Rec 4/3/79

The PRINTER'S HELPER

For Those Who Print For Others or For Themselves

No. 454 — 1979

THE KELSEY COMPANY - Meriden, Connecticut 06450

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

Keep The Helper for Reference. We cannot furnish back numbers. Edition is exhausted in month of issue.

For standard binder punch holes as indicated

Standard Sizes are Always Cheaper

Readers frequently ask the why's and wherefore's of paper and card cutting costs.

It is always cheapest to use standard material and standard sizes. This applies to paper and cardboard with particular force, and the only exception is on quantities that are so large that they can conveniently be handled by themselves.

Let's take a trip into the stock room and shipping department to find out why this is so.

Your order comes in, and among the items on it are several for regular sizes in paper or cards. In the stock room are long steel cabinets, shelves, and bins, with packages of paper classified so they may be easily taken out and placed with your order. You have ordered regular sizes, so it is only the work of a moment to assemble the items for packing. The regular sizes are cut in large quantities, wrapped in the same way, and the saving in time amounts to quite a little on the cost of the paper.

Now, suppose that instead of regular sizes there are one or more kinds to be cut from the full sized sheet, or the order calls for a regular size cut down. Instead of being able to take the packages off the shelf, complete the order, wrap it up and get it out of the way, the regular items must be set aside in a rack or on a bench, and the shipping clerk must make a memorandum of what is wanted, and send it in to the paper cutter. Orders have the right of way over all other work, otherwise we should not always be able to make same-day shipment, so just as soon as the paper cutter is clear the operator must stop what he is doing, and take care of the special order. He goes into the stock room, and after locating the right paper or card stock, counts out the number of sheets necessary for the job. Perhaps he has to break a package open in order to get it. He takes it back to the cutter, turns on the "juice", and after carefully figuring the best way of cutting, proceeds. He then wraps the package, marks on it the contents and brings it to the shipping clerk, who is then able to finish wrapping the order. If the paper is a regular size cut down, much the same process occurs, except that he has to get the regular size from the shipping room, unwrap it, cut it, and wrap it up again.

From this you can see why there are cutting charges for paper. It takes a pretty good sized special cutting job to make such handling profitable. Naturally, everyone cannot use regular sizes on every job, and therefore it is necessary to be able to get the special sizes cut, but where possible money can be saved on standard sizes.

Bulk, and the number of times the paper or card must be handled all are taken into consideration in figuring costs. Also, the effect of the stock on the knife of the paper cutter. Blotting stock dulls the paper knife very fast.

Only one size can be put into the paper cutter at one time, hence the necessity for handling each separately and charging that way. The more pieces to be cut out of a sheet, the more cutting, handling and figuring—also the oftener the paper knife must be taken out and sharpened. It takes nearly an hour to remove one knife, and properly adjust a new one in a big paper cutter, and if we are to furnish a clear, sharp edge on your work, it must be changed frequently. For best card work, the cards should be trimmed after cutting, so we advise allowing enough margin in figuring the number of cards you will get from a full size sheet, to allow us to trim the cards after they are cut. Between 1/16 and 1/32 of an inch is needed for each trimmed edge.

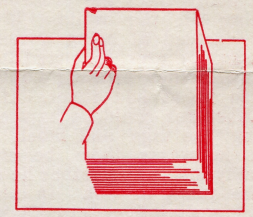
Cover paper bulks up so that it takes more time to cut, and is priced accordingly.

Hints on Press Feeding

While the act of feeding a press is simple enough, there are many ways of doing it, and there is no single correct one. However, if you are aiming for speed, you will want to have your stock laid out and your gauges so placed that there will be the least possible amount of motion involved.

If you are right handed, there should be a gauge on the left side of the platen for you to set your work against. You will, of course, remove the sheet with your left. If left handed, the gauge will be on the right, and removal of printed stock will be with the right hand.

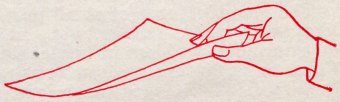
This is the way to feed a power job press, and most users of



Picking up a sheet from pile fanned out—sheets face down

Excelsior presses or other machines with a front lever will find that the greatest speed is attained in the same way. The only variation will be in the exact timing of the motion. With the front lever machine, the handle is pushed down and brought back with both hands. The printed sheet is then removed and another inserted almost simultaneously. With the short travel of the platen and the rollers on most hand presses, the whole operation can be done with surprising speed.

A side lever should be operated in much the same way if any speed is desired. Attempts to use one hand for feeding and the other for the lever will slow you down, but if speed is no object, that way may appeal to you. In either case only one hand will be placed on the lever, but in the faster way both hands will be used for feeding as with the front



One method of feeding—the curve keeps the sheets from buckling

lever press. It is not possible to operate the side lever as fast as the front lever machine, but an approximation can be obtained if close co-ordination is used.

For ease in pickup, the sheets should be slightly fanned out as shown in the illustration. Note, too, that the paper can be slightly curved in the hand to keep it rigid enough to go accurately up against the gauge.

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

Tags and Labels

Any owner of Kelsey equipment should give particular attention to the big market for tags and labels, not only because so many are used, but also because he is so well equipped to handle it. The Excelsior press is recognized as the most economical way of printing many tags and labels by manufacturers and printers who have plenty of big equipment, but who use Excelsiors for such work because it is cheaper. When the press is installed in a factory, it is often out in the plant right where the tags are needed. Changes are made frequently, and the exact quantity run on the spot.

This tendency on the part of big plants offers an idea. In a great many cases the press is not working all the while. If the press, instead of being owned by the manufacturer, belonged to the operator, other printing could be worked in at odd times. If the manufacturer could be assured of getting the tags and labels just when he wants them, he would probably not care whether he owned the press or not. In almost every locality there are factories requiring such short runs and frequent changes of tags and labels. You may find it possible to make an arrangement with such a firm to install your press in their plant, and for a pre-arranged figure, take care of their requirements, just as if you were their employe. In your free time, you can do other printing. This is exactly the way much work, both printing and otherwise, is being done in plants everywhere. It makes you a contractor, with operating space in the plant.

Let's review some of the work which you can do—either in the way suggested, or in the ordinary way of buying and selling.

While a clock face is not exactly a tag or label, Excelsior presses are being used for imprinting names of clock dealers, or names of advertisers, if the clocks are to be used for premiums, on the clock face, and the handling of the job is similar to tag and label imprinting.

The manufacturer of small parts like bolts, nuts, screws, etc., has an enormous problem in his labels. Paint manufacturers often require hundreds of changes in a year. The main label may be a lithograph or some other highly colored piece of paper, but the printing of the number, color, etc., is a straight job such as any Kelsey press owner can do. Many of the big printers, owing to their setup, consider such work quite a nuisance, and they not only charge heavily for it, but they are often very slow about deliveries. Many a manufacturer, when he has bought a Kelsey press, has stated that the service and price he has been receiving from his printer on labels and tags has driven him to putting in equipment of his own. There are plenty of others who are not satisfied, but who haven't as yet put in their own press, and with these you ought to be able to hook up to mutual advantage.

THE PRINTER'S DICTIONARY

Reducer—A substance used for thinning ink which is too thick.

Reference—Letters, figures, or characters used in the body of a page, and repeated at the bottom with the matter referred to. In addition to letters and figures, the following are often used as reference marks: *†‡§¶. These characters may be purchased in fonts of auxiliaries, or at the extra letter price, either by number or by the 6-inch line.

Register—Good register is the correct super-imposing of one color on the other in the printing, or the proper placing of each color on the sheet, so that the intended result is brought about. Poor feeding (placing of the sheets on the tympan) will cause poor register, or incorrect relocking up of the form after it has been gotten in register.

Reglet—Thin strip of wood, less than type high, and in various widths from six points to eighteen points, for use in making up and locking type forms or forms with cuts in them. Reglet comes in yard lengths, and also in labor saving fonts of assorted sizes. In sizes larger than eighteen points it is known as wood furniture.

Relief Printing—Printing from raised surfaces such as type and ordinary cuts, as contrasted with engraving (printing from recessed surface plates), gravure and other methods.

Retouching — Work done on a photograph to make it satisfactory for producing a cut therefrom. It very often consists of bringing out points which are not clear in the original, and otherwise "improving" the negative or print (whichever is being retouched). Engravers make an extra charge for such work, based on the time used, and the skill of the retoucher.

Reversed Plate — A plate on which the printed impression is the reverse of normal, such as a plate which prints a black background, leaving white letters.

Revise—A proof taken after the corrections noted on the first proof have been made.

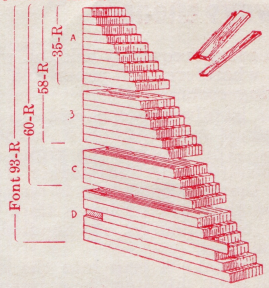
Ripple Finish—A crackle or mottled finish on paper, made by running the damp stock thru steel rolls which have a surface similar to the ripples in water. This ripple may be very pronounced, or it may be a facsimile of the crackle surface acquired naturally without running thru rolls by high priced rag-stock paper which has been pole dried—that is, laid over poles in a loft to dry. Ripple finish is in much demand for stationery, and is sometimes used on cover stocks.

Roller Composition — The resilient material from which the rolling surface of ink rollers is made. The basis of most roller composition is glycerine and glue, with various other substances put into the composition by different manufacturers to improve its wearing qualities.

Labor Saving Wood Reglet

These fonts consist of both 6 and 12 point widths and an assortment of lengths increasing by 3 pica steps from 6 picas 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.



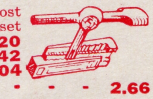
Font 35-R consists of section A; 58-R, sections A and B; 60-R, sections A, B and C; 93-R, sections A, B, C and D.

Font No.	No. pieces	Width points	Length picas
35-R	5 each	6	6, 9, 12, 15, 18 21, 24, 27, 30
72 pcs. **$4.12**	3 each	12	
58-R	5 each	6	6, 9, 12, 15, 18 21, 24, 27, 30, 33
120 pcs. **$8.65**	3 each	12	36, 39, 42, 45, 48
60-R	5 each	6	6, 9, 12, 15, 18 21, 24, 27, 30, 33
152 pcs. **12.70**	3 each	12	36, 39, 42, 45, 48 51, 54, 57, 60
93-R	5 each	6	6, 9, 12, 15, 18 21, 24, 27, 30, 33
200 pcs. **20.10**	3 each	12	36, 39, 42, 45, 48 51, 54, 57, 60, 63 66, 69, 72, 75, 78

We recommend font No. 35-R for use with 3x5 press; 58-R for 5x8 press; 60-R for 6x10 press; 93-R for 9x13 press.

QUOINS

Excelsior chases are furnished with screws and chase irons, but many prefer to use quoins.



Quoins, Hempel the most popular of all quoins, per set of two pieces, - - **1.20**
per half-dozen, - - **5.42**
per dozen sets, - - **9.04**

Hempel Key Wrench - - - 2.66

Midget Quoins (screw-type) cadmium plated, disc has four holes by which it can be easily turned with a nail or iron rod. Minimum thickness ¼-inch, maximum ⅜-inch.

☐ each, **2.60** ☐ six, **12.00** ☐ doz. **20.00**

Wickersham Quoins, extra fine, a sure, safe lock, each, - **4.80**
per half-dozen, - - **24.00**
per dozen, - - **40.00**

Key Wrench, for above, - - **6.00**

WITH OUR READERS

Roller Tension and Slurring

A reader of long standing writes:

"I believe the importance of setting the tension on the roller springs to avoid slur should be stressed again. In addition to roller bearers (supporters) which are sometimes needed. I have found a good job of tension regulation will prevent the rollers slurring and turning out a poor job."

There are quite a variety of arrangements on presses for regulating tension. Some of the smaller machines rely on removing the springs and stretching or squeezing them. Others have adjustable nuts. Some have holes drilled in the rod that holds the saddle, the adjustment being made by shifting the pins from one hole to another.

The less pressure you have on the rollers which will keep them turning, the better, because the desired result is a kiss impression. Where possible, a pair of roller bearers or supporters in the ends of the chase will in most cases attain the desired result without changing spring tension. The supporters or bearers prevent the rollers from sliding if the tension is a little too easy, or if it is too heavy they take off the pressure.

Cleaning Type Cases

"Received my copy of the Printer's Helper the other day, and saw the item about cleaning type cases with a vacuum cleaner. I have used this method for some time and it is good. I have found that the best way to handle cleaning both large and small type is to lay a piece of window screening over the case first. The type may be sucked up against the underside of the screen, but it can go no further, and will drop back into its compartment."

Speaking of screens reminds us that a cleaning arrangement which used to be quite popular, consisted of a box the same size as a type case, and with the same compartments, but reversed. This box had, instead of a solid bottom, a screen in it. To clean the case, the screened box or case was laid over the type case, the whole turned upside down, and shaken vigorously. The regular case could then be righted, entirely cleaned. The so-called sifter and transfer case (for it can be used in transferring from one case to the other) is naturally practicable only in large plants, because of its cost, but any printer who wants can take an ordinary case and with some work, remove the bottom and put a screen on top. However, with the advent of vacuum cleaners, the big need for sifter cases disappeared.

Choosing Useful Type Styles

Modern Script

Type designs have trends, just as clothes, furniture, and other merchandise in which style is a factor. To carry the parallel further, there are basic designs such as Caslon, Kelsey Script and Century Roman which are always in style, just as the good colonial in furniture. At the other end of the scale are abnormalities whose only claim of merit lies in their being different — much too different to be good or capture any permanent following.

Between the basic and the extreme designs are those which indicate a long time trend, and which most printers find worth paying attention to. One very pronounced leaning is toward type which simulates hand lettering or hand writing, including products of the sign and showcard writer.

A favorite among these faces is Modern Script, also known as Kaufman and Saybrook Script. We have mentioned show cards. Modern Script exactly fills the bill for them and provides pricing tickets of high readability as well. However, its usefulness is not limited to that class of work. A line of Modern Script here and there in many kinds of printed matter will emphasize a particular point. It can be used for headings, subheads, titles, and in all kinds of advertising. Not only that, but you'll find it on business cards. All in all it's a very useful face of type.

When picking sizes, remember that the body is big in proportion to the face. Look at the specimen lines and you'll see that 14 point is the smallest, yet it is not too large for card work. In fact, you'll find 18 point No. 1826 on many cards. For such work a single size can be used, with other plainer faces for the rest of the card. Sometimes the name will be in Script, the rest in faces like Copperplate Gothic—the six point sizes, or the six or eight point Bernhard or Cable. Other times the name of the product will occupy the center in Modern Script, the representative's name and address in the styles just mentioned.

For showcard and price ticket work the 24 point No. 2426 and 36 point No. 3626 are most in demand. Sometimes the name of the article is in Modern Script, sometimes the price. In either case it has the right effect for first class hand lettering. A good style to use with it is Lydian because that has the brush-work effect, too. However, when that isn't available, Modern Script will go well with almost any plain, straight type. The sans-serifs like Bernhard or Cable are good combinations, too.

On a circular the size or sizes you will want to use will be influenced by the size of the type on the job. Modern Script is not something to use for the body part, but for titles, headings, and important points which are to be emphasized. If the circular is set in eight point, you'll probably want No. 1426 or No. 1826. With 10 point or 12 point it will be No. 1826 for subheads, No. 2426 for main headings.

Two or three sizes of Modern Script will pay their way in almost any printer's work. It is truly modern without being extreme and will impress your customers with the effect you can give them in your printing.

THE KELSEY MAN

Talks About

Printing Opportunities Are Where You Find Them

Once in a while a man has the chance of starting a printing business where there is little or no competition, but in the majority of cases there are one or more printers in the area when he starts, and that is normal. Probably 99 out of 100 successes in the printing business began in localities where there seemed to be plenty of printers already. They found opportunities which the others overlooked. Meanwhile, perhaps, one or more of the older printers in the neighborhood is slowly drifting down to a point where he will eventually go out of business, voluntarily or otherwise.

The unfortunate ones are inclined to lay it to selling prices, but if you knew all the details you would find in most cases other far more important reasons. Customers want service, and thoughtful planning put into their work. They like to save money, but you can often do it by changes which have nothing to do with shaving prices.

One of our readers started in a small way, against the advice of his family, but he prospered to such an extent that he took over several of his competitors, and the only limit on his business is the one he has put on it himself — to keep it within the volume he can oversee personally. He found that expansion beyond a certain point didn't pay. Labor costs ate up the profit. So he was smart, and reverted to a smaller but very rewarding scale of business.

If opportunities exist almost everywhere, what are they? That, nobody can advise you on specifically, because no two situations are the same. We can, and do in THE HELPER, give plenty of suggestions, and while all of them are not practicable for every printer, no reader should be in too much of a hurry to say "that doesn't apply to me," or "I can't do that." If you have all the business you can handle, you can perhaps for the time at least, pass up suggestions. But if you have spare time, are not looking for an excuse for inactivity, you can't afford not to give every legitimate way of getting business a fair trial.

Opportunities there are. The question is, who will make profitable use of them.

Tweezers, tempered steel, nickel plated, a necessity to every printer, 4 inches long. *Ship. Wgt., 4 oz.* **.90**

Tweezers, Large, made of tempered steel, nickel-plated, 4½ inches long. **1.45**

Ever Try Window Monograms?

Very handsome results can be obtained on folded stationery with a cut out panel, or window in the front sheet, the monogram being printed on the inside of the second sheet. There are customers who will pay for a novelty, and this will please them. If you want to produce an especially nice job for such people, or for your own self, you can have some fun experimenting.

The panel can be cut with steel cutting rule, put into the chase of your machine, in the shape of a square, oblong, triangle, or any variation which may suit your fancy. You will of course want to first decide on the style monogram you are going to print inside, so as to have the cut out panel in the right shape. On a small job, and for experimental purposes, the panel may be cut out by hand. The first sheet, with its panel may be greatly improved by printing a frame around the edge of your panel.

These cut-out windows may be used on many other beside stationery jobs, and they will be found to produce effects which have a pleasing appearance as well as having an element of novelty in them.

A Few Friendly Cautions

Don't lay your rollers on their soft surface or composition. It will dent or flatten them, spoiling them for use. Either stand them up so that the composition will not touch anything, or put them in the tubes they came in, with the protectors on the ends.

Don't put your type into the case until you have made a rough printed proof of the complete font just as it is when you unwrap it. This proof will not only enable you to check your type and assure yourself of any missing letters but it will also enable you to make your claim for shortage, with proof.

Don't bring down the handle of your press to make an impression until you are sure that the gripper fingers and gauge pins will not come between your type and the platen. If they do, it will mash your type.

Don't try to smooth down your form with a hammer or any kind of metal object. Use only a smooth block of wood (planer) and mallet. A metal object will batter the face of the type.

Don't tighten up one or two screws of your chase all together. Tighten each one a little at a time, otherwise your form will lock crookedly and the unusual strain may crack or break your chase.

Don't put your chase in the press unless you are sure the type form is locked tightly, otherwise you will lose part and perhaps all your form in a mess of pi.

Don't put your chase in the press until you are sure the form (all type) is absolutely level and smooth. Letters which project up will not only punch thru the paper but will spoil your tympan (platen padding) and dig into the surface of your rollers.

Don't pile the damp, newly printed sheets on each other just as they come from the press. Lay them out in a group of four or more, and in the minute or fraction in which they are exposed to the air, the ink will "set" enough to keep it from transferring and spoiling the sheet you lay on it, if you do not ink too heavily.

PRINTOCLENE

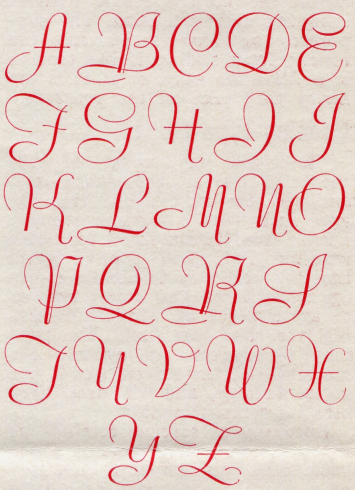
Gasoline, benzine, kerosene and various alkali cleaners are all efficient, but PRINTOCLENE combines the good qualities of all. It does not evaporate quite as fast as benzine or high-test gasoline—hence

It is Safe to Use

1 Quart Can, - - - **2.32**
Gallon Can, - - - - **4.20**

MAYFAIR INITIALS

No. 19
For Monograms and Stationery



A different, graceful initial for stationery paneled informals, etc., reasonably priced. Also makes an attractive paragraph initial.

One of each letter (26 characters) **13.30**
Two of each letter (52 characters) **26.10**
Three of each letter (78 characters) **39.25**
Any two or three letters - - - **4.45**

More Color Means More Eye Appeal

Add originality and attractiveness to your work. Many pleasing and colorful effects can be produced with this **Special Color Mixing Kit.** Try it—see for yourself what a difference a touch of color will make in your work

4-oz. tube of each

Many Purpose Deep Red
Many Purpose Yellow
Peacock Blue
Special Mixing White

Special Combination Price $12.11