

# THE PRINTER'S HELPER

for those who print for others or for themselves



1969 No. 411

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 Reader No. 15B

## Importance of a Clean Imposing Surface

Mention has been made before of the necessity for having an absolutely smooth form in your chase—all type locked or tightened in the chase with no high or low letters, because otherwise some letters will punch through the paper, and others will not show up at all. On the Excelsiors, the chase bed makes a good surface on which to put your chase when you want to tap down your form and make it smooth. Remember, never use a piece of metal for that job—always use a planer or a similar piece of wood which you know to be absolutely smooth, level, and free from any inequalities of surface, dents, etc. A marble imposing surface is very handy, and will enable you to leave your chase bed in the press. It will also give you more room to move around on. The main thing is to get a surface, metal or stone, which is level and free from any blemishes, as well as properly supported so that there will be no bend, give or warp in the surface.

Just as important as the surface itself is keeping it smooth and clean. A minute speck of metal is all that is necessary to keep one letter in your form from planing down to the proper level, and it is very easy indeed for small specks of wood, metal, ink, etc., to stick to the imposing surface unless it is kept wiped off. You will find it best to do it at least every day, because one or two high letters in your form will spoil the appearance of the job, wear the type down before its time, and hold the impression and rollers off the surrounding type. Proper planing down of your type form, plus a clean imposing stone, will eliminate time-taking work, and produce better results all round.

Speaking of planers, you will find that even the surface of the planer will become rough and give trouble if a form which has been

(Continued on page four)

## Making Good Joints in Rule

When rule is used, extra care should be taken to make the form straight and true, otherwise rule joints will be hard to match up, and if there are miters you'll experience difficulty in getting them together.

If the form is properly locked, and you still have trouble looking to the smoothness of the form. Perhaps it was not properly planed. Possibly one piece of rule is more worn than the other or one is a little off its feet.

One way to correct a poor joint is to make an impression on the top sheet of the platen, then paste a very narrow strip of french folio, manifold or other hard thin paper diagonally across the impression of the break on the tympan sheet. One is enough—more will make it worse.

If the above doesn't quite do it, take a fine rubbing or scotch stone, and rub with a circular motion over the face of the rule at the joints. If carefully and properly done, a good joint should result.

Other printers recommend loosening the form and inserting a piece of light or medium tag board to a depth of about a half inch in the point. The form is then locked up again, and the tag trimmed close to the rule on both sides, but with about one point of the stock ABOVE the face of the rule. It is claimed that in eight or ten impressions this fibrous brush will collect enough to completely hide the joint.

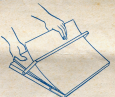
Another remedy used by some printers is to force warm beeswax in the joint, and wipe off the rough edges. The wax will furnish a good surface for the ink, and, if properly applied, will give satisfactory results.

## Tympan Packing

The best tympan packing is thin and hard, but under some circumstances a heavier, or even a softer one is necessary. On large presses the impression screws are usually left alone, and additional pressure is applied by using more packing. On hand presses like the Excelsior, at least part of the impression can be supplied with the screws.



If you are using a hand press, start with the screws backed off. On large platen presses, start with a thin, hard packing, because too much squeeze will injure your form.



Small jobs may require only two sheets of thin, hard, smooth paper, preferably oiled tympan, over a sheet of thin cardboard, or regular press-board. If you prefer you can use oiled tympan only for the top drawsheet, with ordinary 60-pound book paper (not news) for the second drawsheet. The harder and smoother the tympan, the sharper and cleaner the impression, with consequently less wear on the type. The cardboard or press-board (and any additional sheets of paper) should be the size of the platen, but the oiled tympan drawsheet must be long enough to go under the balls of the platen at top and bottom. The drawsheet should be pulled taut, with no wrinkles or creases of any kind.



The corners of the drawsheet where they pass under the balls may be clipped off to prevent binding at these points.

If you find that more impression is needed, add more sheets of paper (book or oiled tympan). Do not, however, try to make impression take the place of makeready which is a separate subject.

Keep The Helper for Reference. We cannot furnish back numbers. Edition is exhausted in month of issue. For standard binder punch holes as indicated.

Printed on Kelsey Enamelled-60 paper, with Kelsey Many Purpose Blue Ink.

## Choosing Useful Type Styles

### THE CENTURYS

Century Roman, or Century Expanded, as it is sometimes called, was originated by the late great Theodore L. De Vinne for magazine work, and while he presumably approved of the way it fulfilled its functions at the De Vinne Press, he could never have conceived the popularity and longevity which has been given by it. Century Roman is without doubt the most universally used type face of all the thousands which have appeared in type foundry's specimen books in the last one hundred years. Silent testimony to this may be gathered from the list of foreign accented letters. Century Roman has more of them than any other style. If the accent isn't made in Century, there is very little hope of getting it in any thing.

We pay it tribute by not only supplying it in almost every suggested general outfit, but by using it ourselves in the Helper and in the catalog. It is extremely easy to read, even in the smallest sizes. We carry it in 4 and 5 point, because label and advertising work require a type which will take up little space, yet be legible. For ordinary work the 6 point is small enough and the commonest size is 8 point. Both 6 and 8 point (065 and 085) are suitable for index card work, and as can be seen by our catalog we also carry good price list sizes. Where there is room enough we advise 8 point 085, but where there isn't, 6 point 065 will do. In calculating the relative space used by the two sizes, remember that what in 6 point takes 36 square inches (6 x 6), unlead, will require 64 (8 x 8) in eight point, or 100 (10 x 10) in 10 point.

Wherever solid reading matter is needed, Century Roman or its New England counterpart, Century, may be used with confidence. As has been the case with all successful styles, a good many close relatives, such as bold, old style (so called), and others sprang up, but none of them ever had anything like the same popularity, and we do not list them.

Every general printer should have Century Roman. People with some specialized jobs can conceivably get along without it, but the printer who takes work as it comes to him needs Century.

### Standard White

60 lb. English Finish

For general printing, made of better materials than Medium White, with a finish of good quality, evenly finished on both sides and soft to the touch. Suitable for the better grade of newspapers, circulars, etc. 1000 sheets 19 x 25 inches weigh 90 pounds.

Quantities of	50	100	500	1,000
Prices per	\$0.80	\$1.60	\$8.00	\$16.00
19x25 inches	1.75	5.55	12.80	10.90

#### CUT SIZES

Quantities of	500	1,000	3,000	10,000
Prices per	\$4.10	\$3.60	\$1.00	\$1.00
9 x 12 inches	4.10	4.55	1.65	1.28
6 x 9 "	2.24	3.28	1.60	1.32
4 1/2 x 6 "	1.36	2.24	1.15	1.20

## THE PRINTER'S DICTIONARY

**Basis of Weight**—Terms used to indicate how heavy a ream of paper, 1000 sheets—or a single sheet—of a given kind of paper may be. For instance, it is customary, on bond papers, to give the weight in terms of sheets 17 x 22 inches in size, and up to recently, the weight was given on 500 sheets, altho a determined effort is being made in some quarters to give the weights based on 1000 sheets. For instance, the weight of Commercial-16 Bond is 16 pounds to 500 sheets 17 x 22 inches in size, hence under the old scheme it was called 16 pound paper, and under the new, 32 pound. Commercial-20 and some of the other bonds are 20 pound papers, or under the new way, 40 pound—1000 sheets weighing 40 pounds. Hammer-mill-24 Bond is 24 pound, ream basis, 48 pound, 1000 sheet basis. Book papers use as a basis 25 x 38 inch sheets. Thus, if book paper is described as 60 pound or No. 120 basis, it weighs 60 pounds to 500 sheets, or 120 pounds to 1000 sheets of the same size. The base size of Bristol board is 25 x 36, cover papers 20 x 26 in. The full sheet sizes made and sold are not limited to these base sizes, but as there must be some commonly accepted basis of measure, these are the ones used.

**Bearers**—Often called roller supporters; used in the chase on each side of the type form to give the rollers a bearing surface in addition to the tracks on the chase bed. Made of wood or of metal. Those sold are made of metal cut in the shape of an L, so that one half will go into the chase, and the other will overhang the edge of the chase near the roller track or ways, thus taking up less room in the chase than the thicker wooden variety. Bearers often prevent sliding of the rollers, particularly on small jobs.

**Bed**—The chase bed, the flat surface on which the chase and type form rests when it is in the press, ready to operate.

**Bellows**—Used for blowing dust out of cases, etc.

**Belly**—When a type form bulges out in the locking, it bellies.

**Ben Day**—A process of screen work used in cut-making, for shading, etc., much used in newspaper advertising work, and newspaper



**SUPPLIES**  
Shading by Ben Day screens cut-making. For instance, if Mutt or Jeff are wearing pants with a herring-bone weave in them, the

## 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 9/16 x 2 1/4 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

### Lite-Wate Bristol

#### Index Quality Tub-sized

An inexpensive, white Bristol for business and personal cards, index file cards, checks, tickets, tags, etc. 1000 sheets size 1 1/2 x 2 1/2 inches weigh 111 pounds.

Quantities of	50	100	200	400
Prices per	\$0.100	\$0.100	\$0.100	\$0.100
1 1/2 x 2 1/2 inches	2.55	4.95	9.90	19.80
11 1/2 x 7 1/2 "	1.67	2.75	2.65	2.55

#### FILE CARD SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	\$20	\$100	\$1,000	\$1,000
3 1/2 x 5 1/2 inches	1.25	1.25	1.25	1.25
4 x 6 "	1.77	1.38	3.12	2.58

### Medium White

50 lb. English Finish

A medium grade of paper with a moderately smooth finish suitable for medium priced circulars, newspapers, etc. 1000 sheets size 19 x 25 inches weigh 90 pounds.

Quantities of	50	100	500	1,000
Prices per	\$0.200	\$0.200	\$0.600	\$0.600
19x25 inches	1.50	4.75	10.95	9.90

#### CUT SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	\$40	\$1,000	\$1,000	\$1,000
9 x 12 inches	3.58	5.83	4.57	1.41
6 x 9 "	2.90	3.28	1.07	1.28
4 1/2 x 6 "	1.20	1.38	1.85	1.75

## CENTURY ROMAN

No. 045 4 Point 28A 08a \$20.05  
NOT RECOMMENDED FOR display posters, etc. to read 138  
No. 065 5 Point 28A 08a \$20.05  
IN SOME ADVERTISING where space counts 15467  
No. 085 6 Point 28A 08a \$15.25—28A 10a \$5.45  
MODERN ROMAN for every type 21245/7530  
No. 085 8 Point 18A 08a \$11.75—6A 12a \$5.26  
SCHOOL'S show great interest, \$468  
No. 105 10 Point 18A 08a \$15.65—6A 12a \$6.40  
SEA LICE for school study 24  
No. 125 12 Point 18A 08a \$18.50—3A 10a \$7.40  
CROWDS at baseball & 756

No. 145 14 Point 18A 08a \$30.15—6A 12a \$11.40  
PELERO covers the 3

No. 185 18 Point 3A 18a \$21.70—1A 9a \$12.20  
**BRAVE mount 19**  
ABCDEFHJKL MNOPQRS  
TUVWXYZ & abedefghijklmno  
pqrstuvwxyz ; : ; : ; ! ?  
\$1234567890

odds are overwhelming that they got them from the engraver, not from the artist, altho the latter probably indicated that they should be supplied with that particular cloth in their trousers. There are a large variety of Ben Day screens. The process is named after the inventor.

more next issue

## WITH OUR READERS

### Marking Small Spaces for Identification; Spacing for Close Fits

From an old correspondent:

The ten point hair space or thinner-than-five-em-space is so similar to the 5 em space that it is very difficult to tell the difference by looking at it. I set all my thinner-than-five-em-spaces between leads and lock them in the chase. Then I scribe or mark them with a sharp tool, drawing a line on them just above the leads, using the lead for a straight edge. Now, when putting these thin spaces back, I know just what they are and put them in the right place.

By the way, I mark all my compartments or boxes for spaces with their thickness in points. This makes it easier to tell just what space to use. I try to use not more than a 3 em and not less than a 4 em, for the final spacing after the line is set and readjusted (respaced). Printers should remember that when a space occurs between the ascenders db, dh, lh, etc., and the descenders sp, spacing can be wider than when it occurs between eo, bd, etc. Capital letters require wide spacing than lower case letters.

Editor's Note—Other combinations of letters to look out for in spacing are Yo, AT, and other letters like Y, A, T, which are either larger at the bottom than the top or vice versa. The advent of machine composition has made a lot of sloppy looking jobs of spacing. Usually the lines are way over-spaced. Keeping to a variation of either 3 or 4 em is quite a trick. While the usual way is to put three em spaces in unless changes are necessary, many printers prefer closer spacing and use four em. The careful printer will find many ways of making use of the optical illusion caused by the letters mentioned above. We have seen very closely spaced jobs where letters like Yo and AT had been filed so as to get them fitted closely and gain a hair or space where it was badly needed. However, a sense of proportion must govern all things and only in fine typography is it desirable to go to such great lengths.

### It Worked - Almost Too Well

A little while ago we suggested that whenever an organization holds a fair to raise money, there is the opportunity of doing on-the-spot stationery and card printing. One of our readers reports that she did that very thing. She was immediately swamped with orders, and eventually filled most of them later. The press was the center of attraction and brought the business — with a vengeance.

### The Printer's Helper 3

### Blue Print and Map Tinting

It would be a good plan for Helper readers to investigate the opportunities in printing titles on maps and blue prints for firms who turn out such work. At one time a press manufacturer used to make a machine whose platen was flat, face up and stationary, the chase coming down to make the impression, which was sold especially for the work. Aside from that, it was a regular hand lever press and could be used for any other printing. While there was some advantage in the stationary platen, it was not enough to cause a large demand for the presses and they disappeared. Most of the work used to, and does now, go out to printers.

The owner of a Kelsey or similar machine can do this work just as well as the big printer—better, because overhead costs in a big shop are so high. Frequently, only a single impression is needed, or a few at the most.

Another operation of the same class is the filling in of special clauses or names on insurance policies. Insurance companies with large, private printing plants use Excelsiors for this work because they will do the job as well as the big presses, and do it much cheaper.

While on the subject of titling, a reminder is in order that you needn't confine your endeavors to those kinds suggested above. There are photo, movie, and many other title jobs, some of which have been mentioned in the Helper before, and others which we hope to cover in the future.

### Maybe The Grocer Won't Like It

The Kelsey Co., dear sirs, I am writing for your catalog on your printing machines. I am trying to get me a machine that I can print money, I am old and not able to work and I want something that I can print paper just like money and put the figures on it. I believe you have the thing I need I hope you will send me the price on it. I just want to make a nuff to help my grocers Bill out. I cant work and I wont be caught with it no time dont be afraid I will, I got a good wife to help me keep things straight. Dont be uneasie about me getting into trouble. Answer me seen if you have one of thes machines why tell me how to get one and nobody wont no but me and you and God. I dont talk so answer soon to your friend.

Bill - - - -

### Playing Card Indicators No. 1



No. 1, 60 cents each, four for 1.20

### Hand Numbering Machine



345123  
Facsimile Impression

6 wheel,

37.00


### The Printer's 21-Lesson TRAINING COURSE

This course goes beyond the Printer's Guide. Not a book to be read, but a series of lessons, punched, to go in any regular loose leaf binder. Lessons sent out one a week. Not mailed out any other way, as this is strictly a study course. Those who have learned printing in their own one man shops, as well as beginners, can use this course.

**Plan A:** Twenty-one Lessons, mailed at one week intervals, without lesson corrections, \$10.95

**Plan B:** Twenty-one Lessons, as above but with added correction of answers to lesson questions if you send them in, and personal guidance, \$21.50

### Counters



An inexpensive but most helpful addition to your equipment—keeps track of the number of impressions made on your press. Eliminates gross work.

**Excelsior Counter only, \$7.00**  
With attachments for Excelsior or Victor press, 8.00

**Reset Counter, similar to above, with knobs for easy resetting to zero, 12.00**  
With attachments for Excelsior or Victor press, 13.50

Instructions included with each counter.

**Note:** Give model and show lead number when ordering Counter Attachments.

*Shipping Weight, 1 pound*

### Cut Your Own Leads and Slugs to any length, with the Excelsior Lead Cutter

Buy leads and slugs in strips at low catalog prices, on a pound basis. The Excelsior cutter will pay for itself in time saved (and charges) saved. Furnished with pie and half-pie gauge.



\$10.30

Shipping Weight  
9 pounds



## THE KELSEY MAN

Talks About

### The Effect of Temperature on Presswork and Feeding

Even with good rollers, satisfactory presswork is often not possible if the temperature of the pressroom has not been at least seventy degrees for at least an hour before starting. Ink will not work up well when cold, and if the press metal is chilled, the ink cannot be distributed evenly. An attempt to counteract the effect of poor distribution by using more ink may be all right for a cheap poster, but it is not suitable or satisfactory for high grade work. Rollers will not function properly, either, at sub-normal temperatures.

In extremely cold weather, when heating systems are working hard to offset outside temperatures, the indoor air often becomes excessively dry. In the process a pile of paper will be so affected with static electricity that the sheets may stick together and to the tympan when you attempt to remove them from the press. This can be to a large extent be corrected if the paper is given a chance to "season" — that is, kept at normal temperature long enough for the whole heap to attain the same temperature. If the paper is divided into a number of piles this process will be speeded.

On power and automatic presses all kinds of devices are used to get rid of static electricity, including such a home remedy as draping Christmas tree tinsel on the machine where it will brush the paper as it goes by, removing the charge and grounding it. An automatic feed machine can be rendered almost useless if static is present in the paper. Sheets will wind themselves into the mechanism and completely foul it up before the automatic safety devices can shut the reverse off. The hand feed machine does not give anywhere nearly so much trouble, but you will want to know what causes such difficulties, so that you can take the proper steps to eliminate or at least minimize them.

### Imposing Surface (Cont'd)

inked, but which has been hauled out of the press for correction, is planed down again without wiping off the ink. So watch the surface of your planer too.

### Handy Ink Knife

Indispensable for mixing tints, colors, and "working up" ink to press printing consistencies. 3½-inch steel blade, easy-to-hold strained wood handle. **1.00**

## For Your Note-book

Half-tones and solid cuts require a lot more impression or pressure than the same area in type. Every printer realizes that the bigger the form, the more ink and impression are needed, but a great many do not give their press the credit it deserves for the greatly added strain in a half-tone or tint block. A half-tone is just what the name implies—a surface practically half of which is taken up with the printing face. No form of type comes anywhere near that, even the most closely set 4, 5 or 6 point.

More make ready—building up of the low spots—will ease up on the press considerably in place of piling on impression all over, and the finished job will look much better.

A pad or sponge moistened with glycerine on which to touch the fingers occasionally when feeding the press will make it easier to pick up the sheets, and give you more speed.

Any depth of tone in colors of inks which you wish may be obtained by putting a little of the desired color in mixing white ink. Be sure to put a little of the color in the white, rather than to put the white in the color. It doesn't take much colored ink to give tone to a lot of white.

Noisy ink plate dogs can be quieted by fastening a small piece of old inner tire tube around them. If too bulky, a piece of bicycle tape or felt will do the trick.

### Abbreviations of Forms of Measurement

Like many of the other rules in our language, the making of abbreviations, particularly the change from singular to plural, is hardly consistent.

Some words use the same abbreviation for both singular and plural. Whether it's one mile or twenty, the abbreviation is "mi." To write "mils." would be ungrammatical. On the other hand, "three pints" (3 pts) is perfectly good form. The printer, of course, makes "pts" do for points, also. We have "yds," "lbs." and "qts." but we don't have "ins" for inches, or "bus" for bushels. The abbreviation for singular and plural is the same. It should be noted, however, that "yd," "lb," and "qt" are also permissible for yards, pounds, and quarts.

### Half-tone and Mixing Black

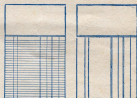
A soft ink for cuts, half-tones and work on coated papers. N-1b. 1.00; 1-lb. can. **1.98**

## Statements and Billheads

### Ruled Heading, White Band Paper

Featured below are the two styles of statements. Editions have lines running the other way of the sheet.

### STATEMENTS (Style A or B, same price)



Style A

Style B

Style A—Ruled complete with vertical and all horizontal lines for use with pen and ink. Style B—Ruled with column and head lines only, for typewriter use.

Be sure to state style wanted when ordering.

Quantities of 500 1,000 5,000 10,000

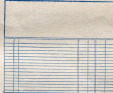
Prices per 500 1,000 5,000 10,000

Standard, 5½ x 8½ \$2.00 3.45 3.35 3.35

Mid-set, 4 x 6 in. 1.45 2.45 2.30 2.30

Not made in style B.

Ship. Wgt. per 1000, Standard, 6 lbs.; Mid-set, 4 lb.



Style A Billhead

Style B Billhead is similar but has no horizontal lines except the head lines.

**BILLHEADS** (Style A or B same price)

Steno, 3½ x 4½ 22.00 4.00 4.25 4.10

Four, 8½ x 7 2.50 4.30 4.15 4.00

Ship. Wgt. per 1000, Steno, 6 lbs.; Four, 5 lb.

## Universal Punch



### Universal Punch

Sturdily constructed of heavy sheet steel 1½-inch thick, die formed, finished in gray enamel and highly polished nickel plate with felt base. This punch will make four 1½-inch holes in 50 sheets of ordinary bond paper. The handle contains four movable stops which are set over the punches you desire to use. The side gauge is double marked and can be used from either end. Has a pan on bottom for holding punching scraps—easily removed by pressing on sides of pan. **\$10-20** Complete. Shipping Weight, 4 pounds

## Elite Panelled Cards

Finest quality velum finish cards with panelled center for printing. The calling cards demanded by fashion.

Quantities of 500 1,000 5,000 10,000

Prices per 500 1,000 5,000 10,000

No. 151 MEN'S SIZE (1 x 2½ panel)

1½ x 3½ inches, 2.50 4.10 4.05 3.90

No. 154 LADIES' SIZE (1½ x 2½ panel)

2 x 2½ inches, 2.00 4.05 4.15 4.00

Ship. Wgt. per 1000, No. 151, 3 lb.; No. 154, 4 lb.