

1776 Bicentennial 1976

No.  
442

Cut No. D788

## The PRINTER'S HELPER

The KELSEY COMPANY  
Meriden, Conn. 06450

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

### The Right Ink For Enameled or Coated Stock

A reader has questioned the recommendation in a recent copy of the Helper of halftone ink for coated or enameled paper. He submitted samples indicating that the ink was soaking into the paper with a mottled appearance, although the first specimens printed seemed all right. Investigations indicated that it was a job on which changes were made every few impressions, with washing up of the type form each time. Even with stiffer ink than the cut variety he had trouble with this soaking in.

The trouble in that case probably lies in the cleanup. While the cleaner was apparently all evaporated before the form was reinked, there is very little question that enough of it got down between the type to very slowly and gradually adulterate the ink. If you have ever used anything to thin your ink you know that the merest drop is usually sufficient. As a result it wasn't very long before his ink was thinned, even though not visibly, so much that it wouldn't work satisfactorily.

Too much stress cannot be laid on the necessity for the cleaner being absolutely dried out of the type before the ink is applied again. All cleaners are detrimental to good results, even in minute quantities. However, there is one point which probably can be cleared up on the kind of ink to use on coated stocks, photographs, etc. The recommendation of halftone ink on enameled stock was made on the assumption that in most cases where such paper is used, a halftone cut will probably be in the form, with the consequent need of a comparatively soft or thin ink to get good results. We can add to that by saying that you may use a stiffer

(Continued on page three)

### Leveling Up the Platen

Many owners of big presses and some having smaller machines like to provide the correct amount of impression on various jobs through makeready and a thicker or thinner tympan rather than through regulation of the impression screws. They believe in leveling up the platen and then leaving it alone.

On small equipment this may be impracticable when the range is quite wide, and even difficult sometimes on bigger presses. To change from a single line card to nearly full form, perhaps with cuts in it, means so much more impression that entirely different treatment may be in order.

However, for those who can set their platens and leave them alone, we illustrate and describe how the job is done.

Set four large type characters, one in each opposite corner of the chase. The bigger they are, the better. Wood type letters are good, or if you don't have them, you can



PLACE IN LOCKERS IN  
EACH CORNER OF  
CHASE TO TEST  
IMPRESSION.

set a group of four or more pieces of the biggest metal type you have, in each corner, which will give you the equivalent of the wood characters.

For your tympan use a piece of pressboard (or hard cardboard) and several sheets of oiled tympan (or bookpaper). Use new material so there will be no dents, creases or holes.

Take off all impression on the impression screws, and then start to build up until the proofs you are taking show even impression on all four corners. Turn up the lock nuts, being careful that the screws themselves are not altered in the process.

This is the usually accepted method for leveling the tympan but one of our readers, Mr. C. B. Robinson, says he prefers to do it in the following way:

Instead of taking inked proofs, he checks the impression of the uninked type on the paper, being careful, of course, that the overall pressure is so light that it is just about visible. To prevent setting the press up with too much squeeze, he uses two sheets of pressboard during the operation, and after it is finished removes one of them. He says that if the impression sheets are held up to the light at an angle of about 45 degrees it is easy to see any type marks, even without ink.

Both ways give the same results, and readers can take their pick.

### Who Must Be Satisfied?

The writer once worked in a silver plant. The old way of making bread trays, sandwich trays etc. was to solder a border all around the edge of the tray. The company still made that kind, but to meet the need for lower priced trays also rolled over the ordinary edge to simulate a fancy mounting on some, and on others used designs which required neither soldered mount nor rolled one. This kind the workmen called "raw edged", not because it was sharp enough to cut, but because it didn't have all the work on it of the older, more expensive variety. There was the same amount of silver on all three, they would all wear equally well, but the older workmen looked down on the kind that cost less. In fact, some went so far as to label them "junk". Of course, the workmen in other kinds of factories bought them, used them, found no fault with them and perhaps could not have afforded to buy the other kind, even if they had known the difference. On the other side of the picture, perhaps the silver worker in his capacity as the officer in a company's plant some printed tickets. He thought they were swell, but some printer of more years' time-serving than common sense might pick flaws in them. The same printer might even have one of those bread trays home, proudly and conspicuously placed on the side board—the kind the silver man thought was very poor stuff indeed.

You'll find these attitudes in all lines of work. Both are right and both are wrong. It is perfectly true that you can be a printer all your life and continue learning, even the whole period, but it is also true as you have found out that much commercial work can be done with knowledge picked up in a matter of hours. Experience brings speed and ability to handle more complicated work, but it often has a tendency to make a man feel that more experience is required than is actually needed. Every man should take pride in the skill which he has acquired at his work, but he should not blind himself to the fact that a competent and ordinary intelligence will take somebody else a long way in a short time.

The late Henry Lewis Bullen, an outstanding authority on everything to do with the graphic arts once remarked that printing was a vocation with the unusual advantage of being workable for the previously uninitiated, as well as for the man of experience and training. He did not mean, nor do we contend, that your first simple job was the best of its kind that you will ever do, but he did mean that you could attain satisfaction and results from the beginning. The broad minded members of the printing fraternity realize this, but you will always find

Printed on Kelsey Enameled-60 paper, with Kelsey Many Purpose Green Ink.



## WITH OUR READERS

### Handy Emergency Phone Number Card

From another customer:

I am enclosing a card I issued for our area, with emergency telephone numbers for fire (4 numbers), police (numbers) public utilities (gas, power, water and telephone), ambulance service, wrecker towing. On the back are advertisements for dining, take out foods, sporting goods, radio-television, baseball practice batting range, a drug store, and cleaners. Eight of these paid \$25 apiece, and each were given a share of the 5,000 cards printed for distribution. I netted a nice profit on these 4 x 7 cards, as the stock was left over from another job.

Editor's Note: This Gentleman had his own name on the cards, as the printer. Aside from the five emergency classifications on the front, any business men would be prospects for the space on back—or front too, if the card were big enough.

### Center is Center

According to The New Yorker, a lady recently ordered some stationery in a department store, and asked the sales girl to have her initials put in the center of the paper, rather than at the right or the left hand corner. When the stationery arrived, the initials were right spang in the center of the sheets, equidistant from top, bottom and sides.

What the customer said when she saw her stationery is not recorded.

### Oil Makes Cleaning The Press Easier

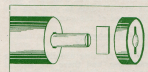
A correspondent comments on the ease with which the inkplate and rollers of the press may be cleaned if, at least ten minutes before he starts cleaning up, a little oil (any kind of machine or light oil) is put on the plate, and the rollers run over it enough times to mix ink and oil thoroughly.

Even better, if you are going to use the press the next morning, leave the mixture of ink and oil on all night, being very sure that it is thoroughly mixed, and that you do not forget to clean the press the next day.

Oil does not harm the rollers — on the contrary, it preserves and improves them. A good coating of grease or oil when you put them away (without being mixed with ink, of course) is the best guarantee that your rollers will keep in good condition.

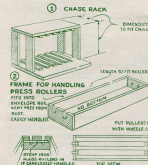
### How to Make Rollers Last

When I got ink rollers from you people three years ago, I also received a little sheet telling how to take care of them. I followed the suggestions and also taped the roller wheels, putting on just enough so that the rollers kissed the type rather than put too much pressure on as they went over it. This saved them from being cut or marked when I used brass rule although before I did that, I did get



a couple of cuts in them. I also took a hacksaw and cut a key seat in each roller core, did the same with the wheels, then filed out a piece of another hacksaw blade for keys. This keeps the rollers from sliding over the type. Now I can print just a few words even if it is the smallest six point type.

The best way to keep your rollers in to keep them upright. Drill a couple of holes in a board, making them the right size to hold the rods or cores, as they are called. Nail the board in a box which can



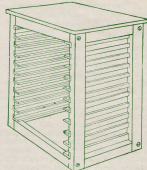
be set upright, in a corner, with the top or side closed, to keep out the dust. The next best way is to keep them in the containers in which they are shipped to you.

### The Right Ink (Cont'd)

ink as long as the type doesn't "pick" the surface from the paper. The stiffer the ink you can use without picking, the easier to get good results. Anti-Picking Compound in a minute quantity will often make a stiffer ink work well. Picking, aside from the appearance of the sheet which has been "picked," will fill the ink with little specks of paper, which will get on the surface of the cut and make peck marks on the reproduction, so if any picking has occurred, it may be necessary to clean type, rollers, and plate thoroughly before proceeding again.

## No. 45

### HANDY WORKING STAND



This hardwood stand will support a 3x5, 6x8, or 6x10 press and has a capacity of 10 California # Cases, or any combination of type, furniture, lead, blank, or any 16x23 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 18 1/2 x 29 1/2 in.—height 37 1/2 in. Sturdy hardwood built upright. Every printer needs this convenient stand to save working space in his shop. Ship. Wgt. 35 lbs. \$76.75

### CAST WHEEL NUMBERING MACHINE



This economy model is offered at the lowest price in the U.S. An excellent machine, with cast wheels, it numbers from 1 to 50,000 at the same time job is printed. Machine is 3/4-inch wide and 1 1/2 inches long, with Roman figures 1/2-inch high. Shipping Weight, 8 lbs.



**Pad Counter** Can be set for different thickness of pads. It is inserted in pile to divide into quantity desired.  
No. 1, for pads up to 1 1/2 inches thick **4.00**  
No. 2, for pads any size up to 3 inches **4.50**  
Shipping Weight, No. 1 or 2, 1 pound

### Perpetual Calendar No. 9

Catalog shows how this looks all set up



Characteristics of Calendar

With one of these Perpetual Calendar Ponto you can set up a calendar for any month, in a very short time, and so quickly change it to any month required. All the dates, days of the week, blank squares, type for months and year, all rules, spaces, everything to make the complete Perpetual Calendar are included in the font. Each date and each day of the week is cast in one piece and are so easy to set as a line of quads; all rules are all cut to length and fitted to fit. Good for any month or year.  
**Complete Font, - - - - - \$22.00**

### Padding Compound

**Pad-Ezy**, applied cold, red or white, pint jar, **2.40**, quart jar, **3.65**



## THE KELSEY MAN

### Talks About

If you are using a composing stick, and want to pick up several lines of type, but feel a little uncertain as to whether you can pick it up without piling, or making a mess of it, sprinkle a little water on top of the type. That will make it stick together much better. That is also a good tip for handling a new font, when you have opened up the wrapper, and before you have started to put the type in the case. New type is more slippery than old.

Collect samples of other people's printed matter. You will find them of great help in laying out similar printing yourself. Remember that a large variety of type styles is not necessary, and that it is better to have a good quantity of one or two, which can be used for many purposes.

Too much ink will not only make a poor impression, but it will dry so slowly that if you lay one sheet on the other they will "offset"—that is, make impressions or spots on the back of each other. Even with just the right amount, some jobs will require so much ink that it is best to lay the newly printed sheets or cards, as they come off the press, on a board six or more in a row. In the time which it takes you to print that many impressions, the ink will have set sufficiently so that the laying on of another sheet will not affect it. You can also hasten the drying process by laying the sheets on a radiator after they are printed, or on top of the furnace in winter. In summer the sun will do the trick.

### How One Printer Makes His Form Ready

Here's an easy and quick way to build up tympan packing to secure even impression when printing halftones or type forms that have light letters or lines in them.

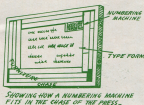
Anchor two sheets under the lower bail, one regular tympan sheet and other piece of light paper. Take several impressions on tissue paper. Release top tympan sheet from the upper bail and fold down so an impression can be taken on the second tympan sheet. Take care not to loosen the lower bail nor jar the second tympan sheet from its position. Cut the lightly printed spots out of the tissue proof you made, and paste on the corresponding spots on the second tympan sheet. Put the top sheet back under the top bail. Take an impression on the regular stock you are going to print, and if there are still light spots, fold down the top tympan sheet again, and do some more pasting with the tissue impressions.

Editor's Note: We are not able to test all the suggestions made by

readers, so we usually pass them along without comment, just as they come to us. Lack of such comment should not be construed as either recommending or disapproving an idea advanced. Different printers find different approaches to the same problem, and it is a tribute to the resourcefulness of Printer's Helper readers that they find so many ways of accomplishing a given end. If you try the ideas advanced, you can expect to like some, and not others. If you find one in half a dozen or more that are of value to you, you are still ahead of the game.

### Ticket Numbering

Ticket printing usually calls for numbering, and there are several ways of handling it. The numbering can be done separately with a hand numbering machine, or faster with the automatic numbering machine which fits into the press with the rest of the ticket, and prints at the same time, automatically changing with each impression. If your press has a large enough chase, you can print a stub with a number, and a ticket with a number, each impression, with two numbering machines, or if you have one machine, print all



but the number on the stub, which can be done as a separate operation. Numbering machines can also be furnished with figures that skip every other number, or skip two, or skip three, and numerous other combinations. The regular ones are so built that the printer himself can put in the figures, or wheels, as they are called, so as to make them skip as desired.

The hand variety is not quite so versatile, but it is made so that it will duplicate or repeat if you wish to number stubs, or make several of the same number.

As soon as the printer is well established, he usually finds that an automatic numbering machine is a very wise investment.

### A Formica Imposing Surface

An old friend writes "I use a half inch thick slab of formica as an imposing surface for my hand press, and another one 3/4 inch thick for larger chases. Formica will not chip, crack or scratch as easily as some other substances used for the same purpose."

## Use This Calendar Cut

On all kinds of advertising—Cards, leaflets, etc. It will assure longer life for your own publicity and also your customers' printed matter, too.

1976 CALENDAR 1976											
JANUARY				MAY				SEPTEMBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	1	2	3	4	5
6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29
30	31										
FEBRUARY				JUNE				OCTOBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	1	2	3	4	5
6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29
30											
MARCH				JULY				NOVEMBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	1	2	3	4	5
6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29
30											
APRIL				AUGUST				DECEMBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	1	2	3	4	5
6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29
30											

No. M1149 \$4.00 (any year desired)

### Combination Label Holder—Drawer Pull



Same as supplied with new cabinet-front type cases. White card covered with celluloid strip for identification of type case—can easily be read from standing position.

89¢ each, per dozen, 8.95

### Auxiliary Gripper Fingers

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

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

5 1/2 inches long each, . . . . .55

4 inches long each, . . . . .50

2 1/2 inches long ea., . . . . .40

### The Kelsey Lineup Gauge

Corrects Crooked Forms



Made of heavy transparent plastic size 8x12, accurately marked off in pion squares, with half pion on sides. A handy aid in checking spacing on letterheads and other forms, setting gauge pins on press, setting correct register on multi-colored jobs, and all work where perfect alignment is essential. Postpaid 3.25

### Halftone and Mixing Black

A soft ink for cuts, halftones and work on coated papers. 4-1b. tube, 2.66; 1-lb. can, 5.47

### 4 The Printer's Helper