

The PRINTER'S HELPER

For Those Who Print For Others or For Themselves



No. 460—1982

THE KELSEY COMPANY - Meriden, Connecticut 06450

Single orders for \$40 or more keep the Helper coming for at least a year.

Underlining Words

While usually, if a word or words in a line require emphasis, they can either be capitalized or set in italic type, there are times when the job calls definitely for a line drawn under one or more words.

When such underscoring is required, either one or two point leads should be used between all lines, if the spacing is to be uniform. We illustrate several ways of underlining words. Either brass



or metal rule may be used. Brass may be had in either one or two points, type metal in two points only. The first sketch shows a piece of rule, the same length as the leads in the column, with a type-high spot left so that it will appear directly under the proper words.

The second is much the same, except that a bevel is used instead of a notch. The third shows the use of a short piece of rule between two leads to fill out the line.

Number four shows a way of making sure that the underline doesn't crawl out from its proper position. Suppose you have eight point type, with two point leads.

Put 10 point spaces on each side of the word to be underlined, then put in your rule, with lead on each side, separated by the over-size spaces.

Important Notice on Connecticut Type

Effective January 1, 1982 Connecticut Foundry Type (manufactured by American Type Founders) will be offered only in complete large fonts—or in separate fonts of capitals, lower case or figures. The regular and medium fonts of Connecticut Foundry Type have been discontinued and will not be offered after that time.

Where available, extra letters for the Connecticut Foundry Type will be offered through June, 1982—but they will NOT be available after that time.

Call Us Now

Recently we've been getting an increasing number of phone orders. Many of our customers have remarked they find it easier and quicker to call in an order. A majority of the phone orders are sent C.O.D., but we've also had quite a few charged to Master Card or Visa.

If you have a rush job, please feel free to call us (by 3:00 p.m.) and we will do our best to get it out the same day. Our lines are open from 8:00 a.m. to 12:00 p.m., and 12:30 to 4:30, Monday through Friday. (203) 235-1695

Special Offer

You probably noticed in the last issue of the Printer's Helper that we have begun to offer a special discount on some of our merchandise. The raised printing compound offer was a success and so we have decided to continue this practice in each Printer's Helper. Watch for our special offers and save money.

Half-tone and Mixing Black

A soft ink for cuts, halftones and work on coated papers. 1/2-lb. tube, 3.48; 1-lb. can, 7.30

Tympan Packing

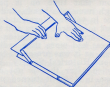
The best tympan packing is thin and hard, but under some circumstances a heavier, or even a softer one is necessary. On large presses the impression screws are usually left alone, and additional pressure is applied by using more packing. On hand presses like the Excelsior, at least part of the impression can be supplied with the screws.



If you are using a hand press, start with the screws backed off. On large platen presses, start with a thin, hard packing, because too much squeeze will injure your form.



Small jobs may require only two sheets of thin, hard, smooth paper, preferably oiled tympan, over a sheet of thin cardboard, or regular press-board. If you prefer you can use oiled tympan only for the top drawsheet, with ordinary 60-pound book paper (not news) for the second drawsheet. The harder and smoother the tympan, the sharper and cleaner the impression, with consequently less wear on the type. The cardboard or press-board (and any additional sheets of paper) should be the size of the platen, but the oiled tympan drawsheet must be long enough to go under the balls of the platen at top and bottom. The drawsheet should be pulled taut, with no wrinkles or creases of any kind.



The corners of the drawsheet where they pass under the balls may be clipped off to prevent binding at these points.

If you find that more impression is needed, add more sheets of paper (book or oiled tympan). Do not, however, try to make impression take the place of makeready which is a separate subject.

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



THE KELSEY MAN

Comments On

Colonial America's
First Press

Printing in the United States had its beginning in the American colonies about 135 years before the Declaration of Independence was signed. Rev. Jose Glover, a Puritan clergyman, left England in 1638 with the press shown in the illustration, accompanied by his wife and the Stephen Daye family, to establish a printing press in America.

Rev. Mr. Glover died at sea, but Mrs. Glover settled in Cambridge, Mass. and the press was set up in the house of the first president of Harvard College. (She married the president.) Her new husband took control, and Stephen Daye became the printer, thus assuring his name's going down to posterity.

The first production of the press was issued in late 1638 or early



This was the first press used in Colonial America—not too different from the Gutenberg press.

1639, "The Freeman's Oath," but no copy of this seems to have survived. The second, "The Whole Book of Psalmes," is extremely rare. The press eventually passed into control of the college, but not permanently, because the Green family, who had operated it under Harvard supervision, eventually took it over, and in 1714 moved it to New London, Conn., later to Norwich. Green relatives, Spooner by name, acquired it and in 1778 went to Vermont, taking the press with them.

From that time on it passed through numerous hands, and saw service in various Vermont towns. Around a hundred years ago there was apparently a realization that the press had more than ordinary interest, as it was presented to the Vermont Historical Society. What happened after that is not clear, because in 1888 it turned up in a rubbish room in the dome of the State Capitol. It was then repaired, and after a spell on exhibition at the Capitol, went to the Vermont Historical Society once more, in its rooms at Montpelier.

The Stephen Daye press got full recognition as the nation's first on the 300th anniversary of its arrival in the New World, and its picture was placed on a special postage stamp in 1939.



THE PRINTER'S

DICTIONARY



Tooling—Work on cuts to bring up the highlights. Such work, because it is done by hand, adds greatly to the expense of the cut. The opposite is burnishing, which rubs down the halftone dots and makes the shades more solid or deeper.

Top Sheet—The upper sheet on the platen, used for making ready (building up the light or low spots) on the printed job.

Transpose—To change the order of words, sentences, paragraphs, etc. The proofreader's mark for this is "tr."

Tab-Sized—Paper on which the coating or sizing is put on in a tab or vat, as contrasted to that on which sizing is put in the pulp before the paper is made.

Turned Letter—A letter put in upside down to call attention to some point to be taken care of before running. If a certain letter is exhausted, a turned letter of similar size may be placed in, to be removed and the correct letter inserted before printing.

Tweezers—Tool used for handling pieces of type in a form—pulling them out, or placing them in. Care must be exercised in using tweezers that they do not injure the



Tweezers

face of the type. Some printing offices will not allow the use of tweezers because of the possibility of careless handling of them, but they are safe and useful when due care is taken.

Two On—Two identical or different forms or pages printed side by side at the same impression.

Tympan—The sheets of paper on the platen, which are used to make a pad for the sheet or card to rest on when the impression is made. The tympan also serves as a base for overlays. (See "overlays.")

Tympan Bales—The clamps which hold the tympan sheets onto the platen.

Type-high—The American standard of type height is .918 of an inch. Anything that height is type-high, the correct height for printing.

Typewriter Type—Type made in facsimile of the characters of a **ELITE typewriter #/7483**

typewriter, so that form letters or similar work may be turned out on the printing press.

Typo—An error in typesetting matter and less commonly, a compositor.

Modern Ornaments & Decorators

You can use these cuts on all sorts of printing—to fill an otherwise empty space or to brighten an all type setup.

FONT "C" (11 different pieces) 17-10



Single cuts, \$3.85 each

Handy Birth Announcement Cuts



A1164 4.25



C831 4.25

Patriotic Cuts



50-star Flag

C396 4.25
(one color)

J396A 8.65
(two color)



A841 4.25



A840 4.25

Gloss or Glassine Ink

For use on glassine and waxed papers, parchment, cellophane, celluloid, pyroxylin and all surfaces on which the ink must dry on the surface rather than penetrate the stock on which it is used. 1/4-lb. tube 4.35; 1-pound can 9.25

WITH OUR READERS

Here are some time and money saving hints which we have compiled from our readers during the past few years. The editor welcomes helpful hints which could be passed along to other readers.

Forms Buckling

If a form buckles when quoins are tightened, turn all the furniture over one time. If the buckling is caused by warped furniture, the form will now seat properly.

Make-ready Time Saver

Many forms for platen presses require only an occasional tissue in the spot sheet before printing properly. To save the time involved in stabbing a sheet and then registering it in the packing after spotting, simply pull the first impression on the top packing sheet before putting on the tympan. Any make-ready necessary can then be done on this impression by loosening one bale on the platen.

Eliminate Sticking

If paper sticks to the packing of your platen presses cut several "V's" in the packing, which will create enough air space to overcome the difficulty.

Ink Savers

Often colored inks are exactly stiff from being in the tube so long, and are apt to burst when removed. Get a small hand vise that will clamp near the press. Start the bottom of the tube between two flat pieces of wood in the vise jaws. Slowly close the jaws. You can get easily as much ink as you wish without exerting so much pressure that the tube splits.

To prevent lids of ink cans from sticking, rub vaseline on the rim when opening. Any ink that has hardened on the rim will then quickly be dissolved. At intervals, wipe off the dissolved ink and apply a new coating of vaseline.

Often a small quantity of ink must be mixed, especially in small shops. If the regular slab is used, time must be taken to wash it off. Instead, take a piece of oiled tympan sheet and start mixing. Most oiled tympanes are so tough that they will not break or permit the ink to go through. After mixing, simply throw away the sheet.

The Printer's Guide, illustrated, complete booklet of instructions for beginners; clear and easy to follow. (Postpaid in U.S.A. only) **1.00**

How To Perforate, Cut and Crease with Your Press

Perforating rule, as you know, comes in strips, as also does cutting and creasing rule. It can be cut into pieces of any length you need for your work.

While printing and perforating may be done at one operation in your press, the sharp face of the rule has a tendency to cut the face of good rollers, so if you have a pair of old, hard ones around you can use them instead. The alternative is to run the rule as a separate impression.



The illustration shows what you need to do to get a clear, sharp perforation. The rule needs a hard surface on the platen opposite it, and this calls for a strip of metal, which must be softer than the rule so that the perforating face will not be damaged. If your rule is brass, the backing material can be a two point lead, or a strip of copper one or more points thick. For steel perforating or cutting rule, one point or thicker brass is good. Cutting rule requires the same backing.

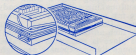
Creasing requires a little different handling. Creasing rule must make a depression, and your tympan as you make it for either printing or perforating hasn't enough give in it for creasing. One way to get the desired results is as follows:

Paste a piece of pad back, or some other heavy but not too hard cardboard on the platen. Put the creasing rule in the chase, and take a light impression of it on the cardboard. On each side of the impression you have just made (on the platen tympan) paste strips of hard, smooth cardboard like our heavy white (about 4 ply, that is.) The width of the space between the strips depends on the thickness of the stock you are going to crease, but you will have to experiment to get the best spacing. The strips can be bevelled on the inside—the edge toward the crease mark. The channel should be wide enough to take the rule plus the stock you are creasing.

Placing the crease in the outside of the required fold may be the opposite of what you would think, but that's the best way, because that is the side which must be stretched when the actual folding is done. Adhesive tape is sometimes used instead of cardboard

Making a Form Easy To Handle

After your job is set up, take four six point slugs, the exact length of the form, put two of them along one edge, the other two along the other; wind eight or ten turns of string around the form as tightly as you can, pushing in the end to keep it from loosening up. (Do this as shown in the illustration.) Take four



A form properly tied up

more six point slugs, a couple of picas or so shorter than the lengths of the lines in the composition, and insert two at the bottom, two at the top, using a bodkin to stretch the string enough to get them in.

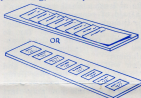
This will lock the form up so tightly that you can move and handle it just as if it were in a chase, with no danger of its being pried.

How To Prevent "Offsetting"

If you are running a job with heavy cuts or type, you have probably found it difficult to prevent roughness to pick up sheets firmly.

offsetting (the blotting of the ink by one sheet on the next) unless you use "sliphets" (sheets between each printed one) to prevent it.

If you will get a board about a yard long, and lay it beside the



Printed sheets spread to prevent offset press, putting the finished work either in individual piles or "shingle fashion", you will find that the short space of time intervening between every seven or eight impressions, in which the sheet lies uncovered, will be sufficient to "set" the ink so that you will get rid of the objectionable offsetting. If they still offset, the chances are you are using too much ink. Do not pile the sheets too high, either. Have several boards, and spread out your work well.

strips. The channel should be deep enough to break the stock in the middle for satisfactory folding, and the crease should be wide on heavy stock, narrow on thin stock.

There is Always an Opportunity

Here is the substance of a letter recently received from a reader which touches an old question—one which a grown man, young and old, have asked, and which will continue to be of importance to other thousands of men who find themselves in the circumstances of this one:

"I have heard so much about people starting with a small profit and making a living. I already have my outfit which I have been using. Can one make a living with such an outfit in these times? This place is strong on cut rates, although living expenses are high. I rather thought I might move back to my old home, where my furniture is stored. What sort of work would you advise going after—cards, stationery, and small work, or business forms up to the limit of my press? On the other hand, would it pay to get a larger press, even if I have to go into debt for it? I shall appreciate your advice from your experience gained with other printers."

And here, in substance, was our answer:

There are just as great opportunities for doing a small business now as there ever have been. This will be disputed by some, but there has never been a time when you couldn't find people who felt that the big opportunities were gone.

Take ANY work which fits your equipment and on which you can make a profit. That last part is important. Some runs may be so large that they can be handled two or more at an impression on bigger equipment, so if you quote a price, make at least a small profit. Don't be afraid of reasonably large editions though, because your lack of expensive overhead goes far to compensate for some of the advantages of expensive automatic equipment.

You will have to get out and hustle for business, but your living depends on it, and you can do it if you will. While you may start and continue on general work, if you find some specialty which proves profitable and which will keep you busy, you conceivably will give up other work and concentrate on that.

Research has recently indicated that people do best in the work they like most, and conversely avoid, if they can, that which they do badly. While there are individuals who have made a success out of work which was uncommensal to them, they would probably have been outstanding in a line more to their taste. If you like printing and are willing to work, you'll get along. Moreover, you'll get fun out of your work, which will make you more to be envied than someone who makes as much or even more, yet finds life a grind.

How to Distinguish Foundry Type From Other Kinds

Many printers have difficulty in identifying foundry type from other varieties, and we hope this illustration will help.

The characters in the picture are all upside down, to show the foot, or base, and the right hand



one standing by itself is a piece of foundry type. The others are various kinds of composition material, including Monotype.

Foundry type has a pronounced CENTER groove as shown, and one or more nicks in the side. This applies to all letter and figure characters, and to most spaces and quads. The center groove, leaving two "feet," makes the character stand squarely. It is also the mark of type which has been cast from the center of the mold, rather than the side, and this fills out the body better, making for more sturdy type.

If you are thinking of scrapping old type for new, keep the foundry type (which you can identify from this picture) separate from the other kinds, because it has a greater trade-in-value—being a better metal.

Roller Supporters

SHOWING USE OF ROLLER SUPPORTERS



Aluminum, roller supporters, fit in chase occupying only a very small space. They save rollers from being cut by brass rule and keep them from sliding or slurring over type. Press size - - - 5x5 5x8 6x10 7x11 Per Pair, - - - 3.30 3.70 4.00 4.10 Shipping Weight, per pair, 1 pound

CAST WHEEL NUMBERING MACHINE



\$45.75

This economy model is offered at the lowest price in the U.S. An excellent machine, with cast wheels, it numbers from 1 to 999999 at the same time job is printed. Machine is 3/4-inch wide and 1 1/2 inches long, with Roman figures 7/8-inch high. Shipping Weight, 8 oz.

Colors -- Warmer and Cooler

With a few kinds of colored inks on hand, no printer should forego any advantage that a particular desired shade or tint may give him. Previous articles in the *Helper* have touched on tints—paler shades of a given color—which may be made with mixing white. Other phases of color mixing have also been covered at various times. One which perhaps has not been given the attention warranted is the blending function of the different colors.



An ink blend on a piece of brass rule and a piece of window glass are desirable, since you can mix ink on the back of a steel palette.

Blue is cold, and the proportion used in making a shade will determine how "cold" your shade will appear. Red, on the other hand, is warm. Purple, derived from blue and red, may be given a cooler or a warmer hue by the proportions of the two used in its making. Green, a combination of blue and yellow, is affected by the proportions of the mixture—blue-green being on the cold side. Yellow is the bright color, hence a yellow-green has more brightness than its bluer counterpart.

If you will bear in mind the functions of the three—red, blue and yellow—in making colors, you can produce the effect you wish by the right proportions.

The three together normally make brown, but the third can be added to a pair of them—in very small quantities—to deepen your color. Green (product of yellow and blue) may be deepened by using a little red. A deeper yellow results from adding a little purple (red plus blue). And so on.

For ease in color-making, you will find it best to have green, brown, and one or two of the other blends on hand as well as the primary colors. From these you can arrive at almost any color goal. Only remember one thing—start with the lighter color and put a little of the darker in. If you reverse the process you'll have to mix up more than you need to get your color.

Use the Right Ink on the Job

Handy Black Ink Kit

1/2 lb. tube of each

Many-Purpose Black
Bond Black
Book Black
Half-tone & Mix's BK

Special
Combination
Price

\$12.00