

WHAT TO PRINT AND HOW TO PRINT IT

THE
PRINTER'S HELPER



1972 No. 428

PUBLISHED BY—
THE KELSEY COMPANY
MERIDEN, CONN. 06480

Single orders for \$30 or more keep
the Helper coming for at least a year.

Good Register in Color Work

While feeding paper or cards accurately to the gauges is important in all printing, it is doubly so if more than one color is to be used. A sheet that might pass in single color work if a hair off the gauge, will be completely unusable if one or more other colors are part of the finished job and call attention to it.

Wastage when printing additional colors is always greater than in one, because one color misfed or poor can spoil the perfect impression of the others. You can keep it down by close attention when feeding, and also by taking one or two other precautions.

Lock your form in the chase carefully, and do not change the pressure during the running of the job, because if any of the form is pushed higher or lower in the chase you will change the register.

Make up the form as if for one color, take a proof of it that way for reference purposes, and then remove those parts of the form which are to be in a different color than the first impression, replacing them with furniture, slugs or leads. Metal furniture or metal quotation furniture is best as it is very accurate and has no spring. Put in exactly the same amount of material as you take out. Measure carefully to make sure. Take a proof and make sure the form left in the chase will coincide and register with the same parts in your one-color impression.

When that form is printed, replace the parts taken out which belong to the next color, and remove the parts just printed.

Occasionally gauge pins will crawl. With one color this is not so important, but with two or more it is serious. A little sealing wax can be melted around the gauge pin as it goes into the tympan in such a way as to prevent creeping. Put the wax outside the feeding edge at bottom and side, so that the wax will not interfere with handling the stock being

printed. Do this before you start running the first color, as soon as you have made sure that the pin positions are correct.

Once in a great while the chase may move ever so slightly during a close register job. A couple of wood wedges driven into the little space between the chase and the roller tracks on the bed will settle that, if you have any reason to think this occurs on your press.

With these precautions, there is no reason why you cannot turn out a first class job in as many colors as you wish.

Window Dressing for the Printer

We have several times had articles on the value of a neat display window for those printers who have them, and one of our good friends and readers reminds us of this again. If you have any kind of a window on the street, you have a liability if you do not make it an asset. Some of the dirtiest, crummiest windows in town frequently belong to printers, and the impression they make is so unfavorable that the owner would be better off if he had none at all.

In any event, they should be kept clean and neat, with fresh samples on display. If you don't care to have it continuously occupied with nothing but printing, you can get people into the habit of looking into it by using general interest material. Our reader-friend suggests that since time-pieces are not very often placed in windows any more, a clock — kept accurate — can be used to advantage. He also suggests seasonal displays, miniature trees, vines on a trellis and other objects that can form the background for wedding and graduation announcements, informals and other work you offer to do.

Displays of local arts and crafts work, paintings and sculpture will build up window interest, and are well worth while, but don't forget your own work. And remember — it should be your best, if it is to be effective advertising.

Wrapping and Packaging

When you deliver an order to a customer you will predispose his feeling that he has picked the right printer if it is in a neat package or packages. A sloppy job on the other hand, can cause him to look at the contents with a critical eye, to see if the work inside is no better.

One of our readers made the following comment, "I deliver small packs of stationery in heat sealing cellophane — saves buying and storing boxes, and makes a good impression on the customer." A

(Continued on page four)

Taking Proofs in Two or More Colors

There are several ways of getting two or more colors on a proof which, if used well, quite often bring you a two color order where otherwise only a single color job, with less profit, would be received.

Assuming that you have the job set up, and either tied up with string, secure in a galleys, or locked in a chase, you are now ready to see what the job looks like. If you have two or three slabs of glass or marble—small pieces—handy, you will find them very handy to use for mixing ink on, and in this case you can use one for each color you want to try. If you have a hand roller, you will spread ink with that—if not, you can use one of the press rollers.

Having decided which parts you are going to try in each color, you can now cut a piece of paper in such a shape that it will go over the form and expose only those parts which you wish to print in black, for instance. You can then take your roller and run it over the form, inking only those parts which you wish. Next cut another



Printing a single form in two colors with a frisket.

piece of paper so as to only expose that part of the form which is to show in another color (red, perhaps), and ink that part of the form. This process may be repeated for as many colors as wanted, and if you wish to try several different color combinations, you can do so in this way without inking up the press.

The form is now ready for a proof in the regular manner. Just a word or so about proof-taking may be of help. Here a mallet and planer (block of smooth surfaced wood) come in handy. The form should be on an absolutely smooth surface. If it is in the chase, and you are using the Excelsior press you can take out the chase back and use that. A marble imposing surface is good, or a metal one if it is really flat and smooth.

The better the ink is put on, the better the proof. Lay a piece of news white or other paper on the form, first dampening it just enough so that it is limp. Do not use a sheet which drips water—it will make the ink run. A dry proof is possible but not satisfactory, usually, unless you own a proof press. If you have an Excelsior your own press makes a good one for taking a proof, but we are assuming that for various reasons you do not want to bother to bring up the impression just to take the

Printed on Kelsey Enamored-60 paper, with Kelsey Many Purpose Brown Ink.

proof. Over the sheet of paper lay a heavy piece of felt, cloth, or something of even thickness which will act as a cushion. Put your planer or smooth block of wood gently down on the form, being careful not to move the paper, because that will blur the proof. Tap the planer with the mallet, and if the planer is not big enough to cover the form, move it about, disturbing the paper, and tap all parts of the form, so that the paper will be pressed onto the type all over the job. Remove the felt pad and then the sheet very carefully, so as to prevent any chance of blurring.

Some printers get rid of the necessity for a felt pad by covering the planer block with a number of thicknesses of old sheeting, taking great pains to get the bottom smooth; tacking the cloth on at the top. Felt or flannel may be used for this also, with the sheeting on top outside.

Another method of inking for two or more color proofs takes advantage of the long known fact that the palm and fingers of your hand are an ideal "roller surface." A minute quantity of ink is put on a piece of smooth cardboard, or on the corner of the ink plate, and worked up with a couple of fingers, which are then used to ink the type. By using the fingers you can put the different colors just where you want them.

In the first part of this article we spoke of taking two or three color proofs on one color job. Sometimes, if you do this, you can submit it to your customer, and when he finds out what this greatly improved appearance will cost, he will change the order to a color job, with consequent more work—and more pay.

Type Estimates by the Six Inch Line

Extra letters are sold by the six inch line, no matter what the point size of the type may be. This is not only easier for the foundry, which casts it that way, but for the printer, who can visualize a six inch line of characters more accurately than one, or two or four ounces, or pounds.

The big cost in casting machine operations is in setting up the machine. Just as much work is involved to get ready for casting one letter as a whole galley. Each body (point size), and face (style) requires a new set-up. A minimum price is, therefore, charged for each separate body, face and line.

Spaces and quads are likewise sold by the six inch line. To help you in estimating type requirements, the catalog and price list, has a table showing the approximate number of Cap H in a line of type for the various point sizes. Remember that a condensed Cap H will run more pieces to the line, while an extended style will cause the line to have fewer characters. Spaces and quads, being lower, will, of course, weigh less per line.

THE PRINTER'S DICTIONARY

Fist—An indicator in the form of a pointing hand (E³). Furnished in fonts of auxiliary characters.

Floret—Type in the shape of a



flower or leaf, for decorative purposes.

Flush—Type set without indentations.

Flush Trimmed—Paper bound publication or book with cover and inside pages the same size, usually accomplished by putting on paper or cardboard before trimming.

Flyleaf—Blank sheets at front and back of book or pamphlet.

Font—An assortment of one style and size of type in the proper proportion to be of most use for the average job of the average printer. This proportion, or scheme, as it is called, has been developed from experience over a long period of years, and is approximately followed by all type foundries, making due allowance for the size of the font, etc. In actual practice it is not possible to furnish a font in a scheme which will exhaust the supply of all letters at once, because the kind of work for which the type is used varies much more widely than is realized by most people. In the larger fonts the capital letters, the figures, and the small or lower case letters are put up in separate packages so that they may be bought separately. The word font (or fount, as it is still spelled in England) is supposed by many to have originated in the days when each printer cast his own type, and had but one style, the type of no two printers being alike, hence his work could be identified by his type. When these medieval printers needed type, they drew it from their own source (or fountain) of supply. Thus came the origin of the printer's "fountain" (fount, font) of type. Presumably, if the fountain was dry, the owner had to get busy and make up a new supply.

Form—Any kind of assembled material ready for printing, that is, the actual type, plate or combination of both from which the printing is to be done.

Fountain—The device used to hold and supply ink for the press. Fountains are very seldom used on hand presses or on work on larger job presses which call for short runs.

Four Color Printing—Printing from four plates, one each respectively for black, yellow, red and blue inks, the plates being so made that combinations of these colors will furnish all the intermediate colors and shades. Such plates are of necessity extremely accurate in register and correspondingly expensive.

more next issue

QUOINS

Excelsior cases are furnished with screws and chase trees, but missing prior to use quoin.

Quoins, Hempel the most popular of all quoin, per set of two pieces, .60 per half-dozen, 2.85 per dozen sets, 4.60

Hempel Key Wrench . . . 1.50

Widget Quoin (secretly plated, disc has four holes by which it can be easily turned with a nail or iron rod. Minimum thickness 1/4-inch, maximum 1/2-inch.

□ each, 1.35 □ six, 6.25 □ doz, 10.90

Wickersham Quoins, extra fine, 1.90 per half-dozen, 10.45 per dozen, 19.00

Key Wrench, for above, . . . 3.20

For cutting, perforating, creasing

Steel Rule

Perforating Rule is used to cut a line of small holes in book covers, checks, etc, so that they may be easily torn apart.

Cutting Rule is used for cutting paper, boxes, envelopes, and paper novelties

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, . . . 1.15

Cutting Rule, " " " "55

Creasing Rule, " " " "55

Lite-Wate Metal Furniture

This accurate, non-warping furniture is made of magnesium. Tough even under tight lock-up conditions, yet it is amazingly light and easy to handle. It is furnished to accurate point measurements.

Size	Each	Ship. Wt.	2 pieces
2 x 6 pieces	23	4 oz.	
4 x 6 pieces	29	4 oz.	
5 x 6 pieces	30	4 oz.	
4 x 10 pieces	35	4 oz.	
6 x 10 pieces	42	4 oz.	
8 x 10 pieces	46	4 oz.	
10 x 10 pieces	50	4 oz.	
5 x 15 pieces	50	4 oz.	
6 x 15 pieces	55	4 oz.	
10 x 15 pieces	60	4 oz.	
8 x 20 pieces	63	4 oz.	
6 x 20 pieces	69	4 oz.	
8 x 20 pieces	65	4 oz.	
10 x 20 pieces	71	4 oz.	

PROOF-TAKING PLANER

This planer is of large size (8" long, 3 1/2" wide, 2 1/2" high) with a finished maple, with thick, high grade felt on its face, and leather (2" x 8") top. Proofs may be taken easily with this planer, without damage to type, by inking form, laying sheet on form, and tapping planer with mallet or butt end of hammer. (Not to be confused with ordinary wood planer used for planing or smoothing type forms.) . . . 9.95
Same large planer (leather top) but without felt, for planing down form. . . 3.60

The Printer's Speller and Divider of Words

20,000 words, each of which is spelled, divided and accented (no definitions). Spelling helps and simplified rules of punctuation included, all printed in large, readable type. Pocket size, compact, 100 pages. Easy to use. Saves bothering with dictionary. Postpaid in U.S. \$2.40

Shipping weight, 1 pound

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WITH OUR READERS

A Flat Top To Work On

If you have the space you will find it advisable to have a flat top work-surface as well as the table or cabinet on which your press is mounted. For the press itself, a bench or cabinet like the flat topped one in the catalog is preferable to a table, the latter having a tendency to get loose jointed from press vibration. The flat topped cabinet can be used very satisfactorily for the 3x5, 5x8, or 6x10 press. The bigger presses will go better on something lower.

The cabinet, however, is a great convenience with the bigger presses as a working surface. It holds ten 3/4 California, Cap. or other cases. The top is useful for laying the chase, and can be used either with or without an imposing surface. If you own an Excelsior press, you can lay your chase bed on it for the imposing surface, if you or if you prefer a separate one, the marble slabs advertised, planed absolutely true for that special purpose, will go well on its top. A good, accurate, smooth surface on which to lock up your type form is absolutely essential, if you are to get a clear impression. Minute depressions or pinmarks under the type when it is tightened up will cause some letters to be lower or higher than the others, causing much wasted time trying to remedy the poor appearance. When you remember that a piece of tissue paper will visibly alter the impression you can understand just how important it is to lock up your chase on the right kind of surface. Use your chase bed unless you have a marble imposing surface, or some other surface which you are certain beyond any shadow of doubt has been prepared with the same care and accuracy.

Creasing With a Paper Cutter

When you have only a few, say 50 to 100 pieces of cover or card stock to crease or fold, you will find the bed of a card and paper cutter like the Eveready most handy. Place the sheet squarely along the ruler to the correct half-distance, then with a clean cloth to protect the stock slide gently down on it over the lower cutter blade and you will have a good crease, even against the grain.

Of course if there are several hundred pieces or more you will want to use regu'r creasing rule and feed the sheets through the printing press, but in small quantities use of the paper cutter will save time.

Complete Set of Samples

Send 35 cents for a complete set of samples of Cards, Paper, Envelopes, etc.

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Naming Your Shop

One of the first things which the new printer usually thinks of is a name for his enterprise. Many decide to operate under their own name, without alterations or additions—for instance, such as "Robert J. Smith." Others modify it a little, calling themselves Smith Printing Company, the Smith Press or, possibly, if they feel that they are well known about town by their nickname, "Smithy's Printery"—or something similar. These names are arrived at in a fairly direct manner.

The second group of possibilities for names is that represented by the name of the city or town you live in, the particular neighborhood or part of the city, the name of some local mountain, lake, or spot of scenic interest, etc. In this group are such names as The Meriden Printing Company, The Silver City Press, The Hanging Hill Printers, the North End Press, The Connecticut Printing Company, etc.

Next come names of famous places and people, names of general use, patriotic names, etc. Among these are The Star Printers, The Acme Press, The Washington Printery, The Excelsior Printers, The Niagara Press, etc. The first two groups are limited in their application, but in this last are names which are used not only over the country, but many of them all over the world. The Excelsior Press is used in every country on the globe, and Excelsior Press users have adopted the name for their own in all the languages of the earth. Naturally we are greatly flattered.

In choosing a name, if you live in a fairly good sized city, it will be well to examine the telephone book and the city directory very carefully before making your final choice, because you do not want to later find that you are using the same name as some other printer. This has happened more than once and in towns of comparatively moderate size. It is not remarkable that two people should have the same idea, since many names are in such common use.

Take it all in all, either your own name, or one which is unusual enough to stick in people's minds, will probably prove most satisfactory in the long run.

Preserving Much Used

Type lines

From a reader:

Funeral directors like myself, using programs or memorial folders, generally have the names of several cemeteries and ministers which they are using constantly on such printed matter. This means a change of setup each time.

I keep the lines set up all the time, wrapping them in scotch tape to keep them from piling. They hold together well, in spite of cleaning, and save me a lot of time.

Seasonal Cuts--



A188 2.75



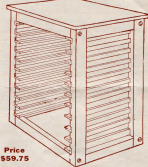
Y-9 1.00



A181 2.75

No. 45

HANDY WORKING STAND



Price
\$59.75

This hardwood stand will support a 3x5, 5x8, or 6x10 press and has a capacity of 10 California 1/2 Cases, or any combination of type, furniture, lead, blank, or any 16 1/2x2 1/2 cases. Can be used as an imposing or makeup table if desired, by placing your chase bed or imposing surface on it. Top 16 1/2x20 1/2 in.—height 27 1/2 in. Sturdy hardwood 3x1 1/2 uprights. Every printer needs this convenient stand to save working space in his shop. Ship. Wgt. 35 lbs. **\$59.75**

Handy Metal Quotation Furniture

Sizes 2x4, 3x4 or 4x4

Quotation or hollow quads, 2x4, 3x4 or 4x4, steel frame as regular 24, 36 or 48 pt. quads, but being cast hollow, are lighter.

This Quotation Furniture, will make a good substitute for small sizes of Metal Furniture. Per lb. **1.90**; 5 lbs. or more per lb. **1.71**

Please specify size wanted.

See catalog or previous headers for larger cast furniture.

DuPont Cellophane

Moisture Proof

For economical and attractive wrapping of your stationery, cards, and other orders.

Put your paper and envelopes in sacks (1,000 5,000, 10,000 lots) and package them in cellophane after printing. You can make up your own stationary combinations and keep costs way down. Packages can be sealed with ordinary Scotch (cellophane) tape. May also be sealed by simple application of heat if desired.

Furnished in one size only—17x22 in.—which you can cut as needed to give you the most economical wrapping per order.

Quantities of	25	50	100	500
Prices per	25	50	100	500
17 x 22 in. Sheets	\$1.00	\$4.50	\$6.00	\$30.20

Ship. Wgt. per 100 sheets, 12 lbs.; 100 sheets, 2 lbs.; 50 sheets, 3 lbs.; 12 sheets, 3 lbs.

Gold Ink

Mix when ready to use. Directions for mixing on each container.

1/4-lb. (1/2 varnish & powder)	\$2.95
1/4-lb. varnish only	1.94
1/4-lb. powder only	2.59



THE KELSEY MAN

Talks About

Getting the Pages in the Right Places

Question:—"I would like to print several hundred 36 page booklets. I have all the equipment, including a stapler, but I have never handled a job of this kind. Would you print the pages consecutively, that is, 1, 2, 3, etc., or two at a time, 1 and 36, 2 and 35, etc.?"

If you have enough type to set the whole job up at once, the best way is to print two pages at a time or more, taking the back pages, the 2 and 35, etc. If you haven't enough type, but are confident enough that you can lay the book out so that you can work toward the center and have the two ends join properly, that is still the best way to do. However, if you are not so sure that the center pages will come out all right (which would be very embarrassing and annoying) it would be better to estimate the total number of pages as closely as possible, and work forward, leaving one end of the sheet blank so that when the book is half done, you can start printing the back series of pages, and the booklet can be center bound. The last alternative is to print single sheets and side bind the job, with possibly a cover which encloses them all so that the stub ends of the individual sheets will not show.

Another Way to Make Circles

An old reader says he has no difficulty about setting lines in a complete circle, nor surrounding the lines or line with rule, because he has made what might be called a jig or fixture which will provide almost any diameter. Briefly, it is as follows:

He took a piece of pipe about an inch in diameter and wrapped it with a six point set, cut so that the ends but together. Then he wrapped and cut another slug around the first slug, and another on that, and so on, until he had a circle of the largest size he normally uses.

When he wants to set type or rule in circular form, large or small, he lifts out enough of the slugs from that part of the circle to give him the diameter he needs and sets the type, spaces, quads, etc. inside.

Wood furniture cut with a jig saw to fit around the circular form is used top and bottom to hold it in the chase. When the form is locked up in the chase the whole thing tightens and holds together in good shape. After the job is run, the type, etc. is taken out, and the circular slugs put back. The jig or fixture is then ready for

next time.

Cuts can be run in the center of the circle, either in the same or in another color. For tinted backgrounds of the circular lines he has cut linoleum blocks, thus turning out some most attractive jobs at a minimum of cost. If the quantity to be run is not great, two colors cost very little more than getting ready to print one; that is, the fitting of the cut for one color work may take almost as much time as running the second color.

Wrapping & Packaging (Cont'd)

Mr. who thinks that way can be depended upon to do a neat job on other packages, and his printing is probably just as carefully done.

We second his recommendation of cellophane for stationery, cards and small packages. If you buy boxed stationery, and would like to make up combinations other than those regularly supplied, you can buy paper and envelopes in bulk (lots of 500 or more) and make up your own combinations. Or you can buy boxed and bulk stationery, adding or subtracting from the amounts in the regular boxes, selling them, and using the balance for cellophane wrapped assortments.

On the greater part of your orders, particularly for business firms, you will not need to use the gift-wrap approach, and strong brown kraft paper — not necessarily heavy — will do the trick. Neatness will be just as important, and you can attain that by cutting your wrapping paper to fit the package, no matter how large, using enough tape to make it firm.

Packages have to be wrapped anyway, and while you're at it, you may as well reap any advantage you can from the process.

More About Ribbon Badges

From a Reader:

My two sons have developed a very lucrative ribbon badge business during the last couple of years. The business actually sought them.

About three years ago a local country club asked them if they could print such ribbons, and after experimenting with printing on cloth they found they could do it very easily. Because they have taken extra pains, using a variety of type and ornaments to dress up the ribbons, their work attracted a great deal of attention. This last summer they had ten country clubs who ordered a total of better than 8,000 ribbons, and this fall some four high schools have asked them to print ribbons for various sporting events.

They try to individualize the ribbons for each group and encourage their customers to make a cut of the club emblem to use as well. Normally they are printed in one color, although the two samples enclosed are two color.

In ribbon or ribbon badge printing it is possible to pull the ribbon

from the bottom of the platen instead of one side, thru slots on the tympan, with a rule put in the form to show where to stop when gauging the work and making the impressions at correct intervals.

The Hand Carved Look—

No. 2481 24 Point 10A 10a \$30.00—5A 9a \$18.50

DESert war games 23

No. 3633 36 Point 6A 10a \$38.75

PEACE talks 1¢

No. 6813 48 Point 5A 9a \$51.15

DEDicated 1

Tympan Paper

For description see Tympan Assortments

No. of Sheets	Size	Price
100 (11b) 4 1/2 x 5 1/2	3 x 5 press	\$.66
100 (10b) 7 1/2 x 8 1/2	4 x 5 press	1.38
100 (30b) 8 1/2 x 9 1/2	6 x 9 press	1.79
100 (50b) 8 1/2 x 11 1/2	6 x 10 press	1.97
100 (40b) 8 1/2 x 12	7 x 11 press	2.44
100 (57b) 12 x 14	8 x 12 press	3.33
100 (53b) 12 x 14 1/2	9 x 12 press	3.54
100 (60b) 13 x 15	9 x 13 press	4.23
100 (67b) 13 x 15	10 x 14 press	4.23
(70b) 14 x 17	10 x 15 press	4.94
100 (102b) 17 x 20	12 x 18 press	6.71
100 (125b) 17 1/2 x 24	14 x 22 press	8.92

We cannot furnish any other sizes.

Glossy Post Card

For all kinds of smooth finish work. Coated (enamelled) finish on both sides so that fine halftones or other cuts can be printed on either side. Good for all kinds of picture or post card work.

Quantities of 18	50	100	200	400
Prices per 100	12	50	100	100
11 1/2 x 9 1/2	6.58	11.95	11.49	10.86
11 1/2 x 17 1/2	3.84	6.75	6.47	6.20

Post Card Size

Quantities of	500	1,000	5,000	10M
Prices per 1,000	1.00	1.00	1.00	1.00
3 1/2 x 5 1/2 inches	1.00	1.00	1.00	1.00

Christmas Cut



No. A1100 \$2.75



New improved can slightly longer than illustration. For gasoline, benzine, naphth, kerosene or any liquid which is inflammable or liable to rapid evaporation. Easy to draw liquid from when needed. Strong and durable.

Price each, 8.25

Shipping Weight, 2 pounds

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