

# WHAT TO PRINT AND HOW TO PRINT IT

## THE PRINTER'S HELPER



1971

No. 424

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THE KELSEY COMPANY  
MERIDEN, CONN. 06480

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

## More on Type Selection

One of the most interesting cases is Heavy (Vogue) and similar Gothics. Years ago they were very widely used, in high grade work as well as on more commercial production. Then for a long period of years they lapsed into a sort of timetable and mail order status, not appearing in the better magazines. However, that was where people made a grave mistake. Their use in timetables and for mail order catalogs was for the very good reason that nothing had been devised which would give such easy readability for their size and the spaces they took. Suddenly, the advertising agencies and the best typographers rediscovered this important essential in type design, and the old reliable Vogue Gothic, also variations, began to appear in the best magazines and in all the most exclusive advertising. Such black type, however, should be used sparingly in the best work. For handbills, circulars, and the like, you can be more unrestrained about introducing it. A good compromise for the average printer is the Chelton Bold Series, which has good display value, but is not so heavy that it will so often look out of place. Up to recently this type, which a number of years had great popularity, has been restricted to utilitarian jobs, like factory forms, handbills, newspapers, and the like, but, just as in the case of Heavy Gothic, there has been a renewed appreciation of its value on better grades of work.

While Copperplate Gothic may be used for announcements, it is more customary to use English Text (089, 109, etc.), Kelsey Script (183, 143, etc.), Fashion (123, 143, etc.), Park Avenue (1290, 1460, etc.), Minuet (1435, 1835, etc.), Announcement Script (518, 524, etc.), Typo Roman (1401, 1801, etc.), or Typo Roman Shaded 1402, 1802A, etc.). The last six styles are in good taste for wedding invitations, graduation announcements, etc. Business announcements can use

(Continued on page two)

## Raised Printing

Raised printing is variously called thermography, embossing without a plate, plateless engraving and a dozen or more other names, most of which are indicative of the appearance of the finished work. It is a process which enables you to produce facsimile engraving with ordinary printer's type and on any ordinary printing press.

There are two types of raised printing—the bright or gloss, which produces a pronounced raised effect, and the dull, or plate finish, which gives a rough surface, without very much embossing, but more in accordance with the type of engraving which is found on postage stamps, paper currency, some kinds of engraved stationery, cards, etc. Both are popular, perhaps the gloss being used most, because the results are more spectacular. Between these two are the gold and silver embossing, which are neither as dull as the plate finish, nor as bright as the gloss finish, but with quite a pronounced embossed effect.

All three finishes are used for stationery, cards and similar work, depending upon the preferences of the user or his customer.

Printing is done in the same manner as ordinary flat work, but in place of soft thin inks, reasonably heavy inks must be used. Most of our standard inks are satisfactory. With the exception of gold and silver embossing, the ink used is the same color as is wanted for the finished job, and the compound used, when put thru the embossing unit, is a colorless substance which transmits the color of the ink. With gold and silver, a special tan ink is used, which provides only the adhesive qualities necessary, and the compound, instead of being colorless, has the gold or the silver in it.

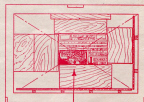
Before the ink is entirely dry, as soon as possible after printing—the sheets or cards should be dusted with the embossing compound. Dump a small heap of the compound in the top of an envelope box, or some similar receptacle, and push that part of the sheet which has the printing, in the powder. The sheet or card should be lightly tapped to remove the surplus powder. Just how much of the powder to leave on the sheet will soon be determined by trying a sheet on the embosser. If in raising, the embossing seems to "spill off" the type, a little less powder, a little less ink, or a little shorter time of exposure on the embosser will remedy the difficulty, with the odds being that it is the powder.

Raised printing is being applied to a wide variety of work. Not every printer is equipped to do it, hence the prices which may be charged give a

## Where Should the Form Be Locked in the Chase

Many printers are inclined to lock the type form in that part of the chase which will make the job most convenient for feeding the sheets, or cards, as the case may be. This is probably all right on a small card, stationery or similar job where makeready and impression are not troublesome, but when larger or more solid forms are to be run, a more scientific way of deciding will save time and trouble.

Most printers will say that the proper place for the form is slightly below center. That should be amplified a bit. The heaviest part of the form should be slightly below center. This may bring the actual center of the form considerably above, below, or to one side of the center of the chase.



① NOTE THAT HEAVY PART OF FORM IS JUST BELOW CENTER OF CHASE

② ILLUSTRATING USE OF CHASE LEVERS AND SCREWS

This is done for various reasons, the chief of them being that the press will stand considerably more strain in the center without "giving" at all. The center is also the point of best ink distribution. By so setting your form, you not only avoid unnecessary strain on your press, but you make more sure a smoother impression without needless makeready or fussing with the impression screws. You also get ink distribution which may save you a lot of trouble on that score. It will not eliminate all use of impression screws or makeready, but it will help.

In any event, it is best to use the center of your chase as much as possible, and thereby get the best possible results at all times with as little work as possible.

nice margin of profit to those who can.

Just remember these few points: Plate Finish Compound should not be expected to show very much "raise." It is not intended for that, and would not be true to the engraving it simulates if it did.

If at first the results are not perfect, experiment a little on the amount of ink, compound and length of time the work is on the embosser. Your equipment will give the same results as the biggest and most expensive machines.

## Hollow Platen

Very old presses or younger machines which have had perhaps more than their share of extremely heavy forms sometimes develop a low spot in the center. One printer's remedy for this was as follows: When a heavy form is in the press, put on a soft tympan packing, and then make an impression on a sheet of heavy kraft paper. This impression will show the low spot in the form. Lay the sheet of kraft, printed side up on the inplate, and with a heavy pencil or crayon make several ovals, beginning at the center where the low spot shows in the impression, and each a little larger than the previous one. Take the sheet off the inplate, and the lines you have just drawn will be found, in ink, on the other side. Paste light weight, manifold or tissue, first one cut to the smallest oval, second cut to the next-largest oval, etc., directly within the inked lines. Paste another sheet of heavy kraft over the whole, and put on your platen under everything as a more or less permanent piece of mackeraidy. When changing the rest of the tympan, leave that on, unless it has been damaged.

This tympan will go a long way toward offsetting the hollow spot, and the same scheme can be used if any spot other than the center is slightly low.

## Type Selections (Cont'd)

any of these, but it is also possible to use for this purpose Goudy Old Colony (087, 107, etc.), Goudy Old Colony Bold (082, 102, etc.) or either the light or bold Cable.

A beautiful face for book work is Caslon (106, 126, etc.) as is also Goudy Old Colony or Garamond (832, 1032, etc.).

All the black faces lend themselves to poster and handbill work — it is hardly necessary to discriminate among them. Where much must be gotten in a narrow space, Ad-News Condensed or Sans Condensed will be of great help. It is also great headline type for narrow columns.

We have not mentioned a number of good faces of type, but their characteristics are enough like some of those described to make it easy to find their place in jobs well done.

## Glycerine For Loosening

### Sticky Type

One printer reports that if a form has been kept on hand so long that the ink and cleaner in the crevices cause the type to stick together and prove hard to distribute into the cases, soaking in glycerine over night, followed up in the morning with a bath of soapy water, will loosen the form so there will be no trouble at all in handling it.

## THE PRINTER'S DICTIONARY


Ditto—Sign meaning "same as above" ("").

Dodger—A handbill, usually printed on cheap paper.

Dotted Rule—Rule with dotted face (.....).

Double Dagger—A reference mark (‡), put up in the fonts of auxiliary characters.

Double Leaded—Work spaced between the lines with two 2-point leads.

Double Rule—Rule having a face (like this)  consisting of two parallel lines.

Drawsheet—The top tympan sheet on the press.

Drier—A substance used in inks to make them dry faster.

Dummy—A general layout for a booklet or folder, or a preliminary sketch of any printed matter.

Dump—Place where type matter and forms are put which have been used and are ready to be redistributed to their proper places.

Dwell—The short pause made by the form when in contact with the paper, on a platen power press.

## E

Editor—Each separate printing of a newspaper, magazine, book or any printed job in which some alteration has been made, is an edition. In book printing they may be referred to as impressions or printings, especially when there are no alterations.

Editor—In addition to the commonly understood definition, there is that one which defines as an editor any one who prepares or revises (that is, edits) matter for publication or printing. You will sometimes hear, "That will require a little editing," which usually means changing through revision, modification, abridgment, etc. Going back to the more common definition: in old days the editor usually was supreme, often publisher as well, but nowadays the publisher is often the owner, a separate person from the editor, who is often a hired man or employee. In some organizations even the publisher may be a salaried employee.

Editorial Matter or Editorial Contents—Not to be confused with the editorials or the editorial page of a publication. A publisher or printer when speaking of the editorial matter refers to all of the contents except advertisements, in other words, that part which the editors furnish as contrasted with that part which the advertising department sells to advertisers.

more next issue

## Raised Printing Unit



This Raised Printing Unit is large enough to handle sheets up to 12 inches wide. For use on 110-120 volts A.C. or D.C. (cannot be used where there is no electricity or on any other voltages).

Unit, only, with 6-foot cord, \$22.50  
Outfit, consisting of Unit (as above) plus 4-in. tube each of Bond Black, Red, Blue inks; 2 tube each of Gloss and Dull compounds. \$21.15

## Raised Printing Compounds

Gloss or Dull tube, \$ .91  
¼ lb., 1.30; ½ lb., 2.40; 1 lb., 4.10

Use Bond Black or Many Purpose colored inks with Gloss or Dull compounds.

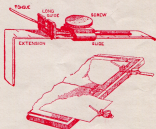
Bronze or Aluminum tube, \$1.00

¼ lb., 1.45; ½ lb., 2.65; 1 lb., 4.45

Orange Ink, for bronze or aluminum comp. 4 oz. tube, \$1.46 1 pound, 3.25

## EXTENSION FEED GUIDES

These extension feed guides will enable you to print larger sheets on any size platen press. They will save many hours in production time and can be easily adapted to fit any size platen press—will extend 2 inches below the lower edge of platen if press will permit. Illustration shows how guides are used.



Complete instructions included with every set.  
Set of 2 guides . . . . \$3.25

## The Printer's 21-Lesson TRAINING COURSE

This course goes beyond the Printer's Guide. Not a book to be read, but a series of lessons, punched, to go in any regular loose-leaf binder. Lessons sent out one a week. Not mailed out any other way, as this is strictly a study course. Those who have learned printing in their own one-man shops, as well as beginners, can use this course.

Twenty-one Lessons, mailed at one week intervals, \$10.95

Special Price to customers currently receiving the Printer's Helper, 6.95

## Seasonal Cuts--



A1483 2.75



Y-B 1.00



A1481 2.75



## WITH OUR READERS

### Quotes

Every so often somebody wants to know where the quotation marks are in his font of type. This may seem like beginner stuff to experienced printers, but it is not quite so simple. The overhanging majority of fonts do not have quotation marks as such. They are supplied with an extra large number of commas and apostrophes so that two inverted commas may be used at the beginning of the quotation, and two apostrophes at the end.

If this were universally the case it would make matters easier, but there are a few fonts of type which were designed with reverse apostrophes to start off the quote—for instance, Goudy, Bernhard Gothic and Garamond. The rule usually is, if they are in the font, use them. If not, stick to the regular way, with reverse commas, etc. The Bernhards have straight diagonal commas, so they are reserved strictly for comma requirements. The Cables are made up the same as the Bernhards, and other sans-serif styles.

A few sticklers for the old conventions insist on inverted commas all the way, which is permissible with the Goudys and Garamonds with their normal commas. However, with the sans-serif diagonal line commas are entirely useless for the purpose, and the printer in that case must borrow commas and apostrophes from another font.

Typewriter type is free from all this, as it has its own quotes. To our mind, the most curious aspect of the whole affair is that from the time a person starts his education he reads every day of his life, yet when he has a quotation to set in type, it is evident that many have never noticed that the beginning quotes are almost invariably tails up instead of down. It's of no importance, but it makes one think.

### Invisible "Ink"

Advertising novelties are often asked for, and invisible ink, so called, can be used to produce an attention getting piece.

A solution of cobalt chloride may be used in place of regular ink for printing, and it will only be visible when heated.

Another kind, which requires dipping in water to become visible, is linsed oil emulsion with ammonia.

You might work out some kind of advertising piece for yourself with invisible words as a teaser, and if you can make it catching enough you may find some prospects among your customers for a similar idea.

### The Printer's Helper 3

## Gold and Silver Printing

Gold and silver printing both give attractive results for certain kinds of work, but they are not as easy to handle as blacks or normal colors. We furnish silver ink all mixed, but satisfactory results with ready mixed gold are not possible, so the powder and the varnish are furnished separately, and should be mixed at the time they are to be used. Only in that way can a good shiny gold effect be produced.

Gold and silver inks will appear at their best on smooth, non-absorbent paper or card. Enamelled or glossy stocks work best, because the ink will not soak into them and lose its sheen. Since work of this class is not usually in the cheap brackets, it should be possible to spend more time to produce the desired results, and you may find it worth while to run the job thru the press twice to get an extra good shine. You can if you prefer run the first impression in yellow — the second one of gold will reflect well that way.

Silver ink dries with about the same speed as most colored inks, but gold dries considerably faster. It must be run fairly heavy on the ink plate, and too much impression should be avoided so that the pressure will not squeeze the ink out from underneath the type.

Silver and golden anniversaries frequently call for appropriate printing, so you'll want to know how to get the best results with these inks. It might pay you to try it on some non-rush job, or something for yourself at first, so as to get the feel of gold and silver printing. Both are useful for greeting card imprinting, and the silver, being a cool color can be very attractive for a complete Christmas card. If you send out Christmas greetings to customers you have the opportunity of obtaining experience with these inks and showing the recipient an example of something which may be new to him. Remember that Christmas cards can be printed in advance —

## Gold Ink

Mix when ready to use. Directions for mixing on each container.

1/4-lb (1/2 varnish by powder) . . . \$2.95  
1/4-lb varnish only . . . 1.94  
1/4-lb powder only . . . 2.50

## Silver Ink

Comes already mixed, ready to use.

1/4-lb tube, 1.92 1-lb can, 4.65

## Pinecraft and Mulberry

Card, Cover, and Menu Stock

A beautiful novelty stock for covers, programs, menus, business cards, etc. Looks like beautifully grained wood, but prints as easily as ordinary paper or card. Handy stock sizes listed below, or cut to your order. (500 sheets size 8 1/2 x 26 inches weigh 100 pounds.)

Quantities of	25	50	100	200	500
Prices per	25	50	100	100	100
30 x 26 inches	\$2.80	\$7.10	\$12.75	\$12.25	\$11.40
11 x 13 " "	4.65	7.15	6.95	6.99	6.99
10 x 13 " "	4.45	4.90	3.90	3.55	3.55
16 x 10 " "	1.45	2.15	2.05	1.98	1.98
Grain runs	20-inch way 10-inch way				

Ship. Wat. per 100, 20, 25, 30 lbs. 12 x 20, 12 lbs. 20 x 25, 7 lbs. 8 1/2 x 26, 5 lbs. 2 1/2 x 3 1/2.

## Kelsey Line-up Gage

Corrects Crooked Forms



Made of translucent plastic size 8 1/2, accurately marked off in picas squares. A handy aid in checking spacing on lettershells and other forms, setting galleys pins on press, getting correct register on multicolored jobs, and all work where perfect alignment is essential.

Postpaid, . . . . . 2.75  
Ink Reducer, a liquid for preventing staining of ink rollers or paper. Use only a few drops per bottle. . . . . .80

any time during the year, in fact — so you can conduct your experiments whenever you have the time or are in the mood.

## Ornaments and Zodiac Symbols

### Font 'E'

Available in 36 and 48 point

36 Point Font Contains 24 pieces (2 of each). per font, \$8.50 each, \$1.40



(Aquarius) Jan. 21-Feb. 19



(Pisces) Feb. 20-Mar. 20



(Aries) Mar. 21-Apr. 20



(Taurus) Apr. 21-May 21



(Gemini) May 22-June 21



(Cancer) June 22-July 23

48 point font contains 18 pieces. per font, \$9.95 each, \$1.40



(Leo) July 24-Aug. 23



(Virgo) Aug. 24-Sept. 23



(Libra) Sept. 24-Oct. 23



(Scorpio) Oct. 24-Nov. 22



(Sagittarius) Nov. 23-Dec. 21



(Capricorn) Dec. 22-Jan. 20

(Names and dates under cuts Not Included)



## THE KELSEY MAN

Talks About

### Perforating Cutting and Creasing

There are a number of different kinds of perforating, but for the job printer, the only kinds to consider are two — round hole perforating, the kind used on postage stamps, which is done with machines costing several hundred dollars and up, and press perforating with steel or brass perforating rule, which is most commonly used on ticket and other ordinary work. Anyone with a press can perforate, and you will want to be acquainted with it so that you can handle perforating without hesitation.



#### A Help in Perforating

The actual perforating may be done at the time you do the printing, or as a separate operation, depending on whether you have a pair of old rollers available which, while hard, will print satisfactorily. Perforating rule of necessity has a sharp face, and will cut good rollers, but will not be so likely to damage hard ones. If you have old ones or don't mind taking a chance on those you have, you can put your perforating rule in your type form just like any kind of rule. It has a face slightly higher than type, so as to slit the paper or card.

If you prefer not to subject any of your rollers to the rule, you can, after you have done the printing of the rest of the job, lock the rule in the press, take off the rollers, and run the sheets or cards through again.

Cutting and creasing rule is used in the press in the same way. Perhaps you want to make a little box, or an odd shape, out of cardboard. Make up a sample by hand, then open it up, if a box, and lay it out flat. Those parts which require folding can be taken care of by creasing rule; those which are to be cut will, of course, need cutting rule. Box wood or furniture can be used to hold the rule in place, or if you want to make the die permanent, you can melt lead or type metal and pour around it.

Where cutting is to be done, it is advisable to use a thin sheet of soft metal on the platen as a counter die. Lead, copper, brass or aluminum will serve.

Probably you will find it best to do a little experimenting when you

have time. Certainly the ability to die cut small jobs on your press will be worth money to you when you might otherwise have to turn down a profitable job.

### Beware of Rust—But Don't

#### Over-Oil

There are various surfaces on your press which, because they must be absolutely true and smooth cannot be painted. Even a smooth coat of paint, level as it may be, would interfere with the use of the chase bed, platen, ink plate, and such parts. They are carefully planned or turned so as to get them absolutely true. Because of this, these parts, being unprotected from the atmosphere, may rust unless care is taken to keep them clean. When the press is not to be used for some time, a very little light oil (sewing machine or any similar household oil) will prevent them from rusting, but don't put on so much that you will have difficulty in cleaning it off when you want to use your press.

While on the subject of using oil, a word or two about press lubrication is in order. Ordinary motor oil, or even the light oil mentioned above, will be satisfactory. Be sure, however, that there isn't so much oil on your press that it gets on your paper or cards, or even more important, that it gets on your rollers and from there transfers itself to your ink plate when you have ink on it. Oil is good to keep the ink plate from rusting, and if you are in such a hurry sometimes that you don't have time to clean the ink off it after using, a little oil on the plate will keep the ink from drying on until you have a chance to do it the next day. If the same oil gets into the ink while you are printing, it will cause muddy impressions, the oil will separate from the ink on the paper and make a ring around the letters, and will generally make trouble.

Oil will also protect the rollers, keeping the ink from drying on. When the rollers are to be put away for some time, a light coating of oil will prevent their gathering excess moisture in summer, and avoid their drying out in winter.

The best way to do is to oil sparingly, but often, and if you see any free oil or dust and oil on the parts, wipe it off so that it will not needlessly cause trouble in getting good results.

### Indelible Black Ink

Made for use on cloth, tags and outdoor signs—washable.  
4-oz. tube, \$1.64 1-lb. can, \$3.75

### Typo Roman

No. 1001 10 Point 35A 54c \$18.75—8A 18c 18.10  
ENGRAVED Invitations for Wedding 218

No. 1201 12 Point 23A 48c \$23.00—7A 16c \$9.15  
DIPLOMAS, Programs, 1234567890

No. 1401 14 Point 21A 14c \$25.35—7A 14c \$9.85  
KORGEN MOTOR Dividend 437

No. 1801 18 Point 15A 35c \$27.50—5A 11c \$10.45

SYMPHONY Concert \$1239

ABCDEFHIJKLMNOPQRSTUVWXYZ

Z& abcdefghijklmnopqrstuvwxyz

.....'!' \$1234567890

### For cutting, perforating, creasing

#### Steel Rule

is used to cut a line of small slits between envelopes, checks, etc. so that they may be easily torn apart.

Cutting Rule is used for cutting paper boxes, envelopes, and paper novelties of many kinds. It is also used for "scoring" or cutting part way thru the sheet so that it may be easily folded along the score line.

Creasing Rule is used for the same purpose but does not cut the sheet, simply embosses or creates a crease into the paper.

Sold only in two foot strips.

Perforating Rule, per strip, . . . 1.15

Cutting Rule, " " " " . . . .55

Creasing Rule, " " " " . . . .55



### No. 11 Perpetual Calendar Font (10 Point, Monthly)

1973 AUGUST 1973						
SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Actual size of calendar.

Contains all dates, days of the week, blank squares, type for months and year, all rules, spaces, everything to make a complete calendar for any one month of any year. . . . \$0.15

Shipping Weight, 1 pound.

### Quarter-Size Cap and Figure Case



This case will hold complete cap and figure fonts. Double size boxes for eighths. Extra boxes for odd characters etc. . . . \$2.25

### PRINTOCLENE

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

It is Safe to Use

1 Pint Can, . . . . .85  
1 Quart Can, . . . . .1.20  
Gallon Can, . . . . .2.30