



No. 441
1975

The

Printer's HELPER

The KELSEY COMPANY
Meriden, Conn. 06450

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

Improving Ink Distribution on Type and Cuts

You can better understand the job your rollers are required to do if you remember these facts: When they go over the inklplate they pick up a film of ink. This film can only be applied evenly to type and cuts if the rollers turn evenly over the form, without sliding. The roller wheels running along their tracks are largely instrumental in keeping the rollers turning, although the rollers themselves can be relied upon to help as soon as they start running over the type. If the form consists of only one, two or three lines, such as on stationery, they don't offer much of a bite for the rollers, and the result may be a slide or slur as the rollers start to turn. On a great deal of such work a pair of roller supporters, which lock in the chase on each side as additional bearing surfaces, are of great value. If they lock up the paper or card being printed, a frisket or paper can be pasted on the grippers to interpose itself between the supporters and the stock being printed. Wood strips locked type high in the form may also be used as supporters, but be sure they are type high — no more, no less.

Sometimes on a cut job the worst of the sliding is at the other end — when the rollers come up from the bottom rather than down from the ink plate, and even if they did not slide when they went down, the action in coming up inks the cut or form unevenly. The supporters already mentioned will take care of this, but there is at least one other way of preventing it. Short pieces of brass rule may be bent at a right angle, then placed in the chase at the bottom, so that the rollers will have to travel over them — a sort of additional track or bearer for the rollers themselves instead of the wheels. This will



① POOR LOCK-UP—FURNITURE "PUSHED"
② ILLUSTRATING USE OF MIDGET QUOINS

get them started turning before they hit the type.

Placing the cut or the heaviest part of the form as near the center of the chase as possible will give you the benefit of the ink from the full diameter of the inklplate.

Large form jobs, especially with rule running parallel to the roller tracks have a tendency to steal all the ink from one circular ring around the rollers where they have contact, and if the quantity to print of the job, or similar jobs, justifies it, the whole form can be set in the chase at a slight angle by cutting furniture on a bias. The gauge pins can then be set on the platen to conform with the angle, with just as great ease of feeding as if the form were set straight.

Double and even triple rolling is sometimes necessary on heavy cut work, but much of that can be eliminated by the methods above.

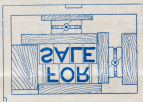
Space Taken by Typewritten Copy

There is no hard and fast rule which will enable anyone to tell just how much space a given amount of copy will occupy, and that fact has been brought out in the Helper before. However, for what it is worth, and as a guide, you can roughly estimate that ordinary pica (large) typewriter copy, if written single spaced, will, if set up in twelve point type, take about 25% less space. This is an interesting commentary on the economy of space offered by type over typewriter, because the pica type of the writing machine is supposed to be, as its name implies, 12 points too. If you set the job in 14 point you will have approximately the same area as the original manuscript. Use ten point, and it will occupy only half as much. Leads will increase the space required.

It is obvious that allowance must be made for the difference in the sizes of any given point type (note the difference between eight point Century Roman and eight point Caslon), but only experience with your own type faces and the kind of work you are in the habit of doing will enable you to get any closer estimate than suggested above.



① A GOOD LOCK-UP
② ILLUSTRATING PROPER USE OF HEMPEL QUOINS



① GOOD LOCK-UP—"CASLER" METHOD
② ILLUSTRATING USE OF WICKESHAM QUOINS

Proper Lock-up in the Chase

Every printer knows, or should know, how to lock a form properly in a chase. All of us get careless, and slip into wrong habits now and then. The accompanying illustration is a reminder. It shows midget quoins in use, but it would be just as wrong with any other kind of quoin. The blocks around the type are so snugly fitted that when the quoins are tightened they do not hold the type — they squeeze up the furniture. If the two quoins on the long side are tightened first, the quoin on the short side will be useless, or vice versa.

The second illustration will reveal, if you look closely, that there are spaces between the horizontal and vertical pieces of furniture, so that they will not bind on each other and prevent the type from being held in place.

Care about this detail should be used whether you lock your form with chase screws, or any of the quoins — Hempel, Wickesham or Midget. Otherwise, you may lose your form on the floor.

The third illustration shows another favorite and acceptable way of lockup — the "chaser" method. Note that, as in the previous picture, space has been allowed wherever the movement of the tightening furniture is likely to cause it to bind where it should not.

For space reasons, we picture small chases, but the same principles apply, no matter how big the chase, and in fact, the possibilities of an accident through poor lock-up are even greater in large chases than small ones.

How to Print Envelopes*

The printing of envelopes satisfactorily requires special methods on account of varying thicknesses caused by lap seams and flaps. Lock envelop forms with the head toward the top of the chase instead of toward the foot as with other forms. If you have only a small corner card to print, open the flaps out straight and set your gauge pins so that the whole form will strike where the envelop is two thicknesses. They are readily fed and the flaps are quickly turned down again. If you have a larger form which must be printed across the seam, set the gauge pins as usual and when position is O. K. put an envelop of the lot you are going to use on the platen and,



with the point of your knife or a pin, punch small holes through the tympan, one exactly at each upper corner of envelop and one at right lower corner. Now take an impression on the envelop, and with a sharp pointed knife cut away two thicknesses where the envelop has three thicknesses, as where the flap folds over and where the seam comes; where there are four thicknesses, as where the flap covers the seam, cut them all away. Paste the envelop thus prepared, face up, on the tympan sheet, directly under the top sheet, being careful to match it with the marks previously punched. If your overlay is properly cut and adjusted, you should print the envelops without any difficulty.

There are of course some envelopes and printing jobs on them which do not involve running over uneven thicknesses of paper. Ordinary handling will suffice for them.

*Either envelope or envelop is permissible.

Border No. 3-B	
18-inch Font, 85.25	
36-inch Font, 8.35	

THE PRINTER'S DICTIONARY

Make-up—Getting the form ready as far as is practicable before laying it out to put in the chase; spacing it out, grouping it, etc. **Make-up** comes after composition (setting up the type) and before imposition (doing the final work and locking it in the chase).

Make-up Rule—Sometimes called a "humpback rule" because it has a hump in the back which can be readily grasped when it is desired to push the type along. It is used by newspaper men in making up pages.



One type of Printer's Mallet

Mallet—A species of wooden hammer, used by printers for taking proofs, planing down forms, etc.

Masthead—In a newspaper, the name and matter appearing beside and around it on the first page, in any other publication that part most nearly corresponding to the newspaper's masthead.

Matrix—The mold from which, in the case of type founding, the letter is cast. In stereotyping, the matrix is made of a special wood pulp or paper maché, which has been impressed with the type form, and in which the metal cast is made, which is used for actual printing.

Matter—Type, etc., which is set up. It falls into one of three classes; live matter, (ready to print); standing matter, (waiting further orders); or dead matter, which is ready to put back into the type case.

Measure—The width of the lines being set; the column width.

Minute Mark—The mark (') to denote minutes or feet. Two marks (") denote seconds or inches, as the case may be. The same mark is used as an accent mark when put over the top of a letter, as in "café".

Misprint—A printed mistake in spelling, letter upside down, etc. Any kind of typographical error. Some people call poor jobs of printing misprints.

Missal Letters—Initial letters made after the fashion of those used in the old missal books.



These are mitered corners

Miter—Pieces of rule beveled at the ends, so that when joined together, they form a corner.

more next issue

Use a Sealing Machine for better looking packages



Moistens the tape as used and prevents waste as you draw off just the amount needed each time. For tape up to 1½ inches wide, **10.90**

Angular Quads



For setting type or cuts at an angle. Two or more pieces can be put together to make larger sizes.

Handset No. 104 (consisting of 6 pieces 12 pt., 8 pieces 18 pt., and 4 pieces each 24, 30, 36, and 72 point) 34 pieces. **14.80**
Handset No. 104A (consisting of 2 pieces 12 pt., 4 pieces 18 pt. and 2 pieces each 24, 36, 48, 60 and 72 point) 16 pieces. **8.00**

Lithographed Certificates

NOW! NEW LARGE SIZES
Available in Blue, Green and
Orange Background

White paper, lithographed with an attractive, engraved-appearance green background. Suitable for premium slips, credit coupons, reward of merit certificates, individualized Christmas greetings, guarantee or stage money, school diplomas, birth certificates, membership blanks, licenses, credentials, etc. Get a few with your next order and show them to your business customers.

Quantities of	250	500	1,000	5,000	10,000
Prices per	250	500	1,000	1,500	1,000
No. 1, 3 7/8 x 5 1/2	\$2.35	\$2.95	\$5.00	\$6.35	\$9.00
No. 2, 2 1/4 x 4 1/2	8.50	8.94	10.90	15.91	14.95
No. 2, 8 x 10	10.18	10.97	29.94	28.22	26.95

For cutting, perforating, creasing

Steel Rule

Perforating Rule

Creasing Rule (Steel)

Steel Cutting Rule

Creasing Rule (Steel)

Perforating Rule (Steel)

Creasing Rule (Steel)

Perforating Rule (Steel)

Creasing Rule (Steel)

Perforating Rule (Steel)

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Creasing Rule (Steel)

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WITH OUR READERS

Interchangeable Drawsheets

An old reader says:

"In a small mail order business like mine, it is necessary to print first, a thousand or two regular 6 1/4 envelopes, then the same quantity of return envelopes, then an equal quantity of circulars. In each case the makeready would be good for many more thousands of impressions. I saw that interchangeable drawsheets would be a great help to me. Printers laughed at me, but their situation, with so many more jobs and changes, is different.

"In the scheme I finally worked out, I use a metal template for the draw sheets and for the tympan plate or whatever you call it, and as the sheets are ruled with light lines, 30 horizontal lines about twelve points apart, and twelve vertical lines 60 points apart, absolutely interchangeable, it is easy for me to get perfect alignment and to see whether a form is twisted in locking up the chase.

"On forms I keep standing, I can, with the drawsheets and makeready sheet I have filed away, print on a bet, a few each of four different, all in perfect register, one after the other, as fast as I can change sheets and forms—say ten minutes for all four."

This method ought to be a big time-saver for anyone, faced as he is, with short runs of identical forms which are kept locked up in chases.

The Correct Way of Lining Type With Rule

The illustration shows the right and the wrong way of lining up

Name

Wrong alignment of type with rule.

Date

Correct alignment of type with rule.

rule, either dotted or solid, with type.

Ordinary type requires hairline rule, such as No. 200, or 400, or if dotted, like that shown. If the type is black, you can use a heavier face rule.

Roller Storage Idea

From W. L. Talmage:

I made a stand for my press rollers by fashioning a wood disk from one inch stock, drilling holes for the core ends, mounting the disk on a square piece of one inch stock, and using a second disk for the opposite ends of the rollers. I then put a large fruit can upside down over the whole to serve as a dust cover. Maybe it is not a new idea, but I have never seen anyone suggest it, and it works fine.

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Cut-Out Panels In Stationery and Folded Sheets

Several of our customers have sent us samples of work with windows or cut-out panels in the front page, so that the matter on the inside sheet shows through the panel. One customer made a very attractive Christmas card last year by folding a sheet, and making a window, through which one could see a holiday winter scene. Such a scene can either be printed on the inside sheet, or on special jobs where very short runs are required, the material or scene to show through the window may be printed on a small slip and pasted on the back of the front sheet.

Sometimes a photograph or similar picture of a building or a person may be shown in that manner as though in a frame. Very effective stationery may be made by cutting a panel in the upper left hand corner of a folded sheet, with a tasteful monogram showing through from the inside. One particularly well done piece of work sent to us had instead of the ordinary rectangular panel, a right angle triangle, the two sides of the right angle parallel to the upper corner of the paper, the triangle outlined in gray, and showing through it, a good looking initial.

Anybody with a press can make these cutting rules. They are put in with steel cutting rule, are used in the chase, and run through the press just as if you were printing, except that you use no rollers, because you are not using ink. Be sure and get the corners of the rule together as well as possible, so as to make a clean cut job, and of course the sheet should not be folded until after the panel is made. The panel may or may not be framed by a printed border, and of course you have a wide variety of ways to use the space in the panel.

A sheet of zinc or copper should be used on platen for the rule die to strike on. For small panels a piece of thin brass rule may be used.

Spraying for Press Cleaning

Our recommendation for cleaning rollers, and ink plate is that machine or motor oil be mixed (by squirting on the parts from an oil can) with the ink, if the press is to be used again within 24 hours, because the resulting mixture is easier to remove than the ink alone. For cleaning the form, or immediate cleanup of the press, Printoclene, kerosene, or some similar cleaner substance will mix well with the ink and cut it.

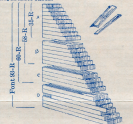
Some printers like to keep their cleaner in a fly-spray or insect-spray gun, because they get better coverage by using the spray, and less running down in undesired places.

If any job you are running has a tendency to stick or pick the sur-

face of the paper, one shot from your spray gun will probably stop it instantly. Go easy on this. You will probably need a very small shot indeed. Almost any kind of oil will stop ink picking.

Labor Saving Wood Reglet

Three fonts consist of both 12 and 24 point widths and an assortment of lengths increasing by 2 points every 6 pieces to full size listed. Font contains enough material to more than fill a chase of the size listed. Cases or racks are not made for these, but you can make your own or use blank or adjustable cases.



Font 35-R consists of section A; 58-R, sections A and B; 60-R, sections A, B and C; 64-R, sections A, B, C and D.

Font No.	No. each	Width points	Length piece
35-R	5 each	6	6, 8, 12, 16, 18, 21, 24, 27, 30
58-R	5 each	12	6, 8, 12, 16, 18, 21, 24, 27, 30, 33
57-14	3 each	12	30, 39, 45, 45, 48
60-R	5 each	6	6, 8, 12, 16, 18, 21, 24, 27, 30, 33
192 pos.	3 each	12	30, 39, 45, 45, 48
10-46	3 each	12	30, 39, 45, 45, 48
93-R	5 each	6	6, 8, 12, 16, 18, 21, 24, 27, 30, 33
939 pos.	3 each	12	30, 39, 45, 45, 48
16-59	3 each	12	30, 39, 45, 45, 48

We recommend font No. 35-R for use with 3x6 press; 58-R for 5x8 press; 60-R for 6x10 press; 93-R for 9x15 press.

PUNCHING DIE

Round-hole punch for use in press. Small steel dies like em quads, but type high, with a circular cutting edge and spring ejector plungers for pushing out waste automatically.

Punching die is locked in the chase and set on the press like any type form. A small piece of brass (supplied with each punch) is glued on tympan and punch works against this, with paper or card stock to be punched in between. Gauge pins are set on tympan, and paper or card sheets fed same as any other job. As many punches as required can be put in press at once for multiple-hole punching. Punches round holes.

No. K-4 1/4" each, \$1.65
K-5 5/8" K-6 3/4" each, 1.90

This Case Holds Three Different Fonts
All In Separate Compartments



Triple Cap Case, 14 1/2 x 22 1/2 inches will hold three cap fonts (including points and figures). 15-40

Shipping Weight 10 pounds



THE KELSEY MAN

Talks About

Opportunities in Small Towns

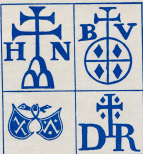
There was a time when ambitious people—young ones especially—headed for the city if they were able, and there are still plenty who look upon such a move as a cure for their troubles, or a step up. On the other side of the picture we find a lot of very intelligent people who have had about all they want of big city conditions, and who quietly move into and identify themselves with small communities, where they can live a pleasant life and make a good living. They've tried both, and know which is better.

This is particularly true of printing and publishing. Why are they able to come in and develop a good printing business, strangers as they are, from a standing start? Usually it's because the local printer is so well satisfied with the volume of business he is already getting that he not only doesn't solicit more, he may even discourage it. We read about it in the trade magazines. A man steps in our showroom to buy printing equipment and says "I know I have a good chance because the printer in our town is so independent that he has antagonized a lot of people who are just waiting for somebody to come along and give him some competition." Another says that "the only printer in town who also publishes the local paper, and he uses job printing for a fill-in. People complain all the time." Or "There are only two printers in town and they don't seem to be looking for any more business," etc., etc.

You can look at these situations in two ways. You can say that the other printers are lazy or you can sympathize with them and agree that they know when they have enough without working too hard, but it all adds up to the same thing—opportunity for someone else. The somebody else doesn't have to be an out-of-towner, however. If you are located in a small town, you probably have a chance similar to those which city people have increasingly recognized, and which in too many cases they have walked away with right under the noses of home town folks.

Be Proud You Are a Printer

Every printer or user of a printing press should be proud of the history and traditions of his art, from its beginnings by Johann Gutenberg, five hundred years ago, thru its elevation of esteem in this country by Benjamin Franklin, one of the most remarkable men America has ever produced. Franklin was, more than any other man except George Washington himself, responsible for the successful termination of the American Revolution. Have you ever read his biography? If so, and there have been some good ones,



Printers' Marks

Printers' marks or imprints are almost as old as printing itself. Faust and Schoeffer, who took over most of Gutenberg's equipment when he went bankrupt, first used a mark in 1457, the twin shields and branch shown in the lower left hand corner of our illustration. From that day to this there have been thousands of such marks, although nowadays they are more likely to be used by book printers and publishers than job printers.

The twin shield device, in many variations, was a great favorite. Another very common mark was the cross and orb, a sample of which is shown in the upper right of the sketch. Usually the cross had two or more branches, but the circle or orb was made in all sorts of shapes, from true circles to radish-like, heart-like or painter's pallet appendages. The orb and cross is well known to the present general public as the trade mark of the National Biscuit Company, which adopted it for its own a great many years ago, originally with the crossed lines in the center of the circle, but more lately with these removed and the word Nabisco substituted. The origins of the more common varieties such as the cross and orb are not known, although there are plenty of theories.

Many modern printers and printers' organizations have adopted devices either copied from these old printer's marks or have borrowed freely from them in designing their own. The printer with his own mark or trademark is usually proud of his work and wants people to recognize it—hence he makes it easily identifiable by his "mark."

In addition to his autobiography, you cannot help feeling increased pride in your work—carrying out in a small way the tradition of one of the most influential callings anyone can take up, either for profit or recreation.

Setting type—making the printed impression—you will experience the same thrill which those famous men did, 200-300-400 and more years ago. No other craft can offer you quite that.

CAST WHEEL NUMBERING MACHINE



\$26⁹⁰

This economy model is offered at the lowest price in the U. S. An excellent machine, with cast wheels, it numbers from 1 to 999,000 at the same time job is printed. Machine is 5-1/2 inch wide and 1 1/2 inches long, with Roman figures 1/2-inch high. Shipping Weight, 8 oz.

Handy Birth Announcement Cuts



A1164 3.50



C381 3.50

Hand Numbering Machine



345 123
Facsimile Impression

6 wheel.

48.00

Stainless Steel Rouse Pica Composing Stick



A well-constructed, stainless steel composing stick. Sets instantly and accurately to any pica size desired. All sizes are two inches wide.

6 inch (capacity 23 pica),	-	22.80
8 inch (capacity 36 pica),	-	23.80
10 inch (capacity 49 pica),	-	24.80

Ship. Weight, 4 oz. or 8 oz., 1 lb., 10 in., 2 lbs.

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