



WHAT TO PRINT AND HOW TO PRINT IT

No. 436
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.

Die Cutting and Creasing

You may at times need quantities of an irregularly shaped piece of paper or cardboard—even a very small box. If you do, your press will perform as a die cutter.

The required shape can be made up with cutting rule, which you will find in the supply book. It comes in two-foot strips, which you can cut into any lengths necessary. For sharply rounded corners the temper should be removed, the rule bent, and retempered. This particular operation should be avoided by the printer. It will be better to have the sharp curves, if



any, put in by a local man who is experienced in tempering metal. If you prefer, you can have such dies made by the several people who specialize in them.

However, for ordinary dies you will not need to worry about such things. The rule can be held in place by pegs and furniture, either straight pieces or shapes that any one who has a jig saw can make for you. There is one other condition—don't use a die which takes more than a third to two-thirds the size of your chase, depending on the amount of cutting in the die. Too big a die may strain your press.

Your die, then, is in your chase, same as you would make up a form of type. Opposite the cutting edges of the die you need brass strips so that the card or paper will take a good clean cut. Glue pieces of one point brass rule flat on a sheet of pressboard or some other very hard cardboard directly opposite the cutting edges of the die, and put this on your platen without

any other backing whatsoever — only a single tympan drawsheet, such as oiled tympan paper, on top.

Take off all the impression. Of course, you will want no rollers, as printing should not be done in this operation. Bring down the handle, and if there are no signs of cutting at all, either bring up your impression screws or put additional sheets on the tympan until there is evidence of cutting somewhere on the sheet. If you use the impression screw method, be very, very sure you have brought the platen up evenly. Perhaps on the whole, if you start with no impression whatsoever, it will be easier for you to get an even job if you add sheets instead of touching the screws further.

With signs of cutting visible, you can now put narrow strips of gummed tape on the top sheet wherever there is no evidence of such cutting. Try your press again, and find out where the spots are which need building up. Continue to add tape (on the remaining spots only) until you are getting a complete cutting job.

This makeready sheet, with the gummed strips on it, should at this point be taken off the top and placed under everything — very accurately of course, so that it will coincide with its previous position. You are now ready to put on your gauges and proceed with your work. Any further building may be done UNDER the pressboard, with tape. If you need just a bit more squeeze for clean cutting, put on another sheet of sufficient thickness. Do not use any underlay — (build-up under the form) whatsoever.

Once you have done a job like this you will find it easier than the description sounds. If part of the work requires creasing, not cutting, you can substitute creasing rule for the cutting rule where necessary.

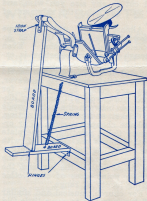
If creasing only is needed, the brass rule can be eliminated, and you can start with the sheet of pressboard again. This had best be glued on the bare platen or on a sheet which you will be able to keep in place without moving.

Ink the creasing rule and bring down the platen on the form, so that the pressboard will be marked where the rule makes contact. Take a straight edge, and with a sharp makeready knife, cut channels in the pressboard where the inked lines are, thus making grooves into which the creasing rule will fit when you operate your press. Experiment a little with the actual width of the channels for best results, but in general one about twice the width of the rule should be about right.

If you have done a good job of gluing the pressboard, you can cut away most of that which is not required for providing the grooves. You will then be ready to run your creasing operation thru the press.

Put A Treadle On A 5 x 8 Press

One reader has put a foot treadle on his press which is strongly reminiscent of the kind which used to be quite common a good many years ago. A wooden piece was strapped to the press handle, and connected with a board which is hinged to the floor or to the back of the table or box on which the press stands. A spring



A variation of the method mentioned here.

is hooked from the board treadle to the top of the table, to make the treadle return when the pressure of the foot is released.

This makes quite a satisfactory arrangement. In days gone by the perpendicular piece was often a hook, and the pedal made of cast iron. Presses used to have a depression ring around the middle of the handle for the hook. Why this was given up we do not know, but there may have been some drawback about it which only experience would uncover.

Correspondence Cards and Informals

The stationery business nowadays, as printers know, is not confined to the conventional sizes of paper, with envelopes to match. It includes small paneled, folded sheets, usually called informals, on which the user's name is printed in the front panel, either in regular or in raised printing. The sheet opens up, and carries whatever message the sender wishes to mail. They cater to the person who is in a hurry and doesn't want a prolonged letter—without a doubt a share of the population.

Another short cutter for the busy person is a post card (size L) in vellum, smooth finish or
(Continued on page three)

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

Ticket and Program Printing

2. PROGRAMS

Programs may be printed on either paper or card stock. In many cases the quantity required is small enough so that the extra cost of Lita-Walton Velum Finish card over paper will not make an appreciable difference in cost, and card stock makes so much better an appearance that it is by all means advisable. As you progress you will gradually accumulate samples of your own work on both which will probably distinguish between the better grade of ticket and program printing, and the cheaper variety. For ordinary ticket printing, Copperplate Gothic works out very well, with the possible aid of Century Roman. A range of sizes on the job is advisable, the six and the twelve point sizes of the Gothic giving plenty of range.

For church, musical and similar affairs, it is nice to use a little Old English, any of the various kinds shown in the catalog being suitable. You will not want it all Old English, but perhaps one or two lines on the ticket, and perhaps a little more on the program. The different selections on the program are often set in Old English.

A very handsome job of ticket and program printing can be done with the Goudy Old Colony series. Typo Roman also makes a fine looking ticket and program. However, everybody gets programs and tickets, so if you keep samples that come your way, and possibly have a few friends save theirs, you will soon have plenty of examples to help you. Don't try to follow what you see too exactly—get the general idea of the layout and the sizes of type, then use your own judgment on both.

Ticket and program business will come from many sources, and must therefore be looked for everywhere. Every organization you belong to should be watched for signs of possible business. Friends who belong to organizations which you do not, can tip you off when tickets and programs are needed, and tell you who to see about them. In addition there are women's clubs, schools, charitable organizations and other prospects which must not be overlooked. Teachers with dancing classes have receptions. Mer-

(Continued on page four)

THE PRINTER'S DICTIONARY

K

Kalogram—Similar to a monogram, but including all the letters of a name. Used sometimes on individual stationery, bookplates, and such personal printing.

Keep Standing—The holding of any form of type, etc., so that, if necessary, it may be used over again, without resetting.

Kerned—A piece of type whose face overhangs the body is said to be kerned. Italic and script faces have more kerned letters than other styles. Some type, particularly machine composition material, have no kerned letters at all. Care should be taken to see that kerned type is not broken in some styles, f and i will not fit together, because of the kerning of the top of the f, hence ligatures (combination letters) are supplied, such as fi, fl, fl. In some faces they will fit, but as a matter of custom ligatures are supplied.

Key Form—Jobs being printed in more than one color must be set into proper position on the page by the checking up with the form to be run in the color which best shows that position. In most cases this is the black form. The one which determines this is called the key form.

Key Plate—Key form. Stamp collectors will recall that many nations with colonial possessions, such as Great Britain, France, Portugal, etc., use a single design for the postage stamps of a number of colonies, the name of the colony and the denomination of the stamp being on a separate plate. In this case, the design, which is in color, is called the key-plate, because the margins are determined by the design, not the black plate with name on it.

Kick Press—A press run by foot power.

Kill—To kill type or matter is to order it taken out, and redistributed into the cases. It may or may not have been run in a previous edition—usually not.

L

Labor Saving Furniture, Rule, Leads, etc.—Material cut to various standard sizes and offered in sets, to save time in making up a job and making it easier to classify and lay away for future use.

Laid Paper—Paper having parallel lines and possibly cross lines, watermarked into it as a continuous pattern.

Lampblack—Used in the production of black ink. Carbon black, really a form of soot, but mostly produced by burning natural gas.

more next issue

Special Nonmatching Ripple Envelopes

The paper finish on these envelopes is slightly different than our present stock. Sizes 6 1/4 and 7 1/2 (mon.) only.

6 1/4 Size

500,	\$4.75	per 500
1000,	8.25	per 1000
5000,	7.25	per 1000
10000,	6.25	per 1000

7 1/2 (monarch) Size

500,	\$8.50	per 500
1000,	11.50	per 1000
5000,	9.95	per 1000
10000,	8.95	per 1000

Billheads and Statements

Rule Heading, White Bond Paper
Pictured below are the two styles of statements. Billheads have lines running the other way of the sheet.



Style A—Rule, complete with vertical and all horizontal lines for use with pen and ink.
Style B—Rule, with column 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	800	1,000	1,000	1,000
⊕ Sizes, 8 1/2 x 4 1/2 in.	\$3.80	\$4.20	\$6.24	\$5.36
Four, 8 1/2 x 7	3.84	4.50	4.24	4.68

STATEMENTS

Standard, 6 1/2 x 9 1/2	3.24	3.38	5.24	5.14
⊕ Midget, 4 x 6 in.	2.11	2.51	3.40	3.28

⊕ Not made in style B

For cutting, perforating, creasing

Steel Rule
Perforating Rule
Is used to cut a line of small slits between columns, 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 scored line.

Creasing Rule is used for the same purpose but does not cut the sheet, simply embosses or presses a crease into the paper.
Sold only in two foot strips.

Perforating Rule, per strip,	1.62
Cutting Rule, " "	1.88
Creasing Rule, " "	1.82

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. **at \$2.25 (at 3.50**

WITH OUR READERS

Two Color Printing

Here is the method one old reader uses on two color printing.

"Secure a sheet of brass about four points thick and cut to the size of the platen. Place it under the packing on the platen and adjust the impression screws to print. Cut strips of various lengths from the brass left over, from 5 to 35 points wide. Lock the form in the chase and take a proof of the entire form in one color. Then take the chase out, lay it on the imposing surface and raise it up by placing six point slugs under each end. Loosen quads slightly. (If you use chase screws instead of quads, loosen them.) At one end of each line to be in color, force a quad down. Tighten the form and turn the chase face down on stone, after having placed a sheet of cardboard under it to prevent injury to type. Lines to be printed in color can easily be located by the quads you forced down. Paste strips of brass one to two points narrower than the lines themselves, under the lines to be printed in color. Turn chase over. Loosen the form and plane down all lines not desired in first color. (The brass strips will keep the others up.) Tighten form, and put in the press. Remove the brass sheet from the platen, and you are ready to print, because the narrow brass strips will hold the lines to be printed first, four points up, and they will be the only lines to print.

"For the second color, repeat, putting strips only under second color lines. It is best to use roller supporters, locking them in four points high also.

"When printing only one color, I leave the sheet of brass in place."

Using a Carbon Sheet for Pulling a Proof

When I want a proof of a job and the press isn't inked up, I put the chase with the form in the press, lay a white sheet and a piece of carbon paper on the platen, then take an impression. In this way I am able to get a good proof for correction purposes without putting any ink on the press.

R. W. M.

The Printer's Speller and Divider of Words

25,000 words, each of which is spelled, divided and accented (no definitions). Spelling helps and simplified rules of punctuation included. All printed in large, readable type. Pocket size, compact, 320 pages. Easy to use. Saves hoarding with dictionary. Priced in U.S., \$2.95

Shipping weight, 1 pound

The Printer's Helper 3

BOND GOTHIC

Bond Gothic, or Bank Gothic as it is often called, might be termed a modernized version of the older Copperplate Gothic, and as such it is appropriate wherever Copperplate can be used, or has been used before. This means it is good for cards, stationery, billheads, statements, bank checks, tickets, prescription blanks and a wide range of other regular job work. The letters are squarer than those in Copperplate, and they have lost their serifs, which makes them more in harmony with the other modern sans-serifs like Cable, Bernhard, and so forth.

For card work the four six point sizes are most popular — 614 for name, 613 for city and state, 612 for street and number, 611 for phone. Sometimes, as with Copperplate, two sizes are used in one line, such as 614 for capitals, 613 for small letters (you can hardly call them lower case, even though used in place of lower case) or 613 for caps, 612 for small, or even 612 for caps and 611 for the rest of the line.

It is perfectly possible to use twelve point sizes on cards, with six points for the less important lines, or an entirely different style of type for the main line, such as Modern Bodoni No. 14-10 or 14-12. Good contrast is provided that way.

The same applies to stationery, tickets and ruled goods, except that you can step up the sizes to use the twelve point sizes such as 1210, 1211, 1213 and in some cases 1214. The name of the firm or individual should always be in the largest size which you decide to use, with the next size for the next most important information (usually city and state), the rest of the address in the third smaller size, and so on.

Bond Gothic is suitable for both personal and business stationery. The four six point and the four twelve point sizes are, all of them, handy to have around.

Informals (Cont'd)

tints, which the sender can address and stamp on one side, the other having his or her own name and address either at the top center, or at one end. These may be priced by the hundred, imprinted, and wrapped in cellophane to make an attractive package.

Black ink seems to be the most popular for informals, but blue lends for stationery, and post cards. Perhaps the time is right to break away and offer some other colored inks. There is no particular point in slavishly following everybody else unless you want to keep down time consumed in cleaning your press for changes of ink.

Halfone and Mixing Black

A soft ink for cuts, halfone and work on coated papers, 34-lb. tubs, 2.16; 1-lb. can, 4.08

BOND GOTHIC

The most favored type Gothic for cards, stationery, tickets, etc.

No. 611 6 Point 28A -6A
COMMERCIAL AND BODONI STATIONERY 833

No. 612 6 Point 26A -8A
PRINTING WITH DISTINCTION 1945

No. 613 6 Point 29A 4A
COVER DESIGNS MODERNIZED 2

No. 614 6 Point 17A -5A
REAL ESTATE INVESTMENTS!

No. 1210 12 Point 17A -5A
SUCCESSFUL TIMES & 7

No. 1211 12 Point 16A -6A
ECONOMIC PRICES 6

No. 1212 12 Point 12A -6A
WINTER SPORTS? 7

No. 1213 12 Point 10A -6A
ATTRACTIONS!

ABCFGHIJKLMNO P
RSTUVWXYZ & ; : ' - ' 1 ' 7

\$1234567890

6 Pt. Large Font, 11.20, Reg. Font, 5.40
12 Pt. Large Font, 16.15, Reg. Font, 7.05
1212, Large Font 16.15, Med. Font, 9.75
1213, Large Font 16.15, Med. Font, 9.75

Standard White

60 lb. English Finish

For general printing, made of better materials than Medium White, with a finish of good quality, evenly finished on both sides and soft to the touch. Suitable for the better grade of newspapers, circulars, etc. 1000 sheets 18 x 22 inches weigh 90 pounds.

Quantities of	50	200	500	1,000
Prices per	50	200	500	1,000
'19 x 25 inches	2.96	9.80	21.80	36.17

CUT SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	500	1,000	1,000	1,000
9 x 11 inches	5.84	5.73	5.70	5.14
6 x 9 "	3.02	5.84	5.25	4.89
4 1/2 x 6 "	2.29	2.80	3.41	3.18

Christmas Cut



No. A1100 \$3.50

Handy 4-in-1 Case



Quadruple Cap Case, 10 1/2 x 3 1/2 x 1 1/2 inches—four type sections—side by side—in one case. Especially good for holding cap fonts—ban separate sections for four different capital letter fonts—such as Copperplate Gothic (all four 6-point sizes) etc. (S&P, Wgt. 11 lbs.) 21.45



THE KELSEY MAN

Talks About

Locking the Form So It Will Lift

(Continued from last issue)

After the form is properly made up, furniture (wood blocking) regist, etc., should be placed around it so that when the chase screws or quoins are tightened up, there will be pressure from all four sides of the chase on the form. This can be accomplished by lapping the furniture at one end, and lining it up with the edge of the form at the other in pin-wheel or swastika fashion—that is, no two laps from two sides should come together. Care should be taken both in the placing of the furniture and in the length of it so that it will not block the pressure from another side, that is, reverting to bridge terms, north and south should not be placed that they prevent east and west from grabbing hold. Chase screws or



quoins should be gradually tightened on all sides, not one side completely, then the other, because a tight lock on one side first will prevent squeezing the form the other way.

The condition of the material that you use for furniture also has a direct bearing on how the form will "lift" and also on how it will print. Old, worn furniture is very often out of true, and may cause the form to bulge. In extreme cases, it may cause the type to buckle and collapse if too much pressure is used. From the printing angle, if the form bulges out, the pressure of the platen each time you make an impression will force the form back, with likelihood of a slurred appearance to the printed job, and the constant weaving back and forth will have a tendency to loosen up the form. The bulging may sometimes be overcome by turning some of the furniture upside down, but in view of the low price of new wood furniture, it is not advisable to take a chance of having a catastrophe. Furniture which is well oiled, so as to prevent moisture warping it, and if repeated use of cleaning solutions seems to have drawn out most of the oil, it will be well to re-oil the wood so that dampness cannot strike in.

A well locked form will make getting a good job far easier and quicker than will be possible otherwise—to say nothing of preventing a major catastrophe such as a pi.

Scratch Pads

Blank — or nearly blank — padded paper is useful far beyond its cost, and consequently can be used to great advantage for advertising. We said nearly blank, because you can place an advertising message both at top and bottom without hurting the pad's usability or desirability to the person receiving it. In a previous issue of the Helper we called attention to it, although putting most of the stress on the use of offset — paper waste from other jobs. Those who buy paper ready cut, and who therefore do not have the waste to use will find small cut sizes — 3 x 5, 4 x 6, etc., of Commercial-16 Bond priced in 10,000 lots so that it is well within the cost allowable for making a profit on such pads.

Make up pads for your own advertising use and distribute them where they will do the most good. Put your message along the top or the bottom or both. If you want to make a hit with your best customers or prospects, you can personalize them. Print the individual's name on the top of all the sheets—for example "Memo from Mr. John Smith" or some such line. The good will you receive will be out of all proportion to the time spent, and you can do such work in odd times, when nothing else presents itself.

What is good advertising for you will in this case prove good for your customers, too, and scratch pad publicity should appeal to many of them. Nobody ever throws them away, and wherever they are used they are working for the one whose message is displayed on each sheet.

Padding can be done by any printer. The ordinary padding composition is heated and applied with a brush, but the cold applied Patelex is used right from the can without even the bother of heating. Some put cloth on the end, some don't — it isn't necessary. The only essential is to have the edge which is to be padded smooth. The padding equipment listed in the catalog makes this easy, although it can be done by careful joggling up and weighing down the paper so that the composition can be applied to a compact, smooth surface.

Every printer should at least provide himself with pads, and, as outlined above, he can make them a source of advertising and profit as well.

Program Printing (Cont'd)

charts use tickets in their advertising schemes. Sources of ticket and program business will occur to you if you canvass the situation in your mind.

So, while without doubt you have done and are doing ticket and program business, by all means get as much as you can of it by careful planning. There is a fairly steady run of it, and you are well equipped to handle it, or can be at trifling expense.

Use This Calendar Cut

On all kinds of advertising—Cards, leaflets, etc. It will assure longer life for your own publicity and also your customers' printed matter, too.

1975 CALENDAR 1975											
JANUARY			FEBRUARY			MARCH			APRIL		
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					
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					
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					
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					
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					
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					
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					

No. M1149 \$4.00 (any year desired)



For invitations, short notes, acknowledgments, and all occasions where a neat combination of attractiveness, yet haste and informality is required. Also suitable for sympathy cards. Folding sheets size 4 1/2 inches, folded size 3 1/2 inches. Envelope size 3 1/2 x 4 1/2 inches. Name goes on front panel, 100 folding sheets and 100 envelopes to match in box.

No. 134-W, heavy, white, vellum finish stock.
No. 135-L, heavy, ivory, vellum finish stock.
All prices per box

Quantities of	1	5	10	50
134-W White, each,	2.26	2.16	2.08	2.00
135-L Ivory, each,	2.54	2.33	2.24	2.18
Shipping Weights per box, 2 lbs.; per 5 boxes, 8 lbs.; per 10 boxes, 12 lbs.; per 50 boxes, 60 lbs.				

PRINTOCLENE

Gasoline, benzine, kerosene and various other solvents are all efficient, but PRINTOCLENE combines the good qualities of all. It does not evaporate quickly, is not a benzine or high-test gasoline—hence

It is Safe to Use

1 Pint Can,	1.43
1 Quart Can,	2.05
Gallon Can,	3.74

Printer's Paste

Good for all purposes, but especially for printers

A steel-gray, jelly-like adhesive that is a positive necessity in every printing office. Free from all disagreeable odors and is not inflammable. Can be used for all general pasting work. Particularly good for overlays and underlays, as it will not lump up and damage type. Keeps soft and free from mould. Does not swell the paper or wrinkle the paper. Very satisfactory for use in making and for backing pamphlets.

Printer's Paste

Handy Tubs,	1.64
One-pint Jar,	1.55