2

Triple Cap Case, 16 1/2 x 22 1/2 inches
will hold three cap fonts (including points and figures). — **\$20.50**
Shipping Weight 10 pounds

Dressing Up Your Printing With Decorators

Pictures in printed matter make it much easier to look at. However, there are lots of jobs which from their nature do not require illustrations, nor could one be found which would fit the subject. The next best thing is to relieve the solid type with an ornament or decoration of some kind in places where they will not obtrude.

You'll find a number of them, not only in the cut circular but



in the assortment B, C, D, X, Y, etc. Some, like the cross or the turkey, have a special significance which make them particularly useful for certain kinds of work. Others are general enough in appearance to be usable in almost any printed matter. Programs especially will be improved by inserting a little embellishment. Back pages of folders which would otherwise be entirely bare need a small decoration. Sometimes the front page is the one which needs toning up. A single sheet, one page affair will be greatly helped with an ornament.

One or two fonts of such decorators, put in a small square case for easy inspection and picking out, will pay their way thru the improvement you can make in even your most common jobs.



Seasonal Cuts--



A1483 3.65

Y-9 1.50

A1481 3.65

Auxiliary Horizontal Gripper Fingers

Slip over the regular press gripper, when type form is too big for using press grippers, except outside of form. These horizontal fingers are used to reach in between lines to pull printed sheet from form.

Fit any Kelsey and most other presses. Finger is at right angle to regular gripper.

5 1/2 inches long each. — .65
4 inches long each. — .50
2 1/2 inches long ea. — .45

Indelible Black Ink

Made for use on cloth, tags and outdoor signs—washable.
4-oz. tube, \$4.22

Be Careful How You Use Tweezers

Tweezers are very handy indeed, and every printer needs them, but care should be exercised in using them on type. If the tweezers slip off a letter which you are pulling out, the odds are overwhelming that they will scratch or otherwise mar the face of the type. In some printing offices, the boss feels so strongly about it that he won't have a pair of tweezers in the place. However, tweezers rightly used are a great advantage, as anybody who has had a pair and has temporarily mislaid them will readily declare.

We Are All Interested

Every employee of the Kelsey Company is on the subscription list and receives the Printer's Helper as regularly as you do. While most of them don't operate a press, or come into actual contact with printing, they are interested, and by reading the Helper regularly they are able to better understand just what your problems are, and why it is absolutely necessary that everything you receive from us be absolutely correct in every particular. Some of them have presses, and were taking home the Printer's Helper every month, regularly, before the rest were put on the list.

You can, therefore, feel that when you order anything, your needs will be taken care of by people who are in sympathy with your needs, from the top to the bottom, and that if a mistake is made—and they will happen, occasionally—that it isn't thru lack of interest. Many of the suggestions for material to be used in the Helper have come from those who take care of your orders, and who have in many cases used Kelsey Presses at home after work. That's the kind of spirit which you do not often find, and which is worth money to you as a customer.

Cleaners



Cleaner, Alkali Comes in powder form, to be mixed with water. Not for rollers, but for type, ink plate or any other metal surface badly crusted with ink. Directions on can for mixing and for use. Per one pound can. — **.97**

Cleaner, Printolene. Kerosene and various alkalis are all efficient, but Printolene combines the good qualities of all. Does not evaporate quite as fast as benzine or high-test gasoline—hence it is safe to use.

1 Quart can, **2.05**; 1 Gallon can, **4.20**
Ship. Wgt. 7 Pt. 2lb; 2 Qt. 3lb; 1 Gal. 10lb



THE KELSEY MAN

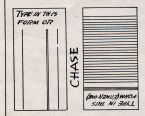
Talks About

Work & Turn

From a reader:

"In the Helper you have so far made no mention of one of the greatest time savers used by printers, the print and turn. This saves one-half of the run, as well as at times making it possible to print matter for which the type runs out before it is all set. While it cannot be used as often on small machines as large ones, I have found it a great time saver on my 6x8. Also it produces a much nicer looking job of ruling than when you try to set it all in one form, and it saves time setting." Since his letter, something along this line was published in The Helper in connection with an article on ruled work.

Most printers call this "work and



twist" or "work and whirl" and it is indeed a time saver where it can be used. If the job is two sided, both sides are set up, and run thru the press side by side on paper double the finished size, the other side of the sheet being run thru the same way, and the job is then cut apart, giving two finished circulars or sheets that is called "work and turn."

On a ruled job for work and turn it is customary to put all the horizontal rules in one form, and all the vertical rules in the other, so that when the sheet is turned around instead of turned over, the horizontal lines will be printed over the vertical ones, and vice versa, making two complete ruled jobs without cutting rule into small pieces. However, such cutting of rule and work and twist is not necessary when quad rule is used, because the quad rule supplies the horizontal lines, and the perpendicular rule is used uncut.

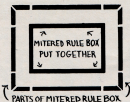
We are inclined to think that a large number of readers are already using it.

No.	Large Font	Cap Font
9000	5A \$54.85	5A \$57.95

SHADOW!

The Parts of a Panel or Rule Box

This "exploded" view of the parts of a mitered frame, together with another smaller frame put together, will make plain what is needed for a mitered box or panel. The miters can, of course, be at the ends of the side rule, which



reduces the number of constituent pieces from twelve to four.

If you are ordering rule for a particular job, you will find the four piece combination best, but if you wish to make provision for various sizes of boxes, you can buy or make the mitered pieces yourself, and use them with various lengths of identical face rule. Accuracy in lengths and angle of miter (bevel) is very important if the frame is to look straight and true.

Taping Up Roller Wheels

An old reader says: "I take tire tape or electrician's tape and wrap the roller wheels until they are the exact size of the roller composition. This helps to support the rollers so that they barely kiss the type and give a much clearer, sharp impression. It saves the rollers from being cut by rule and similar forms."

This is in line with another reader's advice published in The Helper some time ago, who recommended the tape for reducing noise and wear on the rollers. It will likewise keep the rollers from sliding and wiping the type.

Taping is of particular advantage in warm, humid weather when the rollers tend to swell. The wheels then need a correspondingly greater diameter to protect the rollers from excess wear caused not only by greater diameter but by tenderness when loaded with moisture.

Hammermill Bond-20 Stationery

An outstanding buy in popular bond finish stationery—white only.

No. 68 box contains:

- 25 flat monarch, size 7 1/4 x 10 1/2 sheets
- 25 matching monarch envelopes, 3 3/4 x 7 1/2

1 box, 1.94 five, 9.00; ten, 17.00

Choosing Useful Type Styles

Clarendon

Clarendon is an old face revived, and never has a revival been more popular. We are particularly interested and pleased in its success, because prolonged advertising tests had shown us that for headlines in small advertising, it had no equal. As a result, we had a single, solitary case of it in our printing department, which we nursed along for years, even electrotyping letters on which we were short. In this way we used Clarendon in our own magazine advertising during a period of over thirty years when we no longer made it, nor any other foundry, either.

Its eclipse was undeserved and it was reassured. Not very long ago the advertising people discovered it, and Clarendon was on its way. Any work which requires high readability for a main line or title, with bold and slightly extended characters, will provide a place for it, from the most important line on a ticket or business stationery, to a handbill.

For card work 12 and 14 point are most useful, while the 18 and 24 point are right for business stationery and advertising work. Clarendon will freshen up the appearance of work which otherwise might have a rather run-of-the-mine look. Even more important, it's easy to read, and stands out, but not obtrusively. In other words, a good choice for any printer.

Clarendon

No. 1037 10 Point 15A 20a \$39.15—5A 10a \$15.80

Ascenders, Descenders 3

No. 1237 12 Point 12A 20a \$45.95—5A 12a \$25.75

Has Many Uses In 85

No. 1437 14 Point 11A 20a \$50.00—5A 11a \$28.00

Today's Printing 1

No. 1837 18 Point 7A 10a \$54.00

Big but not 70

No. 2437 24 Point 5A 10a \$58.00

See Now \$9

ABCEFGHIJKLMNOP

QRSTUUVWXYZ & abcd

efghijklmnopqrstuvwxy

z... "!"?—\$1234567890

Layout Chart for California 2/3 size Type Case

Easy to read large diagram of the California 2/3-size Type Case. Printed on a 9 1/2 x 12 1/2 inch white cardboard. Can be hung on the wall or placed near-by for reference when setting type. Compartments are all plainly marked to show where each letter is located in the type case. Postpaid in U.S.A. only. .50