

# THE PRINTER'S HELPER

for those who print for others or for themselves



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## Still Printing After All These Years

At the age of ten Julius Griswold gave the conductor a nickel, climbed onto the trolley, and made the long, slow trip from Wallingford to Meriden. The year was 1905 and he had just won a 3x5 Excelsior press from the Larkin Soap Company for selling more soap than any other youngster. Julius came to The Kelsey Company to purchase some additional printing supplies. Although he is no longer waited on by William A. Kelsey, as he was on that day seventy-seven years ago, Julius still comes in to buy ink, type and paper for his jobs.

His interest in printing developed and by age twelve Julius was working part time in a printing shop for fifty cents a day. There he often spent a full Saturday setting type and running treadle operated presses (the day of the power platen press was yet to come). Julius continued to print when he enrolled at the Connecticut Agricultural College (now the University of Connecticut). He and another student ran the school printing shop and were responsible for producing all of the letterheads, forms and other printed matter for the college. Since this was an important job, Julius was paid twenty cents an hour while other students were only paid ten cents an hour for college jobs.

Upon graduation Julius went into farming which was his main occupation until he was forty-eight. All during this time he printed and when asked exactly what type of jobs he took on, Julius always replied, "For years I have told my customers that I will print anything—except money". He began this so-called second occupation by doing church work. To this day Julius maintains that much of his

work was derived from businessmen who saw the work he did for the church and then asked him to print for them. In the seventy years Julius has been printing, he estimates that he has spent less than one hundred dollars on advertising. Unfortunately Julius no longer has the 3x5 press he won from the soap company. As a young man he sold that press to a young boy who wanted to get started in printing.

To replace it he purchased a 7x11 Kelsey Star. This press was operated by a one quarter horsepower motor and the treadle was adapted to be a throw off lever. Years later he sold the press for one hundred twenty-five dollars, double the price he paid for it. About thirty years ago Julius purchased a 10x15 Gordon which he still owns. The printer from whom he purchased this press claimed that it was at least eighty-five years old at that time and, indeed, there are some markings, such as a brass flywheel shaft, which indicate that it is a very old press. In addition, Julius bought a 10x15 and 12x18 Chandler and Price press, both of which had Kluge automatic feeders.

The name of his business has always been the Whitney Press. When asked where the name came from, Julius responded, "One day I wandered into a paperhouse to buy a certain stock which the Kelsey Company didn't carry. They asked me what the name of my business was. Not having a name then I had to make one up on the spot. At that time I lived on Whitney Avenue, so naturally I answered The Whitney Press. I've had that name ever since."

Over the years Julius has been fortunate to have an able and willing wife, Doris Griswold, help in his shop. In addition to serving as proof reader and bill collector, she has operated the Chandler and Price power presses. Julius stresses that he could not have maintained a printing shop without her doing these various tasks.

## Quick, Economical Special Cuts

For years customers have been sending us line drawings, etchings and photographs to be made into special cuts. We don't make these cuts ourselves, but have them done by an out of town firm. We have done this as a special service, but now feel that customers may be able to obtain faster service more economically by dealing directly with the photoengraver. Here is a list of possible sources:

Box Photoengraving Company  
118 South 5th Street  
Paducah, Kentucky 42001

Owosso Graphic Arts  
151 North Delaney Road  
Owosso, Michigan 48867

Metzo Photo Engraving, Inc.  
352 Myrtle Avenue  
Bridgeport, Connecticut 06604

Additional sources may be found by looking in the yellow pages of metropolitan phone books.

## Remove the Chase from The Form Instead of Vice Versus

Most printers when ready to lock up the form, lay the chase over it. This is easier than placing the material in the chase, and there is also less likelihood of the fingers brushing the edge of the chase, with possible loosening of their grip on the type.

In the same way, when the job is printed, you'll find it more convenient to remove the chase from



the form, as shown. The form will then be free from any encumbrances, and may be disposed of as desired.

Recently Julius has slowed down and no longer takes on as many jobs as he used to. Nonetheless, he prints two or three days a week, mostly on his 10x15 Gordon. He no longer solicits business, but still has requests from customers who have been with him through the years. One of these is a funeral home, which has him do their prayer cards weekly. Julius has earned their loyalty with his service and he still turns out the cards with half-day notice.

Julius Griswold, printer, farmer, insurance salesman, has been printing for over three-quarters of a century. The Kelsey Company salutes its longest standing customer.



## THE KELSEY MAN

Comments On

### Bureaucracy at Work

The government boys who try to keep our currency pure recently got in a huddle with the paper mills which have been making paper like our Southern Vellum for a great many years, and the upshot of it is that the mills agreed to take it off the market. The rayon threads in the paper make it too much like the paper used for printing money, the Treasury men say. Someone might use it for bogus bills.

This reminds us of some cuts with figures on them that we had in our line for almost fifty years, which printers used for premium coupons, stage money, and the like. The T men never found a single instance of those cuts being used for counterfeiting but in their spare time they apparently look over catalogs for business leads, and came around to "request" that these be eliminated. (Section so and so, paragraph so and so, etc.) Sales of these antiques were not enough to fight about, anyway, so we complied, but not without a little murmuring.

You'll hardly believe this, but at various times among other ideas sprung on us, we have had some of these worthies who were a little new at the business suggest that we should keep a list of all buyers of green ink and send it in to them every week or so. Others have thought that any buyers using a general delivery address must be suspicious characters, and believed it perfectly proper to use taxpayers' funds to track them down. Such fantastic suggestions were of course rejected by us, and never went any further, but they certainly give more than a vague hint of why government costs us so much.

### Selecting the Right Ink for the Paper

A reader asks that we have a few articles on the proper ink for the different grades of paper. Ink, being one of the important ingredients in every printer's business, has been the subject of at least fifty articles in the Helper during the past ten years, but in this one we'll try not to repeat. Strange to say, we don't think much repetition will be necessary. In spite of all that we have written, there seems to be some more.

The same reducing, fixing and drying compounds which are used with colored inks will help black inks under certain conditions. If trouble is experienced with drying, the addition of one part of Kelsey Drying Compound to ten parts of

ink will usually fix it up. If the ink is too sticky or tacky on the paper, one part of Kelsey Reducing Compound to ten parts of ink will help correct the condition, but when Reducing Compound is used, one part in ten of Drying Compound should be added to bring the ink back to the correct drying point.

On the other hand, if the paper has a hard, impervious surface, and the ink does not take well, the addition of one part in ten of Kelsey Fixing Compound will make it spread better on the paper. In this case, also, one part of Drying Compound to ten of ink is used to restore the ink's drying qualities.

Some ink colors are rather thin when new, but thicken a little as they get older. The three compounds just mentioned can be used with colors to improve their behavior. The Fixing Compound (plus the Drying Compound) is particularly helpful when you are printing on hard bond paper, parchment paper and similar surfaces.

While on the subject of mixing, don't forget that if you have red, yellow and blue you can mix almost any other color you wish.

In the black, Ezy-Klene seems to be in a class by itself. It will remain on the ink plate and rollers without drying, yet it will dry satisfactorily on most papers, if too much is not loaded on the press. All inks should be used sparingly, as we have already noted. This goes double for Ezy-Klene, as it is a very dense black requiring a comparatively small amount to cover well.

It is well to use as stiff an ink as you can on a job—providing it does not pick (lift the coating off the paper). With this in mind you will find Many-Purpose and Bond Black handy. The Bond Black will serve on most writing papers (bonds and the like). Many-Purpose can be used on the majority of work, even on bond paper, if you wish. Keep the amount of ink on your plate and rollers down. More trouble is caused by over-inking than under-inking, and right here comes in the element of blame for unsatisfactory conditions brought about by other things than ink. Jobs are often over-inked to compensate for poor rollers, lack of heat in the press room, too much or too little humidity, not enough making ready of the job before the start of printing, etc.

A better job can be done if the real cause of a poor impression is found. The Printer's Guide goes into great detail on these points, and once again let us suggest that no matter how much experience you may have had, you will find the suggestions useful. A copy of the Guide should be hanging on a nail in every print-shop.

On the softer surface papers—books, etc.—it may be desirable to use softer, less tacky ink, and there are provided both book black

and halftone black. The handy ink kit will supply all these, and at an attractive price.

For mixing use a piece of glass or glazed tile. If you want to take a chance on having to make up another batch on the ink plate, with perhaps a change in tint or in results, you can do it on the plate in the first place. Work it up thoroughly just as you would paint.

### Setting Gauge Pins Accurately

A reader sends us a cardboard frame about the size of a business card, covered with Cellophane with the following comment: "Here's an easy way to set gauge pins for card printing. It may be an old way but it's very handy."

The principle is as follows: An impression is made on the tympan sheet, and the frame which must be exactly the size of the card to be printed, is held over the impression and properly centered (the impression being visible through the Cellophane window). The gauge pins are then set at the edge of the window card and the job is ready to run.

To use this method it is necessary to have such a card for each size you print from. This can be elaborated on by running accurately spaced lines both ways on the celluloid or cellophane, so that you can tell when you have the card perfectly set. In that case, you will not need a frame, because you can take a large piece of transparent material and mark off the size of the card to be printed on it. You can place the piece over the imprint on the tympan, and make pinholes through it into the tympan at the points where gauge pins should be placed. You will then be able to take away the transparent sheet and place your gauges.

A still more common method among printers is to use a pair of compasses or dividers. With them you can get the boundaries of the card, the point on the card where you wish the impression, and then mark it off on the tympan.

There are plenty of ways of setting your gauges, a number of which have been described in previous issues of the Helper. The above will give you several others which are worth trying.

**Gloss Varnish**, to put in ink to make a shiny impression or can be used alone to give a shiny surface to a label or any other printing desired. For making a glossy after finish, a first black may be used with this gloss varnish in place of ink. Valuable for thickening ink. Quarter-pound tube. (SHEP. Wgt. 2 oz.) **2.85**