

WHAT TO PRINT AND HOW TO PRINT IT



No. 439
1975

The Printer's HELPER

The KELSEY COMPANY
Meriden, Conn. 06450

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

Picking Out Paper For Stationery

Stationery paper comes in various grades and weights. You will want to be able to select the right one for each job in order to get the best appearance, yet not spend more money than is really necessary.

The standard size of bond paper is 17x22, or folio size, as it is sometimes known. The weights are all figured on the basis of that size—thus, 16 pound bond paper weighs sixteen pounds to the ream of 500 sheets, 17x22. Weights are sometimes given on a thousand sheet basis. You will therefore know that when 32, 40 and 48 pound stock are mentioned, they are really the same as 16, 20 and 24 pounds, respectively, to the ream of 17x22 sheets.

For business and commercial use, the most popular weight is 20 pound basis. For all general purposes you will find that most satisfactory.

A number of factors enter into the difference in paper prices. People without experience are apt to think they can tell the quality by weight—in other words, the heavier the stock the better. This is not so—in fact, if that were true, blotting paper would be superior to almost everything else. One bond paper is not necessarily superior to the other because it feels thicker or heavier. Nor is a paper called "bond" better than some other writing or stationery paper.

Among the so-called bonds there are a good many kinds, but for all practical purposes they may be boiled down (if you buy from reputable sources) to (1) unwatermarked sulphite bonds (like our Commercial), watermarked sulphites (like Hammermill), part rag content bonds (like our Stratmore, which is 25% rag); up through to all-rag bonds, which cost a lot of money and have a limited market. Variations of these are the colors in the differ-

ent grades, and special finishes, such as ripple.

You can print on Hammermill Bond for those who want to have quality, and a well-known, nationally advertised watermark in their paper, but who do not wish to pay for a rag-content sheet.

Remember that if you are doing a mail order business, the chief concern they will have with you will be thru your stationery. So make it look good. Even if you are doing a local business, you should use the mail to advertise and keep in touch with your customers. Use good stationery, and it will help to create confidence in the class of work you can turn out.

There are some who will not want to pay for watermarked paper, yet who will want a 20 pound sheet. For them you will have Commercial 20 Bond. There are many factory forms and similar work which probably will not require so good a paper, and you will find some customers who will be satisfied to use it for their own stationery. It is not watermarked.

Commercial-16 Bond fills in for all work where light weight is desirable, both from the standpoint of the price of the paper, and the weight of the paper itself. It makes a good second sheet, also covers the need for a lighter paper where several copies of an invoice are to be made with carbon sheets. Some factory and office forms need a light weight sheet, or in many cases it is good enough, without regard to weight.

Tinted bond papers are also useful for various forms which must be written upon, which might easily be mixed or confused, if they were all of the same color. They are handy for making purchase order pads, for instance, where there are several copies, most or all of which are carbons, but which must be made for distribution to various departments. Colored bonds will work into many jobs which you will be offered, and solve problems such as mentioned (for identification) which your customer may not think of, but he will be grateful to you for helping him with.

All the papers so far mentioned will be satisfactory and popular for personal as well as business stationery, but for personal paper you have a couple of others in a finish which has a wide appeal, particularly to women. These are white ripple, and Heather Vellum. These are papers made especially for stationery use, and are 24 pound sheets. The extra weight, together with the finish, make them feel heavier, so in addition to good paper you have the substantial feel that makes them sell well. In spite of the finish, they print easily and well. Large quantities of white ripple, and Heather are sold by printers who go

(Continued on page three)

Ruled Forms Without Pain

There are several ways of making up a ruled form, but not all are applicable to every kind of job. If your press is big enough to run two forms side by side, you



can run the perpendicular lines in one, and the horizontal in the other, and if you put it through the press twice, you will have two completed sheets if you cut them apart. That is one way to save the time and trouble of cutting up rule for small spacing. Work and turn is the name for this way of printing.

Another is to draw the ruled form in india black drawing ink, which is available in stationery and art goods stores. You can set up and take clear press proofs of any wording required on the form, paste these lines in the proper places on the ruled sheet, and have a line etching made of the whole thing by an engraver—same as you would a picture. You can print it in the usual manner, this, of course, giving one copy per impression. There are also firms in some large cities that will make up such forms, but they are too expensive unless you are going to have some pretty large runs.

Another time saving way is to use quad rule, sometimes called tabular quads. These are quad-like type, of various widths, with a horizontal rule cast along the bottom. They are made in 12 and 18 point sizes, the most commonly



Quad Rule

used for rule work, but if you need in-between or large sizes, they can be padded out with short leads or ordinary quads, to make 14, 16, 24 or any other spacing. The rule is cast on their body so accurately that you can put two or more narrow widths together in the line and there will be no per-

(Continued on page three)

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 binder holes punch as indicated.

Choosing Useful Type Styles

Continental - Cheltenham Bold

For advertising and circular work no type has ever been quite so popular as Continental, also called Cheltenham, bearing the name Cheltenham Bold. We have seen that Century Roman has held its popularity long after most other younger members of its family died or were relegated to the back racks. Continental is the younger member of the Cheltenham family who became the head of the house.

Cheltenham Oldstyle, the original face, was designed by the distinguished architect Bertram Goodhue, for Ingalls Kimball to use at his Cheltenham Press. It quickly took hold, and was expanded into the Cheltenham family, probably the most extensive ever brought out. As usual in such cases, not all the variations were equally successful, and as the years went by the bold began to forge ahead of the original face. We nowadays list Continental (the bold - Cheltenham Bold in New England type), and Ad-News Condensed, the two most useful series.

While the sans-serif faces like Cable and Bernhard are nowadays being used for the same purposes as Continental, they are the only ones which have made any comparable record in the same ranks, and only in the last few years. In our opinion the type face has yet to come which will serve the same purpose and be as easy to read. The larger sizes have long been used for labels of all kinds. The size used depends on the size of the work and the amount of wording to be included. Like Century, we'd say that the general printer who tries to get along without Continental in a good range of sizes will find that it will take more different fonts of various styles to do the same work. It can be used for every kind of advertising, publishing, poster, label and other jobs - formal announcement work only excepted. You'll find it will work well for display lines when the text matter is set in Century Roman, too. It's not a new face, but like Century seems destined for a long life.

How To Keep Brass

Rule Clean

On some jobs brass rule gets quite dirty, and the cleaning of the form in the chase is not enough. Then, too, it may have been a little neglected, with the result that it is in very poor shape, and badly in need of a first class cleaning before using again. You will find soaking in kerosene for several hours or more will loosen up the ink so that it may be removed, and the rule be restored to first class condition.

Another method of cleaning is to lay in a solution of our Alkali Cleaner for a few hours and rinse with water.

THE PRINTER'S DICTIONARY

Line of Stars—A row of asterisks (***) used to indicate omissions in an article, story, paragraph or sentence of some part of the original text. Sometimes used to indicate that matter which looks like regular reading matter is advertising, altho the present law requiring that such matter be plainly labelled "advertisement" has largely eliminated its use for that purpose. For use singly, see *Asterisk*. Sold as part of the font of auxiliary characters, or separately as extra letters and figures, either by the number of pieces or by the 6-inch line.

Living Type—Type of various kinds, the bottoms of which all line with each other. Type on standard line, as may be inferred from the term itself, conforms to one standard which has been used by most manufacturers for a number of years, on most faces. Most type is on what is called common line. There is title line, also, which is cast much lower on the body, because there are no lower case letters for title line faces, and no letters with descenders have to be provided for. The Copperplate Gothics are all cast on title line, and this en-

HHHHHHHH

Examples of Living Type

ables the foundries to get four different sizes of Copperplate Gothic on one body, the smallest occupying only the bottom of the body, and the largest covering it

COPPERPLATE GOTHIC, NO. 6001
COPPERPLATE GOTHIC, NO. 6002
COPPERPLATE GOTHIC, NO. 6003
COPPERPLATE GOTHIC, 6004
FOUR SIZES ON SIX POINT BODY FOUR
Copperplate Gothics, cast on Title Line

from top to bottom. There is also art line, used on a limited number of very specialized faces. In the old days, before standard line was adopted, there was no assurance that two similar types would line at all - and usually they wouldn't. Like the introduction of the point system, standard line has been of great help to printers and type foundries alike.

Lithography - Printing from a flat plate of stone or metal, which has neither raised characters, such as are used in ordinary (letterpress) printing, nor cut in characters in the plate (engraving). Lithography uses the well known principle that water and oil do not mix. Also see *Offset Printing*.

more next issue

CHELTEM BOLD

New England Type

Spaces and Quads are not included with New England Type

No. Large Font CAP Font Regular Font
19-8 20A 64s 11.30 20A 4.25 6A 11a 5.00
Pack My Box With Five Dozen Liquor

No. Large Font CAP Font Regular Font
19-10 19A 64s 14.00 19A 5.00 6A 11a 5.70
Pack My Box With Five Do 4

No. Large Font CAP Font Regular Font
19-12 17A 96s 16.10 17A 5.75 5A 12a 6.49
Pack My Box With Five 8

No. Large Font CAP Font Medium Font
19-18 9A 20s 17.60 9A 6.65 4A 10s 9.80
Pack My Box With

No. Large Font CAP Font Medium Font
19-24 7A 13s 20.95 7A 8.00 3A 6A 11.50

Pack My Box With

ABCDEF GHIJ KLMNOPQ
RSTUVWXYZ . , - : ' ! ?
\$1234567890

Greeting Card Blanks

A good grade card, made of fine vellum Bristol for graduation, Christmas, acknowledgment, anniversary or greeting cards. Set consists of one card and one envelope to match. Not less than 100 sets sold.

Quantities of	100	500	1,000	10,000
No. 46 sets (paneled)	5.19	5.65	14.04	23.41
Cards only 42s (paneled)	---	4.29	7.12	11.87
Envelopes only 43s 2/3 1/4	---	4.26	6.92	11.54
No. 46 sets (unpaneled)	5.74	9.57	15.52	25.88
Cards only 43s 2/3 1/4	---	4.70	7.62	12.70
Envelopes only 43s 2/3 1/4	---	4.69	7.50	12.18
No. 30 sets (paneled)	5.02	8.38	13.81	22.69
Cards only 42s (plain)	---	4.12	6.69	11.15
Envelopes only 43s 2/3 1/4	---	4.07	6.60	11.14
No. 203 sets (paneled)	4.22	7.04	11.44	19.67
Cards only 37s 2/3 1/4	---	3.67	5.48	9.13
Envelopes 37s 2/3 1/4	---	3.67	5.36	9.04
No. 204 sets (paneled)	4.51	7.62	12.22	20.56
Cards only 37s 2/3 1/4	---	3.68	5.38	9.06
Envelopes only 37s 2/3 1/4	---	3.84	6.24	10.40
No. 205 sets (paneled)	5.09	8.49	13.78	22.38
Cards only 37s 2/3 1/4	---	4.25	6.90	11.44
Envelopes only 37s 2/3 1/4	---	4.25	6.92	11.54

Elite Paneled Cards

Finest quality vellum finish cards with paneled center for printing. The calling cards demanded by fashion.

No. 151 MEN'S SIZE

Quantities of	500	1,000	5,000	10,000
Prices per	\$50	\$100	\$1,000	\$10,000
1 1/2 x 3 1/2 inches	\$4.18	\$6.96	\$6.74	\$6.32

No. 152 LADIES' SIZE

Quantities of	500	1,000	5,000	10,000
Prices per	\$50	\$100	\$1,000	\$10,000
2 x 3 1/2 inches	\$4.64	\$7.74	\$7.50	\$7.20

Cleaners

Cleaner, Alkali

in powder form, to be mixed with water. Not for use on rubber, for type, ink plate or any other metal surface badly crusted with ink. Directions on can for mixing and for use. Per one pound can. .69



Cleaner, Printoclene

Kerosene and various alkali cleaners are all efficient, but Printoclene combines the good qualities of all. Does not evaporate quite so fast as benzine or high-test gasoline - hence it is safe to use. 1 Pint can, 1.74 1 Quart can, 2.05; 1 Gallon can, 3.74 Ship. Wgt. 1 1/2, 2 1/2, 4, 8, 16, 32, 64, 128.

WITH OUR READERS

Table Mounting for 5X8 Press

From a reader:

I cut a piece of $\frac{3}{4}$ " plywood to fit the center panel of an inexpensive side drop-leaf sheet metal typewriter table. I mounted the press on the plywood by counter sinking 4" carriage bolts in the underside, and using washers and nuts to anchor the press to the board.

It is a good idea to flare the holes in the board away from the center of the press in order to make it easy to turn the nuts.

I drilled four holes in the typewriter table's center panel in exactly square formation, and four more in the plywood board so it could be bolted to the table, using stove bolts, washers and wing nuts.

The wing nuts make it easy to remove the press and put back the typewriter. The two side leaves make handy feed and delivery tables. Be sure your table is put together with lock nuts and lock washers; otherwise it will soon become loose jointed and jiggle.

Editor's Note:

He has also made a rack to hold his rollers, with a top, a bottom and two sides, similar to the kind described several times in the *Helper* so they can be kept upright and not rub against each other. By the way, if the rollers are unused for a long period of time, particularly in hot weather, you'll find it a good precautionary measure to reverse them in the rack—turn them over or around, in other words, so that any tendency to sag if left in one position can be counteracted.

Colored Admission Tickets

From an old correspondent:

We read your article about colored admission tickets for dances, etc., and have found what you say very true in this section. We are carrying eight different colors and it has increased our sales a great deal. Before our customers used them, half the regular frequenters used their tickets over and over again. Now, with a different color every week for eight weeks, they have either lost or forgotten about the old colored tickets be-

A Dust Cover For The Press

From an old correspondent:

A discarded rubber cover for a standard typewriter (that is, regular size) can be used to put over the press when not in use, and it will keep the dust out. I have also found that rubber stamp cuts, if properly built up to type height, can be used for some illustrations, where they are available.

Getting Additional Margin Space

Front lever presses or other machines without side arms allow the printer to have just as much margin as he wishes on three sides of any job—an advantage when using rather large forms in proportion to chase size. Sometimes a fourth side with more margin is needed, and here is how one reader does it, Mr. R. A. Smith.

The problem is to get the sheet or card lower on the platen—below the lower edge of the chase. This can be done by cutting two strips of a soft, thin metal—like one-half point copper strips, about a quarter of an inch wide, and an inch or two longer than the perpendicular dimension of the platen.

The lower ends of these metal strips are bent over as hooks, to use instead of the bottom gauge pins. Slots can be cut in the top tympan sheet at top and bottom, thru which the strips will slide. They can be adjusted to give you as much underhang as you can get for your gauging, and the top end of the strips may be bent over and put under the top tympan bale so as not to slip.

Stationery Paper (Cont'd)

in for personal stationery in a big way.

As stated in another issue of *The Printer's Helper*, bond papers should not be used for everything, but there are enough places that they fill so that it is important for you to be able to identify them and give each its proper share of your work.

Ruled Forms (Cont'd)

ceptible break in the ruled line, right across the page.

Quad rule makes the horizontal lines. One point body No. 100 or No. 101 can be used for the perpendicular lines, and with the quad rule it goes together to make a nice, square, true job, without the risk of collapse. It is also possible to use quad rule in the first method mentioned, of two forms side by side, and if you have some wording to insert in any of the ruled boxes, this will get away from using short rule in many cases. If your chase is not large enough to run side-by-side forms, you may save time by running it through twice, one form at a time. Even if you do have to make several boxes of ordinary rule, quad rule will take care of so much that it will be a great time saver.

Gummed Tape

Good grade of kraft paper, heavily gummed, for wrapping packages, sealing cartons, etc. Rolls contain 500 feet of tape, with gummed side out on 1½-inch or 1½-inch size. 500 feet gummed side in on 3-inch size.

	one	six	dozen
1½ inches wide,	1.80	4.48	11.52
3 inches wide,	2.26	12.39	21.30

BRASS RULE

For making lines, borders around pages, circles, etc. Comes in two foot strips, which may be easily cut into smaller pieces with a file, hack saw or cutter.

We do not sell less than one strip.

No.	Prints this way	body point size	per strip
100	1 pt.	1.50	
101	1 pt.	1.50	
200	2 pt.	1.80	
201	2 pt.	1.80	
202	2 pt.	1.80	
206	3 pt.	3.90	
207	2 pt.	3.90	
223	2 pt.	2.20	
323	3 pt.	3.40	
424	4 pt.	3.50	
600	6 pt.	8.40	
626	6 pt.	5.40	

*Column Rule, a hairline face on a 6-point body, used between columns to increase rigidity.

No. 46R Brass Rule Assortment, two feet of each, Nos. 100, 101, 200, 201, 202, 203, 207, 223, 424.

20.80

Tympan Paper

For description see Tympan Assortments

No. of Sheets	Sheet size	Press size	Price
100	(11 $\frac{1}{2}$) 4½ x 5½	2 x 5 press	\$.89
100	(23 $\frac{1}{2}$) 7½ x 8½	6 x 8 press	1.77
100	(31 $\frac{1}{2}$) 8½ x 9½	6 x 9 press	2.30
100	(39 $\frac{1}{2}$) 8½ x 11¼	6 x 10 press	2.52
100	(43 $\frac{1}{2}$) 9½ x 12	7 x 11 press	3.17
100	(51 $\frac{1}{2}$) 12 x 14	8 x 12 press	4.31
100	(51 $\frac{1}{2}$) 12 x 14½	9 x 12 press	4.61
100	(61 $\frac{1}{2}$) 15 x 15	9 x 13 press	5.41
100	(61 $\frac{1}{2}$) 15 x 15	10 x 14 press	5.41
100	(71 $\frac{1}{2}$) 14 x 17	10 x 15 press	6.40
100	(101 $\frac{1}{2}$) 17 x 20	12 x 18 press	8.63
100	(119 $\frac{1}{2}$) 17½ x 24	14 x 22 press	11.43

Quad Rule

Ruled forms are much easier to make with quad rule.

12 Point



18 Point



Use quad rule for cross-lines—1 point No. 100 or 101 brass rule for up-and-down lines.

12 Point (20 six-inch lines) font, 17.80
120 in. (20 six-in. lines) all one width, 17.80
24 in. (4 six-inch lines) all one width,

or 4 different widths, 4.15
Any additional amount per 6-in. line, 1.05

18 Point (14 six-inch lines) font, 16.55
84 in. (14 six-inch lines) all one width, 16.55
18 in. (3 six-inch lines) all one width,

or 3 different widths, 4.15
Any additional amount per 6-in. line, 1.30

Heavy Mixing and Cover White

Special heavy Cover White, for printing white on dark surfaces, including black.
4-lb. tub, 2.72 1 pound can, 5.14



THE KELSEY MAN

Talks About

Printing is Good For You

You know the English advertising slogan, "Guinness is good for you?" Well, printing is even better, but in a different way. We reproduce here a chart used by the government to show the benefits that have been found in using printing equipment, both hand and treadle, as well as related operations such as typesetting, for war veterans in need of physical rehabilitation. One doesn't have to be a veteran, or in need of rehabilitation either, to get the benefits which the doctors have found in printing. Note that one dot means mild, two dots medium, and three "intense" in the scale of values.

That every well person needs a certain amount of exercise will be granted by most people. Only in recent years has it been recognized that injured or afflicted parts of the body need exercise as well. We have placed equipment in a large number of government institutions, both state and federal, because of this discovery.

While the average printer will probably not be moved one way or another by the knowledge that his occupation is good for him, it is nice to know that what you are doing has the sanction of the authorities as beneficial exercise and is without doubt doing you good.

We are sure that no Printer's Helper reader is in need of printing as a mental conditioner, but we hope we will be pardoned if we mention here that it is highly valued on that score also in government hospitals. The co-ordination of mind and hand, plus other aspects of the whole printing operation on the veteran — or civilian, for that matter — have made it a favorite means of rehabilitation.

Key: Mild, Medium, Intense

PRINTING AS THERAPY	Thoughts and Fingers		Wrist	Fore arm	Elbow	Shoulder	Neck	Eyes	Ears	Tongue
	Exercise	Operations								
Hand Type Setting	•	• •	• •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Hand Press	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Letter	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Feeding	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Foot Press	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Treadle	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Feeding	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Stock Preparation	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Cutting	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Folding	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Stapling (hand)	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Stapling (foot)	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •

The Printer's Galley

The shallow pan which printers call a galley rates not far from the composing stick in convenience around the shop. Most of the old wood galleys had only two rails, but when metal galleys took their place, they were made three sided, both so that proofs of standing forms could be made more easily in them, and their contents could be shoved out the end and placed on an imposing surface or elsewhere with safety.

A type form presents quite a lot of work, and no printer wants to run the risk of piling it either partially or totally. There is nothing handier to keep a form in than a galley, and they are inexpensive enough so that you can have what you require at low cost. Forms that you will need again may be kept in galleys, of a size which is most convenient for your operation. Proofs of forms may be taken in galleys—a time saver.

Your initial use of your galley comes when you first start setting a type form. Your composing stick will hold just so many lines, which you transfer to your galley to make room for more. You can thus make up your entire form in the galley, pull a proof, correct it and slide it out on whatever you are using for your imposing surface—the chase bed, a marble or perfectly level surface.

The Excelsior owner can use his chase and chase bed as a combined imposing surface and galley, but one or more galleys will speed things up and be easier.

Protecting the Tympan From Perforating Rule

A reader says that he finds a strip of cloth gummed tape, put on the tympan where the perforating rule strikes, will help to keep the tympan from being cut up even if the run is a very good sized one.

NO. 10 LABOR SAVING WOOD FURNITURE & CASE

This furniture is made from selected hard wood, planed perfectly straight and smooth, and accurately cut on the joint system. Each foot contains five pieces each of 10, 15, 20, 25, 30, 40, 50 and 60 pieces in length by 2, 3, 4, 6, 8 and 10 pieces in width, 250 pieces in all. Each piece is thoroughly oiled, to prevent warping or swelling and stamped on end with the size.



FOR POLISHING GALLEY

One of these fonts is a first-class investment for any printer. The cost is but slightly more than strip furniture and it is cut and finished perfectly square and much more accurately than can be done by the printer. The furniture for any job is always ready, without cutting or fuming. The case is built from thick, seasoned hard wood, very strongly made, handsomely finished and varnished, and will last a life time.

Furniture and Case, as shown in the illustration above, \$110.15
Shipping Weight 55 pounds.

Font No. 10 Furniture, only, as described above, 250 pieces, 47.45

Shipping Weight 30 pounds.

Font No. 10A Furniture, two pieces of each size above, 112 in all, 23.75

Shipping Weight 12 pounds.

Case only, for above fonts, 62.70

Shipping Weight 35 pounds.

Universal Punch Perforating Rule



Sturdily constructed of heavy sheet steel 1/4-inch thick, die formed, finished in gray enamel and highly polished nickel plate with felt base. This punch will make four 3/8" inch holes in 10 sheets of ordinary bond paper. The handle contains four movable stops which are set over the punches you desire to use. The side gaps is double marked and can be used from either end. Has a pan on bottom for holding punching scraps—easily removed by pressing on edge of pan.

Complete, \$19.80
Shipping Weight, 4 pounds



Triple Cap Case, 16 1/2 x 22 1/2 inches will hold three cap fonts (including points and figures)

Style L, 15.40; Style C, 16.40
Shipping Weight, 10 pounds

Padding Compound

Pad-Ez, applied cold, red or white, pint jar, 2.25, quart jar, 3.50