

FOR THOSE WHO PRINT FOR OTHERS OR FOR THEMSELVES

# The Printer's Helper

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KELSEY

Single orders for \$20 or more keep  
the Helper coming for at least a year.

No. 420 1970

## Letter Spacing

There are two kinds of letter spacing, one of which most printers will agree has its place; the other is disapproved by many of the better grade of printers (sometimes known as typographers), although the most realistic of them have to admit there is no help for such spacing under certain conditions.

To take the controversial kind first: The theory is that easy reading is promoted by comparatively close spacing. People read words, not letters, and the type designer (and type foundry) know the correct set (width of body) for best appearance as well as reading. The type should, therefore, be used as purchased. If more space is required to fill out the line because of the way the words break, and there is absolutely no way of spacing them up instead of spreading them out, the space should be between the words. Letter spacing should be avoided except as a last resort.

### THIS IS LETTER SPACING (Permissible)

This is letter spacing  
(Not so good, but usable)

This is word spacing  
(Sometimes combined with  
letter spacing)

Letter spacing, as our readers no doubt understand, is the use of small spaces between letters in a word. When used in the connection which we have just described, it is done after the spaces between the words have already been enlarged to a point where the individual words stand out like a row of parking meters—not as part of a sentence, hence difficult to read. Letter spacing doesn't help the looks or the readability much, and that is why the better class of printer tries to avoid it. Machine composition is particularly prone to such enormities. Careful composition can eliminate both poor appearance and below-par readability.

The second, and approved kind of letterspacing can be a lot of help in good display work, as well as on cards, stationery and quite a variety of printing. Such letterspacing looks best if used on all cap lines, and there should not be too many of them. Once again we

## Cellophane and Glassine Printing

There is no reason at all why any printer shouldn't take orders for printing on glassine or cellophane, as long as he is willing to observe one or two precautions when doing the work. Both these substances require an ink which will dry on the surface, as they are non-absorbent. The special glassine ink listed in the catalog will fill the bill.

The precautions are these: Make sure that the stock you are to print, whether it be cellophane or glassine, is bone dry, because any dampness whatsoever will prevent the ink sticking and make it easily smeared for a long time to come. The other one is: Be sure your ink is not contaminated or adulterated in any way with other ink, cleaner, or any other soluble substance, because that, too, will prevent drying. Such adulteration, even of minute proportions, is enough to cause trouble. It often comes from cleaning up the press, rollers or type either with a solution which does not evaporate quickly enough, or if insufficient time is allowed for the cleaner to dry out in the crevices of the type, or from cracks and flaws, if any, in the rollers.

Occasionally someone will report that glassine ink will not dry, but if it is returned, we find that a good sized spot put on a piece of glassine will be so dry in twenty-four hours as to be impossible to smear, indicating the original trouble came from one of the two sources just mentioned. Nobody need hesitate about doing glassine or cellophane printing if he is willing to take reasonable care, which in both cases would make any kind of printing on any kind of paper a lot easier.

must talk of readability. Newspapers, books and magazines are set in caps and lower case because the eye finds the combination easier and quicker to read than all caps. As there is usually not more than one cap letter in a word with the lower case (small letters) the caps can be made to take up the whole body of the character without looking too close to them. This is also one reason why mixed caps and lower case cannot be so satisfactory.

(Continued on page four)

## Jogging Sheets Together

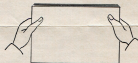
Printed sheets as they come from your press need straightening, and the bigger the quantity printed, the more work jogging can be. The labor of doing it on big jobs assumes such proportions that motorized equipment is used for the purpose. The one man shop hardly needs to go that far, but he can save some time by doing it as efficiently as possible.

One way is to pick up a quantity of sheets about half an inch deep,



SEPARATE SHEETS TO GET  
AIR BETWEEN THEM  
BEFORE JOGGING

set them on edge, arch them so the air will get between them, and jounce them up and down. Smooth finish papers will jog up easier than rough finishes. Experience will teach you how much you can handle of a given kind of paper at one time. Pull out single refractory sheets and put them in front



Standing pile on edge  
jumping it up and down  
several times

or back, otherwise they will become bent or damaged.

Another way is to take a handful of sheets at a time, and jog them, first one end against a bench or table, then another edge, loosening the sheets in the process so that the air gets between them and allows them to slip over each other. There again, practice will teach you how many sheets of various stocks can be handled at a time.

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

## Getting Clear Colors In Printing

When printing with black ink you don't have to pay so much attention. But if you are changing over from a black to a colored job you can't be too careful about getting your rollers, ink plate, and any other part of the press which has come in contact with the ink entirely clean. The printer squeezes a little nice bright red or some other color out of the container onto the apparently clean inkplate, works it over the plate and rollers. He takes a proof. Somehow or other the color isn't as bright as it looked when it came from the tube or can, and a test smear from the container on a piece of paper proves there is a difference. Perhaps a little black ink got on some part of the chase, the rollers made a momentary contact with it, and the line which color is gone. Perhaps the rollers are old and cut, so that minute traces of black worked into them, changing the next application of ink. Perhaps it is just a case of not getting the ends of the rollers, where the ink is more likely to stick, quite clean.

If you are dissatisfied with a tint which doesn't seem to match the actual ink, try giving the whole works another cleanup, and pay particular attention to the rollers. They may harbor a pin head or so which has old ink. Many printers find it worth while keeping another set of rollers around just for color work.

In all printing, black or colors, watch for dust and lint. A reader often asks us to comment on the printing of a cut which exhibits the characteristics of minute total solar eclipses scattered over it — black spots with white coronas (or coronae, if you prefer). These blemishes are not the fault of the cut — they are specks of ink skin, dust, lint or other foreign matter which have been transferred to the surface of the cut, where they make an impression on the paper, at the same time preventing a small area around them from taking or printing on the stock. Sometimes if rollers are in poor condition small particles of roller composition are troublemakers. Occasionally it is caused by paper "picking" and mixing with the ink.

The remedy in any case is a complete washup with a clean lintless or non-dust-bearing rag, and if the rollers are all right, application of new ink free from skin to the plate. If the ink is so stiff that it picks particles from the paper you can "cut" it with reducing varnish or ink reducer — just a trace will be enough.

Care in keeping your press clean will repay you many times over in minutes saved, as well as in the quality of work you can turn out.

## THE PRINTER'S DICTIONARY

**Combination Plate**—A cut consisting of a combination of half-tone and line etching, or any combination of two or more processes of engraving in one plate.

**Commercial A**—This (@) character, which is used in price lists and similar work to mean "at" or "to".

**Complementary Colors**—Those colors which, together, contain all the elements of light—for instance, red is complementary to green, blue is complementary to orange, etc.

**Composing**—In printing offices does not mean creating music or poetry, but the setting of type. A compositor is a typesetter. This latter word is a little more exclusively a printing term.

**Composing Rule**—A piece of steel or brass rule, type high, with ends or ears that project out wider than its body, used to make setting of type easier in a composing stick. When a composing rule is used between the last finished line and the one on which you are working, it prevents the new line from sticking on any of the pieces of type in the other line, and therefore makes spacing out the line, or justifying, as it is called, more accurate and easy. Composing rules may be home made from ordinary brass or steel rule.

**Composing Stick**—A holder for type, held in the hand while lines are being set up in it. Type set up



Composing Stick

in the composing stick is afterward transferred either direct to the chase, or into a galley when you are making up a job.

**Composition**—Actually, the setting of type, although sometimes stretched to cover everything pertaining to getting the form or job ready for the press. See also *Imposition and Make-up*.

**Compound Word**—Two words connected by a hyphen. Of late years there has been a growing tendency to get along without the hyphen, although not necessarily with the approval of grammarians.

### CONDENSED TYPE slender Letters

**Condensed Type**—Narrow faced type like the specimen above.

**Copper Spaces**—Same as brass spaces, but one-half point thick. See *Brass Spaces*.

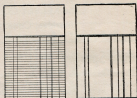
**Copy**—Any matter which is to be set up, in whatever form, is called copy. Like hay, water and other similar words, it is, when used in this sense, never prefixed with the article "a". Other meanings of the word are, we feel sure, well enough known to require no explanation.

more next issue

## Statements and Billheads

**Ruled Heading, White Bond Paper**  
Pictured below are the two styles of statements. Billheads have lines running the other way of the sheet.

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



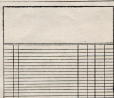
Style A

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	800	1,000	1,000	1,000
Standard, 8 1/2 x 11 in.	\$2.28	2.96	2.76	2.40
Medium, 11 x 15 in.	1.70	2.05	2.50	2.45

Not made in 1000, 5000, 10,000.  
Skip. Wgt. per 1000, Standard, 6lb.; Medium, 4 1/2 lb.



Style A Billhead

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

**BILLHEADS** (Style A or B same price)  
Size, 8 1/2 x 4 1/4 in. \$2.70 4.55 4.30 4.15  
Four, 8 1/2 x 7 2.50 4.60 4.35 4.20  
Skip. Wgt. per 1000, Standard, 6lb.; Four, 8 1/2 lb.

### Imposing Surface



**Imposing Surface**, smooth, hard Masonite, for use in locking up forms. One side has beveled edges.

8x12 inches, 3/8 inch thick, \$1.90  
12x18 inches, 3/8 inch thick, 4.10  
Skip. Wgt. 8x12, 3lb.; 12x18, 6lb.

### For cutting, perforating, creasing

#### Steel Rule

**Perforating Rule** is used to cut a line of small slits between coupons, checks, etc., so that they may be easily torn apart.

**Cutting Rule** is used for cutting paper boxes, envelopes, and paper novelties of many kinds. It is also used for "scoring" or cutting part way thru the sheet so that it may be easily folded along the scored line.

**Creasing Rule** is used for the same purpose but does not cut the sheet, simply embosses or presses a crease into the paper. Sold only in two foot strips.

Perforating Rule, per strip, -	1.05
Cutting Rule, " " " "	.50
Creasing Rule, " " " "	.50



## 2 The Printer's Helper

## WITH OUR READERS

### Summer in Winter and Winter in Summer

A Southern California reader says, "Summer rollers work best in winter here, owing to the dampness of our climate. On the other hand, we have a dry summer, and winter rollers work well in our summer."

"We receive our rains during the period from December 1st to May 1st, which means more humidity then. Fogs are most numerous then, too. If we heated our buildings as you do, this humidity would not get indoors, but we do not, so the air indoors is humid. On the other hand, our summer is as dry as compared to that of the East."

"I started printing in March, and the rollers swelled so much that they were bouncing over the type. A man who worked in a print shop said, 'Keep your rollers warm, and you will have no trouble.' I went home and turned up the gas heater until the thermometer read 83 degrees. That cured the difficulty."

This is quite a reversal of the usual order of things. Do the data in the same section agree with this statement?

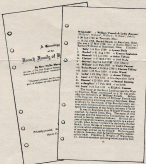
While on the subject of rollers, we might add that some roller makers feel that the use of summer and winter in connection with rollers is a mistake, leading printers to try and make worn-out rollers go for longer than they are fit for service. They claim that the time to buy rollers is when your old ones don't work right, irrespective of the season, and that unless some special conditions are present, which should be explained when ordering, the roller maker can be trusted to supply the right kind.

There is a lot of truth in it. Did you ever stop to figure that on a run of 5,000 impressions, if you are using a press no larger than a 5 x 8, your rollers will have to travel a mile? And a half mile of it over type? You can see that you get a lot of mileage out of a surface which must be far softer and more pliable than rubber. A good roller should have approximately the resilience of the palm of your hand—the sole of your foot. A half mile barefoot on a row of type forms, unless you are accustomed to going that way, would cause plenty of blisters, and if you did the equivalent every day you would soon have protein on your hands—which would put your feet in the class with worn, hard rollers. The wonder is that mile after mile of such usage can be obtained out of most rollers, soft as their surface must be, without break-down.

**The Printer's Helper 3**

### Loose Leaf Sheet

A number of Kelsey owners have hit on the idea of printing loose leaf genealogies, or perhaps it would be more correct to say that they decided on the loose leaf sheets before they owned presses and purchased machines to carry out their projects. We recall one man particularly who began with a 3 x 5 machine, later using a 5 x 8 machine. Genealogical histories frequently become out of date because of later births, marriages, deaths and other recordable events. Making them loose leaf gives the opportunity of frequent corrections, with older sheets discarded.



Loose leaf sheets are so generally used for so many purposes that printing them offers further opportunities to the live printer. Most firms employing a number of salesmen or having agents or distributors furnish them with loose leaf price books, and keep the information up to date by frequent revision of the sheets.

Punching dies are available, or you can buy your stock all punched and round cornered in advance where needed. Bond paper is best for such sheets because it has greater tear strength than other papers. A rag content bond is desirable where extra toughness is needed.

### MARGERY

No. 1 Large Font CAP Font Regular Font  
25-19 21A 45a \$12.35 24A 44.55 2A 16a \$5.80  
Once Upon a Time There Lived 10

No. 2 Large Font CAP Font Regular Font  
22-12 21A 45a \$13.95 21A 45.50 7A 16a \$5.40  
The Lord Is My Shepherd 23

No. 3 Large Font CAP Font Regular Font  
25-14 21A 45a \$14.75 22A 45.50 7A 16a \$5.65  
All the World is a Stage 7

No. 4 Large Font CAP Font Regular Font  
26-18 14A 25a \$15.10 14A 25.50 4A 9a \$5.80  
Joy to the World! 18

ABCDEFGHIJKLMN OPQR  
STUVWXYZ 26 abcdefghijklm  
nopqrstuvwxyz 1 2 3 4 5 6 7 8 9 10 11 12  
\$1234567890

Spaces and Quads are not included with New England Type.

## GUMMED PAPER-50

A NON-CURL good grade of paper suitable for pen and ink or printing, gummed on one side. Furnished in white only, for all kinds of labels, election stickers, etc. Prints well on gummed side too. 500 sheets size 17x22 weight 35 lbs.

Quantities of	50	100	500	1000
Prices per	\$0	\$0	\$50	\$50
17 x 22 inches	\$2.95	\$9.90	\$21.00	\$19.05
11 x 17	2.90	5.75	11.55	10.80

### CUT SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	\$50	\$100	\$500	\$1,000
5 1/2 x 8 1/2 inches	3.70	6.19	5.50	5.30
4 x 5 1/2	2.65	3.40	3.30	3.00
3 x 4 1/2	1.40	2.30	2.13	2.00
2 1/2 x 4	1.30	2.14	1.97	1.87

\*Size for O348 label cut

## NEED NEW ROLLERS?

New ones are inexpensive and much time can be saved trying to get a good job when rollers are too hard in winter or too flabby in summer.

Prices are for each roller. Not per pair.

Standard Composition	All Season
Size	new new
Hand, 6 1/2"	1.85 3.35
Junie	1.45 2.50
3x5 1/2 diam.	1.90 3.40
4x5 1/2 " diam.	2.30 3.85
6x10	2.40 4.30
3x13	3.20 5.75
Star	2.85 5.45

For prices on old models or other makes, see page 6 of Handy Pocket Price List.

## Universal Punch



### Universal Punch

Sturdily constructed of heavy sheet steel 1/8-inch thick, die formed, finished in gray enamel and lightly polished nickel plate with felt base. This punch will make four 1/4-inch holes in 10 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 catch on top for holding punching screw—usually removed by passing an edge of pen.

**\$10.80**  
Complete.

Shipping Weight, 3 pounds

## Cases for Odds and Ends

Lead and Reglet Case, 16 1/2 x 2 1/2 inches.

Holds a large quantity of leads, slugs, reglet, furniture, etc. in convenient form, so that any length may be picked up at a glance. Leads and slugs are easily bent or twisted if you leave them lying around. One of these cases will soon pay for itself in the large amount of material saved as well as being a great time saver. - **10.75**

Blank Case, Size 16 1/2 x 2 1/2 inches, same size as above, but has no partitions and provides a place to keep cuts, standing jobs, etc. - **7.95**  
Shipping 7 eight or four or blank cases, 7 lbs., Lead or Blank Cases fit No. 41 Case Stand.



## THE KELSEY MAN

Talks About

### Building Up Your Printing Equipment

Every printer, no matter how much equipment he has, can think of things which he can use to advantage. The important point is to get those things first which will prove the best investment. I am going to make some suggestions from my own experience.

Many a man never gets a printing outfit because his ambitions are greater than his pocketbook. Naturally, that doesn't apply to you who read this, but it is an interesting sidelight on human nature that so many fail to make the grade because they are not willing to start small, and they never get a chance to start in a bigger way. The man who is willing and anxious to start on a small scale more often has what it takes to prosper than the individual with the bigger ideas.

In order to begin this at the bottom, I am going to assume that I only had enough money to get a 3 x 5 press and outfit when I started — the smallest outfit — a font or two of type, ink, leads, furniture, gauge pins, type case and press. Of course, there would be people, and printers among them, who would consider that no outfit at all, and tell me that I could never get anywhere that way, but having seen pictures of actual work done with the small outfit, I felt the scheme was reasonable and went ahead.

I found that I really could do printing, and was quite pleased with the work. However, there were some jobs which needed a little more variety of type. I originally got with the outfit a couple of fonts of six point Copperplate Gothic. My first purchase was some eight point Centenary, and a font of a bolder, larger type, 10 point, 12 point or 14 point. While I would have liked a type case for each font, my cash wouldn't permit that, so I got one for each two fonts, making sure that any two styles put in the same case were considerably different in size, to make identification easier. However, since the type contained both caps and lower case (large and small letters), I bought a California style case, with places for both. Anyway, I should want to learn to use the case arrangement familiar to all printers, and would take this opportunity to get started. If I had not already bought a strip or two of brass rule, I would then do so. Since rule can be used either side up, I would take pains to get a variety. I should next pick out a border, and add a labor saving font of leads in various sizes. With these additions, I should be able to extend my operations considerably beyond the cards, stationery and tickets possible with the original outfit.

The next time I found myself in funds, I should get a little more eight point Centenary, because I had found that some of my work required several paragraphs or a page of fairly close set type. If I found that I had enough caps but was running short of small letters (lower case), I would buy the lower case fonts — one or more. If my work caused me to run out of figures, I would purchase the special figure fonts. About this time, if I had not done it before, I would get some raised printing ink and compound, so as to be able to offer cards and stationery with the raised letter effect, like engraving.

By this time I would have felt the need for one or two other useful printer's tools, and the first one I would get would be a composing stick. While my removable chase and bed had served as a fairly satisfactory substitute, the addition of more type made the composing stick easier for setting up and properly justifying or tightening several lines or more of type. For the same reason, I should get a mallet and planer so that my enlarged type forms could be planed down smoothly, and a line gauge for making proper measurement.

My next acquisitions would be a set of ornaments, so helpful in putting the finishing touch on a piece of printing, and I should probably get several fonts of larger type — perhaps 18 and 24 point in a fairly bold face, so as to handle programs and other jobs with larger titles than I had heretofore been able to set.

Right here, if not before, I would start saving my pennies for a 5 x 8 or 6 x 10 press, because I should feel that the rest of my equipment could be used to better advantage with a larger chase. (The man who waited until he could afford the bigger press before buying anything would probably still be waiting.)

### Letter Spacing (Cont'd)

factorily spaced.

A nice job of letterspacing a line of caps on a business card or letterhead is not done by simply putting a single size space between each of the letters indiscriminately. Letters such as A and T when placed beside each other already have what amounts to letterspacing, because of their shape. On the other hand, letters like H and I look underspaced, and if you run into a combination like A and T in the same word or even line with characters like H and I, the resulting appearance is unfavorable.

If you are letterspacing such a line, you will want to take this into consideration, perhaps using no space between AT, and putting more between letters with parallel horizontal lines such as HI.

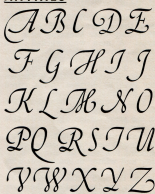
We show here a few examples of the various kinds of letterspacing. In general, appearance is

everything. The lines should look right, and that means varying the spacing according to the shape of the letters. Letterspacing can be very effective—and very modern looking—if properly done, and a little experimenting will familiarize you with the pros and cons we have been discussing.

## 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 1/4 x 13 1/4 inch white card-board. 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**

## PARK LANE No. 20 (36 pt.) INITIALS For Monograms and Stationery



A beautiful initial for stationery, including paneled formals, and at a very low price. Also makes a graceful and attractive paragraph initial.

One of each letter (26 characters) **4.60**  
Two of each letter (52 characters) **8.50**  
Three of each letter (78 characters) **13.25**  
Any two or three letters **1.85**  
See Supply Book for more Initials and Monograms, Ornaments, etc.

## Strathmore-20 Bond

**Substance 20 (25% rag content)**

A fine quality crackle parchment-finish, rag content bond paper—our best. Used for high grade personal and business stationery, etc. Watermarked "Strathmore Bond". Substance 20 (500 sheets size 17x22 weight 20 pounds).

Quantities of	50	200	500	1,000
Prices per	\$6	\$20	\$50	\$60
17x22 inches	\$2.15	\$7.15	\$15.20	\$14.20

### CUT SIZE

Quantities of	500	1,000	5,000	15,000
Prices per	\$50	\$1,000	\$1,000	\$1,000
8 1/2 x 11 inches	\$4.54	\$7.35	\$7.35	\$7.30

## Gloss or Glassine Ink

For use on glassine and waxed papers, parchment, cellophane, celluloid, pyroxylin and all surfaces on which the ink must dry on the surface rather than penetrate the stock on which it is used. 4-8, tubs **1.46**; 1-pound can, **3.08**