



WHAT TO PRINT AND HOW TO PRINT IT

No. 434
1974

The Printer's HELPER

The KELSEY COMPANY
Meriden, Conn. 06450

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

Monograms and Initials

Monograms and initials are used on a wide variety of merchandise, and you as a printer may have your share of this business if you want it and equip yourself with a few kinds — enough to give your customers a choice.

Monogrammed or initialed match packs are widely used, and can be handled on any ordinary press. You will frequently find a Kelsey owner working his machine in chain variety stores, especially around Christmas. Playing cards are also imprinted in the same way. A third widely used monogrammed and initialed product is the paper napkin. While there are specialists in these lines, they by no means get all the business, and you as an independent printer can offer a wider variety of choices in styles, color and so forth.

Over and above these specialties are the initialed and monogrammed stationery items — paper, envelopes, panelled informals, correspondence cards, which you can handle without departing from your normal procedures. You are probably printing more or less stationery and cards now. By including a few styles of monograms and initials in your offerings you will have something new to offer.

Much personal correspondence is with friends or relatives who certainly don't need the sender's name on it — initials fit the requirements nicely. On the other hand, the same persons may not wish to buy several varieties of stationery for different kinds of correspondence even though you would be happy to supply them. So the initialed or monogrammed stationery should have the owner's address on it, to take care of business, as well as personal letters.

The address is essential on all stationery. Our own experience indicates that a percentage of letter writers neglect to write any address on unprinted stationery, and if this isn't discovered by the mail opener at the

(Continued on page three)

WILLIS OSWALD COOPER



CHARLES H. RIMES

Steve T. Hurling
203 West Hancock Street
Shawnee, Georgia



16 TRINITY PLACE

DETROIT, MICHIGAN

W. J. DeWitt

CHARLES RANDALL

16 TRINITY PLACE-DETROIT, MICHIGAN

EIGHT HUNDRED AND TWO



BAY RIDGE AVENUE

PITTSBURGH

From *Monogram Business Cards*
New *Monogram Book*



ORION W. MEISELBACH

1724 MEYERS ROAD
DETROIT, MICHIGAN

1117
100 BUREAU AVENUE
PATERSON, N. J.

MONOGRAM BOOKS
111 BUREAU ST.
PATERSON, N. J.

ARTHUR P. MILLS
41 EAST HERSCA ST.
OSWEGO, N. Y.

THOMAS P. DOUGHERTY
100 BUREAU AVENUE
PATERSON, N. J.



Random Samples of Stationery Headings

Dropouts

We are using the word in one of its two meanings, and to include any situation where characters have a tendency to drop out of the form, for any reason whatsoever. Drawouts and pullouts are included.

If only one or two characters in the chase seem to pull out or be loose, it will probably be possible to use a bit of tissue or $\frac{1}{2}$ point space to secure the troublesome piece, rather than unlock the form and work on it, especially if it is a large one. On an envelope corner card or stationery you find it just as easy to loosen the form and put in a space, or replace one already there with a slightly wider one. Look out it is not too wide, because that will make other lines loose. The best way is to take out a line which is giving no trouble, set your composing stick to fit it, and then remove the line which is loose, respacing it in the stick. You'll then be sure you haven't over or underspaced.

Having all lines of equal length is very important for ease in handling your type form, whether in the chase or out of it. If a form looks crooked when you take the first impression, your trouble may be in having one or more lines which are longer than the rest, causing a bind in several places, and leaving some loose lines as a consequence. If you have a somewhat more complicated form, with perhaps several columns in it, or boxes in which are little groupings of type, your dropouts or soft spots may be due to unequal thicknesses of leads or rules or both in the several different groupings or columns. There are 72 points to the inch. If part of your form is, say, 72 points long, and other parts of

(Continued on page four)

Printing on Unusual Materials

If you get a diploma job to be produced on real sheepskin, or Masonic work which is to be done on the same material, you will find a little preparation necessary in order to make the ink "take" to the sheepskin.

Dampen the surface of the skin with the white of egg, which has been previously separated very carefully from the yolk. Lay the sheets out to dry, and the coating will become entirely invisible. You will find it possible to print on the skins very satisfactorily after this treatment.

Ordinary leather goods will not require this treatment, but a very stiff ink, like our Bond Black ink is advisable.

Printing on glass, tin, aluminum, and all sheet metals can best be done with a rubber stamp. Most rubber stamp makers can furnish you with the stamp all mounted on a block, so as to make the stamp type high; but, if not, you can mount it yourself on an old electro block or any block of proper size. If the rubber stamp maker cannot make up the form the way you want it, set it up in your own type, lock it up in your own chase, and let him make the rubber "electro" from that. Printing should be done in the regular manner, except that you only need have the form touch the material to be printed — any excess impression will result in distorted letters. If you are handy at making linoleum blocks you can use those too on hard surfaces. Very stiff ink should be used, and the articles laid out to dry several days, if possible.

Printed on Kelsey Enameled-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 binds holes punch as indicated.

Mitered or Beveled Corners

A great many printers are careless about making ruled boxes — the frames of rule around a form of type, or around a cut, and this greatly detracts from the appearance of the finished work.

On cheap work it may be possible to dispense with a mitered or beveled corner, but this does not eliminate the necessity for butting the joints together so that they do not run by each other — or fall short either — for that matter. To make a proper frame or box requires the right amount of material inside the frame so that when you lock or tighten the form everything will squeeze together and hold.

A really finished frame or box requires mitered corners, just as does a picture frame. There are various machines for doing mitering on the market, but they run into quite a lot of money. If you have a metal saw, you can saw the rule on a 45 degree angle — or you can file it. For sawing, a carpenter's miter box or something similar is desirable, because the right angle can more easily be arrived at. After sawing, the burrs must be taken off with a file or emery paper.

You can purchase your rule already mitered if you wish. Consult the catalog for details.

Specimens of Mitered Corners Separated and Pulled Together

On many jobs a panel or box with rule around it gives a finished appearance which would otherwise seem to have something lacking. Such work is not difficult if a little care is taken. Aside from the suggestions above, there are one or two other points to remember.

Brass rule, being harder than type, does not wear as fast, and when used with type more or less old and worn, will be higher than the type itself. The type part of the form will, therefore, require a paper underlay to raise it to the same height as the rule. Also, joints of brass rule have a tendency to wear more than the rest. It may, therefore, be necessary to underlay the corners with paper to bring them up to the height of the rest of the rule.

Occasionally there may be a little difficulty with a small white line where the rule joins. A piece of tin, lead, or aluminum foil inserted in the space before tightening the form will probably take care of that. When the form is locked tight, you can trim off the excess foil.

Pad-Ezy

A cold-applied, white or red ready-for-use flexible cement for padding and general book-binding work. Can be thinned with water and is more economical than ordinary adhesives. Easily applied with a brush and dries in 30 minutes. It is strong and flexible, not affected by weather and is not inflammable. **pt. \$1.75 qt. 2.75**

THE PRINTER'S DICTIONARY

Indentation or Indentation—The space at the beginning of the first line of a paragraph, or any similar space similarly placed.

Index—Often called a fist (☞) or a hand. The other meaning, fairly clear to almost everybody, is the alphabetically arranged list of the contents of a book, pamphlet or periodical, usually placed in the back or front for easy reference.

India Tint—A buff tint most commonly used when some shade off plain white is desired, particularly for book, pamphlet and circular work.

Inferior Letters or Figures—Characters set below the common line of the rest of the type. For example: ۲۳۴. The opposite of inferior characters are superior letters and figures: letters set above the common line, thus: ۲ ۳ ۴

Initials—Usually the large letters which are placed at the beginning of a chapter, section, article, etc.

A G O R

Specimen shows a few of the initials available

Ink Knife—A thin flexible knife used for mixing printing inks. Long, slender ink knives are often



Ink Knife

called spatulas, in fact the terms are usually considered interchangeable.

Ink Slab—Of stone, plate glass or something similar for supplying ink to the proof press roller, or for mixing or working up ink to go on the job press.

Insert—A sheet or sheets not printed with the balance of the magazine, catalog or book, but bound in with it. An insert can usually be distinguished from the other regular material by the difference in paper, type, colors or other characteristics. Usually it is not set up or printed in the same plant. Some wholesalers make up the bulk of their catalog from such inserts furnished by individual manufacturers, and inserts are frequently used for advertising in trade publications, the manufacturer furnishing his own insert, and supplying the same one to several different periodicals.

Insertion—Something either left out or added, to be put in. In advertising, one insertion indicates the use of an advertisement once; two insertions, twice; etc.

Intaglio—Printing from plates having the letters cut in, instead of raised. Steeltype and copper-plate engraving, also gravure and rotogravure are done from intaglio plates.

more next issue

Combination Monograms

Series No. 1 (48 point) Series No. 2
Outline Solid



Font contains 81 pieces
No. 1 or 2, \$14.60
Any 2 or 3 letters, \$2.45



Series No. 3 (36 point) Series No. 4
Outline Solid



Font contains 81 pieces
No. 3 or 4, \$12.25
Any 2 or 3 letters, \$2.45



Chateau Initials (36 point)



Series No. 9 Series No. 10
Outline Solid



Font contains 76 pieces
No. 9 or 10, \$12.15
Any 2 or 3 letters, \$2.45

Riverside Monogram Initials
Series No. 8 (24 and 34 point)



Font, three of each letter in both sizes (24 points) - - - - - **20.60**
Any two or three letters, **2.45**



All letters are cast on 6 point set except M and W which are cast on 8 point set.

The Kelsey Lineup Gauge Corrects Crooked Forms



Made of heavy transparent plastic size 8 x 12, accurately marked off in picas squares, with half picas on edge. A handy aid in checking spacing on letterheads and other forms; setting gauge pins on new setting correct register on multi-colored jobs, and all work where perfect alignment is essential. Postpaid, **\$3.25**

Stainless Steel Roupe Plastic Composing Stick



A well-constructed, stainless steel composing stick. Sets instantly and accurately to any pica size desired. All sizes are two inches wide.
6 inch (capacity 23 pieces) - - - - - **15.80**
8 inch (capacity 36 pieces) - - - - - **15.80**
10 inch (capacity 49 pieces) - - - - - **20.80**
Ship. Weight, 6 in. or 8 in., 1 lb.; 10 in., 1 lb.

Playing Card Indicators No. 1



No. 1, 75 cents each, four for 1.45

WITH OUR READERS

Removing Lint From Halftones

Removing the last bit of lint from a halftone is very important if the cut is to give a good, clear impression with no spots on it.

After the regular cleaning of such a cut, run the palm of your hand over its surface. A little pressure will take off all the lint.

I have worked with halftones on large presses for the last thirty years, and speak from long experience.

Does Attract Attention

Several printers of my acquaintance are specializing on forms of many businesses, and selling these by mail. One offers Standardized Contracts, Estimates, Specification Blanks and Index Cards for Building Contractors; another has a Collection System consisting of letters, folders and card-notices which he sells to those who have delinquent accounts.

A third is specializing on doctors' and dentists' Account Systems, including index cards, appointment cards, bills and notices.

A fourth works on Library Systems, both public and private — his forms including book plates (to paste in books), cards to account for books, notices and the like.

Standard forms thus sold are also good for a regular printer because they fill in his time when things are slack.

The field in this line has hardly been scratched, and by persistent circularizing of the trade many orders can be secured by mail. It is a repeater field, too.

A very pleasing item to the buyer is that by reason of there being no type to set each time (the form once set is good for all), these forms can be sold to him cheaper than he could have another printer produce them for him.

Adjustable Gauges

By now we ought to be used to it, but we still continue to marvel at the number of ingenious ideas that Helper readers work out for solving their particular problems. Some of them are so highly specialized or similar to others already published that we do not feel justified in running them, but a surprising number should be helpful to others, and we print them.

One of our readers, Mr. H. F. Deane of the Gonson Press discovered that an aluminum pie plate could provide him with a nice flat piece of metal (the plate bottom) in which he could cut three slots, and slip his double grip gauges up and down until they were properly placed.

A Box for Receiving Printed Sheets and Automatically Jogging them

Here is a description of a home-made feedboard one reader made for himself. The box he made was for the receiving end, after the sheet or card had been thru the press. His box is the same general shape as a cigar



box with no top and with one short end missing, but much larger, being 12 x 14 inches, and 4 inches deep. He then cut two triangular pieces of wood which he fitted on, as legs, one a little bigger than the other, so that the box not only tipped toward one end, but also to one side. This made the box so that as sheets or cards were thrown into it, they would themselves jog up into the corner. Easy removal of the contents was secured by making a false bottom of wall-board, with a handle which stuck out from the open end of the box, thus making it possible to pick up the whole load from the box without moving it. The wallboard used was two inches longer than the box, the extra two inches being fashioned into the handle already mentioned.

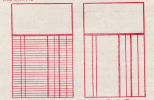
Monograms (Cont'd)

receiving end, before the envelope becomes separated from the paper inside, there will not even be a postmark to help in identification. Everybody writes business letters, even if they are only one line affairs asking for catalogs or information. Without an address on both paper and envelope, the writer may never get a reply, which is vexatious to him and gives the company to whom he writes an unmerited bad name.

Initials and address may be positioned the same as ordinary type varieties on most stationery. However, good looking folded, panelled informals are made by placing the initials in the center of the panel, with address underneath. Some people who have standard size stationery as well as informals may, in spite of our remarks about including addresses, prefer to have no initials on the informal, and they are within their rights, especially as they will probably use the informals only on people who are intimate enough with them to make the address redundant.

Billheads and Statements

*Ruled Heading, White Bond Paper
Pictured below are the two styles of billheads.
Billheads have lines running the other way or
the sheet.*



Style A — Ruled complete with vertical and all horizontal lines for use with pen and ink.
Style B — Ruled with columns and head lines only, for typewriter use.

Be sure to state style wanted when ordering.

BILLHEADS

Quantities of	500	1,000	5,000	10,000
Prices per	\$6.00	1,000	1,000	1,000
Style A 4 1/4" x 7"	\$1.46	\$5.76	\$5.54	\$5.31
Form 8 1/4" x 7"	3.51	8.86	8.64	8.41

STATEMENTS

Standard, 6 1/2" x 9 1/2"	2.98	4.78	4.98	4.87
Midget, 4 x 6 in.	1.98	3.13	3.02	2.92

● Not made in Style B

Layout Chart for California 2/3 size Type Case

Easy to read large diagram of the California 2/3 size Type Case. Printed on a 9 1/4 x 12 1/2 inch white cardboard. Can be hung on the wall or placed near-by for reference when setting type. Compartments are all plainly marked to show where each letter is located in the type case. Postpaid in U.S.A. only.

.. 50

GUMMED PAPER-50

A NON-CURL good grade of paper suitable for pen and ink or printing, gummed on one side. Furnished in white only, for all kinds of labels, election stickers, etc. Prints well on gummed side too. 500 sheets size 17x22 weigh 25 lbs.

Quantities of	500	1,000	5,000	10,000
Prices per	80	800	800	800
17 x 22 inches	\$8.02	\$12.05	\$26.79	\$24.15
11 x 17 "	2.38	6.78	14.89	13.18

CUT SIZES

Quantities of	500	1,000	5,000	10,000
Prices per 5 1/2 x 8 1/2 inches	4.86	7.20	6.70	6.94
4 x 5 1/2 "	2.40	3.88	3.72	3.82
3 x 4 1/2 "	1.67	2.70	2.67	2.44
9 1/2 x 4 "	1.52	2.95	2.98	2.25

*Size for 0345 label cut.

Angular Quads



For setting type or cuts all at angle. Two or more pieces can be put together to make larger sizes.

Handiset No. 104 (consisting of 4 pieces 12 pt., 8 pieces 10 pt., and 8 pieces each 24, 26, 28, 30, 32, and 72 point) 34 pieces. — 11.00

Handiset No. 104A (consisting of 4 pieces 12 pt., 4 pieces 10 pt., and 2 pieces each 24, 26, 28, 30, 32, and 72 point) 36 pieces. — 5.90



THE KELSEY MAN

Talks About

Thanks for Samples

To those of you who have slipped samples of your work in the envelope with a letter or order, our thanks. The printing, all of it, is praiseworthy but some is so outstanding in layout, color and press-work that we wish we could reproduce it in the Helper as an inspiration to all our readers.

At the moment, we are thinking particularly of Albert Spuhler, every bit of his output within the capacity of the 5 x 8 press, in one, two and three colors. He uses a lot of tint block backgrounds, and masses of Border 3B, lined with Border 24B to make pastel color effects. Fonts C and D ornaments have been worked in very skillfully.

If you don't have any of the material mentioned above it may pay you to invest. Then try 3B border on a label in a red, peacock blue or light green. Make the rest of the label in a contrasting color. You will probably surprise yourself with the results, and from that you can extend your activities into stationery, mail enclosures, and other printing which can stand improved treatment.

Says No To Water on Type

From R. B. Hare:

I have been very busy moving my shop from the basement to an upstairs room, as I found it too damp. By the way, I note you suggest using water to keep type from piling. This is poor practise near the (Northwest Pacific) coast where we have lots of damp weather. We use cleaner with a small amount of oil. We get a lot of corrosion, damaging and even ruining the face of clean type.

Editor's Note: It is not often that metal corrosion is extensive enough to affect the face of the type. We are not more than 16 miles from the coast, and have plenty of shore line customers, but none of them has ever indicated that moisture ever did any really irremediable damage to their type. We have seen plenty which has turned dull and dark, and even appeared slightly rough, but it printed as well as ever. We have some type nearly a hundred years old, which doesn't look exactly new, but no real harm has come to it.

Type frequently used requires a patina of oil, grease and cleaner which prevents air from getting at its surface. Cleaners like Print-come do their work without removing this protective coating, low flash-point stuff should be avoided.

We believe that because of prevailing winds, the most and cleaner which prevents air from getting at it than is experienced in other shore areas, but if you live

where moisture is a menace the suggestion of cleaner and oil in place of water to make type lift easily ought to be worth trying.

Blank Checks

The phrase "giving a person a blank check" has come to have a rather spendthrift, devil-may-care sound, but the actual practice sometimes has a good deal of sense behind it, providing the name of the firm to which the check is payable has been filled in. Some of our most frugal, careful friends send them to us, and for the very good reason that it saves the cost of later forwarding small additional amounts for shipping charges, particularly on small orders. If you are not sure what they will be, and are willing to trust us, you can mail your check with all but the exact amount filled in, and we will, when shipping, inform you of the total cost as written in on the check, for your own records. If you prefer, you can write over the face of it "not more than— (whatever you wish the limit to be); then if it will exceed that we will write you before shipping or otherwise follow your instructions.

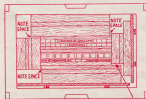
Dropouts

(Cont'd)

it 71, the chase screws or quins are going to catch the 72 point parts all right, but have very little grip on the 71 point sections unless you have so much pressure on quins or chase screws that you run the risk of warping the form, or bending the chase, or both. All parts of your type form have to be the same length and width. If they are, the job will be square, and very little pressure will be required in the lockup.

Cardboard may be used in columns where super-thin leading is required, and where 1/2 point copper strips are too thick.

Before you loosen up or otherwise get into your form for any corrections such as we have described, make sure that the squeeze on the form from the end is not interfering with the pressure from the side, or vice versa. The pieces of reglet, furniture or other blocking materials on the short side must not be so long that they get in the way of those on the long side. The illustration of a form in chase here shows how to avoid



that difficulty, which can cause poor lockup and soft spots.

One final suggestion. Don't try to lock up one side tightly before you touch the other side. Turn

the screws or quins a little at a time on both sides, so that all type will be gradually pushed up where it belongs—toward the sides opposite the locking points.

Rouse Lead and Rule Cutter

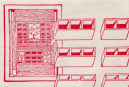


\$81.00

This cutter has a range graduated to pieces, and numbered every five pieces. Reversible bed gauge is graduated in pieces to indicate measures in both normal and extended positions. All markings are exceptionally legible. Sturdily constructed it is fast and easy to operate and quick to set. Every cutter is factory tested and fully guaranteed. Reliability is assured by years of experience in building tools for printers. Positive accuracy. Capacity 18 pieces.

Shipping Weight, 12 pounds

Metal Furniture



Metal Furniture, used to fill blank spaces in forms, in the following piece sizes.

2x2 2x2 2x2 2x2 2x10 2x12 2x15
2x4 2x5 2x6 2x8 2x10 2x12 2x15
4x4 4x5 4x6 4x8 4x10 4x12 4x15
2 x 4 to 4 x 6 per lb. 2.00; 5 lb. 8.45
2 x 8 to 4 x 15 per lb. 3.00; 5 lb. 14.00
Not less than one pound per size sold.
5 lb Ass't consisting of 2 pcs. ea., 13.90
10 lb Ass't consisting of 4 pcs. ea., 26.40

This Case Holds Three Different Fonts All in Separate Compartments



Triple Cap Case, 36 1/2 x 20 1/2 inches will hold three cap fonts (including points and figures), - - - 14.35

Shipping Weight 10 pounds

Eveready Card and Paper Cutters



With Guide and Guard

12-inch blade, 17.00 15-inch blade, 34.75
15-inch blade, 25.95 24-inch blade, 51.95

Cutting Guide clamps onto the table to the left of the cutter blade, adjusts to any measurement and locks into position.

Shipping weights: 15-inch, 10 lbs.; 15-inch, 20 lbs.; 18-inch, 30 lbs.; 24-inch, 50 lbs.



Border No. 3-B

18-inch Font, 44.75

24-inch Font, 7.00