

What To Print and How To Print It

# The Printer's Helper

No. 447



Cut No. E172 \$3.50

The Kelsey Co. Meriden, Conn. 06450

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

## Warm Weather Business

With the coming of summer, all the resort villages, towns and cities put on new life, as everybody knows who lives in them the year round. Many of our customers take advantage of the kinds of business that this activity brings, and more can do so.

Many of the cottages at the seashore, on lake and in the mountains have names hanging over the door. The favorite indoor sport of people on a vacation is writing to their friends so as to tell them what a fine time they are having, and if the stationery has the cottage's name at the top, or the name of the owners, so much the better. If there is a change in the occupants every two weeks or month, so much the better. You will have that many more customers. Offer quick service and you will get plenty of business. If you are in the city and know of people who go away to their own or rented summer places, get them before they leave the city, or, if you don't have the opportunity, write them, enclosing samples and quoting prices, and always don't forget to emphasize **HOW SOON** you can deliver—not just a remark about quick delivery, but tell them when you will ship if you get their order. Speed is essential, and you can offer it to them. Carry a stock of the popular boxed stationery numbers on hand. We have them ready for shipment, and when you find out about how fast orders are coming, you can plan accordingly.

For those who do not wish personalized stationery, you can have boxes, already printed, with the name of the city, town or summer resort printed at the top, and on the envelopes. This you can offer at a lower price, and make immediate delivery, because it will cost you less to make, and you can produce it in bigger quantities to fill in spare time. Remember, too, that stationery with raised printing has a tremendous popularity, and if you have the embossing outfit listed

in the catalog, show samples of that, too.

Many local photographers offer genuine photograph post cards. The best cards of this kind have a white margin, with the title of the card printed in the margin, with type like 6 point Copperplate Gothic, for instance. Many photographers do their own titling with Kelsey presses, but some don't have the equipment, and you can make arrangements with them to take care of their card titling. Work on photographs should be done with Bond Ink, because it must dry on the surface mostly, with very little soaking in. If the photographer has been decorating his cards with hand lettering of doubtful appearance, your proposition, backed up by a couple of samples which you can show, will go a long way toward convincing him that good titling will make the cards much more saleable.

If you live in the city, but intend to spend at least part of the summer in a summer resort, carry the press and enough equipment along with you to get some of the business which is available. Along this line, many Excelsior owners follow the crowds across the country, from Maine to Florida, and from Iowa to California, taking their machines with them, and setting up where the people congregate with money to spend. Those who do this find card printing also a good source of revenue. Along with the card and stationery jobs will come others like ticket and program printing which will help to keep your press busy if you want to take them on.

All the suggestions embodied in this article are based on what Kelsey press owners are doing all over the country, and are therefore tested. They will prove profitable to you if you can use more business.

## Brass Label Molds

Brass Label Molds,  $\frac{1}{2}$  x  $\frac{3}{4}$  inches, to tack on front of type cases. Label slips in and can be changed at any time. Much neater than labels that are pasted on. **31 cents each. 2.50 per dozen**

## Color Harmony In Printing

This color harmony diagram will help you in picking the right color combinations. It may prevent your spending time and wasting ink in the process.

The points of the inner triangle carry the three primary colors: red, yellow and blue, from which all the other colors can be made.



Directly opposite these primaries, you will find the colors for perfect contrast. For instance, opposite red there is green, yellow green, blue green, etc.

The secondary colors are orange, green and purple. Midway between each secondary color and the nearest primary color you have the middle tones. For example, between red and orange is red orange—a middle tone or shade. Directly opposite the middle shade is its correct contrasting shade. In the case of red orange, that would be blue green.

Getting back to the orange again, the further to the right or to the left you move from it, the poorer harmony you will have, until you reach the shades at right angles with it, namely red purple and yellow green. However, as you go further down, they improve again until you reach blue, its complementary color. The same applies to any given point on the circle. In the center is white, which may be mixed in any proportion with a single color and harmony with the original will be preserved. In other words, once more taking orange, for illustration purposes, the pure orange will harmonize with any shade made with it and white. This is denoted by the dots on the radial lines. Many colors go with each other all right side by side, but when superimposed on each other (as red printing on a green cover stock) the results are not necessarily pleasing. The blue and yellow in the green combine with the red to dull it down, even, in some cases, to make the red printing appear almost black. The more solid and less transparent the

(Continued on page three)

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

## How To Avoid Tough Jobs

Naturally you want to give your customers what they require, but frequently you will get an order or an inquiry on a job which, if the customer knew as much about printing as you do, could be altered without hurting its effectiveness or value in the slightest, often with a saving in cost and time consumed in getting it up and running it. Sometimes the customer will have a layout which is almost impossible to turn out except on very expensive equipment, if at all, he being ignorant of printing press limitations.

Printers large and small can profit by some of the cautions issued by one typographic organization for use by printing salesmen. The owner of medium and small sized equipment will recognize among these limitations several which he probably thought never applied to big equipment, but which actually are troublesome in many respects to all classes of printers. If you believe you are unnecessarily hampered, this list may change your mind.

The first "Don't" refers to the attempt on the part of the buyer or printing salesman to combine large solid spaces and fine halftones in a single form. The amount of ink required for solids is too great to work on a good halftone. Either the form will be overinked for one, or underinked for the other.

Another related caution is the necessity for a larger press on jobs with heavy, solidly inked spaces than for the same size form more lightly set. Many small or medium sized press owner runs into difficulty when he tackles a job that nearly fills the chase and includes either cuts or heavy type, or borders, or all three. Such jobs belong on larger machines, or should be run part at a time. It isn't a peculiarity of small equipment. Work of this character should cost the customer more money because it must either be run through more than once or put on a bigger press. The proper figuring of costs means a higher press charge on a bigger machine.

The printing salesman is told not to take a job with too much solid or rule work on an envelope, because as every printer knows, the uneven thickness of the envelope must be taken care of by makeready, and the more complicated the setup is, the harder to make a good looking job. Of course, if the customer wants it regardless of cost, that is something else. In most cases he simply does not realize that those lapped over edges have anything to do with the cost of printing.

Excessive amounts of hand work, such as filing, mitering and routing out are to be avoided, unless you can get enough extra money to cover the time. That doesn't mean that

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## THE PRINTER'S DICTIONARY

**Patent Insides (or Outsides).—**  
Ready printed sheets of miscellaneous matter for use by publishers of small town newspapers who either haven't the facilities or do not wish to take the time to set up their entire job in their own shop. The matter must of course be of very general interest because the same printed pages are used by a great many publishers, the manufacturers of these sheets being able to produce them very cheaply by selling them far and wide. Usually the whole newspaper is a four page sheet, and the ready-printed part is the second and third pages, the local publisher using the first and fourth for local news, set up and printed by himself. In that case it is a patent inside. If the first and fourth pages are ready printed it is a patent outside. There are fewer papers nowadays with patent insides or outsides than there were in years gone by, since many of the papers have gone out of business or have progressed to the point where they either set up their whole publication or indulge liberally in "boiler plate"—plate matter similar to the material used in the patent mat form so that it can be distributed anywhere in the paper that it fits satisfactorily. Sometimes the maker of the patent inside puts advertising in it.

**Perpetual Calendars.—**Fonts of material, including figures, names of months, days of the week, etc., made so that they may be assembled into a calendar of any month or any year. Some fonts are made to cover one month at a time, others are made to cover a complete year at a setting.

**FRI 19 TUE 23**

*Perpetual Calendar characters*

**Perforating.—**The cutting or punching of a line of holes or slits in a sheet which will enable it to be easily torn along the line made.

**Perforating Rule.—**Rule of steel or brass made to produce perforated lines.

**Photo-engraving.—**Any plate for printing made thru a combination of photography and other chemical processes. A woodcut or any hand-made cut, even though reproduced from a photograph, is not a photo-engraving. See halftone, line engraving, etc., which are true photo-engravings.

### Ink Color Mixing Kit

4-oz. tube of each

Many Purpose Deep Red Perseck Blue  
Many Purpose Yellow Mixing White  
Special Combination Price, \$11.82

## '400' Club Size Stationery

New distinctively styled, high-quality stationery, packed in handsomely designed boxes. Each box contains 100 sheet, 608 and 60 matching envelopes, size 4 1/2 x 6 1/2 inches.

**Blue Parch White,** a heavy parchment-like bond paper, comes in a soft, pastel-like shade.

**Blue Parch Pink,** a heavy parchment-like bond paper, furnished in delicate pastel pink.

**Blue Parch White,** a heavy parchment-like bond paper, comes in a pleasing off-white shade.

**Regency Tapestry,** White, Green and Ivory. A 25% rag content, bond (acid) paper, comes with parallel lines watermarked thru it.

Quantities of 100	1	5	10	50
409, Frost Parch Blue	2.43	2.32	2.12	1.94
410, Frost Parch Pink	2.44	2.33	2.13	1.95
411, Frost Parch White	2.45	2.34	2.14	1.96
412, Regency White	2.49	2.50	2.35	2.13
413, Regency Green	2.62	2.52	2.37	2.15
414, Regency Ivory	2.61	2.51	2.36	2.14

## Standard White

60 lb. English Finish

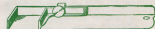
For general printing, made of better materials than Medium White, with a finish of good quality, evenly finished on both sides and soft to the touch, suitable for the best quality newspapers, circulars, etc. 1000 sheets 10 x 15 inches weigh 40 pounds.

Quantities of	50	200	500	1,000
19x25 inches	3.30	3.04	2.42	20.38

### CUT SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	\$60	\$200	\$1,000	\$2,000
9 x 12 inches	6.48	10.81	10.05	9.47
6 x 9 "	3.28	6.48	6.02	5.68
4 1/2 x 6 "	2.52	4.51	3.84	3.69

## Rouse Job Composing Stick



A sturdy, regular steel stick for use where a graduated stick is not required. Locks at any measure with a thumb screw. Capacity 1,000 pieces.

8 inch (capacity 36 pieces) - - - 17.20

10 inch (capacity 48 pieces) - - - 18.20

Shipping Weight, 8 lbs. 11 1/2, 10 1/4 lbs.

## Rouse Lead and Rule Cutter



\$115.00

This cutter has a gauge graduated to pieces, and numbered every five pieces. Reversible bed gauge is graduated in pieces to indicate measure 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 in factory tested and fully guaranteed. Reliability is assured by years of experience in building tools for printers. Positively accurate. Capacity 84 pieces.

Shipping Weight, 21 pounds

## PROOF-TAKING PLANER

This planer is of large size (8" long, 3 1/2" wide, 2 1/2" high) varnished maple, with thick, high grade felt on its face, and leather (12" x 3") top. Proofs may be taken easily with this planer, without damage to type, by inking form, laying sheet on form, and tapping planer with mallet or butt end of hammer. (Not to be confused with ordinary wood planer used for planing or smoothing type forms.) - - - 7.30  
Same large planer (extra top) but without felt, for planing forms. - - - 4.70



## WITH OUR READERS

### Gauges and Grippers For Large Forms

On forms which are too large to allow room for both the ordinary gripper and gauge pin at the left, I have cut a slot in the side of a gripper large enough to put a gauge on the tympan in the space which would normally be taken up by the cutout part of the gripper. Ordinary gauge pins are mostly too large to fit in the notch which may be safely cut out, so I use a bent common pin, fastened with paper adhesive tape. As in the case of any other kind of gauge, the pin should be put in the tympan with its point away from the form (toward the outside edge).

The use of cornstarch to prevent offset makes a recent issue of *The Helper* is of particular value because the cornstarch does not remove the gloss on regular tympan paper, whereas many cleaners do. J.S.G.

### Elastic Bands Around Type

I find that when type is ready to be taken from the composing stick, if a fairly strong rubber band is put around it, I'm much less likely to have an accident. On small forms I leave it on until I am ready to lock it. It is easier and quicker than using string.

**Editor's Note:** We believe that heavy elastic bands can be used around the print shop on some forms with benefit, but we also feel that every printer should learn to handle what type he can put in his composing stick by finger pressure, as shown in the *Printer's Guide*, and practiced by printers from early times. If the lines are properly justified they should lift. If they are part of a larger form, we can see the utility of rubber bands on them before locking, if the printer does not want to use string. It is not necessary to fill the composing stick full before transferring the contents to the galley, imposing surface, chase, or wherever the form is being assembled. Those who have any difficulty whatsoever can start transferring a quarter or even less of a composing stickful at a time, and gradually increase the load with practice. The *Printer's Guide* illustrates the right way to place your fingers around the setup lines so they will lift safely.

### Dividing Space in Type Cases

You can keep two styles or sizes of type in one case more easily if you put diagonal dividers across the compartments, making them of

thin wood, metal or plastic. They should be snug fits to prevent type from sliding under, but not so tight that you cannot take them out later if for any reason you so desire.

### Avoid Tough Jobs (Cont'd)

where a frame or box of rule is needed the ends should be butted together without mitering, but it does mean intelligent care in the layout of the job to eliminate unnecessary time-consuming details.

Don't write instructions as to size, etc., on the back of a photograph or drawing which must be made into a cut, unless you do it very lightly, because it may show through in the cut making and spoil the picture. On photo stock it often embosses and reads in reverse right through the picture.

When laying out work remember that space must be left somewhere for the grippers (or some substitute) to hold the card or paper.

A half-tone cut made to print on smooth finish paper is not going to look its best on rough stock, such as newsprint, antique, egg-shell, etc.

For best results many gold and some silver jobs should be run through the press twice. This should be remembered in making prices. The same goes for printing in white ink. One impression may be all right for some jobs, depending on how fussy it is.

No job is going to look as good on cheap paper as on the better grades of book stocks, such as Enamelled-60 or Hi-Gloss Enamelled-70.

To these we could add a few of our own, but will reserve them for another time. Work with your customer to give him a satisfactory job for the intended purpose without unnecessary expense and you will make him your friend. It will also be harder for somebody else to take him away by calling his attention to savings he might have made before. And perhaps you will get some new customers yourself by offering them such suggestions.

### Color Printing (Cont'd)

color laid on, the less chance there will be of the undertint showing through and neutralizing its brilliance.

The primary colors, red, yellow and blue go well with each other, but, like the instance given above, a change may occur if one is used on the other. For instance, yellow over blue probably will not cover well enough to prevent a greenish cast.

In color work, you'll learn a lot by doing. But be sure to keep your press, type and rollers spotless for true tint making. You can make practically any shade with very few inks if you start with clean equipment.

## WEDDING SETS for weddings, graduations--



Vellum finish stock 4 1/2 x 6 (folded size) which fits into the envelope without further folding. Each cabinet contains 82 sheets, 50 tissues, 50 inside envelopes 4 1/2 x 6 1/2, and 50 outside envelopes 4 1/2 x 6 1/2. (3 1/2 x 6 1/2 panel).

**Cabinet No. 21** (white) **3.44**  
**Cabinet No. 22** (ivory) **3.62**

Embossed wedding and announcement folders, 50 paneled flat style (folded size 4 1/2 x 6) 50 outside envelopes size 4 1/2 x 6 1/2, and 50 inside envelopes 4 1/2 x 6 1/2 with unruled flap.

**Cabinet No. 20** - - - - **3.55**

White vellum, unpaneled, flat style, 60 sheets (folded size 4 1/2 x 6), 50 outside envelopes size 4 1/2 x 6 1/2, 50 inside envelopes size 4 1/2 x 6 1/2 with unruled flap. **Cabinet No. 23** **3.42**

**No. 25** White vellum stock, comes with design of two wedding bells embossed on pink background on front. - - - - **5.53**  
**Announcements:** Lots of 10, \$5 less above price.

### For planing down forms

#### and making proofs



**MALLET** Hardwood, **2.60**  
Shipping Weight, 1 pound

**Planer, hand,**  
wood, a necessity **2.55**

### Universal Punch



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

**Complete, \$23.80**  
Shipping Weight, 1 pounds

### Use the Right Ink on the Job

**Handy Black Ink Kit**  
1/2 lb. tube of each

Many-Purpose Black  
Bond Black  
Book Black  
Half-tone & Mix's Bk's

**Special Combination Price \$9.44**



## THE KELSEY MAN

Talks About

### Printing And Paper Cutting In The Days of Ben Franklin

A reader writes that he has recently looked over a book printed in 1769. He says, "The title page shows very heavy impression, so much so that the letters are embossed heavily on the reverse side of the sheet. The book is well printed, nicely trimmed and neatly bound in leather. I would like to know what kind of paper cutters the printers of that day used."

Taking the impression first: it wasn't very many years ago, in comparison to the age of printing itself, that every character of paper had to be dampened before it could be printed. The dampening was done the night before, so that the moisture would thoroughly permeate the paper. Only in that way could enough impression be obtained to produce a clear, readable job. In those days, impression showing on the back was taken for granted. Machines were not precise or accurate enough to get it any other way.

Paper cutting or trimming was done with a "plough", which, to get a very rough comparison, may be likened to the way you would use a penknife to remove sheets from a book or magazine. This device, with a knife in it, would be run across the paper, cutting one or more sheets, then drawn just downward, and drawn across again.

### Type in Mortises Or Cutout Electros

Occasionally you may have a cut which has a mortise or cut out space inside the block, into which you must insert a few words or lines of types.

It is obvious that if the type is entirely surrounded by the cut, there will be little or no pressure from the chase screws or quoins to hold it in place. Extra care must be exercised to see that whatever you put in there is firmly wedged before the form is picked up.

One-half point copper strips, one point leads, and even cardboard or paper can be used to accomplish this. After you have done what you think will hold the type, lift the cut just high enough so that you can see what is likely to drop out, or to push through easily.

Having found the weak spots, cut your copper strips, or your leads, cardboard or paper to size, but before inserting, remove a thicker strip, like a two point lead. Put in the thin strip, and then replace the heavier one. This will prevent the lighter material bend-

ing or jamming. If the type lines need additional spacing, use copper spaces. If you cut cardboard, be sure it is the right size, and that one end isn't large enough to go beyond its allotted space. Bodkin and tweezers will be handy in this whole operation, but look out they don't slip and damage your type.

You may need several tries to get the job tight, but it will save you a lot of trouble when you have the form on the press.

### For Glossy Printing

Glossy effects are much in demand nowadays, and can be produced in several different ways. Shine is the result of ink, or of varnish drying on the surface of the paper, instead of being absorbed by it. As a result, bonds and other hard-surface papers are particularly good for gloss work, but they are not always so easy to print upon. For the softer paper more reliance must be placed in the ink — or rather the varnish in it.

Gloss varnish is listed in the catalogue. As described there, the varnish may be put in the ink itself to produce shine, or may be used separately on top of the printed job. Tint blocks of gloss varnish may be printed, just like ink, or the same type or form of cuts may be run through the press again using varnish in place of ink. Careful and accurate feeding is necessary if you are going to cover the same letters a second time, the same care you would use when printing a two or more color job.

Little gloss varnish on hand will prove handy, not only for such work as described above, but for giving ink a little more body or thickness.

### How To Print Two Colors at One Operation

This method can be used on some jobs, but is of necessity limited by the kind of job and the arrangement of the colors. Tie down the ink plate dog (the trigger which makes the ink plate revolve), take a pair of rollers (old ones, unless the job is worth the cost of new ones) and cut a ring in the composition  $\frac{1}{8}$ -in. deep and  $\frac{1}{8}$ -in. wide at the point which divides the two colors in your form (each color by this method must be at one end of the form). Put a little of one color on one side of the ink plate, and on the other side the other color. Don't put on too much ink—the job will smudge if you do. Spread it out well with the rollers, taking care not to mix the two. This method is by no means the best way, to print two colors, but it may save considerable time and expense on some job which does not necessitate the care taken on two runs through the press.

### Halftone and Mixing Block

A soft ink for cuts, halftones and work on coated papers. 4-lb. tube, 2.84; 1-lb. can, 5.93

### 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, \$33.50  
Outfit, consisting of: Unit (as above) plus 4-co. tube each of Bond Black, Red, Blue inks; 4 tubes each of Gloss and Dull compounds, 45.45

**Raised Printing Compounds**  
**Gloss or Dull tube, \$2.12**  
 $\frac{1}{4}$  lb., 3.02;  $\frac{1}{2}$  lb., 5.02; 1 lb., 8.35  
Use Bond Black or Many Purpose colored inks with Gloss or Dull compounds.  
**Bronze or Aluminum tube, \$2.47**  
 $\frac{1}{4}$  lb., 3.53;  $\frac{1}{2}$  lb., 5.88; 1 lb., 9.80  
**Orange Ink, for bronze or aluminum comp.**  
4 oz. tube, \$3.78 1 pound, 7.90

### BOND GOTHIC

The most favored type style today for cards, stationery, tickets, etc.

- No. 611 4 Point 25A -9A  
COMMERCIAL AND SOCIAL STATIONERY 8 x 8
- No. 612 6 Point 24A -8A  
PRINTING WITH DISTINCTION 10 x 4 5
- No. 613 6 Point 25A -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 15A -5A  
ECONOMIC PRICES 6
- No. 1212 12 Point 12A -6A  
WINTER SPORTS?
- No. 1213 12 Point 16A -5A  
ATTRACTIONS!

ABCDEFGHIJKLMN O P Q  
RSTUVWXYZ & ; : , - ' ! ?  
\$1234567890

6 Pt. Large Font, 13.70, Reg. Font, 6.80  
12 Pt. Large Font, 19.90, Reg. Font, 8.50  
12 1/2, Large Font, 19.90, Med. Font, 12.20  
12 1/2, Large Font, 19.90, Med. Font, 12.20



**Triple Cap Case.** 1 1/2 x 2 1/2 inches will hold three-cap fonts (including points and figures)

Style L, 18.00; Style C, 18.50  
Shipping Weight, 10 pounds

### Quarter-Size Cap and Figure Case

This case will hold complete cap and figure fonts. Double size boxes for ciphers. Extra boxes for odd characters etc. 7.50