

WHAT TO PRINT AND HOW TO PRINT IT



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The Printer's HELPER

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

Helpful Hints on Linoleum Block Making

In previous issues of The Printer's Helper there has been some information on linoleum block printing, and the Printer's Guide also gives the main points. Perhaps a little more detailed instructions may be of help.

Like type and cuts of all kinds, the design on the block will be the



reverse of the printed impression. In transferring it, therefore, this must be taken into account. If you have carbon paper handy, you will find it best to use that in making the transfer. Lay the carbon sheet on the block, then lay your sheet with the design on it over that, and trace over it, being very sure that the sheet of paper and carbon do not shift while you are making your tracing. If you want to make the design show up on the linoleum even better, the block may be coated beforehand with showcard white or a fine coating of chalk. Our ready-cut blocks are furnished with white coating for that purpose.

If carbon paper isn't available you can get a tracing of the design on tissue paper with a soft pencil, then put the tissue on the block and retrace the other side so that the soft pencil transfers itself to the block. Use a hard pencil for re-tracing, or if you make your transfer with carbon paper.

Some people paste the tracing onto the block with a mixture of paste and glue, preferably oiling the paper, so that the design will stand out. In carving the block you

will then carve both paper and linoleum. After the carving is finished the rest of the paper can be washed off.

How your finished print will look will depend on the care with which you have made your tracing, and the way you have done your cutting. Only that part will print which is left the full height of the linoleum, so that any false move on the part of the cutting tool will be reflected in the appearance of the cut. However, you will find it a great deal easier than it sounds, because linoleum blocks are bolder and rougher than other cuts, and are supposed to be that way. It is therefore quite often possible to repair a misstep by a little change in the cutting of the rest of the design.

The first step is to outline your design, holding your tool or knife



at an angle which will give the design a broad firm base of linoleum to rest on. Don't do the opposite (undercut) it, because the impression the press will break the design down if you do. Another similar cut but outside the design is now made, so that the two cuts form a channel all around the design. You are then ready to get rid of all the surplus linoleum—that is, the entire surface of the block with the exception of that which must take ink and give the printed impression. As soon as that is done, your block is finished and ready for the press.

Linoleum blocks have a remarkably long life, in spite of the fact that when used for printing they are actually taking the place of copper, zinc and steel plates. One leading user and maker of linoleum blocks says that he regularly gets as many as 15,000 impressions from a single block without any signs of wear whatsoever.

Linoleum blocks may be used for illustrations of all kinds where fine lines are not necessary. They are very effective for bookplates, Christmas cards, show cards, small posters, magazine covers, labels, blotters, calendars, unusual letterheads, house organ covers, and novelty work generally. They may be used to illustrate stories. The larger magazines make use of them, and since in such cases large editions are printed, they either have zinc etchings made from prints taken from the block or electrotype direct from the blocks themselves. As many colors as are wanted may be produced, a block being carved



Specimen of a linoleum block cut

for each color. The multi-colored jobs are much easier than one block, because when more than one block is made for that purpose, there is usually less work to do on each block. The surface of the blocks being softer, it is possible to get impression much easier than with a solid metal block, and there is less make-ready because more impression can be used without its showing on the other side of the paper or card.

The life of the block depends considerably on the way the design is cut, of course. A block with a lot of comparatively fine lines will not stand up as long as one using only bold, broad lines. Considering the small cost of purchased blocks and their superiority of manufacture, it is usually best to buy them. The blocks you buy already made up are of five ply laminated, non-warping wood, on which are mounted the best grade of 3/8-inch thick linoleum, all type high, so that there is no more underlay needed than on the average cut, if any at all.

For making a multi-colored linoleum cut, the following method is recommended: First engrave the block which is to be printed in black ink—the "key plate", as printers call it. Put it in the press, and take a few impressions on smooth manila or kraft paper, doing the printing IN RED. Immediately, before the red has a chance to dry, remove the keyplate block from the chase, and substitute a blank block of the same size. Without rollers, put a red printed sheet into the press and take an impression. This will transfer the red ink to the plain block. If more than two colors are to be printed, make as many transfers in this way to blank blocks as there are to be colors in the finished job. You are then ready to cut the blocks for the other colors and obtain perfect register, since you have exact prints of the black key plate block on each of the other blocks to guide you.

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

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

For standard binder punch holes as indicated



THE KELSEY MAN

Comments On

Why Several Names?

Every press made by the Kelsey Company bears the name "Kelsey & Co." You've probably noticed yours is marked that way, and conclude that perhaps the company revised its name at some time and didn't bother to change the patterns. The company's name was Kelsey & Co. in the dim and distant past, but none of the presses or patterns which were in use then are now in existence.

To quickly and efficiently handle orders and correspondence in a predominantly mail business, incoming letters must be sorted with all possible speed as soon as they come in. Questions asked can only be answered intelligently if we know just as much as possible about your situation. If you are doing business with us right along, and have a catalog or supply book of some kind handy, you will write to the Kelsey Company. That will channel your letters or orders for maximum speed. If on the other hand, we receive a communication addressed to Kelsey & Co., we can be reasonably sure that the writer has taken the name from the side of a printing press, and while he has a machine, we may have no record of him, and will need to know more about the press to identify it for rollers or parts.

Some readers are further curious to know why, when they see our advertising, they find the name attached to it is often, "Kelsey Presses," for instance. Well, that is carrying the mail sorting scheme still further. Inquiries from people who do not know us at all and have no press must be treated differently than requests for a catalog from old customers. If all the different kinds of mail were mixed and had to be opened before any of it could be sorted, there would be serious delays in getting your orders into the factory the first thing in the morning. With sorting of envelopes possible before opening, time is saved and we can give you better service.

Hot Stamping Attachment Unit Soon Available

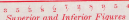
During the past year we have been developing a hot stamping attachment for our 3x5 press. This attachment will hot stamp approximately a 2 inch by 4 inch area and should be available by October 1. We plan to have hot stamping attachments for our larger 5x8 and 6x10 presses by the end of the year. These attachments will fit most Kelsey presses made since 1930. Detailed information and prices will be available soon.



THE PRINTER'S DICTIONARY



Superior Figures and Letters—Characters set above the general line of the type, such as are used



Superior and Inferior Figures

for mathematical work, reference work, etc. The opposite of inferior characters which are set below the line.

Swash Characters—Letters having ornamental sweeps or tail-pieces. Some styles of type have them regularly, others are made with regular letters as well as

Swash Characters—Y F A M R

swash characters. Most styles do not have them at all.

Tack—Stickiness or adhesiveness in ink, rollers, etc.

Tagboard—Manila colored card stock suitable for tags and similar work.

Take—The copy allotted to a single compositor.

Text—The body of the job as distinguished from the heading, pictures, index, notes, etc. The name used also for various styles of Old English.

Thermography—Raised printing by use of embossing compounds and heat, i.e., plateless engraving or embossing.

Thin Spaces—4 or 5-em (4-to-em, 5-to-em) spaces, in metal, one point in brass, and one-half point in copper spaces.

"30"—At the end of matter, telegraphic dispatches, means "the end," "finished." There has been a lot of argument as to its origin, and many different theories have been advanced by those supposed to be "in the know." In all probability it is derived from the Morse code used in telegraphy, although many disagree on this.

Tint Block—A flat and usually solid color plate used in printing tinted backgrounds. May be of zinc, copper, wood, linoleum, or any other satisfactory material.



Tint blocks as used with monograms

Tint—Any variation of a color made by adding it with white.

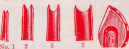
Title—In addition to its obvious meanings, it is also applied to certain faces of type which are very low on the body and are usually without any lower case, in other words, for title work exclusively.

Linoleum Block Assortment

Best grade, white-coated, 1/2-inch linoleum mounted approximately 1/2 inch on laminated, non-warpage blocks. Assortment consists of: two blocks \$12.40 and 1 each, 3x4, 4x6, and 6x8 in. \$13.40

Shipping Weight 2 lbs.

Linoleum Block Cutters, N.E.



No. 1 2 3 5

A set of low-priced tools for cutting your own linoleum blocks. Set consists of five cutters, one screw-driven handle in which cutters are inserted. Illustration shows the shape of the cutting edge on each cutter. Complete set (five cutters and handle) Ship. Wt. 2 Pounds **\$4.50**

Handle and one cutter, - - - 2.50

Extra Cutters, each, - - - 7.25

Per Dozen, - - - 75.00

Specify style number when ordering

Extra handles, each, - - - 1.75

Linoleum Block Cutters



X-ACTO Linoleum Cutting Set

Set of 6 cutters, (knife, and U-shaped gouges and V-shaped gouges) with plastic handle (cutting rock in metal) **\$5.50**
Shipping Weight 1 pound

Cutting Knife, (with handle), **2.25**

Single Gouges, (without handle), each, **.75**

Five Gouges, (without handle), **3.45**

LINOZIP (pull-type) Linoleum Block Cutters



These cutters are so designed that the cutting is done by pulling toward you (cutters cut by pushing away from you).

Set consists of 5 cutters and one screw-driven handle in which cutters are inserted. Illustration shows shape of cutting edge on each cutter.

Complete set; 5 cutters, 1 handle, **4.50**

Shipping Weight, 1 pound

Handle and one cutter, - - - 2.50

Extra handles, each, - - - 1.75

Extra cutters, ea., .75; dozen, **7.20**

Specify style number when ordering

Hand Rollers for Block Printing

Rubber Roller, Hand, No. 51, for block printing and taking proofs; can be used for inking linoleum blocks, etc., but does not compare with a composition roller. Roller 4 inches long, 1 1/2-in. diameter, has a wood handle with foot rest to keep roller from touching table when set down. (Shipping Weight 1 pound) **5.25**

Rubber Roller, Hand, No. 49, for block printing and taking proofs—recommended for inking. Roller, 4 inches long, 1-inch diameter, with all-metal handle. (Shipping Weight 1 pound) **4.75**

WITH OUR READERS

A Yankee Trader

The other day one of my customers said he would soon need more printed matter but didn't know how he was going to pay for it. He sells washing machines and my good wife has been howling for some time about her decrepit equipment, so I told her to look over his stock. She naturally picked out the most expensive one in the lot, and next day I told him that if he wanted to swap this machine for printing it would be all right. A day or so later I found it in my basement. This not only buys new printing, a lot of which he could or would not otherwise afford, but pays for some he has already had.

Another man sells paint and is such poor pay that most printers stay away. I manage to get paid by inducing the milk man and some other friends to buy paint for their own use and have it charged to me. This keeps his printing bill paid up, and helps to pay my milk bill and others. It works with the shoe man and the coal man, too. W.A.

The Convenience of Rubber Base Inks

Now you can increase your color selections by using our Rubber Based Inks. Although these inks were originally formulated for offset presses they can be readily used on letterpress equipment. Our printing department has experimented with all of these colors on Kelsey equipment and found the inks to have several advantages worth noting. Rubber base inks dry quickly on most paper and card stock yet they do not dry fast on the rollers or ink plate of the press. In addition, these inks do not skin over in cans so there is virtually no waste. You will also find that our Rubber Base inks are densely pigmented and this means that their colors are brighter. Therefore you will not have to use as much as with other inks. As with our other inks, these are suited for doing raised printing.

Yellow	6.95 (1.00 lb.)
Warm Red	8.10 (1.00 lb.)
Rubine Red	8.55 (1.00 lb.)
Rhodamine Red	10.40 (1.00 lb.)
Purple	10.90 (1.05 lbs.)
Reflex Blue	7.55 (1.00 lb.)
Process Blue	7.40 (1.00 lb.)
Green	8.20 (1.00 lb.)
Transparent White	3.80 (1.05 lbs.)
Opaque White	6.25 (1.45 lbs.)
Neutral Black	4.20 (1.05 lbs.)
All-Purpose Black	4.25 (1.05 lbs.)

How Do You Pronounce It?

A number of words in common use in the printing trade seem to get knocked around when they are pronounced.

One such word is **ITALIC**. Many printers call it Eye-talic, but that's just as wrong as Eye-talian. The **IT** is correctly sounded as "it", although the syllables of the word divide as *it-al-ic*. The word is not capitalized unless you are talking about some specific italic, for instance, Century Roman Italic.

The word **PLATEN** is troublesome to people outside the printing business. For proper pronunciation it should be spelled platen, and nobody can be blamed for thinking it is like **PLATE** with an **N** on the end of it.

NONPAREIL, the old designation for 6 points, which many printers still use, particularly in connection with 6 point register, is correctly pronounced **nonpareil** by printers. Since the word has other meanings not connected with printing, you often hear it as **nonpareil**, which is not correct. As with platen, the official pronunciation is not logical for the way it is spelled, but English is full of such irregularities.

The word **FONT** is spelled **FOUNT** in English, and is a secondary, although not much used spelling in this country. Some old timers pronounce it that way. There are two theories as to its derivation — one that it came from the close association of early printers with the church, and the other that the word stems from "foundry" — to found is to cast. Take your pick.

An **ASTERISK** is always an asterisk, but to many people it is an "asterix." This is incorrect, and probably due to carelessness more than anything else.

A few people are in doubt about **PICA**. It's a pie-ka, and any other rendering is wrong.

A **VIGNETTED** edge on a half-tone takes the French pronunciation, since it was derived from that country. The word comes out "vin-yetted." It means that the cut has fadeaway edges. This and all other printing terms are in the Printer's Dictionary, which is part of the Kelsey Printing Course.

The dictionary says the correct way to say **TYMPAN** is "tim-pan," but it is usually elided into "tempin" by printers, and we are inclined to go along with them in this. What does the man who makes the dictionary know about printers' affairs, anyway?

REGLET is pronounced just as it is spelled, but some printers called it "right" or "righta." The force of usage, however, is with "reg-let."

ENVELOPE is preferably pronounced as it is spelled, and not "onvelope," in spite of attempts by large parts of the population to

Testing the Platen For Even Impression

Before any makeready is prepared, it is essential that the platen be true on all four corners. You can check this by locking four big pieces of type, in the chase, one piece in each corner, the bigger the better, such as W or M. Make sure they are planed down well, and take an impression. Adjust the impression screws until you have equal impression on all four letters, then set the impression screw locknuts very tightly.

On most platen presses of the gordon or clamshell type (not including two roller hand presses)



makeready will take care of all further changes in impression, aside from very exceptional instances, of extremely heavy or unbalanced forms. If any alterations of the screws are made, they should be set back to their former position as soon as the special job is done, using the above method of leveling the platen.

Inks Vary in Weight

Everybody knows that a bar of lead is heavier than one of aluminum in the same size, but this doesn't seem to prepare one for finding that a pound of blue ink is a lot larger in bulk than the same amount of white, for instance. Differences are particularly noticeable in quarter pound tubes. Actually the substances which make up the various kinds and colors of inks are just as dissimilar as heavy and light metals — in fact, the raw materials for many inks are metals or compounds of them.

It is not practicable to carry a different size of tube for each kind of varying bulk, so a tube of one color may be a lot more filled out than another. You can be sure, however, that the weight is there just the same. The heavyweight ones could be diluted, but that would serve no purpose except to relieve the concern of inexperienced printers and it would seriously affect the quality of the ink itself.

make a half-and-half French job of it. In some dictionaries, but a minority, "onvelope" is given as second choice. In others, it is not even mentioned.

Type Styles In The Helper

In line with suggestions from readers, we try to vary the type styles used in the Helper, but as type selection is so much a matter of personal preference, the editor cannot be blamed too much for using those which he, personally, likes and feels makes the best appearance under the circumstances in which they are used. This limits us to some extent, because, given 12 picas columns on a page $8\frac{1}{2} \times 11$, title lines will have to be limited to certain sizes, depending on the style of type, whether it is bold, light or medium, and also whether its width is normal, narrow or extended. The length of the title is a factor, too. Perhaps a little explanation of the type used in this and other recent issues will help.

Eight point Century Roman body type is used for a number of reasons, one of the most important being that it goes well with so many other type faces. The same is true of Century, its New England counterpart. (The two do not mix however, as there is a slight difference).

For titles on front page articles and many on the inside and back pages, we are using 18 point Sans Condensed No. 96-18. If it were not condensed, we could not use it; we should have to drop down several sizes, and that is exactly what we do on some articles, which are titled in 12 point Cable Bold. Modern typography has a tendency toward larger titles, anyway. Your editor can remember when in some cases the title over a short article would often be set in caps of the same size as the body text — that is, eight point caps on an eight point article, or ten point on a ten point. An all-cap line looks bigger than mixed caps and lower case; that was the theory in such type composition, and it was and is a fact.

Eight point Century Roman has been used in the Printer's Helper ever since the first issue in 1929, but durable old Chelton Bold (in 10 point) gave us our title lines at the start, and for a long time after that. Then, heeding reader's suggestions (which we thought were good) that we vary our type face a bit, there appeared 10 point Vogue Gothic No. 190 and 10 point Modern Gothic No. 87-10. The Vogue Gothic was a little wide for many of our titles, the Modern Gothic better, but after an interval the job was taken over by 12 point Cable Bold.

The next change was to 12 point Egyptian Bold Nos. 85-12 and 85-10. The 10 point was used for titles which were too long to look good in 12 point. For regular features such as "With Our Readers" we ran various other faces including 14 and 18 point Highspot, and Modern Bodoni in the

10, 12 and even 18 point sizes, so as to get a contrast between these and the regular articles.

The Egyptian was used for a long time — too long, in fact, considering that we were committed to a change once in a while, and it was followed by another long period of 10 and 12 point Cable Bold, with Egyptian Bold 10 point for some features. The next move was to intermix other styles with Cable Bold, such as 10 point Modern Bodoni, 14 and 18 point Highspot, 10 and 12 point Egyptian Light 95-10 and 95-12. This last is a very handsome face, but just a trifle light to use in combination with Century. By the same token, however, it is possible to use 12 point in places where the 12 point Egyptian Bold would be much too heavy.

The most recent arrival has been Sans Condensed. This has been used rather heavily, but we expect in the future to diversify more. All the possibilities in the supply book have by no means been explored, but perhaps this will give you some useable ideas. In general, the narrower a type face is, or the lighter, the larger the size which will look well. Extended or wide faces must be smaller, not only because they take more room, but because they look too big for the columns. The wider the column, the bigger and more extended the title lines may be.

For the text, a plain face like Century or Century is easy to read and will go acceptably with more title line styles. Some of the more artistic body types are good if confined to use with their own larger sizes for titles, or to styles which are in harmony with them. However, there are no hard and fast rules. Appearance is what counts, and you can use your own judgement.

Dents in The Tympan

We have several times talked about the need of an absolutely smooth tympan or pad on the platen, but the subject is so important it will bear repeating. The holes gauge pins make when they are put in place are sometimes opposite the type form on the next job and good results are impossible if a change of tympan sheets is not made. Dents in the tympan from the previous form will cause letters in the next one to print as if they were mutilated.

Good printers spend a lot of time making sure that every letter prints clearly by discarding poor ones, and using mako-ready (described in the Printer's Guide) on the others. Naturally they make sure the tympan is all right at the start because they can't afford to waste their efforts bringing up letters that would print all right if the platen sheets and cardboard were smooth and dentless.

What Causes Type To Be Off Its Feet

Foundry type is made with extreme accuracy, so if you are using it, and the characters in the form, any of them, print on one side and not the other, you can be pretty sure that those affected are off their feet for one reason or another. This is likely to occur when you take a proof unless the form is actually locked up in a chase, although tying up the form properly will help.

Off-their-feet characters are frequently caused by unequal spacing or justifying of lines, which in turn can happen because corrections have been made without put-

Standard pointed flaps will take the place of wallet and other special shapes for the chisels. The angle of the flaps is critical. It is hard to maintain perfection so it is a case of take what we can get. We hope the necessity will soon be over.

Standard pointed traps will take the place of wallet and other special shapes for the chisels. The angle of the flaps is critical. It is hard to maintain perfection so it is a case of take what we can get. We hope the necessity will soon be over.

Two examples of type off its feet

ting the lines in the composing stick with its original setting. Or perhaps the stick was used temporarily for another job, and not quite correctly reset. For best results, set the stick at the beginning, and leave it alone until that job is finished, including corrections. Be sure to justify or tighten each line equally, according to the instructions elsewhere, because an accurately set stick will be of no help if not used properly.

A faulty lockup of the form in the chase can also cause one or more lines, or characters, to be off their feet. Careful planing and locking of the form will correct it.

If there are rules or varying lengths of leads and slugs in the form, these can slip in the lockup enough to bind in various spots, and in turn cause loose lines and type off its feet.

A Special Offer on Raised Printing Compounds

In conjunction with our new end-
less belt conveyor we are offering
our raised printing compounds at
a specially reduced price. Buy now
and save 25% off the current price.
This offer expires on November 1,
1981.

Gloss/Dull	$\frac{1}{2}$ lb.	1 lb.
Bronze/Aluminum	5.47	9.97
	6.75	11.25
	$\frac{1}{4}$ lb.	1 lb.
Yellow Ink	2.66	5.66