

What To Print and How To Print It

The Printer's Helper

No. 453



Cut No. P266 \$3.60

The Kelsey Co. Meriden, Conn. 06450

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

Eliminating Muddy Impression

Impressions which are muddy and unclear can be the result of many things, but a very common cause, especially among new printers, is overinking. They do not realize how far a small amount of ink will go. If the impression isn't heavy enough, they may put on even more ink. That happens with printers who ought to know better, too. Instead of ink the job may need more impression, better impression, better rollers, better ink distribution, more heat in the pressroom, roller supporters to keep the rollers from sliding, a different ink, a different paper, or a cleanup and new start because the ink has been contaminated by cleaner. There are more possibilities, but this should be enough to suggest that lack of ink isn't always the trouble.

More ink may seem to get around the difficulty at first, but gradually the oil will separate from the pigment of the ink, and make a tiny oil-ring around each letter on the paper — perhaps some time after the job has been completed.

Too much ink and not enough cleanliness can cause later, as well as immediate difficulties. If the type has not been properly cleaned, and especially if it has an excess of ink on it, the ink will dry on, form a hard crust, and next time you use it you cannot ink evenly. If the type is in that condition it needs soaking in lye or alkali cleaning solution. All the dirty type in the case will need cleaning, because every job in which any such type is used, even in part, will give trouble until that is done. For details on care of type see the Printer's Guide.

If the temperature of the room is not up to at least seventy degrees for at least an hour before

you start, you may get a muddy impression. Ink will not smooth out and work at its best unless it is thoroughly warmed up. If the metal in your press is chilled it will be no help to the ink; if the rollers are cold and hard they cannot distribute it properly. You may have found many jobs seem to run better at the end than at the beginning; the chances are it is due to better ink distribution and temperature conditions toward the finish.

To improve ink distribution, smooth the ink out on the plate with a hand roller or with one of the press rollers before you take an impression, and do the same whenever you add ink. As with paint, ink requires working up for thorough distribution. Not more ink, but less, well rolled out is the answer. If only half worked up, the type gets sticky at the start, and will require a cleanup.

If rollers are old and hard, or if they slide over the form, the results will be muddy. Rollers should be soft and pliable, like the palm of your hand, but if they still slide, a pair of roller supporters in the ends of the chase will make them turn properly. You can improvise supporters out of wood, or lock 6 point wood reglet in the chase type high, or buy the regular roller supporters. If you use anything but the regular kind, be sure that they are the correct height, no more, no less, and the whole form is well planed to type height.

If the ink is too tacky, which should not happen too often, the merest drop of ink reducer or reducing varnish may help. Too much will cause trouble.

If the form, the rollers and ink plate have been cleaned and reinked before the cleaner has thoroughly dried off, the ink will be contaminated by the cleaner, and cause a muddy impression. Very little moisture will give trouble — such as may have been concealed in roller cuts or pits. Watch for it.

Underlays for Cuts

Readers occasionally want to know how to make sure that a cut — line etching, half tone, electrotype, or linoleum block — can be made to come out well all over. Very often they find one or more light spots and think there is something the matter with the cut.

Under ideal conditions, with everything at micrometer precision and bed and platens of the press so heavy that impression

Fig. 1

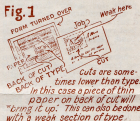


Fig. 2



WHEN USING A CUT —



Large patch for wash section (1). Small patch for weakest spot (2). Use patches smaller than wash places as they build up a little more space than they cover on back of cut or type.

would be as unyielding as solid rock, it might be possible to get a perfect impression without any further work, but that state of perfection has not yet been reached, even with the most expensive equipment on the market today. Beds and platens may yield a thousandth of an inch, wood blocking of cuts — or the metal face — may be a tissue lower in some spots than others; all this must be compensated for some way.

For taking care of this on most cuts, underlay is used. The process of making an underlay can best be understood by referring to the illustrations shown here. Thin paper or tissue is all that will be necessary in most cases. Figure two purposely shows type greatly

(Continued on page four)

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

Printing is Easier With the Right Paper

A lot of printing troubles arise from using the wrong kinds of paper for jobs, and particularly printing on bond paper, work which does not require it. Bond finish papers have a hard finish or sizing on them so that they will take ink and typewriting well. This does not make so much difference to the printer on small area printing like stationery, but if he uses that kind of paper for larger form work such as circulars, he finds the hard surface a handicap in getting the best results. The higher grade the bond, the tougher it is to print on.

Perhaps some of the confusion comes from seeing various kinds of offset printing which frequently use bond finish. Offset is a different printing process, and should not be confused with printing from type and raised plates, (such as you do), and which is known as letterpress.

Some office forms and blanks, such as doctor's prescription blanks will be written upon, and in most such cases bond finish is desirable (for the user, if not for the printer).

Other work should be steered to papers which have finishes more easy to print on — made with the printer's convenience in mind as well as the user's. If you will refer to the supply book and see the descriptions of Standard White, Medium White, Enameled Book, and the other general printing papers, you will be able to pick the paper which will best suit any given job, both for your customer and for your ease in printing.

Close attention to the descriptions of paper, card and cover stocks in the supply book will help you materially. Don't buy a particular kind of paper just because one of the stock sizes happens to fit your needs. Get the right kind of paper, and if necessary, let us cut or trim it to the needed size. It will be cheaper in the end to use the right kind, because you will save time in getting good results, and there will be less waste from unusable impressions.

THE PRINTER'S DICTIONARY

Quotation Furniture (Metal Quotations)—Metal furniture cast in type molds.

Quotation Marks—Usually known as "quotes" (") used to mark off matter taken from some other writer, to indicate conversation, etc. In most type, a pair of inverted commas (') are used

at the beginning, and two apostrophes (") to mark the end of a quotation.

Quoted Matter—Matter placed between quotation marks.

R

Rack—A frame for holding type cases, chases, galleys, etc. Type case racks are the most common.



Flat Top Type Case Rack

Rag Content—Paper having more or less rag fibres in its make-up, varying from all rag papers such as the most expensive bonds, to papers with a very small percentage of rags. In these days of cheap wood pulp bonds, paper with any rag content at all is rather above the average.

Railroaded—Matter put on the press without checking for corrections has been railroaded.

Railroad Furniture—Metal furniture of I beam construction, made in large sizes only, for large filling in.

Rate Card—A card, folder or similar size sheet with advertising rates, circulation, and general information about the publication is suing it.

Reader—May be a proof reader, but often used in referring to a reading notice advertisement; that is, an advertisement which appears in that part of a publication supposedly devoted to editorial matter, and generally written in such a way that at first glance it may not appear to be an advertisement at all. Many magazines and some newspapers will not publish readers, but most of the newspapers may be persuaded to run such copy when it is accompanied by a sizable order for regular space. In that case they are not really readers, but "free" publicity run for a consideration. A notorious example of this last variety will be found in the automobile sections of newspapers, which are loaded with press agent material published free because of the regular space paid for. A genuine reading notice must, according to present government laws, be labelled "advertisement" or "adv."

Ream—Like long tons and short tons of coal, there is the mathematically correct ream of 480 sheets (20 quires) and the more generally used ream of 500 sheets. The use of the 500 sheet ream is in line with the present tendency to use units which are easily divisible in thousands, hundreds, tens, etc.

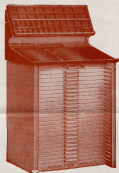
Steel Working Cabinets

No. 041 Flat Top Cabinet, to hold two-thirds cases, steel, olive green baked enamel finish, without cases. **173.75**

No. 041C Flat Top Cabinet with 24 matching cases (California %), **533.75**

No. 043 Flat Top Cabinet, to hold full size cases, steel, olive green baked enamel finish, without cases. **173.75**

No. 043C Flat Top Cabinet with matching cases (24 Calif. full size). **617.75**



No. 143 Sleeping Top Cabinet to hold full size cases, steel, olive green baked enamel finish, without type cases, lead and slug cases, spacing material cases or overhead light. **332.00**

No. 143C Sleeping Top Cabinet with overhead rack and 24 cabinet-front cases (California full size) equipped with combination label holders and drawer pulls, but without lighting fixture or spacing material cases. **776.00**

Special lead and slug cases for overhead rack. **63.50**

Special spacing material cases (three) for the working top. **43.50**

Heather Vellum

PERSONAL STATIONERY

The preferred paper by people who are international society and style leaders. Tinted a very delicate grey-blue with myriads of minute bluish rayon threads embedded in the paper—sometimes called granite. A heavy-feeding 24-pound easy to print and write on stock.

Quantities of 2 5 10 50
All prices PER BOX, in quantities listed
"300" Cabinets

200 sheets, 6 1/2 x 7, and 100 envelopes, size 6 1/2 x 9 1/2, Heather Vellum-24 4.17 3.85 3.50 2.81

"50-50" Cabinets

50 sheets, 7 1/2 x 10 1/2, and 50 envelopes, size 7 1/2 x 10 1/2, Heather Vellum-24 2.94 2.72 2.49 2.28

"Monarch" Cabinets

100 sheets, 7 1/2 x 10 1/2, and 100 envelopes, size 7 1/2 x 10 1/2, Heather Vellum-24 4.52 4.18 3.83 2.48

Note—You can mix Heather Vellum-24 with other stationery at quantity prices on both.

Dazzling QSL Cards

Eye-catching CALYPSO stock—available in four bright, fluorescent colors: Fire Red, Pink, Orange, and Green.

WITH OUR READERS

Extra Chases

From a correspondent:

We are writing to order some extra chases as we find it inconvenient to unlock a job on the press so as to put through a short run of some other urgent work. It will also be helpful to be able to set up the whole of a four page job in advance, each of which takes a separate run. This idea may appeal to other readers of the Printer's Helper.

Editor's Note: The convenience of extra chases cannot be over-estimated, particularly if there are some forms that you keep standing and run repeatedly. A close to cost price has been put on them so that the printer may have enough of them without too great expense.

Radio Call (QSL) Cards

From an old correspondent:

There seem to be very few printers who do this type of work with any individuality to it or with any reflection of the personality of the ham (radio amateur). Most QSL card printers appear to have one form set up and you buy that or pay high prices for anything different.

The field is wide open. I expect to keep the service I offer going but I am not covering so much territory that there is not room for more.

Editor's Note: If you don't know what these cards are, look up some radio amateur operator in your vicinity and he will be able to show you scores of them. You will soon discover what our reader refers to as those with originality and personality contrasted with the run of the mine stuff.

Filing in Around

Irregularly Shaped Cuts

From an old Helper reader:

"Often times in using an irregularly shaped cut the printer is faced with the problem of getting the cut locked up properly. If ordinary newspaper is wet until soggy and pressed around the cut, it will dry and form an excellent filler for justifying and making a solid lock-up. This can also be used for making odd effects with rule, border, and printing type slantwise."

We might also add that plaster of paris is also used very commonly.

Ink Reducer. A liquid for preventing sticking of ink rollers or paper. Use only a few drops per bottle. **1.20**

Selecting the Right Border or Decoration

The tasteful use of borders can go a long way toward dressing up a piece of printing. There is no mystery in picking them out. A heavy face of type demands a heavy border, lighter faces need more delicate or graceful designs.

Suppose you are printing a ticket, perhaps a round cornered card, and it needs something to give it a bit of decoration. If the type is comparatively light face, a border such as 69B, 71B or 10B is just the thing. These borders come in small sections so that you can make any length and width you want. Borders 18B and 16B are slightly heavier but go well on cards, too.

These same styles are good on program work. The appearance of many a job is enhanced by a light border.

If your ticket or program is mostly in heavier or bolder type faces, you can step up to a bolder border, such as 70B, 23B, 9B or 5B. On programs some very interesting effects can be made in the fashion of older typography (with Caslon or Goudy Old Colony) and border 3B.

A nice over-all background in tints may be obtained with 3B border on a good many different kinds of work. Such a tinted background or border is good for coupons.

While on the subject of improving the appearance of tickets or programs, you should not forget the lift you can give your work with one of the Modern Ornaments from Font C or Font D. These decorative cuts with their bold pen-stroke outlines can be used with any face of type, and help to relieve the sameness of an all-type job.

Label Both Front and

Top of Cases

Labels, set in the same style of type as in the type case, should be put on the front of each case so that it will be easy to identify the contents without pulling it out and examining the characters.

A double safety device is to make two labels and paste one on the wood dividing strip in the middle of the case or on the top front edge, so that as you look down in the case, you will see the label plainly. This will help to prevent throwing type in the wrong case. If the label on the front gets by you, you will still have another to stop you before you mix the breed.

If you put more than one font in a case, labels for both should be stuck on both front and top. It's a great preventative of mistakes.

Label Holders

Made of brass, size 1 x 4 inches, to tack on front of type case. Label slips in and can be changed at any time. Much easier than labels that are pasted on.

34 cents each; 2.75 per dozen

Lustra-Finish

A snappy smooth white card with a glass like finish. Lustra-Finish is easy to print on—will help in creating the professional looking job. Ideal for QSL cards... also used for business cards, menus, tickets, advertising, posters, announcements, etc. 1000 sheets 17 1/2 x 23 inches weigh 125 pounds.

Quantities of	50	100	200	400
Prices per	50	100	100	100
17 1/2 x 23 inches	\$11.49	\$20.75	\$19.77	\$18.82
11 1/2 x 17	6.64	11.58	11.06	10.50

CUT SIZES

Quantities of	500	1000	5000	10000
Prices per	500 <td>1000 <td>1000 <td>1000</td> </td></td>	1000 <td>1000 <td>1000</td> </td>	1000 <td>1000</td>	1000
A. 1 1/2 x 3 3/4	\$7.41	\$4.21	\$4.90	\$3.80
C. 1 1/2 x 3 1/2	3.28	5.61	6.33	5.06
E. 3 1/2 x 3 1/4	3.37	6.22	5.90	5.60
L. 3 1/2 x 3 1/2	5.77	10.04	9.52	9.05

CHELTEN BOLD

New England Type

Spaces and Quads are not included with New England Type

No. Large Font CAP Font Regular Font
19-8 30A 40a 14.45 20A 1.15 6A 12a 5.90

Pack My Box With Five Dozen Liquor

No. Large Font CAP Font Regular Font
19-10 19A 40a 17.00 19A 4.05 6A 12a 6.65

Pack My Box With Five Die

No. Large Font CAP Font Regular Font
19-12 17A 36a 19.50 17A 7.90 6A 12a 7.50

Pack My Box With Five 8

No. Large Font CAP Font Medium Font
19-18 18A 20a 21.35 18A 9.25 6A 12a 11.65

Pack My Box Wit

No. Large Font CAP Font Medium Font
19-24 17A 12a 25.40 17A 9.70 3A 6a 18.70

Pack My Box

ABCDEFGHIJKLMNPOQ
RSTUVWXYZ.,;:!!?

\$1234567890

Greeting Card

Blanks

A good grade card, made of fine vellum bristol for graduation, Christmas, acknowledgment, announcement or greeting cards. Set consists of one card and one envelope to match. Not less than 100 sets sold.

Quantities of	100	200	500	1000
No. 45 sets (paneled)	6.76	11.27	18.29	39.48
Cards only 4x5 (paneled)	...	5.64	9.16	15.25
Envelopes only 4 1/2 x 5 1/2	...	5.83	9.13	15.22
No. 46 sets (unpaneled)	7.49	12.49	20.20	33.78
Cards only 4 1/2 x 5 1/2	...	6.11	9.91	16.62
Envelopes only 4 1/2 x 5 1/2	...	6.38	10.25	17.21
No. 50 sets (plain)	6.81	11.02	17.97	39.79
Cards only 4x5 (plain)	...	5.39	8.74	14.67
Envelopes only 4 1/2 x 5 1/2	...	5.83	9.13	15.22
No. 504 sets (paneled)	6.02	10.02	16.26	37.16
Cards only 3 1/2 x 4	...	5.04	8.18	13.64
Envelopes only 3 1/2 x 4	...	4.56	8.08	13.45
No. 255 sets (paneled)	6.00	11.00	17.84	39.74
Cards only 3 1/2 x 5	...	5.38	8.72	14.54
Envelopes only 3 1/2 x 5	...	5.02	9.12	15.20



THE KELSEY MAN

Talks About

The Origin of the Printer's Devil

We take this from the November 13, 1875, issue of The New England Ledger, published by W. A. Kelsey & Co. This paper can be termed the grandfather of The Printer's Helper. It was succeeded by The Connecticut Advertiser.

"Answers to Correspondents. M.S.S. The origin of the phrase 'printer's devil' is said to be as follows: Aldus Manutius was a printer in Venice. He owned a negro boy who helped him in his office, and the people in that age were superstitious enough about the then young art of printing to believe him an emissary of Satan. He was known about the city as 'the little black devil.' Desiring to satisfy the curiosity of the populace he one day publicly exhibited his boy and proclaimed, 'I, Aldus Manutius, printer to the Holy Church and Doge, have this day made public exposure of the printer's devil. All who think he is not flesh and blood, come and pinch him.'"

Our Own Note: From the above it can be taken that Aldus Manutius was perhaps a little fed up on being bothered about his printer's devil and it is apparent from the history we have of this very famous printer that he had other troubles as well. In a letter to a friend in 1514 he wrote, "Through the day come calls from all kinds of visitors. Some desire merely to give a word of greeting, others want to know what there is new, while the greater number come to my office because they happen to have nothing else to do. 'Let us look in upon Aldus,' they say to each other. Then they loaf in and sit and chatter to no purpose. . . . These interruptions are now becoming too serious for me, and I must take steps to lessen them. As a warning to the heedless visitors who use up my office hours to no purpose, I have now put up a big notice on the door of my office to the following effect: 'Whoever thou art, thou art earnestly requested by Aldus, to state thy business briefly and to take thy departure promptly. In this way thou mayst be of service even as was Hercules to the weary Atlas. For this is a place of work for all who may enter.' " Many present-day printers will probably echo these sentiments.

This very articulate printer lived between 1447 and 1515. He founded the Aldine Press and is given credit for inventing italic letters.

18-inch Font, 86.30	35-inch Font, 10.10
20-inch Font, 86.30	36-inch Font, 10.10
22-inch Font, 86.30	38-inch Font, 10.10
24-inch Font, 86.30	40-inch Font, 10.10
26-inch Font, 86.30	42-inch Font, 10.10
28-inch Font, 86.30	44-inch Font, 10.10
30-inch Font, 86.30	46-inch Font, 10.10
32-inch Font, 86.30	48-inch Font, 10.10
34-inch Font, 86.30	50-inch Font, 10.10
36-inch Font, 86.30	52-inch Font, 10.10
38-inch Font, 86.30	54-inch Font, 10.10
40-inch Font, 86.30	56-inch Font, 10.10
42-inch Font, 86.30	58-inch Font, 10.10
44-inch Font, 86.30	60-inch Font, 10.10
46-inch Font, 86.30	62-inch Font, 10.10
48-inch Font, 86.30	64-inch Font, 10.10
50-inch Font, 86.30	66-inch Font, 10.10
52-inch Font, 86.30	68-inch Font, 10.10
54-inch Font, 86.30	70-inch Font, 10.10
56-inch Font, 86.30	72-inch Font, 10.10
58-inch Font, 86.30	74-inch Font, 10.10
60-inch Font, 86.30	76-inch Font, 10.10
62-inch Font, 86.30	78-inch Font, 10.10
64-inch Font, 86.30	80-inch Font, 10.10
66-inch Font, 86.30	82-inch Font, 10.10
68-inch Font, 86.30	84-inch Font, 10.10
70-inch Font, 86.30	86-inch Font, 10.10
72-inch Font, 86.30	88-inch Font, 10.10
74-inch Font, 86.30	90-inch Font, 10.10
76-inch Font, 86.30	92-inch Font, 10.10
78-inch Font, 86.30	94-inch Font, 10.10
80-inch Font, 86.30	96-inch Font, 10.10
82-inch Font, 86.30	98-inch Font, 10.10
84-inch Font, 86.30	100-inch Font, 10.10

Border No. 3-B

18-inch Font, 86.30
35-inch Font, 10.10

Underlays for Cuts (Cont'd)

enlarged, but the same principle applies to six point or any other small size. As a general rule where single letters or well defined groups of letters are light, underlay may be used. When there is a general low spot, overlay is advisable, which is much the same process, but the building up is done on the tympan. Overlay is described in the Printer's Guide and will be covered soon in the Helper.

The important point to remember is—don't rely entirely on the impression screws when underlay or overlay will do the trick, because impression will apply pressure more or less indiscriminately to a large and indefinite area, putting it on places that do not need it, as well as on those which do. Proper impression is necessary, but the more attention is paid to careful overlay and underlay the nicer job you will turn out. The letters will all come out clearly and sharply, you will not have impression showing thru on the back, and you can carry a lot less ink. Your type and cuts will keep their sharp, clear surface longer. As you become master of good overlay and underlay, you will increase your skill as a printer.

Offset on Your Typan Sheets

If you have a hurry job requiring printing on both sides, particularly on a hard surface paper like bond, you may have had difficulty about "backing it up"—that is, printing the other side, because of offset—ink from the first printing transferring to the tympan and marring the appearance of the finished sheets.

There are several ways of minimizing or entirely eliminating this difficulty, but precautions must be taken on the first part of the printing. It is best to use a good stiff ink—such as bond black—and, if possible, a little drier, also to run the job with just as little ink as possible, and lay them out shingle fashion as they come off the press, so that the ink will dry as much as possible. Leave the sheets spread out just as they are until you are ready to run the other side.

When you are the ready for the second printing, you will find it a good plan to rub some talcum powder on the tympan, which will help to keep the ink from transferring to the tympan and from that onto the printed sheets. An inexpensive brand of talcum will do the job. Repeat the application as necessary.

Spaces and Quads

In ordering PLEASE SPECIFY whether you wish:

- (a) Assorted spaces and quads
 - (b) Assorted spaces only
 - (c) Assorted quads only
 - (d) One particular width of space or quad
- If not specified we will send assorted spaces and quads.

Point Size	Approx. weight	One Line	1 lb	2 1/2 lbs	5 lbs
4	1 1/2 oz.	1.70	7.05		
6	2 oz.	1.35	5.55	13.20	25.10
8	2 1/2 oz.	1.35	4.55	11.05	21.00
10	3 1/2 oz.	1.35	3.90	9.30	17.00
12	4 oz.	1.35	3.75	8.90	16.95
14	4 1/2 oz.	1.35	3.70	8.90	16.75
18	6 oz.	1.35	3.50	8.50	15.90
24	8 oz.	1.90	3.00	7.15	13.60
36	12 oz.	1.95	2.70	6.45	12.30
48	18 oz.	2.45	2.45	6.00	11.40

Invitation Text

For stationery, weddings, Christmas cards, announcements, receptions, cards, invitations, tickets, graduations, etc.

No. 1229 12 Point 22A 40a \$41.75—7A 10a \$36.25

Request the Honour of Your 1961

No. 1439 14 Point 19A 41a \$46.00—6A 13a \$37.70

Merry Christmas and Happy 7

No. 189A 18 Point 14A 31a \$49.45—4A 10a \$38.90

City Savings Bank of Port 3

No. 189B 18 Point 12A 25a \$49.45—4A 14a \$27.15

Reception at the home \$5

ABCDEFGHIJKLMN O PQRST

UVWXYZ & abcdefghijklmnopqrst

uvwx yz ; : , - ' " ! \$ % ^ & * ~

1 2 3 4 5 6 7 8 9 0

* 1 2 3 4 5 6 7 8 9 0

Lithographed Certificates

Available in Blue, Green & 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, guarantees 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 \$50 500 1,000 5,000 10,000

Prices per 250 500 1,000 5,000 10,000

No. 1, 5 1/2 x 7 1/2 \$2.25 \$4.50 \$7.00 \$14.00 \$17.50

No. 2, 6 1/2 x 8 7.44 12.40 20.68 39.60 49.55

No. 3, 8 1/2 x 10 12.90 21.82 35.88 64.10 82.99

Excelsior Counter



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

\$11.95

RESET COUNTER: With knob for resetting to zero. . . \$21.95

(Shipping Weight, 1 pound)

BORDER No. 8-B

30 Inch Font, 85.25
60 Inch Font, 8.25