

# WHAT TO PRINT AND HOW TO PRINT IT

THE  
PRINTER'S HELPER



1972

No. 425

—PUBLISHED BY—  
THE KELSEY COMPANY  
MERIDEN, CONN. 06450

Single orders for \$25 or more keep  
the Helper coming for at least a year.

## Envelope Printing

Envelopes, owing to the various thicknesses of paper at different points, often require a little more work in preparation for printing than a job on a single sheet of paper. The overlapping and the gum which holds the flaps cause thick places which must be compensated for if the printing goes over more than one different thickness. Sometimes this can be avoided by opening out the flaps, particularly when the corner card you are going to print is small, and the envelope is "high cut"—that is, the top of the back side is almost parallel with the top of the front. In this case, you will be printing on two thicknesses of paper, but not two different thicknesses, so that the type will not be held off one part of the envelope by two or more thicknesses in one spot, and a fewer number in another.

When you do want to print on the flap itself, and the corner card will run over more than one different layer of paper, it is customary to take an envelope of the lot you are going to use and with the point of a knife or a pin, punch small holes through the tympan one at each upper corner and one at lower right hand corner. Take an impression of the work to be printed on the envelope on a single sample. This must be cut out so that when the cut envelope and an uncut envelope are laid on each other, the number of paper thicknesses at all points will be the same. Thus, at points A, on figure 1 of the illustration, there are four thicknesses of paper, and all the other points must be built up to this figure. Where the flap goes over at points B and C, there are three thicknesses, requiring one more to make up to the maximum four, and points D, E, and F, having only two thicknesses to equal-

ize, require only two thicknesses more.

These cut-outs and thicknesses must be cut exactly, and it is therefore necessary to know just where the paper laps over. This can be ascertained by running a lead pencil at right angles with the joint, the same as you would take a rubbing of a coin.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

You are now ready to cut out the skeleton envelope. A, having the greatest number of thicknesses, is cut out entirely. B and C having the next largest number, should have all but the front thickness cut away. D, E, and F have only two thicknesses, and are therefore left.

Paste the envelope thus prepared face up on the tympan sheet directly under the top sheet, being careful to match it with marks previously punched. If this is done correctly, you can print envelopes without any difficulty.

## Printing on the Gummed Side of Paper

We have had inquiries from readers from time to time about this. Several seem to be doubtful because of the necessity of wetting the gum later.

You will not find any difficulty in proceeding with printing on the gummed side of gummed paper just as you would print on the un-gummed side. Ordinary job ink will work satisfactorily, and since the ink has an oil base, it will not run when wet. Window stickers of all kinds require printing over the gum, and there is a chance to pick up quite a little business of that sort if you go after it. Windshield stickers are another sizable item. With independent retailers more and more using chain store methods of advertising, the opportunities for window advertising are

## Foil Imprinting

There are some kinds of work a regular printing press, no matter how large, cannot do, and one of them is to print a line or more with the metallic sheen of metal foil equipment. You may have had customers show you an imprinted Christmas or other card, a piece of stationery, or a package of book matches, a pencil, a leather wallet, napkin or any one of a dozen more objects, the letters printed in metallic gold or metallic colors which printer's ink does not duplicate; with the question, "Can you print like this?"

Foil printing has taken on large volume everywhere, especially in stores which sell greeting cards. The back room of many stationery shops has one of these foil using stampers to take care of greeting card imprinting, with stationery also coming in for attention. They like the added profit, of course, but elimination of the need for ink is particularly attractive to them. A girl can be broken in on the job and there is no genuine problem.

There are various kinds of equipment on the market, but we believe the Royal Gold Stamping Machine best fits the needs of printers who want to get their share of this business. The process is briefly this: in place of ink, a roll of foil feeds automatically thru the machine like a typewriter ribbon. Controlled electric heat causes the foil to detach itself from its paper backing and under pressure of the type, transfer to the card or other work being printed.

The type is set in a holder which corresponds to the chase of a regular press. While special hard type is available, you can use your printer's type if you wish. In addition to gold and silver, there is a full line of metallic colors, plus genuine gold leaf. Stationery monograms in any of these foils look so good that there isn't much doubt a customer will prefer this process if he sees a sample, even at a materially higher price. Paper napkins with names or initials on them have a great vogue.

You can make arrangements with local stores selling greeting cards, paper napkins and stationery to do their imprinting for customers. Those who do not have this equipment are at a disadvantage competitively, and should welcome the chance to offer imprinting service on what they sell.

A lot of business is being done in foil printing, but the market is not all taken up by any means. If printers don't step in, others will.

getting greater all the while. We expect a little later to cover this in more extended fashion. In the meantime, see what you can do yourself with this tip, and if you discover anything interesting, tell us about it so we can pass it along.

Printed on Kelsey Enameled-60 paper, with Kelsey Halftone and Mixing Black Ink.

## Setting Gauge Pins Accurately

A reader sends us a cardboard frame about the size of a business card, covered with Cellophane with the following comment: "Here's an easy way to set gauge pins for card printing. It may be an old way but it's very handy."

The principle is as follows: An impression is made on the tympan sheet, and the frame which must be exactly the size of the card to be printed, is held over the impression and properly centered (the impression being visible through the Cellophane window). The gauge pins are then set at the edge of the window card and the job is ready to run.

To use this method it is necessary to have such a card for each size you print from. This can be elaborated on by running accurately spaced lines both ways on the celluloid or cellophane, so that you can tell when you have the card perfectly set. In that case, you will not need a frame, because you can take a large piece of transparent material and mark off the size of the card to be printed on it. You can place the piece over the imprint on the tympan, and make pinholes through it into the tympan at the points where gauge pins should be placed. You will then be able to take away the transparent sheet and place your gauges.

A still more common method among printers is to use a pair of compasses or dividers. With them you can get the boundaries of the card, the point on the card where you wish the impression, and then mark it off on the tympan.

There are plenty of ways of setting your gauges, a number of which have been described in previous issues of the *Helper*. The above will give you several others which are worth trying.

## Keep Your Press Well Oiled

Very often presses which we receive in trade show evidences of insufficient oiling such as badly worn bearings, roller hooks, roller cores, etc.

Kelsey presses are gluttons for punishment and will turn out good work long after they would be expected to give up from sheer abuse, but wear also indicates that the person or persons who operated the press have put a lot of exertion into it that would have been unnecessary if the friction points had been kept well greased or oiled.

When the press is new, it is a little stiff, but it will soon wear in. You can keep it from getting too worn and loose by oiling the moving parts frequently. It will be much easier to knock off a long run, too.

## THE PRINTER'S DICTIONARY

**Eggshell**—A finish on some book papers, which as the term implies, resembles eggshell. Such paper is often spoken of as an antique finish. It is used very generally for book printing and for some magazine work. It should not, however, be confused with newsprint, which is much cheaper, and which is used in some of the cheaper "pulp" and fiction magazines.

**Ellipsis**—Indication, usually in the form of several periods (...) to indicate omission of a word, sentence, or more from the original manuscript. Also used in stories to indicate a lapse of time.

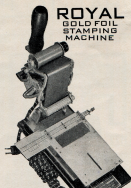
**Electro or Electrotpe**—A plate with copper face and lead back, mounted on either metal or wood—usually wood—made by electroplating a copper shell on a wax impression of a type form, cut, or combination of both. Electrotypes are also made moulded in lead instead of wax, and with nickel face (nickeltype). Before the wax is plated it is covered with plumbago (called black lead, but actually a graphite compound) to make the wax a good conductor of electricity. Electros should not be confused with the original cuts or engravings, from which electros are made. It is not possible to make an electro direct from a picture, because electrotyping is a moulding and electroplating process, not a photographic method. Electrotyping is used to produce duplicates of plates, cuts, or type forms, so that more than one may be printed at a time, or in the case of stock cuts, the duplicates may be sold. Electrotypes are also made so that the original form or engraving may be preserved and not subjected to the wear of being actually used on the press.

**Em**—The square of any size of type. Thus, a six point em is six points wide, an eight point em is eight points wide, etc. Printers are also inclined to use the term very loosely for column and other widths, in which case they refer to 12 point, or pica ems. Thus, if a column is said to be 12 ems wide, (as this column is, for instance)

Illustration at  
right shows  
relative sizes of  
spaces & quads



it is meant that it is 12 pica ems wide, or more simply, 12 picas. On the other hand, since this is set in eight point, there are actually eighteen 8 point ems in a line of this length. The printer, in speaking of it, however, would call it a 12 em width. If he were measuring the amount of type in it,



# 106-50

with complete outfit → \$126.95

Ship. Wgt. 16 lbs. Type holder, 3x2 1/2 in.

Full comes in three widths, one inch, one and three eighths. Wide assortment of colors in all widths—and every roll contains 50 feet of foil, except genuine 23K gold leaf foil is 25 feet per roll. There are:

### A Wide Variety of Colored Foils

Dk. Brown	Lt. Brown	Aluminum
Dk. Green	Lt. Green	Imit. Gold
Dk. Blue	Lt. Blue	Yellow
Dk. Red	Lt. Red	Black
	White	

Copper Pink

These foils are made especially for this embosser. Use 23K Gold leaf on leather, 2,000 to 2,500 imprints possible from 1 roll foil, 50-foot roll any color listed

Colored Foils	23K Gold Leaf
1 1/2" wide, .50 50 ft. roll	2.00 25 ft.
2" wide, 1.00 50 ft. roll	4.00 25 ft.
2 1/2" wide, 1.50 50 ft. roll	6.00 25 ft.

Type holder (corresponding to chase on a regular press) holds 5-in. (36 pts.) line or lines or cut, up to 2 1/2 inches long.

### Many Type Styles Available

Among types available in Dura Type—Copperplate, 18 point #3649; Parian, 14 and 18 point #2982 and #3002; Park Avenue, 14 and 18 point #1460 and #1890; Plaza, 18 point #3672; Shadow, 24 point #4560; Typo Roman, 14 and 18 point #2933 and #3606; Announcement Script, 18 and 24 point #2933 and #3607; Fairfield, 18 point #3606; or use your own type.

### Type Prices

14 pt. caps, 11.00; 18 pt., 11.00; 24 pt., 13.50; 36 pt., 13.50. Lower case same price where available. Or use your own printer's type.

Fountain pen attachment	15.00
Pencil attachment	15.00
Matchbook attachment	10.00
Twenty impression pads	1.00

Machine covers equipped to handle match books, printing cards, playing cards, napkins, stationery, coasters, billfolds.

### Complete Outfit, ready to go, 126.95

Includes one complete machine (106.50), an assortment of all three widths imitation gold foil (51) and font of Dura-type caps and lower case, in popular 18 point Parian type #3602 (\$18).

If you prefer, make up your own outfit. For leather stamping, select the plainer faces of type, and use only 23K Gold Leaf.

however, he would revert to the correct size, and say that it contained 18 ems. Em dashes and em quads are dashes and quads an em in length—that is, cast on a square body.

more next issue

## WITH OUR READERS

### Gripper Sleeves

At various times the Helper has described and illustrated a frisket—that is, a paper or very light cardboard sheet mounted on the grippers when roller supporters are in use. This frisket is so placed that when the press closes, the ink on the roller supporters decorates the frisket instead of marking up the sheet which is being printed.

A reader makes his in a similar fashion, but instead of pasting or gluing it over so as to make a pocket or slot which slides onto the grippers, sewing the sheet roughly to make this slot. He says, "For normal work we use grippers, with perhaps only a weak rubber band connecting the two, to pull the printed sheet away from the type. At other times we use three or even four grippers, two for the sleeves, and one or two for holding the paper that is being printed."

One word of caution—remember that the grippers themselves cannot be in such a position that they get between the type and the plate. If they are, it will result in mashed type.

### Feeding a Hand Press

I first used my left hand to operate the lever, feeding and taking off the sheet with my right hand. This was rather slow, so now I operate the lever with my left hand, and feed with my right. While I am pulling down the lever I am picking up another sheet with my right hand. When I lift the lever back up I turn it loose and take off the printed sheet with my left hand, feeding another with the right.

I have also tried keeping my left hand on the lever, using the right to slide an unprinted sheet under a printed one, at the same time removing the printed sheet.

**Editor's Note:** The fastest way to feed an Excelsior is as follows: With the left hand on the handle, put a sheet in with the right; use both hands to push, remove the left hand from the handle and take out the sheet, using the right to finish pulling up the handle. Or reverse the order if you wish. Press samples have at one time or another been turned out on a piecework basis, which means that no stone has been left unturned to find out how to get the fastest production. However, everybody has his own ideas on the subject, and some may prefer other ways.

**The Printer's Guide,** Illustrated, complete booklet of instructions for beginners; clear and easy to follow. (Postpaid in U.S.A. only) .50

### The Printer's Helper 3

### Choosing Useful Type Styles

#### Kelsey Script

There are scripts and scripts even though the average person who doesn't see them together may think that they are mostly alike. Before standardizing on Kelsey Script, we got the opinions of the most important people in the business. Known also as Typo Script Extended and Tiffany, it has the green light ahead of all slanting scripts in the typefoundry business.

It is, of course, based on the copperplate engraved scripts used by engravers for the finest type of work, and if you use dull finish raised printing compound, you'll have work which is hard to tell from the original.

As with all type having long ascenders and descenders, the body is large compared to the face, and the 24 point No. 243 is the size most used for the center of an invitation or announcement. Supplemental information at the bottom can be put in No. 183 or No. 143. Often two sizes, No. 243 and No. 183, will cover the center, part being in one, part the other, leaving No. 143 for the R.S.V.P. or similar wording at the lower left or right.

Cards are set in No. 183 for the name, and number 143 used for other details such as the address. Nothing has yet been made which quite takes the place of script for formal printing.

#### Cotton Gloves To Protect Hands

For long runs take a pair of cotton gloves and cut off the fingers. This allows freedom of fingers but protects palm of hands—and avoids possible blisters.

#### A New Kind of Kelsey

##### Demonstration

A recent satisfied customer, he writes: "This is how I got acquainted with Kelsey presses. I was a finger print and identification technician for our city. We had a bad check artist on the loose and the checks he used were so perfect that we had no idea where he was getting the blank checks. We learned that a burglar in a nearby city had made off with a quantity of safety check paper. Eventually, after much undercover work, we located the man and brought him to justice. In his room we found a 5 x 8 Kelsey press, type and the missing safety paper, plus arms, ammunition, etc. He said he was out to make a million dollars but he got 15 years in the state prison instead."

I had a chance to examine the press closely, and was impressed that such a simple machine could turn out such good work—I copied your name off the press, got a catalog and bought an outfit.

#### Kelsey Script

No. 143 14 Point 18A 42a 84b 25—5A 14a 317.90  
every like extensive engraved work 2

No. 18 18 Point 10A 26a 35A.09—5A 18a 228.50

Good style for printing 6

No. 2 23 24 Point 1 3A 18a 259.55

#### Greeting Cards 621

ABCDEF GHIJK

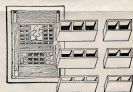
L M N O P Q R S T U V

W X Y Z abcdefghijklm

nopqrstuvwxyz . . . . . ! ?

\$1234567890

#### Metal Furniture



Metal Furniture, used to fill blank space in forms, in the following plain sizes:

2x4 2x5 2x6 2x8 2x10 2x12 2x15  
3x4 3x5 3x6 3x8 3x10 3x12 3x15  
4x4 4x5 4x6 4x8 4x10 4x12 4x15  
2 x 4 to 4 x 6 per lb. 1.90; 5 lb. 8.05  
2 x 8 to 4 x 15 per lb. 2.85; 5 lb. 13.35

Not less than one pound per size sold.  
5 lb. Ass't consisting of 2 pcs. ea. 13.25  
10 lb. Ass't consisting of 4 pcs. ea. 25.15

#### GUMMED PAPER-50

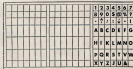
A NON-CURL good grade of paper suitable for pen and ink or printing, gummed on one side. Furnished in white only, for all kinds of labels, election stickers, etc. Prints well on gummed size too. 500 sheets size 17x22 weigh 25 lbs.

Quantities of	50	100	500	1000
Prices per	50	200	500	500
17 x 22 inches	\$2.92	\$9.70	\$22.75	\$21.25
11 x 17	2.10	5.05	12.28	11.68

Quantities of	CUT SIZES			
	500	1,000	5,000	10,000
Prices per	500	1,000	1,000	1,000
5 1/2 x 8 1/2 inches	3.90	8.45	5.00	5.00
4 x 6 1/2 "	2.10	3.90	3.40	3.07
13 x 4 1/2 "	1.48	2.44	2.36	2.11
9 1/2 x 4 "	1.28	2.27	2.00	1.88

1 Size for 0048 label cut

#### This Case Holds Three Different Fonts All In Separate Compartments



Triple Cap Case, 16 1/2 x 2 3/8 inches will hold three cap fonts (including initials and figures). . . . . \$3.10  
Shipping Weight 10 pounds

#### Padding Compound

Pad-Ey, applied cold, red or white, pint jar. 1.45, quart jar. 2.25



## THE KELSEY MAN

Talks About

### Large, Heavy Forms

From a new printer:

"I am enclosing a press proof of a large form. I have tried varying the impression, with both underlay as well as overlay, but so far with no better results. It works fine for smaller areas, but with a chase full of type the center always falls out."

(Editor's note—we are not sure whether he means this literally, or that the impression falls off in the center).

"Also should it take an awful lot of pressure to print such a page?"

In substance, this was our answer:

The amount of impression or pressure on a job depends on the size of the form; the blackness of it, or solidity and the kind of paper being used.

The size of the form and its solidity determine the amount of printing surface which must be inked and squeezed against the paper. A page of bold faced type could easily take twice as much impression and ink as the same page in a lighter face of type. Cuts usually take more impression and ink than type, especially those with dark areas. Remember that a form 3x5 inches has 15 square inches of area, more or less of which will have to be inked by the rollers and presented to the paper in the squeeze that follows inking. A 5x8 form can have 40 square inches, and a 6x10 60 square inches, with a 9x13 using 117 square inches and every increase in possible form size means more ink distribution and pressure needs.

The job submitted by our reader was not only large in proportion to chase size, but was set in a bold faced type. If the same page had been set in a medium face, it might easily have cut the amount of impression needed in two, and a lighter face would have cut the effort even further. The page would have looked just as tasteful—to some it would look even better—than the heavy type which complicated the press.

And finally the paper. Bond and other writing papers have hard, and often slightly rough surfaces, suitable for taking writing and typewriter ink. The knowledgeable printer avoids such papers for large heavy forms, and uses so-called book or printing papers whose surfaces are prepared especially for printer's ink. News stock takes ink the easiest of all, but it is not suitable for the better grade of work. Papers like Standard White, Enamel, Eggshell, Heavy All Purpose fit this need.

Our friend had run his form on Bond paper, so that he was handicapped by all three of the problems we have covered. Actually, we have seen worse results under the cir-

cumstances, but by taking into consideration the behavior of heavy forms on hard paper, he could have avoided most of the trouble he experienced.

One other suggestion: Make sure you have good rollers for large form work. You need all the ink distribution you can get for it.

### Leads

Leads serve the same purpose as the line spacer on a typewriter—they provide greater or lesser space between lines, and by using different thicknesses, an infinite variety of spacing may be obtained.

For a lot of work, the only choice necessary is between solid setting (no leads) or two point leading. Usually, the space available for the type to be used determines what you will do. In a setting of cut point type, the application of two point leads will consume a surprising amount of space—25% to be exact. A compromise 12½% loss with one point leads may be more feasible. If you just can't make it with one point leads all the way, and have a little space available, there is still a loophole. Half point copper strips can be placed between the lines, except between paragraphs which end in a short line. The white space at the end of the last sentence will give the illusion of leading. And in any given situation you can use similar variations, such as one and two point leads, or one and half point strips.

Perhaps what you have set needs reverse treatment—instead of less space between paragraphs you need more. This is quite common in advertising matter, mail enclosures, and the like.

There is absolutely nothing wrong with solid setting—no leads at all and many occasions require it. But as you have probably found long since, leaded type is easier to handle than unleaded—less likely to pi, for one thing. Even if you are going to run the completed job with unleaded lines, you may find it safer or more convenient to set it with leads, and take them out when you actually make up the form.

A few pieces of six point slugs or brass rule the same length as your leads will provide you with easier handling on the job, particularly if you have to make corrections—and who doesn't? The rule may be any thickness from 2 points up, and will keep the lines stiffer.

One of the handiest pieces of equipment you can have is a lead cutter, with which you can easily provide yourself with accurate lengths. If you don't own one, you can buy labor saving packages of leads or slugs with various lengths in them. Or if you have access to a power saw with fine teeth, preferably hollow ground, you're all fixed for cutting.

Leads should be cut about one point shorter than the actual width

of the work to be set, so that when you lock up your form they will not bind and prevent the type lines from tightening.

### Stainless Steel Rouse Pica 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 pica), - - - 13.80  
8 inch (capacity 38 pica), - - - 14.80  
10 inch (capacity 48 pica), - - - 15.80  
Ship. Wt. 6 oz. or 6 in. x 2 lb.; 10 in. x 2 lb.



### Counters

An inexpensive but most helpful addition to your equipment—keeps track of the number of impressions made on your press. Eliminates guess work.

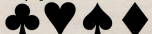
**Excelsior Counter only, \$9.35**  
With attachments for Excelsior or Victor press, - - - 9.35

**Reset Counter**, similar to above, with knob for easy resetting to zero. 16.50  
With attachments for Excelsior or Victor press, - - - 16.50

Instructions included with each counter.  
Notes give model and close bid number when ordering Counter Attachments.

Shipping Weight, 1 pound

### Playing Card Indicators No. 1



No. 1, 70 cents each, four for 1.40

### Rouse Lead and Rule Cutter



\$64.00

This cutter has a gauge graduated to pica, and numbered every five pica. Reversible bed gauge is graduated in pica 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 pica.

Shipping Weight, 14 pounds

### BLACK Reflecto QSL Cards

We have had many requests for this item and are pleased to announce that it is now available in Size L at the same price as Red and Yellow.

Quantities of 500 500 1000 5.00 10.00  
Prices per 250 500 1000 1000 1000  
Size L (3 1/2" x 5 1/2") 4.98 8.99 14.96 14.20 13.49

### Movable Tongue Gage Pins



Three, .53 six, 1.00 dozen, 1.90

4 The Printer's Helper