


Modern Mimeographing Handbook



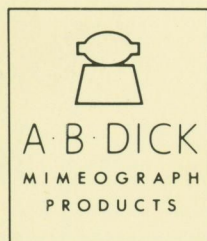

STENCIL TYPISTS



STENCIL ARTISTS



MIMEOGRAPH OPERATORS



Published by CUSTOMER INSTRUCTION DEPARTMENT
A. B. DICK COMPANY · CHICAGO 31, ILLINOIS

A. B. Dick mimeograph products are for use with all makes of suitable stencil duplicating products
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F O R E W O R D

This Handbook is produced for the stencil typist, the stencil artist, and the mimeograph operator. It includes an explanation of the principles of stencilization and machine operation plus many practical tips and time-saving suggestions.

Although most mimeographed copies are planned and produced quickly, they need not be done carelessly. They can be clean-cut and easy to read, for it is just as easy to produce good copies as it is to produce poor copies.

Keep this Handbook in a convenient location so you can refer to it easily. It will serve you in many ways and save you much time and trouble. Its aim is to help you make the most of your own ability and your mimeograph equipment -- but most of all, to help you make every mimeographed piece that you produce attractive, effective, and geared to accomplish its purpose.



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ips for the MIMEOGRAPH OPERATOR

The mimeograph is an office machine that is designed to give you a means of producing many kinds of excellent copies at an unusually low cost, at your convenience and in the privacy of your own office.

And so today, the mimeograph is one of the accepted necessities of modern business -- and the alert mimeograph operator is in a position to save time and money for his employer.

KNOW YOUR MIMEOGRAPH . . .

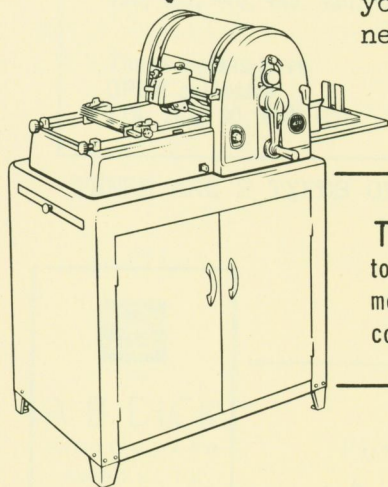
Know what it is capable of doing - and know how to use it to the best advantage. Learn the little techniques that save time and help you produce the kind of copies that you and your employer can be proud to use.

In these pages we have explained the principle of the mimeograph - the inking principle - the paper feeding principle and the paper forwarding principle.

We have also told you how to use color inks and how to select black inks; and we have included many time and money saving tips.

The techniques that are recommended are suitable for all A. B. Dick mimeographs unless otherwise stated -- and your local A. B. Dick distributor is always ready to assist you in any production problems that go beyond the ideas covered in this book.

Your A. B. Dick Company distributor has a complete stock of replacement parts and a staff of trained technicians to give you immediate emergency service in your own office, or any mechanical service that you may need, including complete overhaul of your equipment.



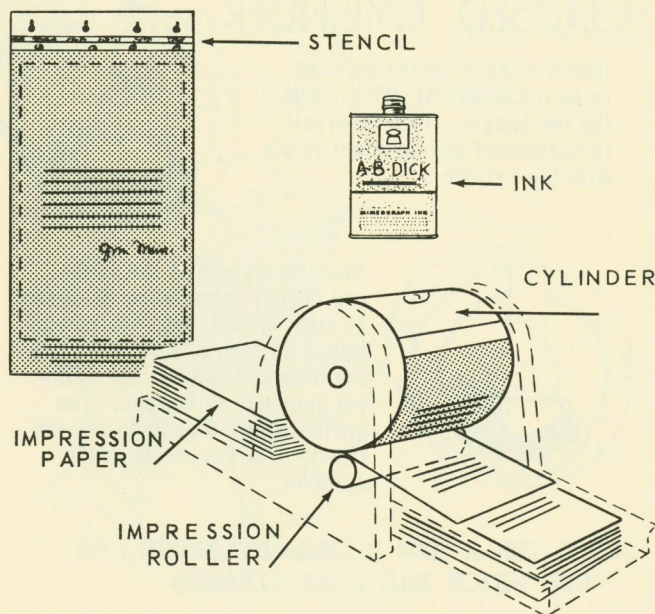
THE MIMEOGRAPH is important to your organization .. and it is important to you. These Handbook pages will help you make it even more important as a time and money saver for your organization and they will help you do your job easily, quickly and conveniently.

THE MIMEOGRAPH PROCESS

The mimeograph process has 4 elements: the stencil, the ink, the paper and the mimeograph. When stencil, ink and paper meet in the mimeograph copies are made.

The stencil is typed, handwritten or drawn. It is placed on the outside of the cylinder and paper is fed, sheet by sheet, between the cylinder and the impression roller of the mimeograph.

As the paper goes through the mimeograph - between the cylinder the impression roller - the roller raises automatically and causes the paper to touch the stencil. At the same time ink flows from the inside of the cylinder through the pad and then through the stencil and makes a copy on the paper.



THE MIMEOGRAPH CYLINDER

The mimeograph cylinder holds the supply of ink on the inside of the cylinder and the ink pad and the stencil on the outside of the cylinder.

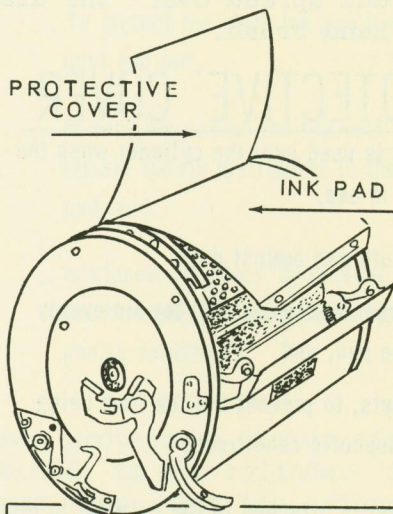
One portion of the cylinder, the DIAPHRAGM, consists of a metal plate, perforated with very small holes. The ink flows from the inside of the cylinder through these holes.

An ink pad is always used with the cylinder. The pad is attached over the perforated diaphragm and the stencil is attached over the ink pad. The pad controls and distributes the ink to the stencil.

Ink is poured into the cylinder and flows through the diaphragm openings to the pad, and then from the pad through the stencilized openings in the stencil.

This means that the main supply of ink is held in the cylinder and the secondary supply in the pad. In this way the pad feeds the ink through the openings in the stencil to the paper as needed to make copies.

THERE ARE 2 TYPES OF CYLINDERS...OPEN, which hold a limited supply of ink and CLOSED, which hold a greater supply of ink.



These models have
CLOSED cylinders:
77B, 78B, 91, 92, 96, 100
430, 435, 440, 445, 450, 493.

These models have
OPEN cylinders:
77A, 78A, 90, 410, 420.



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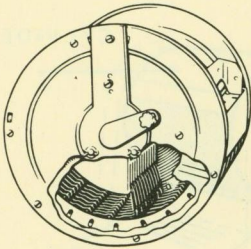
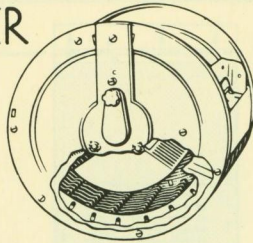
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THE MIMEOGRAPH CYLINDER

CLOSED CYLINDER

Inside of each closed cylinder is an ink reservoir which holds the ink supply. This reservoir is suspended and does not rotate with the cylinder.



When the supply of ink in the pad needs replenishing as shown by light copies, the reservoir is tipped so the ink will flow from the reservoir through the cylinder openings to the pad. The grilles shown distribute the ink evenly over the inside of the cylinder.

...TO INK A NEW CLOSED CYLINDER, OR ONE WHICH HAS BEEN CLEANED

Attach a clean ink pad. Turn cylinder so ink filler cap is up. Use ink measuring rod to turn cap. Remove cap. Pour 1 can (1 pound) of ink into cylinder. Replace cap. Turn cylinder so ink filler cap is in 3 o'clock position. Release reservoir lever (on side frame of mimeograph) and turn lever to right. Rotate cylinder so that the entire pad receives a supply of ink.

FOR ALL INKS EXCEPT CONTAC-DRI, ROTATE CYLINDER SLOWLY WHEN INKING...FOR CONTAC-DRI ROTATE QUICKLY

...TO REFILL THE INK RESERVOIR

Leave cylinder in STOP HERE position a few minutes. Turn cylinder so ink filler cap is uppermost. Remove cap and insert ink measuring rod. If the measurement is between REFILL and FULL do not add ink. If below REFILL pour in 1/2 can (1/2 pound). Never fill reservoir above full mark. Add only 1/2 can of ink at a time.

...TO RE-INK PAD (CLOSED CYLINDERS)

Release reservoir lever and rotate cylinder as explained "To Ink a New Closed Cylinder." Start with cylinder turned so ink filler cap is in 3 o'clock position.

OPEN CYLINDER

MODELS 90 and 420 have built-in ink brushes. Ink is poured into the cylinder and spread with the brush over the diaphragm.

MODELS 77A and 78A have combination ink brushes and reservoirs. Ink is poured into the reservoir and held until the pad needs re-inking. A valve is opened and ink pours through the brush and is spread over the diaphragm with the brush.

MODELS 30 and 410 - Ink is poured into the cylinder and spread over the diaphragm with a hand brush.

THE PROTECTIVE COVER

A protective cover is used over the cylinder when the mimeograph is not in use.

- .. to protect the cloth pad against dust
- .. to seal the cylinder so the ink will remain evenly distributed in the pad, and
- .. in closed cylinders, to prevent the ink from being affected by atmospheric conditions.

The protective cover is attached to the cylinder in the same way that a stencil is attached. Remove stencil before attaching cover.

Seal the cover to the pad by running several sheets of paper through the mimeograph BEFORE attaching the bottom end of the cover under the end clamp. This prevents ink from leaking and the pad from drying out.

Be sure cylinder is left in STOP HERE position for closed cylinders. Leave open cylinders with protective cover down.



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IMPORTANCE AND CARE OF THE INK PAD

KEEP THE CLOTH INK PAD IN GOOD CONDITION .. to insure good quality copies.

The pad is very important because it is the secondary reservoir for ink and its job is to absorb ink from the cylinder and then deposit ink through the stencilized openings in the stencil on the paper.

THE PROTECTIVE COVER

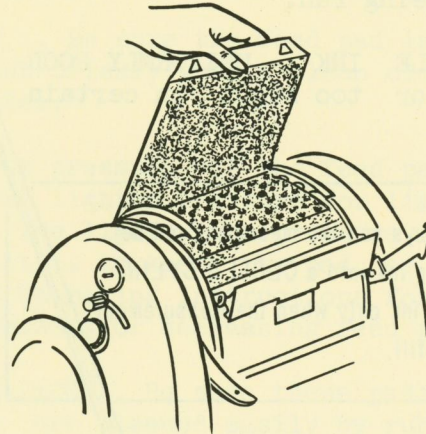
ALWAYS use a protective cover over the cylinder when the mimeograph is not in use.

- .. To protect the cloth ink pad from dust and dirt,
- .. to seal the pad so the ink will remain evenly distributed in the pad, and
- .. in closed cylinders, to prevent the ink from being affected by atmospheric conditions.

The protective cover is attached to the cylinder in the same way that the stencil is attached. Remove the stencil before attaching the cover.

Use a protective cover only once and then discard it. When the cover is saturated with ink it is not suitable for re-use.

Agitate AND CHANGE INK PADS WHEN NECESSARY. . .



FOR ALL INKS EXCEPT CONTAC-DRI ..

AGITATE the pad regularly and frequently. Release the lower end of the pad - leaving the upper end attached - and lift the pad up and away from the cylinder several times. Stretch it from side to side as you lift it. Then re-attach the lower end. This loosens the fibers and assures good distribution of ink to the stencil.

CHANGE pads regularly - whenever the quality of the copies indicates that the ink is not flowing through the pad properly. Wipe off excess ink from the cylinder edges when you change pads.

CONTAC-DRI INKS ..

DO NOT AGITATE, and CHANGE PADS ONLY when spotty copies indicate that the pad is worn and needs changing. It is best to use the pad with this ink as long as possible.



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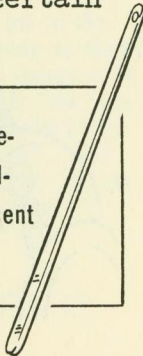
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INK TIPS

TOO MUCH INK - SPOTTY COPIES
Excess ink will be deposited in some areas and the paper will tend to stick to the cylinder when copies are being run.

TOO LITTLE INK - UNIFORMLY POOR COPIES, or too light in certain areas.

Note: Always use the measuring rod before pouring ink into a CLOSED CYLINDER. Add ink only when the measurement is below refill.



PAD IN POOR CONDITION (MATTED DOWN)
- INDISTINCT AND SPOTTY COPIES, with spots appearing in the same position on each copy. Agitate or change pad if oil base ink is used. Change pad if hard-set or Contac-Dri ink is used.

IMPRESSION ROLLER IN POOR CONDITION
-SPOTTY COPIES with spots appearing in DIFFERENT positions on each copy.

MACHINE NOT LEVEL - COPY GRADUALLY BECOMING LIGHT on high side of cylinder as ink supply in pad becomes exhausted. Ink may seep from low side of cylinder.

INK RESIDUE IN CYLINDER DIAPHRAGM - POOR COPIES. When ink residue clogs the openings in the diaphragm it prevents the flow of ink from the inside of the cylinder to the pad causing poor copies. When this happens the cylinder should be cleaned thoroughly and a new pad used. Your A. B. Dick distributor can clean the cylinder for you.

"SETOFF" is the name given to the deposit of ink which is transferred from one copy to the copy which falls on top of it in the receiving tray.

Setoff occurs when the ink on one sheet of paper does not dry before the next sheet falls in the receiving tray.

The drying time of copies depends on:

- ☐ The type of ink
- ☐ The type of paper
- ☐ The speed at which the mimeograph is operated
- ☐ The width of the stencilized openings in the stencil
- ☐ Stacking of paper in the receiving tray.

Slow drying inks and slow drying papers (non-absorbent papers) tend to increase setoff. A heavy deposit of ink on the paper tends to increase setoff. When the mimeograph is operated at slow speed and when the stencilized openings are broad you will get a heavy deposit of ink.

You can reduce SETOFF to a minimum by using --

- ☐ A fast drying ink, such as Contac-Dri or 6200,
- ☐ an absorbent type paper
- ☐ with a stencil which gives fine- or medium-line stencilization
- ☐ on a mimeograph run at high speed with good stacking of copies in receiving tray.

Contac-Dri and 6200 inks are highly recommended when setoff is a problem.

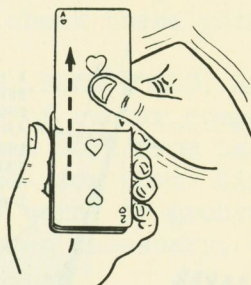


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THE MIMEOGRAPH PAPER FEED

THE ACTION OF THE MIMEOGRAPH PAPER FEED IS SIMILAR TO THE ACTION OF YOUR HANDS WHEN YOU COUNT A STACK OF CARDS.



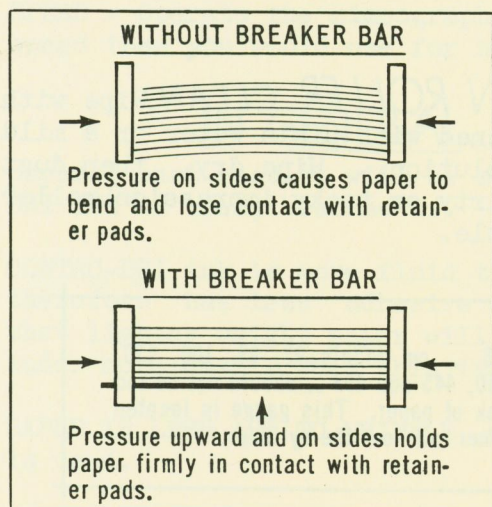
The thumb of the right hand moves the top card forward and off the stack while the fingers and thumb of the left hand hold the balance of the stack.

The feed table (left hand) holds the stack of cards. The left thumb represents the left retainer pad and the tips of the fingers represent the right retainer.

The feed pad (right thumb) pushes one sheet forward at a time and feeds it into the mimeograph.

The RETAINER PADS are located on retainer rails and can be moved forward or back from the cylinder. Position them about 1 inch from the back end of the paper stack.

The retainer pad pressure against the stack of paper should be light for light weight papers and heavier for heavy paper or cards.



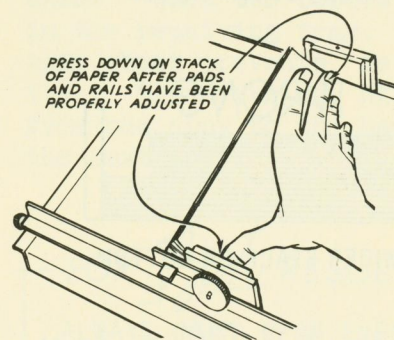
IF YOUR MIMEOGRAPH FEEDS "DOUBLES"

CHECK THESE POINTS:

- ✓ FEED PAD .. Be sure the feed pad is clean. To clean, rub briskly with a clean cloth wet with clear water.
- ✓ Check the pressure of the feed pad (or feed roll). Use lighter pressure for lighter weight papers. The lighter the pressure the more important it is to keep the pad or roll clean. See your Operating Instructions for directions for increasing or decreasing feed pressure.
- ✓ RETAINER PADS .. Be sure these pads are clean. They too are cleaned easily by rubbing with a clean cloth dampened with clear water. The retainer pressure also should be lighter for light weight papers - light enough to hold the paper gently but firmly. (See your Operating Instructions.)
- ✓ BREAKER BAR .. on Models 90, 91, 92, 93, 100, 410, 420, 430, 435, 440, 445, 450 and 493 .. Be sure to "break" the stack of paper directly above the breaker bar. This is done by pressing down firmly on the stack of paper.

This makes it possible for the retainer pads to hold the stack of paper firmly, because the breaker bar is located under the stack of paper and

exerts pressure UPWARDS. If you did not have this pressure from underneath, the pressure from the sides would cause the stack of paper to bend in the middle. This would cause the sheets on the top of the stack to lose the retaining action of the retainer pads.



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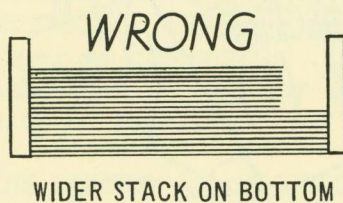
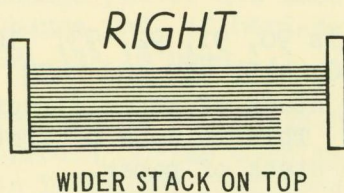
THE MIMEOGRAPH PAPER FEED

When PAPER WIDTHS VARY SLIGHTLY, you may have feeding difficulties.

This can occur when all but a few sheets are fed from one ream and you wish to make use of these sheets. They may be slightly wider or narrower than the next ream.

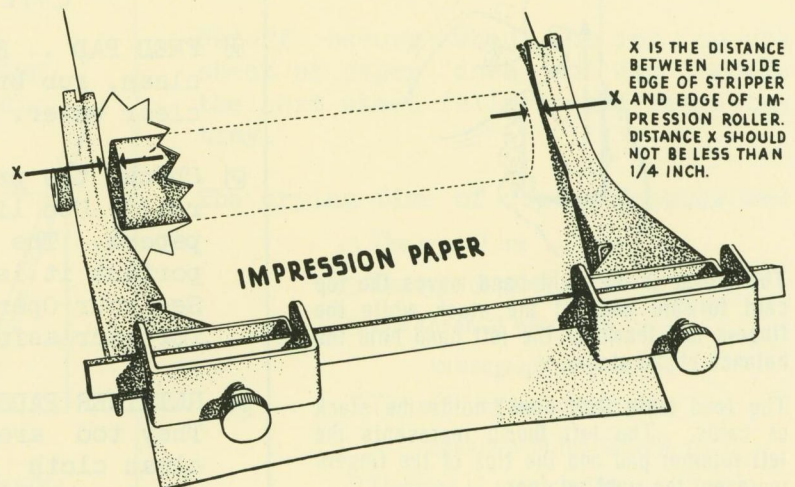
This paper need not be wasted and will not, as a rule cause feeding difficulties IF YOU PLACE THE WIDER STACK ON TOP.

Jog the left-over paper, and line it up with the new ream to see which is wider. Place the wider stack on top. Set retainers so the wide stack is held firmly.



When all of the sheets in the top (wide) stack have been fed, the spring action of the retainer assembly will cause the retainers to adjust themselves so the narrow stack will be held firmly.

THE STRIPPER



BE SURE THE STRIPPERS ARE SET PROPERLY

The strippers are curved pieces of metal which are located on a bar at the receiving tray end of the mimeograph. They extend under the cylinder and their job is to strip or peel the paper away from the cylinders. They should be set 1/4 inch from the edges of the impression roller. Do not set closer to the roller. This is very important.

KEEP IMPRESSION ROLLER CLEAN. Wipe with a clean cloth dampened with plain water or a mild soap and water solution. Wipe dry, then dust with talcum. A dirty or tacky impression roller always causes trouble.

PAPER GAUGES ... on Models 92, 93, 100, 420, 430, 435, 440, 450, 445 and 493 .. should not be too close to the stack of paper. This gauge is located on the right retainer rail near the cylinder.



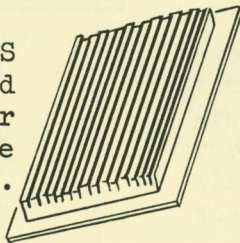
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MIMEOGRAPHING LIGHT WEIGHT PAPERS

You should be able to use almost any weight of paper down to 16 pound without difficulty if your mimeograph is in good condition. If you do have trouble, check these points ...

FEED PADS..FEED ROLLS..RETAINER PADS are made of rubber composition and will become worn from use. Run your fingertips over them lightly to see how badly worn or grooved they are. Replace when necessary.



PROPERLY CUT PAPER - Unevenly cut paper of any weight will not feed properly. Also the grain of the paper should run the long way. Remember these two points when buying paper.

STRIPPERS - should be set so they are at least 1/4 inch away from ends of impression roller.

PAPER BUCKLE may need to be reduced with some light weight papers. On Models 420, 430, 435, 440, 445 and 450 the buckle adjustment is on the side frame of your mimeograph. For other models see your Operating Instructions booklet.

PAPER GAUGES should not be set too close to the stack of paper on the feed table. Models 92, 100, 93, 420, 430, 435, 440, 445, 450 and 493 have paper gauges, on right-hand retainer rail near cylinder.

SPEED - Operate the mimeograph at a LOWER rate of speed than you would use for heavier papers.

IN GENERAL

○○○○for light weight papers, best results will be obtained when CONTAC-DRI INK is used, because ...

CONTAC-DRI ink is more fluid than heavier inks and therefore has less adhesive action. This means that lighter weight paper will strip from the cylinder more easily when this ink is used.

PAPER IS LESS APT TO WRINKLE when CONTAC-DRI ink is used.

Very LIGHT WEIGHT PAPERS

Papers as light weight as 9 pound and tissue sheets can be mimeographed with good results by interleaving the light weight sheets with normal weight papers and hand feeding. To do this...

Place a sheet of 20 or 24 pound paper under each sheet of light weight paper. Hold the two sheets together and feed them through the mimeograph by hand.

The copy will be mimeographed on the top sheet only. The heavier sheet serves as a support for the lighter sheet when it goes through the machine.

It also serves as a "slip sheet" when the copies fall in the receiving tray. This slip sheet prevents setoff, i.e., transferring of ink from one copy to the back of the next copy.

FOR *Best* RESULTS

ALWAYS INSIST UPON EVENLY CUT PAPER .. HANDLE PAPER CAREFULLY SO EDGES DO NOT BECOME BRUISED OR BROKEN .. STORE PAPER IN A DRY LOCATION.



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OP. 7

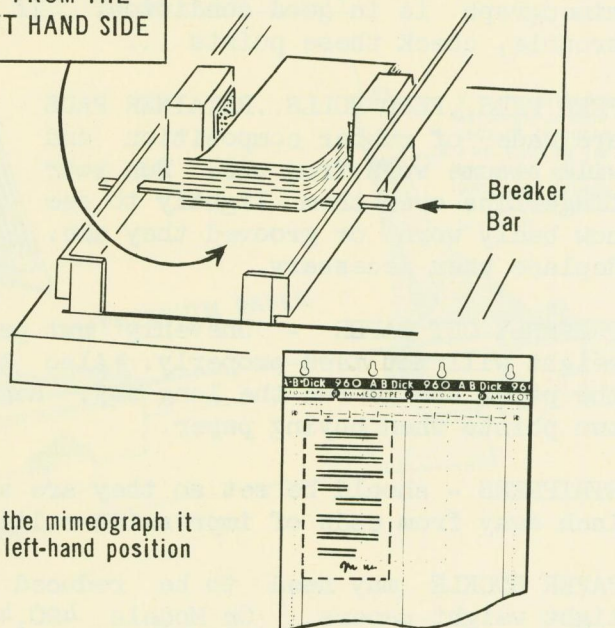
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MIMEOGRAPHING NARROW PAPER

PAPER less than $8\frac{1}{2}$ inches wide - or 8 inches in Government offices - is fed into the mimeograph from the left-hand side of the feed table.

Place the stack of paper on the feed table against the left-hand retainer rail which should be in normal position for feeding $8\frac{1}{2}$ inch wide paper. Move the right-hand retainer rail to the left until it holds the stack of paper in position.

NARROW PAPER
FED FROM THE
LEFT HAND SIDE



TYPING THE STENCIL FOR NARROW PAPER..

Because the paper is fed from the left-hand side of the mimeograph it is necessary to type or draw on the stencil in the left-hand position also. Use the UPPER LEFT location.

MIMEOGRAPHING CARDS

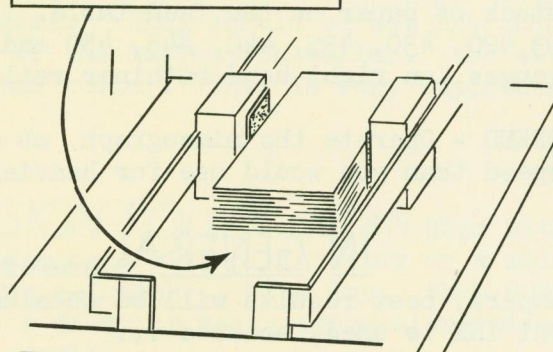
CARDS are fed into the mimeograph LENGTHWISE and from the center.

THE BREAKER BAR is not used for cards because cards have enough body to be held firmly by the retainer pads without the aid of pressure from the breaker bar.

TYPING THE STENCIL FOR CARDS..

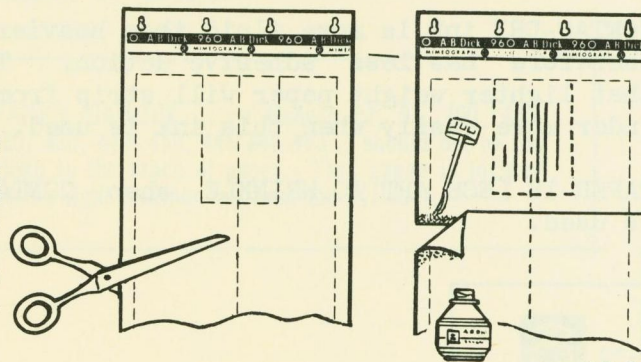
Use the TOP CENTER location on the stencil for cards. Special guide lines show where to type for post cards.

CARD STOCK
FED LENGTHWISE
AND FROM THE CENTER



WHEN COPY RUNS THE LONG WAY OF THE CARD AND YOU USE A STANDARD CARRIAGE TYPEWRITER...

before inserting stencil in typewriter, place the cushion between the stencil and backing and CUT stencil, cushion and backing at line 50. Insert top portion of stencil assembly in typewriter and type. Remove from typewriter and cement bottom portion to top portion, using No. 268 mimeograph cement.



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TIPS FOR MIMEOGRAPH OPERATORS

RETAINER PADS, FEED PADS AND FEED ROLLS will last longer and work better if kept clean. Wash them about once a week with clear, lukewarm water or a mild soap and water solution. Use a clean damp cloth. Wipe gently. Do not immerse in water. Just wipe until clean.



IMPRESSION ROLLERS - wash regularly with soap and water. Dust with talcum after washing. Do not immerse in water, just wipe with a cloth dampened with a mild soap and water solution. Use ONLY soap and water to clean impression rollers. Other fluids may damage the roller.

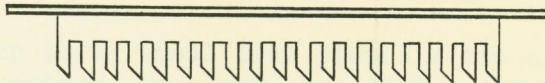


IF RETAINER PAD IS WORN AT THE BOTTOM - remove it from the housing and reverse it so the worn spot is at the top.

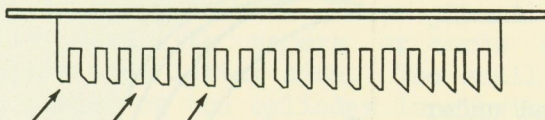


THE FEED PAD should also be reversed each time it is cleaned, regardless of whether it seems to be worn or not. When badly worn the pad should be replaced.

FEED PAD, NOT WORN



FEED PAD, WORN



CORRECT POSITION OF CYLINDER - When not using the mimeograph leave the cylinder in the correct position: OPEN cylinder with ink pad side DOWN -- CLOSED cylinder with ink pad side UP.

STORE STENCIL SHEETS so the cartons are upright, standing on the long side, out of direct sunlight and in a place where temperature is moderate. Be sure that nothing is stacked on top of them.



CLEAN LINT OUT OF THE MIMEOGRAPH regularly and frequently. Use a long-handle, soft-bristle brush.



KEEP THE MIMEOGRAPH LEVEL - Many floors are uneven. If the mimeograph is not level ink may leak or copy may become weak on the high side of the cylinder. This may not show up when the cylinder is full of ink, but will occur as the ink supply is exhausted. Check the machine with a carpenter's level and make necessary adjustments. Most A. B. Dick mimeograph stands have adjustable legs.



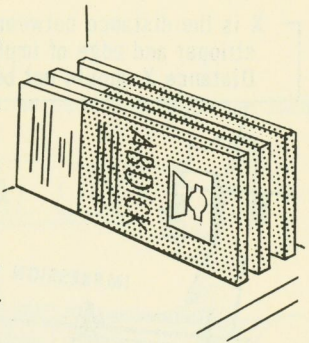
PLACE THE MIMEOGRAPH OUT OF DIRECT SUNLIGHT AND NOT TOO NEAR A RADIATOR - Heat may cause ink leakage.



STORAGE OF INK - Keep away from intense heat and cold. Store where the temperature varies least between 65 and 75 degrees F.



REMOVAL OF INK FROM FABRICS - like any stain, this is a job for an expert. Take the article to a good dry cleaner and tell what caused the stain. Trust his judgment and experience.



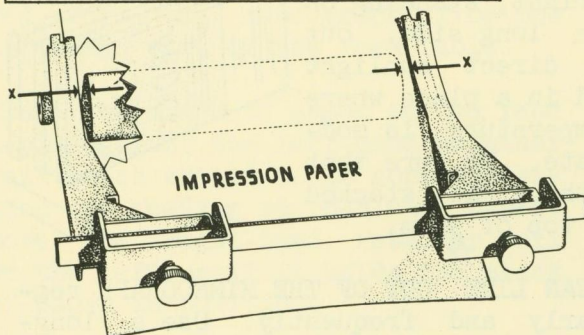
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TIPS FOR MIMEOGRAPH OPERATORS

X is the distance between inside edge of stripper and edge of impression roller. Distance X should not be less than $\frac{1}{4}$ ".



The STRIPPERS are the two pieces of curved metal which extend under the cylinder on each side of the impression roller. They are suspended from the stripper bar and can be moved to the left or right along this bar.

The strippers literally "strip" or peel each sheet of paper from the cylinder and guide it into the receiving tray. They are necessary because the average weight paper sticks to the cylinder (because the ink is wet) unless it is peeled or stripped away.

Set strippers $\frac{1}{4}$ inch away from the ends of the impression roller. If set too close to the roller they may cut it or cause the paper to catch or wrinkle.

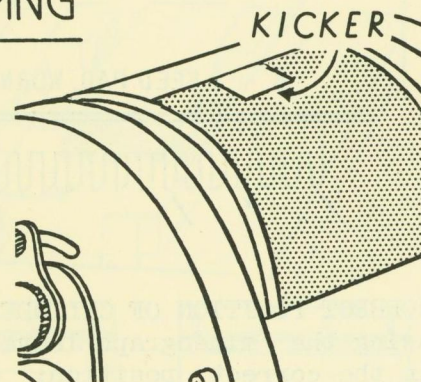
NARROW PAPER - When paper narrower than $8\frac{1}{2}$ inches - 8 inches on Government machines - is used the stencil is typed on the left side and paper is fed through the machine on the left. This permits the use of one of the strippers. You cannot use both when narrow paper is used because the impression roller is in the way - so you use only one.

As CARDS are heavy enough to fall away from the cylinder without stripping, the strippers are not needed when cards are mimeographed - so cards are fed from the center of the feed table. Place copy on the stencil in the TOP-CENTER location.

USE OF A "KICKER" TO ASSIST IN STRIPPING

A 1-inch square of card stock, placed and held in position under the stencil stub clamp will usually help stripping if you should have trouble.

This small square is placed in the center and under the stub clamp so that only about $\frac{1}{4}$ inch extends outside of the stub clamp. This exerts a "kicking" action which assists the paper or cards which are being mimeographed to strip from the cylinder.



WIPING RAGS. Keep a supply of cleansing tissues or small rags about 6x6" in the mimeograph cabinet or near the machine and wipe the edges of the cylinder when necessary. Discard after each use. Small rags or tissues are cleaner and easier to use than one large rag.



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MIMEOGRAPH
PRODUCTS

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A. B. DICK COMPANY · CHICAGO 31, ILLINOIS

INK PAD BLOCKOUTS

THERE ARE TWO TYPES OF INK PAD BLOCKOUTS

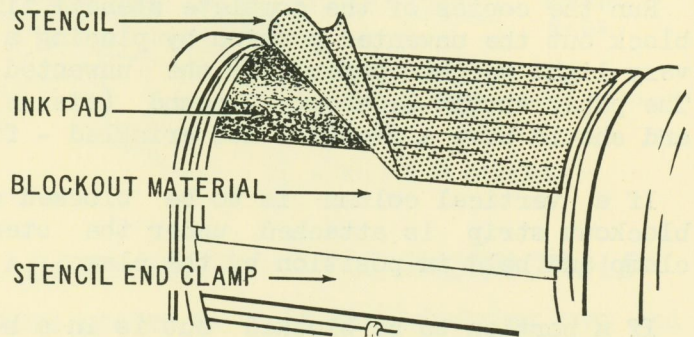
One is used regularly with all types of stencils. The other is used only when the 1089 and 1090 size small stencils are used.

INK PAD BLOCKOUTS *for* GENERAL USE

This type of blockout should be used regularly as it saves considerable time for the mimeograph operator.

The plastic blockout material, No.520 is available through your A. B. Dick distributor.

A strip about 6 to 9 inches long and $8\frac{1}{2}$ inches wide is placed over the lower section of the ink pad. It is positioned so the top edge of the blockout material will be just below the bottom line of typing when the stencil is placed over the ink pad, with the bottom two or three inches of the blockout extending under the stencil end clamp.



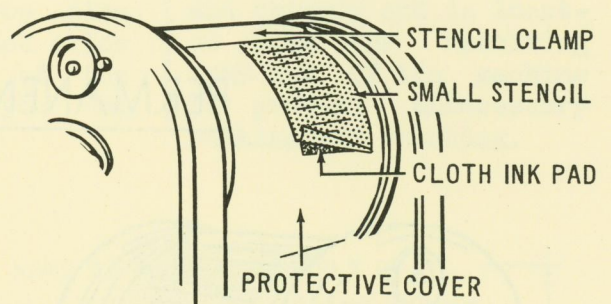
This makes it unnecessary to clamp the end of the stencil under the end and side clamps -- which means that the stencil is easier to attach and remove, and cleaner to handle as it is free of ink at the bottom end.

INK PAD BLOCKOUTS *for* SMALL STENCILS

(1089 and 1090 sizes)

When these small size stencils are used it is necessary to block out that portion of the ink pad that is not covered by the stencil.

The 1089 size is $8\frac{1}{2} \times 4$ inches and the 1090 size is $8\frac{1}{2} \times 5\frac{1}{2}$ inches. These stencils are usually used with papers or cards which are smaller than letter size. The small stencils are placed on the cylinder lengthwise because narrow paper and cards are fed into the machine lengthwise.



Since the stencil will not cover the ink pad the uncovered portion is blocked out with a protective cover. The cover is attached just as you would attach a stencil. Then place the small stencil over the cover in the correct position for mimeographing. Indicate with pencil marks on the cover where stencilization falls.

Remove the stencil and cut a window in the cover, using the pencil marks as a guide. Use a knife, sharp pencil or 405B stylus point. Be careful not to damage the ink pad. After window is cut place the stencil over the opening, attach stencil and run copies.



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OP-11

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INK PAD BLOCKOUTS

TEMPORARY COPY BLOCKOUT ON THE STENCIL

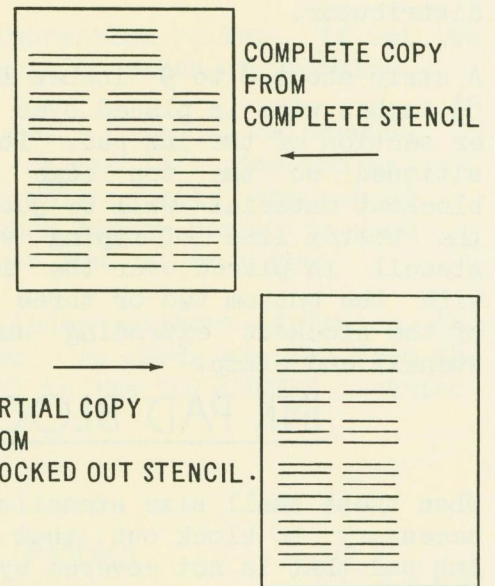
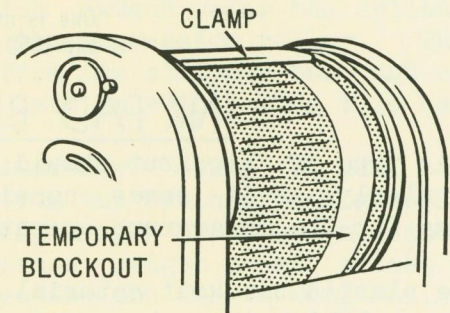
Many times it is desirable to mimeograph a number of copies from a complete stencil and an additional number of copies of only certain portions of the stencil. This can be done easily and quickly.

Run the copies of the complete stencil first. Then block out the unwanted portion by placing a strip of very light weight paper over the unwanted portion. The paper should be about 9 pound (tissue) weight and should have a smooth - not crinkled - finish.

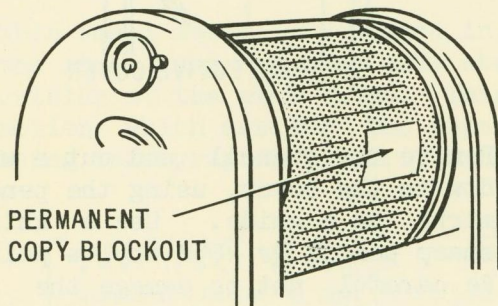
If a vertical column is to be blocked out, the blockout strip is attached under the stencil head clamp and held in position by the clamp.

If a portion to be blocked out is in a horizontal position on the stencil you will have to depend on the adhesive action of the ink to hold the strip in position. Run the copies rather slowly and watch the copies as they fall in the receiving tray to be sure the blockout strip remains in the correct position. Replace the strip if it becomes saturated with ink.

WHEN the blockout strip is removed you can again run the complete stencil. The blockout strip should be removed and discarded before the stencil is filed.



PERMANENT COPY BLOCKOUT



Copy can be permanently blocked out by using strips of gummed paper or paper which is gummed along one edge.

The strip should be large enough to cover the unwanted portion of the copy.

The required number of copies of the complete stencil are run, then the gummed portion of the blockout strip is moistened and attached to the stencil over the unwanted portion and the required number of copies run.



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OP-12

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HOW TO ARRANGE THE MIMEOGRAPH DEPARTMENT

THE 3 ESSENTIALS OF A WELL ARRANGED MIMEOGRAPH DEPARTMENT:

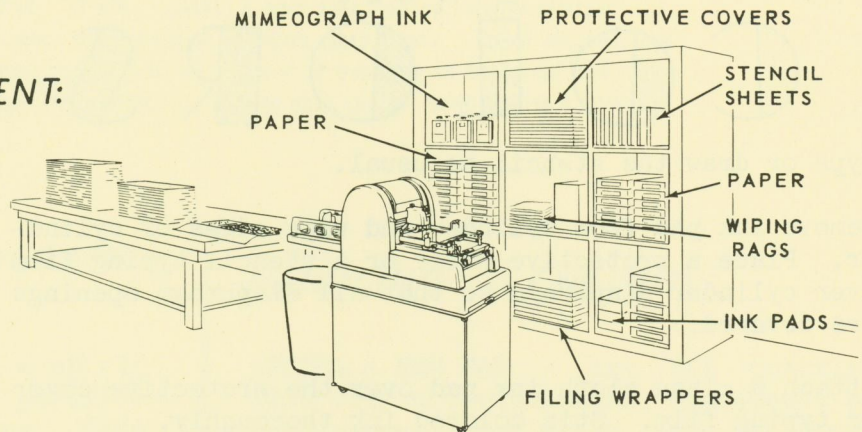
- ① Proper LOCATION
of the mimeograph
- ② Adequate STORAGE SPACE
for supplies
- ③ A convenient WORK TABLE

LOCATION OF THE MIMEOGRAPH

Select a well lighted spot which is not in direct sun light. Good illumination is important, especially at the receiving tray end of the machine so you can see the copies as they fall in the receiving tray and make necessary adjustments easily and quickly.

Be sure the machine is level, especially if you have a closed cylinder. If it is not level ink will flow to the low side and cause ink seepage - also copies will gradually become light on the side as the ink in the reservoir is used.

Check with a carpenter's spirit level and make necessary adjustments. Most A.B.Dick mimeograph stands have adjustable legs. If yours does not, place a support under one or more legs.



THE STORAGE CABINET

Most operators prefer to have the mimeograph directly in front of the storage space with the crank handle side of the machine toward the cabinet. This eliminates unnecessary reaching.

You will not need a lot of space, but we do recommend a place for every thing. When you plan your storage space allow room for ALL of the products that you use regularly.

THE WORK TABLE

At the receiving tray end of the machine is the best location for the work table so you can use the table for stacking finished copies, placing stencils in file wrappers and collating.

A desk top will serve as well as a table provided it can be cleared easily and quickly and is located near the receiving tray end of the machine to prevent unnecessary walking and reaching.

KEEP ON HAND AN ADEQUATE SUPPLY OF . . .

- | | |
|-------------------|---------------------|
| • Stencil Sheets | • Protective Covers |
| • Mimeograph Ink | • Ink Pads |
| • Paper | • Wiping Rags |
| • Filing Wrappers | • Oil Can and Oil* |

*USE SAE 20 OIL, THE SAME AS IS USED IN AUTOMOBILES. IT CAN BE PURCHASED AT FILLING STATIONS OR HARDWARE STORES.

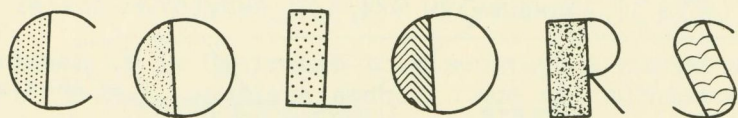


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HOW TO USE MIMEOGRAPH COLOR INKS

SINGLE



Type or draw the stencil as usual.

Remove ink pad from cylinder and wipe edges of cylinder. Place a protective cover or a stencil typing film over cylinder diaphragm so that all diaphragm openings are covered.

Attach a clean cloth ink pad over the protective cover or typing film. Stir colored ink thoroughly.

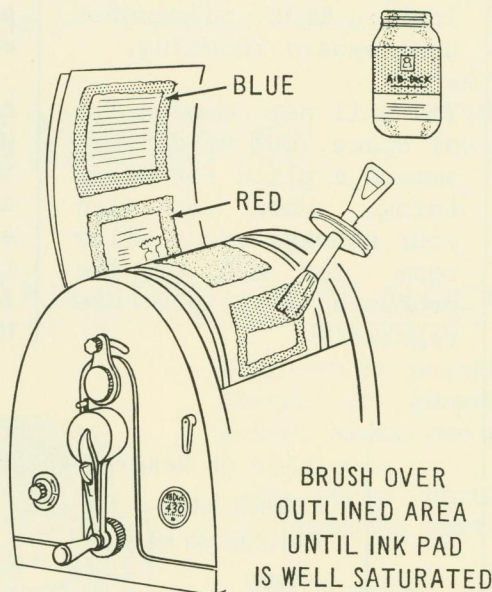
Place stencil, face up, on a flat surface and using a No. 494 ink brush cap or a 1-inch paint brush outline the stencilized area lightly with the color ink.

Attach stencil to cylinder without removing backing. Lay stencil and backing over cylinder and rub over backing gently. Then raise stencil and backing and lay the assembly back over the feed table. The areas which should be covered with color ink will now be spotted on the ink pad. Paint color ink on pad in these areas.

WORK INK INTO PAD THOROUGHLY so the pad will be saturated with ink.

Remove backing from stencil, lay stencil down over cylinder and run copies.

To RE-INK when copies appear light, lift the stencil from the bottom and brush more ink into pad. Brush ink in thoroughly. Re-ink as necessary to complete the run.



MULTIPLE COLOR RUNS

When more than one color is to be run at one time plan your layout so that there is at least 1 inch between color areas.

OVERLAPPING COLORS

When more than one color is used and color areas overlap or for some reason the space must be less than 1 inch between colors, a separate stencil and a separate color run are made for each color.

COLOR
CYLINDERS are available if you have frequent or exceptionally long runs.

A. B. DICK INKS
ARE AVAILABLE IN
THE FOLLOWING COLORS:

3 shades of red
2 shades of green
2 shades of blue
yellow, purple, brown
and the white toner
which is mixed with the
inks for lighter tones.



A. B. DICK
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Published by CUSTOMER INSTRUCTION DEPARTMENT
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HOW TO USE CONTAC-DRI INK

CONTAC-DRI INK *is* a very fast flowing, highly efficient ink. It is handled faster than other inks because it flows more freely. There are only two points to remember in handling this new ink: speed of handling is important and exposure to the air starts drying action. Here are tips to help you get best results easily and quickly.

TO SET UP YOUR MIMEOGRAPH FOR CONTAC-DRI INK:

LEVEL the mimeograph. Place a spirit level on top of the cylinder, parallel to the axis. Level the machine. This will give even distribution of ink and prevent the ink pad from drying on the high side.

USE A 7 5/8 INCH BUNA IMPRESSION ROLLER and reduce impression roller spring pressure to about $3\frac{1}{2}$ pounds. This will be done for you by your A. B. Dick salesman or serviceman when you start to use this ink. The harder roller and the lower pressure give longer runs from the stencil. Also, this roller is wider than rollers generally used and therefore prevents the side edges of the ink pad from drying.

USE ONLY 1790 INK PADS. These pads are wider than other ink pads and give better coverage of the cylinder diaphragm when the wider impression roller is used.

USE NO. 520 BLOCKOUT MATERIAL over the lower portion of the ink pad. This is a strip of plastic material which covers the lower portion of the pad. Place this blockout on top - not under - the ink pad. This eliminates the need for attaching the bottom end of the stencil under the stencil end clamp. Blockout material can be washed with water and re-used.

HANDLING TECHNIQUE:

INKING A NEW PAD - Ink VERY quickly. Take only a few seconds. Pad should be dapple-gray, not black, when you start to "condition" a new pad.

CONDITIONING A NEW PAD - Attach a 747 protective cover to the cylinder over the dapple-gray pad. Lock feeler pins down and run approximately 200 cylinder revolutions or run 200 sheets of paper through the machine. Your A. B. Dick representative will show you how.

BLOCKOUT UNDER STENCIL - Place blockout material (520) on top of ink pad so it will be located as near the bottom line of stencilization as possible. The function of this blockout is to force the ink which accumulates at the bottom end of the ink pad back into the cylinder.

LOAD PAPER ON FEED TABLE - If paper curls, load with curl UP to give better stacking in receiving tray.

ADJUST RECEIVING TRAY - Adjust side rails or copy stacker to stack paper as evenly as possible. Eliminate use of tray bail when possible to prevent smearing of copy.

TINSEL will help stacking by reducing static. A fluffy piece, not worn, should be attached to the brackets located just above the impression roller.

(continued)



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HOW TO USE CONTAC-DRI INK

HANDLING TECHNIQUE: (continued)

ATTACH STENCIL - Attach top of stencil in usual manner, but **DO NOT ATTACH BOTTOM** end under end clamp or side clamps. This is not necessary because the blackout material is used. This makes attaching and removing stencils much faster. Also, the bottom end of the stencil is always clean and free of ink.

OPERATING SPEED - Run at **HIGHEST** speed possible while maintaining good stacking. Best results at top speed. Good stacking is necessary to hold setoff to a minimum.

RE-INK BEFORE COPY GETS LIGHT - about every 300 or 500 copies. **RE-INK QUICKLY**. Take only about 5 or 10 seconds. Frequent quick inkings will keep the pad inked uniformly without flooding.

TO PREPARE THE MACHINE FOR OVERNIGHT STORAGE:

Always use a 747 protective cover to prevent ink pad from drying. Follow these steps:

1 Remove stencil. Open stub clamp all the way as you would to attach a pad. Lay cover over pad with **COATED** side next to pad. Cover should extend about 1 inch under stencil head clamp. Close head clamp.

2 Seal cover to pad by feeding several sheets of paper through machine. Smooth out any wrinkles. Then place bottom end of cover under stencil end clamp. Close end clamp. Re-ink quickly to avoid storing a dry pad. Lock cylinder in **STOP HERE** position. Re-ink again before removing cover when ready to use the mimeograph again.

TO CHANGE THE INK PAD

WHEN CONTAC-DRI INK IS USED:

Place a protective cover over the ink pad. Release bottom end of pad. Lift bottom end of pad and cover.

Place a piece of paper under the end clamp and over the lower 6 inches of the cylinder diaphragm.

Turn cylinder so stencil stub clamp is uppermost. Detach pad and remove pad and cover. Attach new pad and close stub clamp. Turn cylinder so end clamp is uppermost. Remove paper from cylinder. Center pad over diaphragm and attach bottom of pad. Close end clamp.

NOTE: Change pads only when necessary. Pads will stay in good condition if properly protected from air.

HELPFUL HINTS:

SPOTTY COPIES, when ink dries in stencil openings. To correct, pat stencil on cylinder with a damp cloth or place a dampened piece of paper over stencil for a few seconds. In extreme cases, remove stencil, wash with water, pat dry and replace on cylinder.

SPOTTY COPIES, when ink dries in the pad due to exposure of the pad to air with the machine idle. To correct, rub pad with a damp cloth. In extreme cases change pad. Low humidities when offices are heated will tend to dry ink in pad.

ACCUMULATION OF INK AT END CLAMP is due to over-inking. To correct, place protective cover over pad and run about 200 sheets of paper through mimeograph.

AVOID SLOW HAND CRANKING - Always use the highest possible operating speed.

AGITATING THE PAD is not desirable; it causes the ink to dry in the pad.

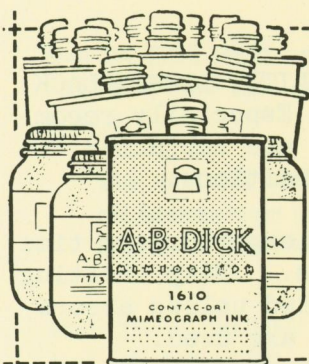


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OP-16

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HOW TO SELECT A MIMEOGRAPH INK



There are no hard and fast rules that govern the selection of mimeograph inks, because the selection should be made after an analysis of your duplicating requirements. The choice will depend mainly upon the type of copies you use and the equipment (open or closed cylinder) that you have. Do not hesitate to ask the assistance of your mimeograph representative. He will give you good advice.

Although A. B. Dick Company makes a number of black inks they all fall in 3 groups. The characteristics of these three groups are given below.

CONTAC-DRI INKS

These inks are quick-drying inks and are called CONTAC-DRI because they dry almost the instant they touch the paper. They are HIGH PRODUCTION INKS and are recommended when the volume of mimeograph work is great, or when SPEED OF PRODUCTION is important. They are patented inks and represent an entirely new principle in mimeograph ink. They flow more freely than ordinary inks and for this reason are handled more quickly. They are limited to use in CLOSED CYLINDERS OF THE 400 SERIES MIMEOGRAPHS. They may be used on many types of papers and card stocks, they produce soft black copies, are permanent, and non-smudge when dry. HIGHLY RECOMMENDED. NOS. 1600 and 1610.

HARD-SET INKS

Hard-set inks give highest quality, dense black copies. Especially recommended when QUALITY COPIES are important. Although these inks require longer to dry than Contac-Dri inks and slip sheeting is recommended for some paper stocks they do not smear or smudge when dry and they are not affected by oil, water, degreasing solvents or sea water. ESPECIALLY RECOMMENDED for use when copies are subjected to adverse handling conditions and for systems copies. Nos. 1762, 1764, 1766. Especially adapted for use in CLOSED cylinders.

OIL-BASE INKS

These inks are classed as standard inks as they give good results when the mimeograph is used infrequently and irregularly as well as when used frequently and regularly. Copies are permanent. Of the oil-base inks, No. 6200 is the newest. This ink gives high quality copies and minimum set-off. (See below.)

These inks are easy to use, stencils may be filed without cleaning and are excellent for general use.

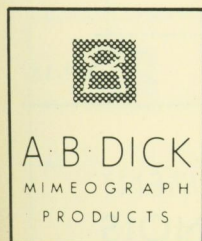
Now. 767, 7290, 7280, 6200 for OPEN CYLINDERS

Nos. 1585, 1590, 1591, 1757X, 1767X, 1767, 1787, 6200 for CLOSED CYLINDERS

6200 OIL-BASE INK

This is a new type of oil-base ink which is highly recommended for GENERAL USE because it produces dense black copies yet gives minimum set-off. It is seldom necessary to slip sheet copies when this ink is used with absorbent type papers. It is not necessary to clean stencils before filing in Inksorb wrappers. For use only in gray finish Model 90's and open or closed cylinders of the 400 series with the exception of the Model 410.

OP-17



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HOW TO SELECT A MIMEOGRAPH INK

CONTAC-DRI INKS

1600, 1610 *

Highly recommended for HEAVY DUTY PRODUCTION and when SPEED of production is important.

1600 produces sharper but slightly narrower lines characters than 1610. No. 1610 generally preferred.

Gives PERMANENT, GOOD QUALITY, NON-SMUDGE copies. Very little set-off, little show-through, no separation and no halo.

Performance at highest level when used with motorized equipment, used daily and at normal temperatures in still air.

Wash stencils with plain water before filing.

Change pads only when copy quality indicates need. Use only 1790 (wide) ink pad to reduce drying of pad along edges.

Use ONLY 747 waxed protective cover and use 520 blackout material over lower portion of cylinder.

Use 7 5/8" synthetic rubber roller, Part No. 2106.

Apply 8807 conditioner to F2560 stencils before filing when these inks are used.

COLOR INKS

Hard-set: 6800 red; 6801 green;
6802 blue; 6803 toner

Contac-Dri: 6700 blue

Oil-base inks: 9 colors and toner

HARD-SET INKS

1762, 1764, 1766

Produce HIGHEST QUALITY, DENSE BLACK, NON-SMUDGE copies. Especially recommended when copies are subjected to adverse handling conditions.

These inks require longer drying time than Contac-Dri inks. Slip sheeting is usually recommended unless absorbent types of papers are used.

These inks give good results with almost all types of papers and card stocks including vellums, linenized tags, coated stocks, rag papers and many others.

Filing - For best results wash stencil with soap and lukewarm water and file in Inksorb or oiled filing wrapper.

Use only 747 waxed protective covers, and use 520 blackout material over lower portion of cylinder.

Recommended for use only in CLOSED cylinders, but can be used in OPEN cylinders under certain conditions.

OIL-BASE INKS

FOR GENERAL USE in either OPEN OR CLOSED CYLINDERS for both infrequent and irregular as well as frequent and regular use.

For
Open Cylinders

For
Closed Cylinders

767
7290
7280

1585, 1590, 1591
1757X, 1767X
1767, 1787, 6200*

*Use only in gray finish Model 90's and open or closed cylinders in the 400 series with the exception of the Model 410.



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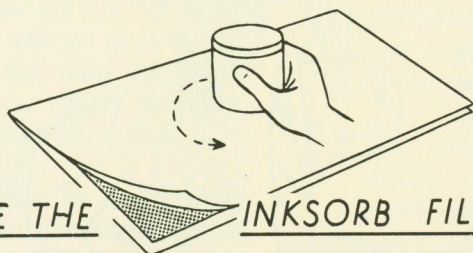
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HOW TO FILE STENCILS FOR RE-RUNS

When OIL-BASE INKS* are used stencils may be filed in INKSORB FILE WRAPPERS (Nos. 1660, 1661, 1662, 1663 and 1664) without cleaning.

When HARD-SET INKS* are used stencils should be washed with soap and lukewarm water before filing. After washing stencils may be filed in either the INKSORB wrappers or the oiled filing wrappers (No. 970).

When CONTAC-DRI INKS* are used stencils should be washed with plain water before filing. After washing file in either Inksorb or oiled filing wrappers.



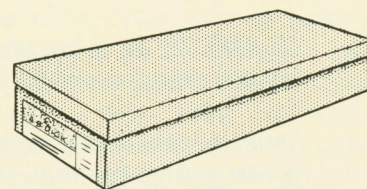
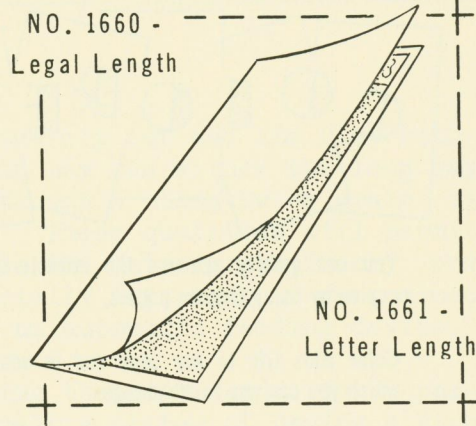
TO USE THE INKSORB FILING WRAPPER:

Place the stencil in wrapper INK SIDE UP. Rub firmly over the entire surface (after closing wrapper) with a smooth hard object such as a paper weight. Leave wrapper closed until the stencil is needed for re-use. These wrappers are made of an absorbent type paper and they absorb the ink from the stencil. It is important to rub FIRMLY to be sure the wrapper picks up as much ink as possible.

TO IDENTIFY THE FILE WRAPPER:

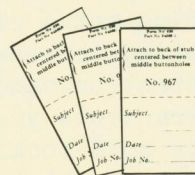
Before removing the stencil from the mimeograph, run the wrapper through the mimeograph. This will produce a copy from the stencil on the outside of the wrapper and will aid in locating the stencil when it is needed for a re-run.

* These instructions do not apply to Photochemical stencils or stencils containing Photochemical Insets. When these stencils are used clean the Photochemical section with kerosene or Stoddard Solvent when oil-base inks are used ... with soap and lukewarm water then recondition, using a solution of Hardener and Conditioner when hard-set inks are used ... and with plain water and recondition using a solution of Hardener and Conditioner when Contac-Dri inks are used.



STENCIL FILE BOX, NO. 968

For filing legal size or smaller stencils. Holds approximately 100 stencils in wrappers.



IDENTIFICATION LABELS, NO. 967

To be attached to stubs of filed stencils for identification. Spaces for subject, date and job number.

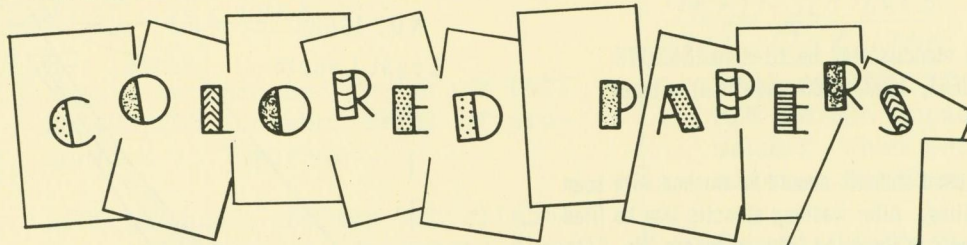
IF you think you may need additional copies at a later date from a stencil always file the stencil to eliminate the need for re-typing the stencil. This saves time and money.



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MIMEOGRAPH PAPER TIPS



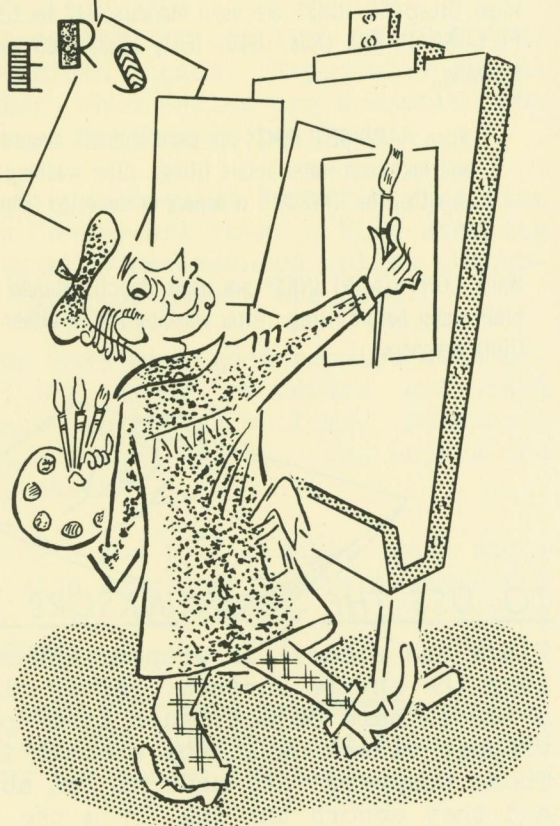
You can greatly enhance the attractiveness of your mimeographed copies by using colored papers.

Color adds life to any copy and in addition conveys certain ideas which you can use to advantage.

For instance, bright yellow is a good color to use in winter because it suggests warmth; pale green is good for summer because it connotes coolness. And there are many beautiful and unusual papers which can be used for special occasions such as Christmas, Easter and other holidays.

BE CAREFUL not to use colored papers that are too dark, as this makes it difficult to read the text. As a rule pastel colors are best.

There are some colored papers which have less "show through" (greater opacity) than white papers of corresponding weights. Such papers are very good for duplicating on both sides of the paper.



CHOOSE THE PAPER TO FIT THE JOB

In selecting paper for any mimeograph job, keep in mind what you are trying to accomplish. If you are sending out a circular letter to invite people to a meeting, choose a paper that will help attract their attention and capture their interest. The few extra cents you pay for a colored stock or an unusually good looking white paper may bring better than usual results ... and be well worth the slight extra cost.

If you are publishing an instruction booklet, select paper that will help make the information inviting and easy to read, so that it will be read, instead of thrown aside after a cursory glance. Choose a paper of good quality so the booklet can "take" the wear and handling it will receive.

STORAGE OF PAPER

Store paper in a cool dry location and see that it is stacked flat. Be sure it is handled carefully so the corners and edges do not become indented or bruised. This will reduce wastage and give you better quality copies.

ALWAYS INSIST UPON SMOOTHLY CUT PAPER TO ELIMINATE FEEDING DIFFICULTIES.

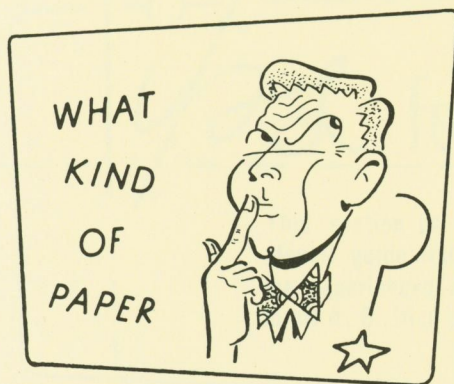
In short, TAKE ADVANTAGE OF THE POWER OF PAPER TO HELP YOUR MIMEOGRAPHED COPIES ACCOMPLISH THE TASKS YOU SET FOR THEM.



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MIMEOGRAPH PAPER TIPS



Almost any paper will "do" for mimeographing, but some are so much more satisfactorily than others that it will be well worth your while to learn something about suitable paper stocks.

In general, paper for mimeographing should have the following characteristics:

- ①. MEDIUM SIZING
(a fair degree of absorbency)
- ②. DULL, SLIGHTLY ROUGH SURFACE*
- ③. FREEDOM FROM LINT
Lint deposits on the stencil result in fuzzy, illegible copies.

*Almost any finish will give satisfactory results with Hard-set ink and a very wide variety of finishes are good with Contac-Dri inks.

Request your A. B. Dick salesman to make specific recommendations for all of your duplicating requirements. He can give you considerable assistance.



A. B. DICK
MIMEOGRAPH
PRODUCTS

PAPER QUALITIES

Your paper should be squarely cut and lie flat without rippling. The grain may run either the long way or the short way, although a lengthwise grain is definitely preferable. These qualities will permit the paper to feed into the mimeograph freely and easily; they are especially important if your mimeograph is equipped with an automatic feeding device.

Needless to say, choosing the right paper for a particular job is not merely a matter of paying a high price. It is much more a matter of knowing a few of the more important qualities of commonly used paper stocks.

For example, the 16-pound and 20-pound "flat" papers which are perfectly satisfactory for any ordinary mimeograph job are not so suitable as stronger papers for mimeographing books or booklets which will require considerable handling. For jobs of this kind you will need papers which have the requisite strength and weight. "Book" or "text" type papers which have these characteristics need not be more expensive than the regular mimeograph paper.

When copies are to be run on two sides of the paper you will need an opaque paper to reduce show-through of the copy. As a rule 24-pound or heavier papers are recommended for 2-side copies, but an opaque 20-pound paper will give -- usually -- as good results as a translucent 24 or 28-pound paper.

HOW PAPER IS CUT

Letter size paper for mimeographing is usually cut from large sheets, 17x22 inches in size. Legal size sheets are usually cut from larger pieces, 17x28. If you are using a page smaller than letter or legal size, choose dimensions that will cut economically from these printer's sheet sizes to avoid expensive waste.

If you have adequate storage it is best to buy paper in very large quantities as the price per ream drops sharply as the quantity increases.

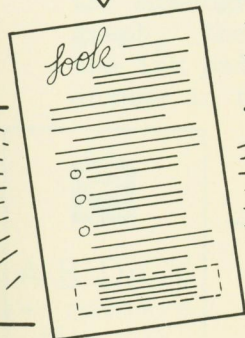
Handbook for the STENCIL TYPIST

This section of your Handbook contains an explanation of the stencil assembly, the stencil guide marks, how to position copy, how to make corrections and other tips for the experienced as well as the beginning typist. The recommended techniques apply to all A. B. Dick products unless otherwise stated.

A WORD ABOUT WRITING THE COPY

"Copy" is a somewhat technical term which means simply the typed, printed or written material in any letter advertisement, bulletin, postcard or booklet. Whether you actually write the copy or type copy composed by someone else, here are several ways you can make the finished job more attractive and effective..

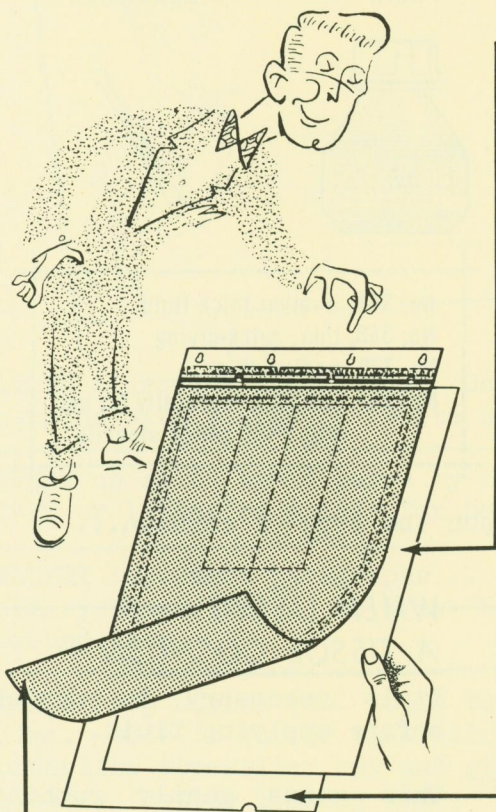
- ★ **HANDWRITE** important captions, using a 469 handwriting stylus...
- ★ **INDENT** important paragraphs so they will attract attention...
- ★ **USE FAIRLY WIDE MARGINS** to give the page an open and readable look...
- ★ **JUSTIFY** the right hand margins of booklets, news type bulletins etc., to give them a professional appearance...
- ★ **UNDERLINE** important words and captions with the 405B stylus. This stylus is quicker to use than the typewriter underline key and gives a neat, smooth line.
- ★ **USE ARROWS, STARS OR CIRCLES**, drawn freehand with the 469 handwriting stylus to call attention to important items such as prices, dates, times, etc.



The simplest bulletin, notice or announcement can be made more effective if you spend a minute or two to plan the page before you start to type. A little thought - coupled with a thorough understanding of how the stencil sheet is made and why it is made that way - will make your job easy and produce results that you will be proud to claim as your own.

THE STENCIL ASSEMBLY

It's easy to understand how to type, draw, make corrections and write signatures on stencils when you know how the stencil assembly is made.



THE CUSHION is just what its name implies. When inserted between the stencil and backing it "cushions" the blow of the typewriter type. Special shiny, white coated cushions are furnished with A. B. Dick blue stencils. This special white coating was developed to do 4 important things for the typist.

- 1 Cushion the blow of the type, thus helping to make the typing even.
- 2 Eliminate burnishing when correcting errors. Rubbing or burnishing, the error, is not necessary because the correction fluid will not stick to the shiny cushion coating.
- 3 Help produce good, clean-cut stencilization. This is a specially developed plastic coating and will not come off and fill the typed openings in the stencil.
- 4 Make proofreading easier.

THE BACKING is the heavy sheet on which the stencil is mounted. It is made of a high quality, smooth hard surface paper because its job is to smooth over any irregularities in the typewriter platen and help you do a good, even typing job. The high quality backing is important to you.

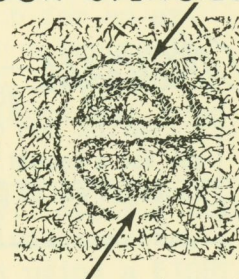
STENCIL SHEET PROPER is made of a very fine, yet tough porous tissue coated with a special coating which ink will not pass through.

When the typist strikes the stencil with the typewriter type, or draws or writes with a stylus the coating is pushed aside, leaving the base tissue exposed in the shape of the type or the written or drawn lines.

When the stencil is completed and attached to the mimeograph and paper is fed into the mimeograph, the ink flows from the cylinder through the ink pad and then through the stencilized openings in the stencil and makes a copy on paper.

Check YOUR STENCILS!

When the stencil is typed the coating is pushed aside by the type and the base tissue exposed.



Check your stencils by holding them up to the light. If the light comes through and the openings are clear, the copies will be good.



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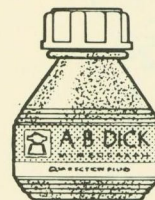
HOW TO MAKE CORRECTIONS

CORRECTION FLUID is essentially stencil coating in liquid form. It comes in bottles with a small brush attached to the bottle cap.

When the stencil is manufactured the base tissue is coated with the stencil coating. When the stencil is typed or drawn the coating is pushed aside and the base tissue is exposed. The ink flows through the base tissue.

Any A. B. Dick correction fluid may be used with any A. B. Dick stencils except 2400 series stencils. With 2400 series use only 361 correction fluid.

CORRECTION
FLUID



GLASS ROD
BURNISHER



No. 363, a rather thick fluid
No. 368, thin, quick-drying
No. 370, medium thick
No. 361, intended especially for use
with 2400 series stencils.

THE correction technique that you use depends upon the type of cushion...

WHEN USING A COATED CUSHION

Just apply correction fluid over the error, allow it to dry and re-type, using a lighter than normal touch for re-typing.

Correct each character separately using vertical strokes of the brush. Several such brush strokes may be used if one follows the other immediately.

WHEN USING A TISSUE CUSHION

It is necessary to burnish before applying fluid.

This means gently rubbing the error in a circular motion with the little glass rod (burnisher) which is packed in each box of correction fluid.

Always When re-typing, use a LIGHTER than normal touch. If you use a heavier typing touch the correction will be darker.

BURNISHING is not necessary when coated cushions are used because the fluid does not adhere to the coating on the cushion. This coating was especially developed by A. B. Dick Company to eliminate burnishing, to give higher visibility while typing and proofreading, and to give better copy quality.

FOR TOP QUALITY COPIES

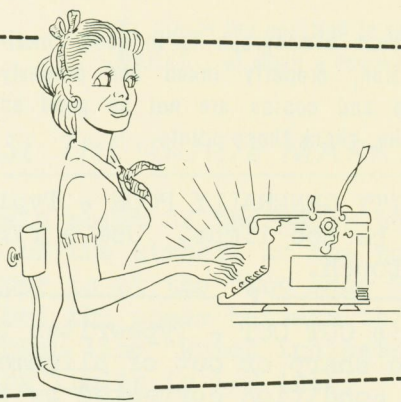
USE A FIRM, STACCATO TOUCH... BE SURE CORRECTION FLUID COVERS ENTIRE ERROR... USE A LIGHTER TOUCH WHEN RE-TYPING OVER ERROR... KEEP ALL STENCILIZATION WITHIN THE DUPLICATING AREA



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TIPS FOR TYPISTS



If you would like to have additional copies of this page for other members of your organization just call your local A. B. Dick distributor, or write to the

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A. B. DICK COMPANY
CHICAGO 31, ILLINOIS

AVOID a crowded appearance. Use even margins with plenty of "white space."

BREAK up solid typed pages by using CAPS or lettering guides for headings.

INDENT important paragraphs .. set them off by themselves .. or draw "boxes" around them.

USE a loop stylus (No. 405B) to underline. This is faster than using the underline typewriter key and gives a cleaner, better looking line.

VARY the paper sizes that you use. Use legal length papers - letter length - single sheets of different sizes - single folds - French folds - 3-folds.

USE different colors of papers. There are many attractive inexpensive papers on the market. Use both white and colors to add interest and attract attention to your mimeographed copies.

HANDWRITTEN headings add emphasis. Use the 469 roll-point stylus for both handwriting and signatures. It is as easy to use as a ball-point pen.

FOR narrow paper type in the upper left-hand location on the stencil. FOR CARDS use the upper center location.

IF you use a NOISELESS TYPEWRITER, use an extra backing when you type the stencil. This raises the stencil slightly so the type strikes it with a little greater impact.

KEEP the cap on the bottle of correction fluid except when applying fluid to a correction. This retards evaporation and makes the fluid easier to use.

STIFF-BRISTLE brushes are easier to use for cleaning typewriter type than fluids. There is no danger of damaging the stencil or typewriter with the brush - also the brush is less expensive in the long run because it lasts a long time.

REMOVAL of correction fluid from fabrics like removal of motor oil, nail polish or any other stain is a job for an expert. Take the article to a reputable dry cleaner, tell him what caused the stain and trust his experience and judgment.

MAKE corrections carefully. Apply a thin but complete coating of fluid over the error, let dry and re-type using a LIGHTER than normal touch. When tissue cushions are used burnish with the little glass rod before applying fluid. Always use a lighter than normal touch when re-typing over an error.



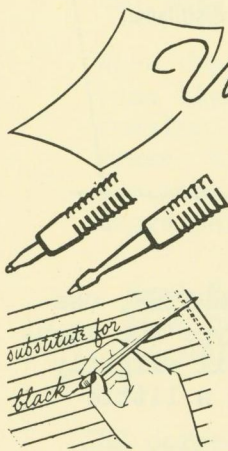
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TIPS FOR TYPISTS

HANDWRITING AND SIGNATURES..

There are 3 things to remember
when you sign or handwrite a stencil:



Use A WRITING PLATE or signature plate between the stencil and backing. This gives you a firm writing surface.

THE CORRECT STYLUS, either the roll-point (No. 469) or the medium loop (No. 405B).

A FIRM, UNIFORM PRESSURE. Write about as you would with a lead pencil for several carbon copies.

IF YOU USE DARK COLORED STENCILS WITH COATED CUSHIONS....

Remove the cushion after typing and insert a signature plate or writing plate between the stencil and backing. Then place this assembly on a smooth surface such as a glass desk top or a piece of Masonite. Hold the stencil assembly firmly with the left thumb and forefinger. Write with the 469 roll-point stylus. Hold the stylus almost vertical and use a firm, even pressure. Or, use the 405B wire loop stylus, letting the stylus turn in your hand as you write so you use the length of the wire.

IF YOU USE LIGHT COLORED STENCILS WITH COLORED TISSUE CUSHIONS...

Use both the writing plate or signature plate and the tissue cushion. Place the writing plate under the cushion to give a good writing surface. If the colored cushion is not used there is not enough contrast between the light colored stencil coating and the white writing plate for you to see what you have written.

If your mimeograph is in good condition, properly inked and properly operated and copies are not as good as you'd like, check these points..

COPY QUALITY GENERALLY POOR - Typing touch may be too light. Use a firm, staccato touch.

O's and e's CUT OUT - Typewriter type may be too sharp or out of alignment. Have this condition corrected by a qualified typewriter repairman.

CORRECTIONS TOO DARK - Too much typing pressure is being used on the re-typing. Use a normal or slightly lighter than normal touch when re-typing.

CORRECTIONS NOT COMPLETE - Entire character has not been covered with fluid. Be sure entire character is covered and fluid is dry before re-typing.

COPY AT BOTTOM OR SIDES DOES NOT MIMEOGRAPH - Stencil has been typed beyond typing limits. Copy will not reproduce if typed on top and sides outside of the broken line which indicates typing area.

Copy on letter length paper will not mimeograph if typed below line indicating bottom edge for letter length paper. There is also a line indicating bottom typing limitation for legal length paper.

POOR SIGNATURES - stencil will tear if writing plate is not used. Weak signature is usually due to too little pressure being used. Considerable pressure can be used for signatures when the writing plate is used as it protects the stencil. Follow directions given at left.

USE ONLY THE 469 OR 405B STYLI FOR SIGNATURES AND HANDWRITING.



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HOW TO USE STENCIL GUIDE MARKS

To locate the position to type or draw on a stencil sheet you can use the stencil GUIDE MARKS .. or make a dummy layout (over).

TO USE THE GUIDE MARKS

Place a sheet of the paper you will use on top of the stencil so the top edge of the paper is at the "Top Edge Guide" line. Note that the space between this line and the broken line which indicates the duplicating limits is $1/2$ inch.

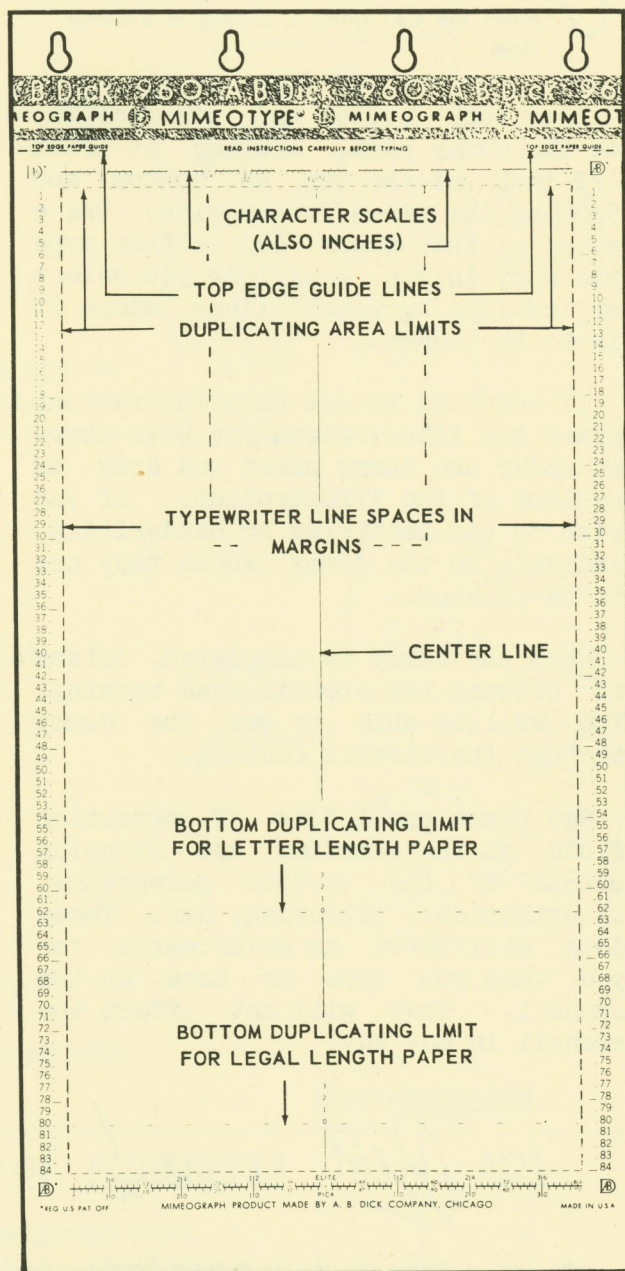
Note the typewriter line space numbers in the side margins, 6 lines to the inch.

If you start typing at line 1 you will automatically have a $1/2$ inch top margin. If you start typing at line 4 you will have a 1-inch top margin - at line 7, an inch and a half, etc. Make a note of the line on which you will start typing for the top margin that you decide upon.

The side margins are also indicated for you. From the edge of the stencil to the limitation line is approximately $5/8$ inch. This means that you will have a $5/8$ inch margin on each side of $8\frac{1}{2}$ inch wide paper if you type from duplicating limit to duplicating limit.

If you want wider margins, measure in from the edges of the stencil and use the TYPEWRITER CHARACTER SCALES located at the top and bottom of the stencil. These scales are marked for both Pica (10 characters to the inch) and Elite (12 characters to the inch) and in inches.

Mark the side margins that you want on the sheet of paper and place this sheet on top of the stencil. Note the corresponding readings on the typewriter scale and set your typewriter margin stops accordingly.



FOR ILLUSTRATIONS, LETTERING, ETC.

measure down from the top and in from the sides with a ruler and indicate the starting and stopping points on the stencil with dots of correction fluid. (See reverse side.)



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HOW TO USE A LAYOUT WITH STENCILS

Quite often it is worth while to make a "dummy" before you start typing or drawing on a stencil sheet.

Draw top, bottom and side margins on the dummy page, leaving at least 1/2 inch at the top and bottom and 5/8" on the sides for margins. Use a sheet of thin paper and either type the copy in the locations you select or indicate by pencil lines where it is to be located.

If you plan to use an illustration, place the illustration you have chosen under the dummy sheet and draw an outline of the illustration. If you wish to use lettering or handwriting, indicate on the dummy where they are to be located.

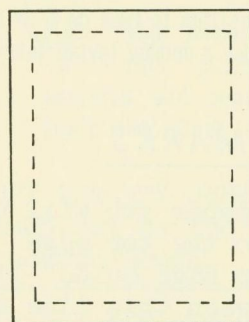
When the dummy is completed, place it between the stencil and backing. You will be able to see the dummy through the stencil coating.

Now place small dots of correction fluid at the starting and stopping points of the various paragraphs, illustrations, lettering, etc. These dots will serve as guide marks for you when you type or draw on the stencil. They will not affect the stencil in any way.

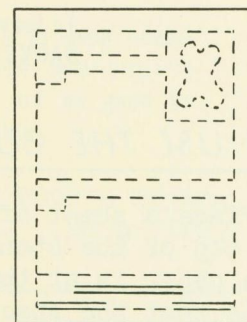
FOR

Best RESULTS! ☆

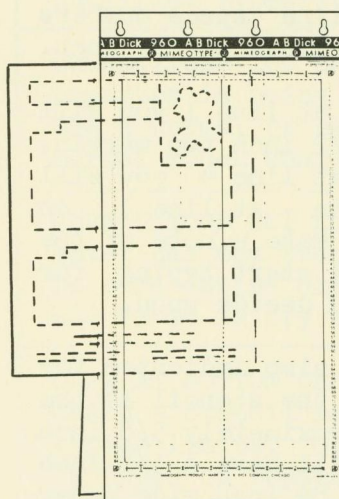
- ☆ USE A FIRM, STACCATO TYPING TOUCH ..
- ☆ MAKE CORRECTIONS CAREFULLY ..
- ☆ ALWAYS USE A CUSHION WHEN TYPING AND A WRITING PLATE WHEN USING A STYLUS.



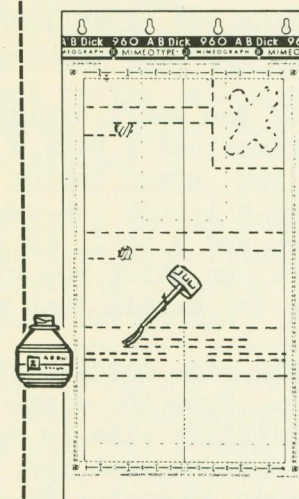
MARGINS OUTLINED



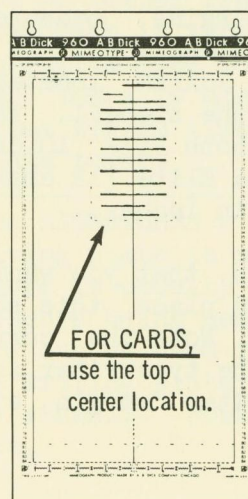
COPY LOCATIONS



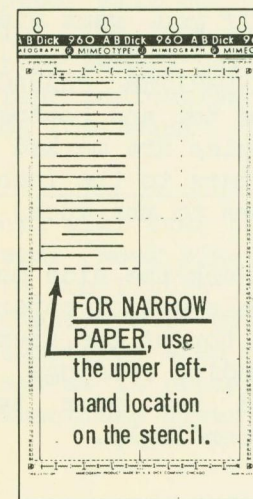
PLACED BETWEEN STENCIL AND BACKING



CORRECTION FLUID AT STARTING POINTS



FOR CARDS,
use the top
center location.



FOR NARROW
PAPER, use
the upper left-
hand location
on the stencil.



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HOW TO JUSTIFY LINES

When typed lines are “justified” the right-hand margin will be even because all lines will be of equal length. This is easy to do and requires very little additional time and effort.

HOW TO JUSTIFY LINES

Set the typewriter stops to the width of the line required. Do not type beyond this width, but fill out the extra spaces with asterisks:

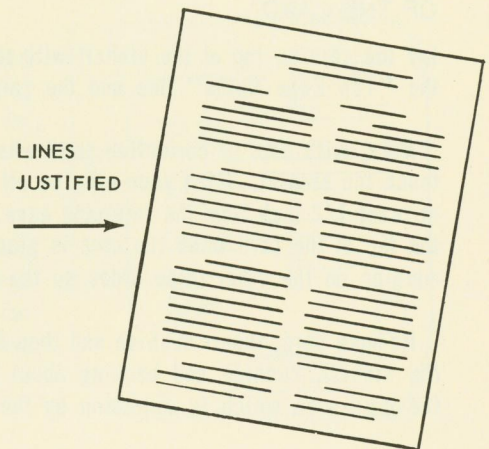
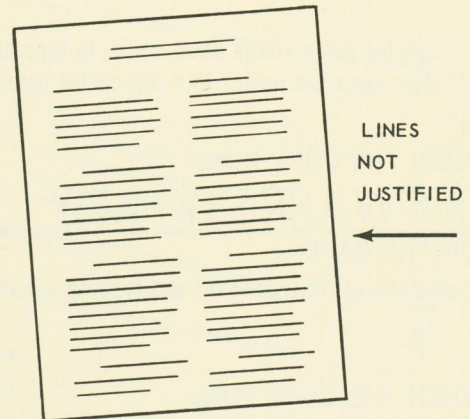
Mary had a little lamb with
Fleece as white as snow.***
Everywhere that Mary went**

Go back over the copy and indicate by pencil checks where you can skip spaces. Spread the skips so they do not occur directly under one another, making rivers of white space:

Mary had a little lamb with
Fleece as white as snow.***
Everywhere that Mary went**

Then type the stencil, skipping spaces indicated by the checks:

Mary had a little lamb with
Fleece as white as snow.
Everywhere that Mary went



NEWSPAPERS.

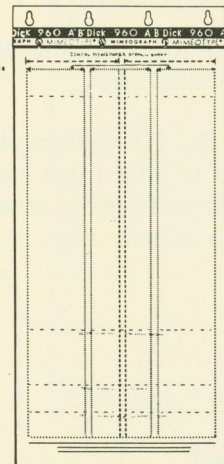
NEWS BULLETINS.

INSTRUCTION SHEETS

and similar mimeographed copies are much more attractive and professional looking when the lines are justified.

SPECIAL NEWSPAPER and FOUR PAGE FOLDER

stencils are especially designed for mimeograph work of this kind. The newspaper stencil has special guide marks to indicate the typing limits for 2- and 3-column layouts. It saves considerable time for the typist and assures accurate layouts. The 4-Page Folder stencil is used with 8 $\frac{1}{2}$ x11 inch paper which is to be folded. Ask for additional information about these two special time-saving products.



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HOW TO TYPE STENCILS FOR CARDS

CARDS are fed into the mimeograph LENGTHWISE and from the CENTER, so the stencil is typed or drawn with copy in the TOP CENTER location.

Special guide marks show where to type or draw when post card size cards are used. Use the center location for all size cards.

WHEN THE COPY RUNS THE NARROW WAY OF THE CARD...

insert stencil in typewriter and type as usual.

WHEN THE COPY RUNS THE LONG WAY OF THE CARD...

lay the card on top of the stencil with the top edge of the card on the "Top Edge Guide" line and the card centered on the stencil.

Mark, with dots of correction fluid where the corners of the card touch the stencil. Plan your copy so all typing or drawing will be at least 1/2 inch from the left-hand edge of the card. This will be the top of the card when the card is placed on the stencil. Allow margins on the other three sides so the card will not be crowded.

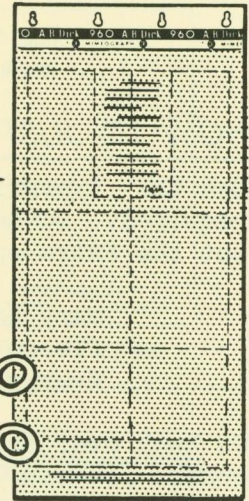
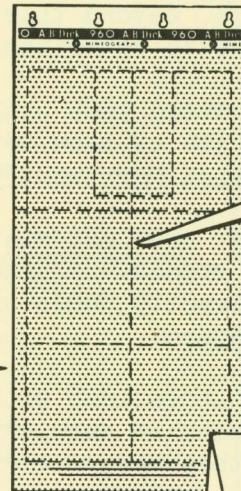
Remove card, insert cushion and then CUT with scissors through the stencil, cushion and backing about 1 inch or 2 inches below the card area which is indicated by the dots of correction fluid.

Fold a strip of paper over the stencil assembly and insert in typewriter. Remove strip of paper. This strip of paper protects the stencil as it is being inserted in the typewriter.

Type stencil. Remove typed stencil from typewriter and then remove cushion sheet.

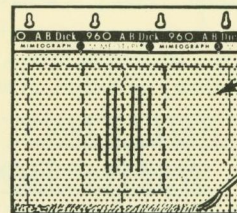
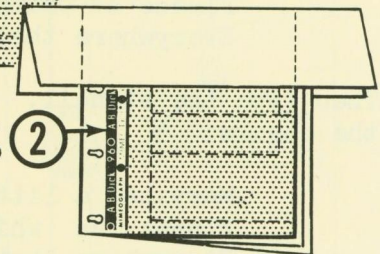
Apply No. 268 Mimeograph Cement to the bottom half-inch of the piece of stencil that has been typed. Place the upper half-inch of the lower portion of the cut stencil over the cemented area. Rub gently to seal. Allow to dry.

WHEN COPY
RUNS THE
NARROW WAY
OF THE CARDS,
TYPE AS USUAL



1 CUT STENCIL
BELOW
CARD AREA

FOLD PAPER
OVER STENCIL
ASSEMBLY AND
INSERT IN
TYPEWRITER

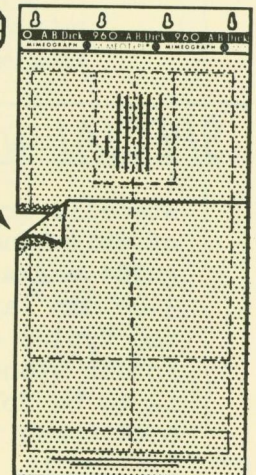


3 APPLY MIMEOGRAPH
CEMENT TO BOTTOM
EDGE OF TYPED
STENCIL



PLACE UPPER EDGE
OF LOWER HALF
STENCIL OVER
CEMENTED AREA
AND RUB TO SEAL

4



Do not attempt to fold a stencil assembly and insert it in the typewriter. It is always better to take the few minutes required to cut and cement the stencil assembly - and be sure the copies will be good.



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HOW TO MAKE SELF-MAILERS

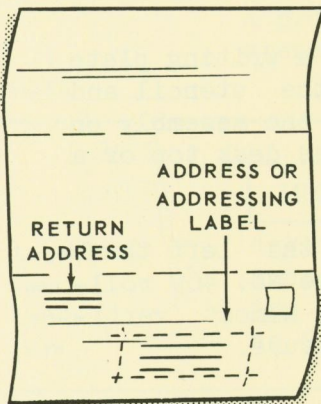
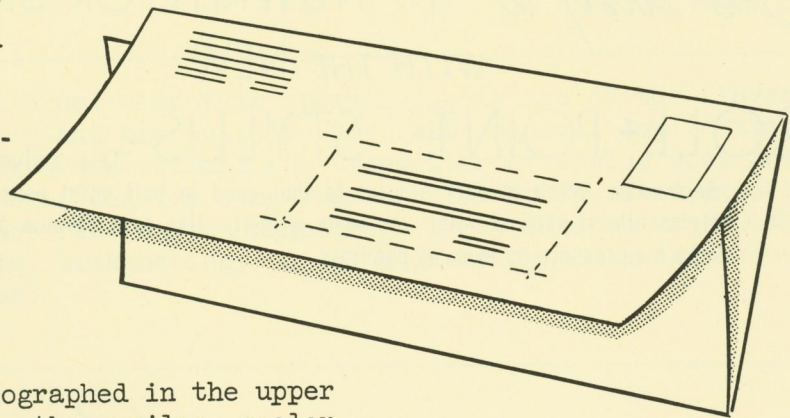
There's an easy way to save
time and money on mailings



Just use the lower 3 1/2 inches
of the reverse side of the bull-
etin for the address.

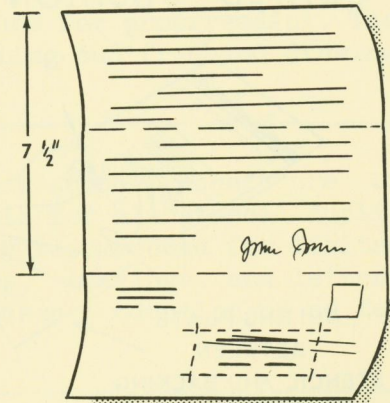
This eliminates the cost of the
envelopes and saves the time of
inserting copies in the envel-
ope.

Your return address can be mimeographed in the upper
left corner of this space, and the mailer sealer
with a small gummed paper seal.



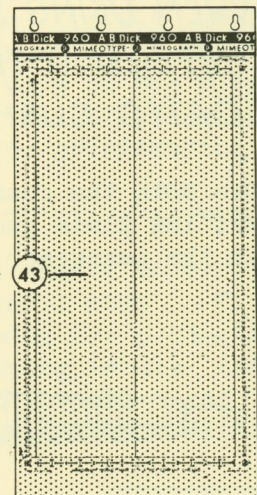
IF YOUR BULLETIN IS MIMEOGRAPHED ON ONE
SIDE OF THE PAPER AND THE REVERSE SIDE IS
USED FOR THE ADDRESS, HERE IS HOW THE RE-
VERSE SIDE WOULD LOOK.

You can also use the upper portion
of the reverse side for a message
if you wish. In that case, the
message should be placed in the
upper 7 1/2 inches of the paper.



When you type your return address on the stencil sheet
use the space on the stencil sheet which corresponds
to the first three lines on the lower 3 1/2 inches of
the paper. Start typing the first line at line 43 on
the stencil.

KEEP A SUPPLY of mimeographed address labels on
hand for your regular mailing lists and save the
time required for re-typing.



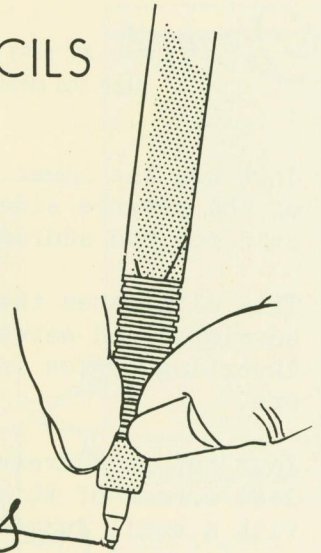
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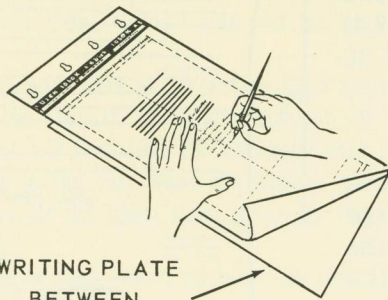
SIGNATURES AND HANDWRITING

It's easy to HANDWRITE OR SIGN STENCILS WITH THE NEW ROLL-POINT STYLUS

This stylus has a ball mechanism which is very similar to that used in ball point pens. Hold the stylus almost vertical when you write with it. Use considerable pressure and keep the pressure as even as possible.



WHEN SIGNING A STENCIL
WHICH IS USED WITH A
COATED CUSHION SHEET



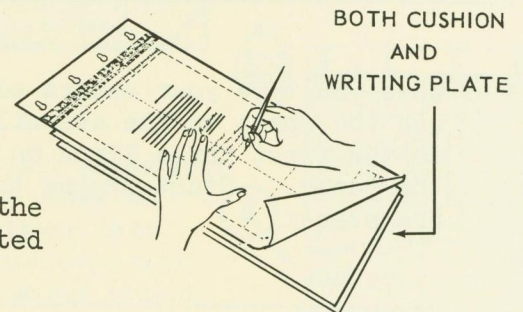
WRITING PLATE
BETWEEN
STENCIL AND BACKING

DO NOT USE THE CUSHION. Place a writing plate or a signature plate between the stencil and the backing .. and then place the assembly on a smooth surface such as a glass desk top or a piece of Masonite.

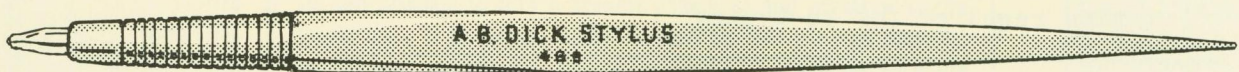
Hold the stencil firmly with the left thumb and forefinger. Write with the No. 469 roll-point stylus holding the stylus almost vertical and using considerable pressure.

WHEN USING STENCILS
SUPPLIED WITH OTHER THAN
COATED CUSHION SHEETS

Use both the cushion and the writing plate with the writing plate under the cushion. Write as directed in the paragraph above.



BOTH CUSHION
AND
WRITING PLATE



NO. 469
ROLL POINT
STYLUS



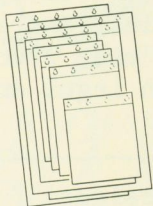
A·B·DICK
MIMEOGRAPH
PRODUCTS

T-10

Published by CUSTOMER INSTRUCTION DEPARTMENT
A. B. DICK COMPANY · CHICAGO 31, ILLINOIS

HOW TO SELECT STENCIL SHEETS

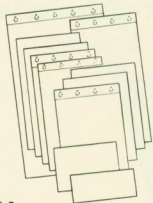
The type of mimeograph work you wish to do will determine the type of stencil sheets best suited to your needs. These suggestions will give you an idea of the various types of stencil sheets that are available.



8
SIZES

900 SERIES

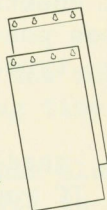
These blue, Mimeotype stencil sheets are of the finest quality and are suitable for ALL stencil duplicating requirements. They are excellent for typewriter or stylus work and are especially recommended for complicated ruled forms, fine detail drawings and longest runs on the mimeograph. May also be used with electric tabulating, bookkeeping, metal addressing plate and other auxiliary equipment.



11
SIZES

1000 SERIES

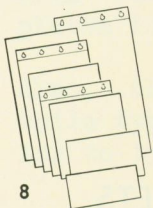
These are the top-quality yellow stencil sheets, designed especially for typing. They are used with black cushion sheets for high visibility while in the typewriter and for quick and easy proofreading. The black cushion also makes a proof copy on the backing for immediate use for proofreading. The stencil sheet may also be used for handwriting and freehand drawing.



Legal
and
Letter
Size

1100 SERIES

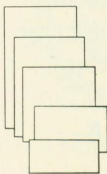
These blue, economy A. B. Dick stencil sheets are of good quality and are suitable for all stencil duplicating requirements. They are especially recommended for limited runs, and for less complicated ruled forms, tracings, and lettering. The low cost of this stencil sheet makes production of as few as 5 or 10 copies economical.



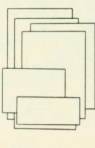
8
SIZES

1200 SERIES

The green, stencil sheets are recommended especially for typing but may also be used for limited stylus work. They are suitable for use for freehand drawing, lettering and handwriting and for simple tracing and forms work on the Mimeoscope illuminated drawing board. Used with black Kozutint cushions for high visibility while in the typewriter and for proofreading.



1200



1000

STUBLESS STENCIL SHEETS

Both the 1000 and 1200 series stencil sheets in various sizes are available without the stencil stub. These stencil sheets are especially recommended for production paper work, identification and shipping labels and a wide variety of systems and procedures paperwork in all types of organizations and activities. These stencil sheets are available in sizes as small as 8x4".



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T-11

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HOW TO SELECT STENCIL SHEETS

2
SIZES,
with or
without film



2400 SERIES

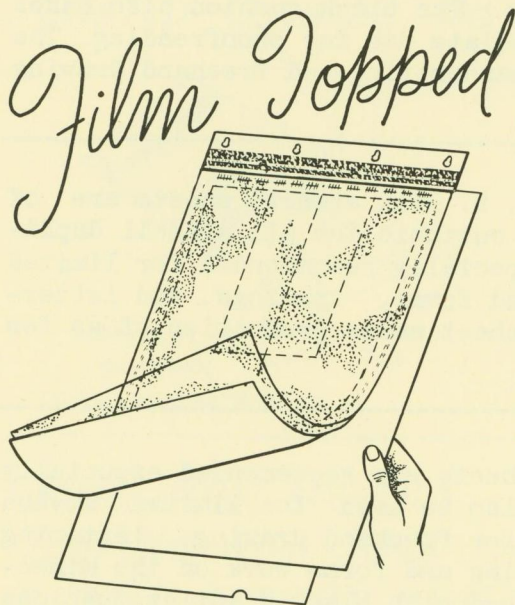
These orange colored stencil sheets are mimeograph stencil sheets which can also be used as negatives for making photographic offset plates, and as negatives for making film positives for production of photochemical stencils. They are excellent for typing and good for work on the Mimeoscope illuminated drawing board. Length of run is similar to that of 900 series blue stencil sheets and copy produced is medium line. Available in legal and letter sizes, with or without film.

2
SIZES,
with film



2500 SERIES

Dark blue, film topped stencil sheets designed for longest runs with Contac-Dri and 6200 inks. These stencil sheets are excellent for typing and good for Mimeoscope work. They produce broad-line copy and long runs. Available with film topping only, in legal and letter sizes. Highly recommended for use with Contac-Dri and 6200 inks which long runs are needed.



Film Topped
STENCIL SHEETS are regular stencil sheets with film attached. The high quality satin finish film used on A. B. Dick stencil sheets reduces glare to a minimum and eliminates possibility of letters cutting out in the typewriter, and need for cleaning type.

When film topped stencil sheets are used, broader lined copy will be produced. If you prefer broad-line copies the use of film topped stencils is recommended.

CORRECTION FLUIDS FOR USE WITH A·B·DICK STENCIL SHEETS

- No. 361 - Red, must be used with 2400 series stencils when these stencils are used for making photographic offset plates.
No. 363 - Blue, rather thick.
No. 368 - Blue, thin, quick drying.
No. 370 - Blue, thin.

SHEETS OF TYPING FILM

Typing film is also available, packaged 100 sheets to the box. For legal or smaller size stencil sheets specify No. 8800. For use with "93" size stencils, specify No. 8809.

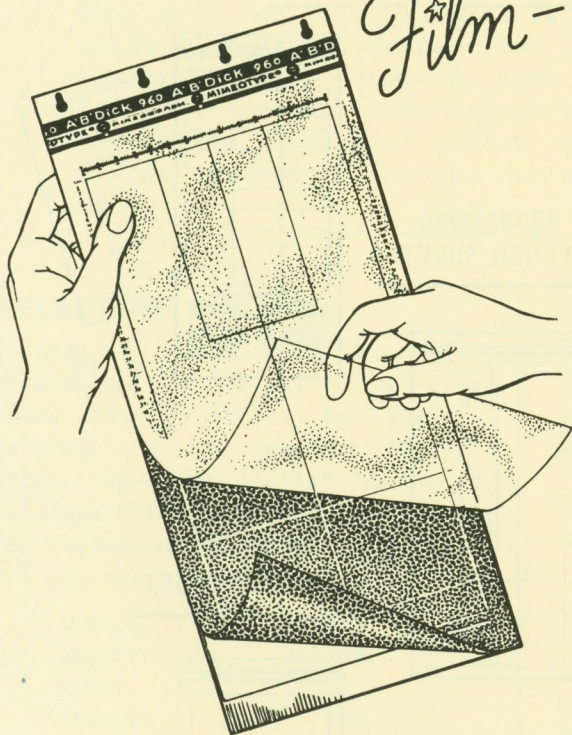
Your local A. B. Dick salesman can help you select the type of stencil sheet that is best suited to your requirements.



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FILM-TOPPED STENCIL SHEETS



Film-Topped STENCIL SHEETS

are regular stencil sheets with film attached - available in legal and letter sizes. The use of film has a definite effect on your copies so we would like to tell you what it does.

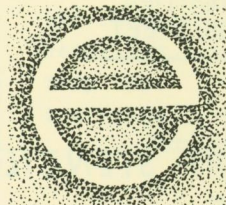
You can easily understand this if you remember that all stencil sheets are made of base tissue covered with a coating through which ink cannot pass. When the typewriter type strikes the stencil it pushes aside the coating the shape of the type and leaves the base tissue exposed. The ink passes through this opening and makes a copy on the paper.

Because the film pushes aside more coating than the type alone does, the stenciled opening is broader and more ink passes through. These illustrations show why you get broader lined copy with film than without film.

Since more ink is deposited on the paper your copies will require longer drying time and you will increase the possibility of set-off and show through.

Film also reduces the possibility of letters cutting out if your typewriter type is so sharp that some characters literally cut the base tissue. Typewriter platens which are hard can also cause cutting out difficulties. The film will minimize cutting out troubles with such platens. (A medium-hard platen is preferred for stencil typing.)

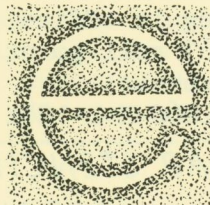
Also, the film eliminates typefill, so it is unnecessary to clean the type while typing. However, remember to make sure that type is clean before starting to type.



STENCILIZATION
WITH FILM

IF YOU LIKE BROADER-LINED COPY

or if you have cutting out trouble because of typewriter conditions, we highly recommend film-topped stencils. The high quality, satin-finish film holds glare to a minimum and we know you will like it.



STENCILIZATION
WITHOUT FILM

IF YOU LIKE MEDIUM OR FINE-LINE COPY

with less set-off and show through and you wish to hold ink consumption to a minimum then stencils without film are recommended. Or, you may prefer to use both types.



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SPECIAL FORM-TOPPED STENCIL SHEETS

These special stencil sheets were designed to save time for the typist and assure accurate positioning of copy on the stencil sheet. Save both time and money by using these helpful products.

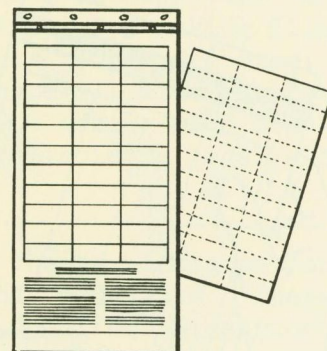
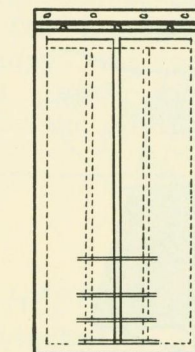
When you use the
ADDRESSING STENCIL SHEET
your mimeograph serves as an addressing machine. Type one name and address in each space. Then mimeograph as many copies of gummed, perforated label sheets as you know you will need. When ready to mail, separate the labels, moisten and attach one to each mailing piece. File stencils for future use. An extremely inexpensive addressing method. No. 1060W-L-1118

The **NEWSPAPER STENCIL** (2 and 3 column format) is very helpful for bulletins and news sheet copies. Combines easy reading with maximum use of space. Also useful for other columnar work. No. 960-L-1071 and No. 1160-L-1071

FOUR PAGE FOLDERS are made quickly with the minimum layout effort when you use the 4-page folder stencil sheet. Only two of these stencil sheets are used to mimeograph 4-page folders on 8½x11 inch paper. Designed for use with standard carriage typewriters. Highly recommended for church calendars, programs, menus, price lists, notices, rosters, etc. Instructions printed on each stencil sheet. No. 960-L-1119 and No. 1160-L-1119

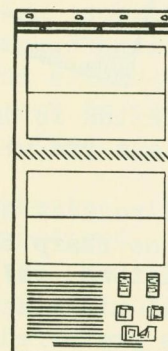
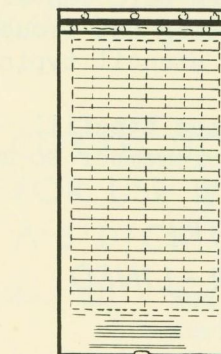
HANDWRITING STENCIL SHEETS are especially recommended for classroom needs. Guide lines spaced 1½ inch apart for easy handwriting in office, classroom or home. Use 469 roll-point stylus with these stencil sheets. No. 1060K-L-1281 and No. 1260-K-L-1281

ADDRESSING
STENCIL SHEET



NEWSPAPER
STENCIL SHEET

FOUR PAGE FOLDER
STENCIL SHEET



HANDWRITING
STENCIL SHEET

OUTLINE MAP STENCILS, MUSIC MANUSCRIPT STENCILS and LEGAL DOCUMENT STENCILS

are partially prepared stencils. Forms or headings are stenciled into the stencils with specially prepared dies. You add typewritten or handwritten variable information and mimeograph both form and added text in one operation. Ask your A. B. Dick salesman for more information.



A. B. DICK
MIMEOGRAPH
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HOW TO USE THE VARI-TYPER FOR STENCILS

With the Vari-Typer Stencil Writer you can produce high quality copies in a variety of type sizes and styles. Changeable type plates available for this machine range from large 18-point to tiny 6-point sizes, in Roman, Gothic, and Italic types, foreign languages and special symbols such as chemical symbols, and mathematical symbols. Complete fonts of type are low enough in cost to permit a wide selection of sizes and styles; and you achieve a completely different effect with each change of type ... on the one machine.

SELECTION OF TYPE:

In general, sharp type faces give good stencilization while broad type faces tend to impact the stencil coating. For this reason broad type faces should be limited to use in headings with the repeat key. Among the recommended type faces for stencil use are numbers:

320-10	145
325-10	23B
361-9	24
361-7½	232
226	233
27	169
270	68
180L	28

345 series

For heading, using the repeat key, No. 229 is recommended.

FOLLOWING VARI-TYPER STYLES WERE USED ON THIS PAGE:

Introduction	— No. 24
Headlines	— No. 229
Body Type	— No. 180L
End Notes	— No. 24

RECOMMENDED STENCIL SHEETS:

Any A. B. Dick stencil sheet can be used with the Vari-Typer Stencil Writer, but F2560 Durotype stencil sheets are especially recommended for top quality copies and ease of use.

The F2560 stencil sheet has a high quality, plastic film which keeps the type clean while the stencil is being typed. It is a deep, rich blue which gives excellent contrast while the stencil is being typed and proofread, and it is especially designed to produce long runs of top quality copies.

HOW TO USE THE STENCIL:

Remove the regular stencil backing sheet and replace with the COATED CUSHION, with the COATED side facing the stencil sheet. This eliminates the need for the special Vari-Typer backing sheet.

MECHANICAL SETTING FOR THE VARI-TYPER:

A hammer impression should be set to factory standard. The Vari-Typer service technician can check the setting very easily. The hammer length should be set at 103 thousandths. This hammer length must be set by the Vari-Typer service man.

IMPRESSION:

The impression is usually set at pressure one or two when small types such as the 180 and 180L are used, or other six or eight point types. When the ten or twelve point types are used, the impression should be set at pressure one or two. The stencil light makes it easy to see the quality of stencilization. Use pressure four and the repeat key when the broad face types are used.

See next page for INSERTION OF STENCILS INTO THE VARI-TYPER STENCIL WRITER and CARE OF MACHINE AND TYPES

For additional information call your local A. B. Dick distributor, or your Vari-Typer distributor.



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HOW TO USE THE VARI-TYPER FOR STENCILS

INSERTION OF STENCILS INTO THE VARI-TYPER STENCIL WRITER

- 1 Remove the standard backing sheet from the stencil.
- 2 Place the coated cushion sheet under the stencil, coated side up.
- 3 Place two clips at the top to hold the assembly.
- 4 Place the assembly in your Vari-Typer, holding the top of the assembly with the left hand and close the feed rolls with your right hand.
- 5 Place the palm of the left hand just above the anvil. Roll the stencil down into the machine with the right hand. The left hand will force the bulge to the top, preventing creases as the assembly enters the feed roll.
- 6 When the stencil is approximately 3 inches from the top, release the paper clips, straightening out the bulges in the typing film, the stencil and cushion sheet and replace the paper clips.
- 7 The typing film removes easily from the stencil top.
- 8 Move the paper guides into position.
- 9 Then, align the stencil horizontally using the paper scale.

The stencil will feed uniformly.

IF TWO-COLUMN WORK IS TO BE DONE, requiring the stencil again be rolled down into the basket, place the left hand against the stencil just above the anvil when rolling down.

IF THE STENCIL IS TO BE USED LENGTHWISE, the wooden roller which accompanies each Vari-Typer machine should be used to hold the assembly in position. The top of the stencil should be placed at the right which will keep this part of the stencil out of the feed rolls.

(No. 232)

CARE OF THE VARI-TYPER MACHINE AND TYPES:

Do not leave a stencil in your Vari-Typer overnight.

Clean the feed rolls thoroughly with denatured alcohol not less than twice daily when in use.

Keep the anvil slot clean by running a 3 x 5 card through the slot.

Brush the type thoroughly; dip the brush in denatured alcohol to remove particles of coating which may become lodged in the counters of the letters such as the A, O, E, etc.

Clean the back of the type carefully with a soft cloth dipped in denatured alcohol. An accumulation of ink on the back of the type will cause the type to become sluggish or to stick in the anvil.

The types should be cleaned as often as necessary in order to produce clean copy. Naturally, the smaller types must be cleaned more frequently than the large types. By occasionally checking the copy, clearly visible with the aid of the stencil light, the careful operator can determine when the letters are beginning to fill up, indicating the necessity for cleaning the type.

If the stencil has a typing film a great deal of the cleaning will be eliminated.

If letters are being cut, that is, if the O, E, etc., are dropping out of the stencil, it indicates that either too heavy an impression is being used or the letters have become impacted with coating and the type should be thoroughly cleaned.

CORRECTIONS ON STENCILS, FILING AND STORAGE OF STENCILS:

Follow standard instructions for making corrections, filing stencils for re-run and storage of unused stencil sheets.

(No. 233)



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VARIATIONS IN MIMEOGRAPHED TYPED COPY

All the paragraphs below were mimeographed in one operation from a single A. B. Dick stencil, using the same typewriter. The variations in copy were obtained by typing these paragraphs using Tissue, Type-White and Type-Bold cushions respectively, both with and without typing film.

TISSUE CUSHION - NO TYPING FILM

This paragraph was typed on an A. B. Dick stencil sheet using a Tissue cushion between the stencil sheet and the backing. The copy is extra fine line.

TISSUE CUSHION - WITH TYPING FILM

This paragraph was typed on the same A. B. Dick stencil sheet using a Tissue cushion between the stencil sheet and the backing, and a typing film over the surface of the stencil sheet. The copy is fine line.

TYPE-WHITE CUSHION - NO FILM

This paragraph was typed on the same A. B. Dick stencil sheet using a Type-White cushion between the stencil sheet and the backing. The copy is medium.

TYPE-WHITE CUSHION - WITH FILM

This paragraph was typed on the same stencil sheet using a Type-White cushion between the stencil sheet and the backing, and a typing film over the surface of the stencil sheet. The copy is medium bold.

TYPE-BOLD CUSHION - NO FILM

This paragraph was typed on the same A. B. Dick stencil sheet using a Type-Bold cushion between the stencil sheet and the backing. The copy is bold.

TYPE-BOLD CUSHION - WITH FILM

This paragraph was typed on the same A. B. Dick stencil sheet using a Type-Bold cushion between the stencil sheet and the backing, and a typing film over the surface of the stencil sheet. The copy is ultra bold.

Your authorized A. B. Dick distributor is an expert, skilled in MODERN mimeographing techniques. Ask him to assist you in the selection of the combination of stencil sheet, cushion, mimeograph ink, etc. that will produce the type of copies you require. A. B. Dick mimeograph supplies are for use with all makes of suitable stencil duplicating products.

T-17

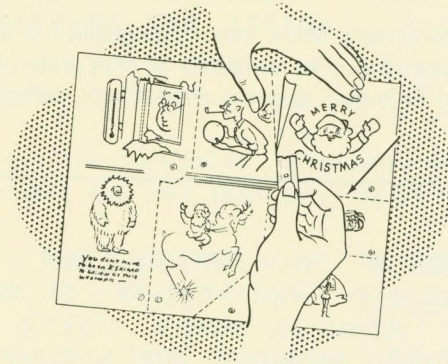


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HOW TO USE INSETS

INSETS are ready-to-use mimeograph stencils which have been photo-chemically prepared. They are easily "patched" into your regular mimeograph stencil.



FIRST.. Type or draw whatever copy is required on the mimeograph stencil sheet. Leave approximately 3/8 or a half-inch margin between typed or drawn copy and the space which is required for the Inset illustration.

SECOND.. Using a sharp blade, cut through the transparent wrapping and Inset sheet along the outline of the illustration leaving at least one-half inch for overlap when cementing inset in place. Notice which side of Inset faces the transparent wrapping. Leave uncut wrapping around rest of Inset sheet.

THIRD.. Cut an opening in the mimeograph stencil approximately 1/8 inch larger than the actual illustration.

FOURTH.. With the stencil lying flat and face up place Inset face up (transparent wrapping side UP) so that the actual illustration portion fits correctly over the opening in the stencil.

FIFTH.. Cement Inset to stencil by lifting its overlapping edges and applying mimeograph cement thinly all around edge of opening in stencil. Leave no uncemented surface where ink may seep through. Be sure overlapping edges of Inset are pressed tightly to cement. Allow several minutes for the cement to dry.

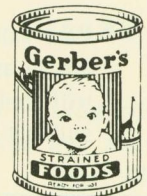
When the cement is dry, paint a thin line of correction fluid (No. 363) along the edges of the Inset where it overlaps the stencil. When dry, turn stencil over, raise backing sheet and paint another thin line of correction fluid along the edges of the stencil where stencil overlaps the Inset. The Inset is now a part of your regular mimeograph stencil. Attach to mimeograph and run copies.

CAUTION: Do not use correction fluid instead of cement. Use cement first then apply correction fluid around the edges of the stencil where it overlaps.

MIMEOGRAPH INSET PAGES are ready-to-use Photochemical stencils of expertly drawn illustrations. Each page contains a group of drawings on related subjects.



MIMEOGRAPH AD-INSETS are ready-to-use Photochemical stencils of trade-marks, insignia, headings, etc., made to order for individual customers.



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Use MIMEOGRAPH CEMENT NO. 268 followed by No. 363 CORRECTION FLUID with Insets.

T-18

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ibL for the STENCIL ARTIST

This section of your Handbook explains the Mimeoscope illuminated drawing board and the accessories that make it easy for the non-professional artist to produce attractive and interesting mimeographed copies. These tools are easy to use, as you will see when you study these pages. Follow the recommended techniques and you will be proud of your artistic ability.

LAYOUT CAN BE EASY . . .

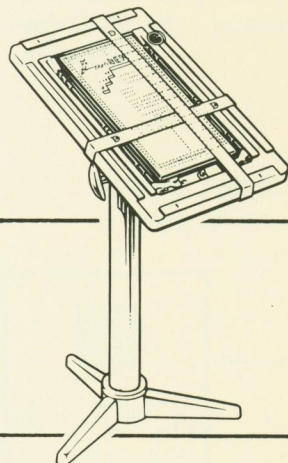
A "layout" is a plan for the arrangement of copy, illustrations and headline in any booklet, bulletin or illustrated letter. Keep this in mind and try to visualize the finished copy when you plan your layout.

Emphasize the important points, such as headlines, price, date, meeting place -- use fairly wide margins to avoid a crowded look -- and strive for a feeling of unity and balance.

KEEP AN IDEA FILE . . . Clippings from newspapers and magazines, filed by subjects will help you develop ideas and suggest combinations of copy and illustrations.

A file of this kind will also help you with the treatment and writing of headlines and signatures. It will suggest various types of lettering, and help you learn to use different combinations of lettering styles.

You'll be surprised to find that you can easily accumulate a good supply of samples if you clip the magazines and newspapers that are available to you -- and keep the notices, announcements, advertisements, etc., that you receive in the mail.



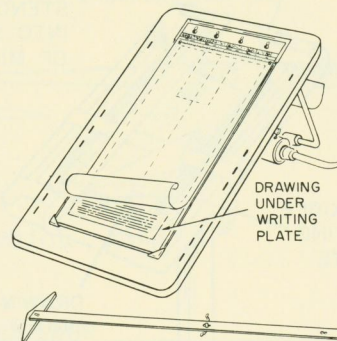
With **THE MIMEOSCOPE** and its accessories you can be creative .. know the satisfaction of producing unusual and interesting copies.. and have the fun of being a real artist.

HOW TO USE THE MIMEOSCOPE

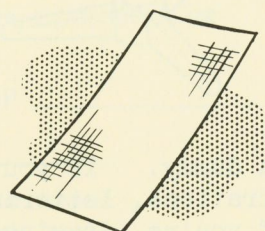
The Mimeoscope is the mimeograph illuminated drawing board. It is used with drawing instruments called styli, lettering guides, screen plates and the T-square, to add illustrations, lettering and shading to mimeographed copy and to produce office forms.

The MIMESCOPE consists of a metal or plastic frame which supports a sheet of glass. This glass which is especially finished to diffuse the light evenly provides a convenient working surface. The light is located under the glass.

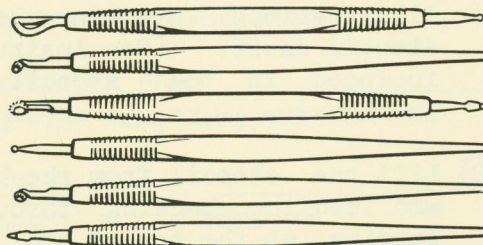
The Mimeoscope is used just as an artist uses a regular drawing board except that it has the advantage of the light and illustrations and forms can be traced easily.



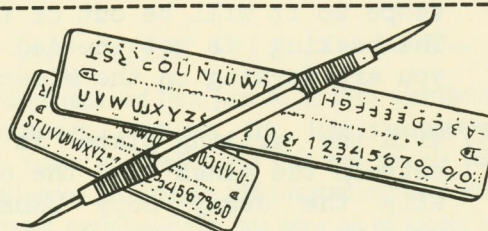
THE FLEXIBLE WRITING PLATE is used instead of the cushion when stencils are stencilized on the Mimeoscope. This writing plate is made of plastic and has a special finish which was developed to aid in stencilizing and to give you a good working surface. It is translucent so it can be placed OVER the illustration that you wish to trace. The writing plate should ALWAYS be used when you use the Mimeoscope because it prevents tearing the stencil.



There are a number of different STYLI which give various widths and types of lines. Some are used for tracing illustrations, two are used only for lettering with lettering guides and others for office forms. The roll-point stylus, which is similar to a ball point pen is used for signatures and other handwriting.



You also have a wide choice of LETTERING GUIDES for making professional looking headings and a variety of screen plates for various shading effects.



OFFICE FORMS can be produced easily, quickly and at low cost on the mimeograph. Just draw the form on a sheet of thin paper and trace it on the stencil, using the Mimeoscope, T-square and styli.

A-1

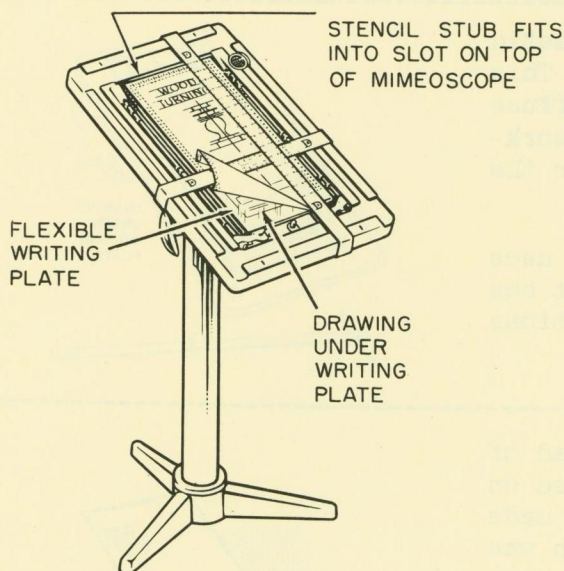


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HOW TO USE THE MIMEOSCOPE

HERE ARE THE STEPS IN USING THE MIMEOSCOPE:



- ① Make a dummy. If you plan to use illustrations, lettering, shading or if you're drawing an office form, make a layout on a thin sheet of paper so you will know where to position the lettering, illustrations or lines on the stencil sheet. (See instructions included in the stencil sheet package.)
- ② Lift the stencil from the backing and feed the backing through the opening at the top of the Mimeoscope so it will be out of the way. The backing is not needed while you are working on the Mimeoscope.
- ③ With the writing plate in place between the glass and the stencil slip the dummy copy UNDER the writing plate. The dummy should be the exact size you want the finished copies to be.

Place the dummy on the glass so the top edge of the dummy falls exactly under the line on the stencil which is marked "Top Edge Guide." The left edge of the dummy should be directly under the left edge of the stencil sheet.

Check the dummy to be sure that illustrations and typing fall within the duplicating limits indicated by the broken lines on the stencil.

- ④ When the dummy is positioned EXACTLY slip the illustration under the dummy page so it will be in the exact position you have chosen for it and fasten the illustration to the glass with transparent tape. Then remove the dummy.
- ⑤ Now draw the stencil down so it is smooth and firm over the writing plate and fasten the stencil in position.

You are now ready to trace illustrations, shading, lettering or a form.

For additional instructions see:

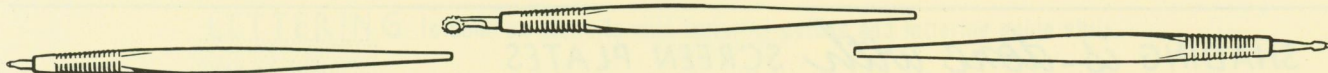
- ☐ HOW TO TRACE ILLUSTRATIONS
- ☐ HOW TO USE SCREEN PLATES FOR SHADING
- ☐ HOW TO USE LETTERING GUIDES
- ☐ HOW TO DRAW STENCILS FOR RULED FORMS



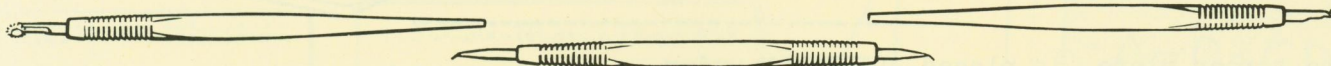
A·B·DICK
MIMEOGRAPH
PRODUCTS

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HOW TO TRACE ILLUSTRATIONS



The drawing instruments are called **STYLI**. The 405B wire loop stylus is best for tracing almost all solid lines. This stylus should be held as you would hold a fountain pen. Do not drag the stylus broadside across the stencil.



----- WIRE LOOP STYLI -----

There are three **WIRE LOOP** styli which give three widths of solid lines.

405 is the broad loop which gives a **HEAVY** line

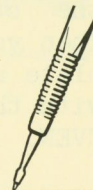
405B gives a medium weight line. this is the stylus that is used most often as it is recommended for tracing all solid lines except very short curved lines.

405C produces a fine line.

BROAD LOOP _____
Heavy lines, tracing illustrations

MEDIUM LOOP _____
General use, signatures, ruling

FINE LOOP _____



----- BALL POINT STYLI -----

The **BALL-POINT** styli are also used to trace solid lines, but they are recommended only when the lines are **SHORT** and **CURVED**.

410S ball-point gives a **MEDIUM-FINE** line

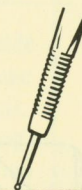
410XS gives a **SHARP** line

410XXS is the needle point stylus which is recommended only for very fine detail work and for use by professional artists.

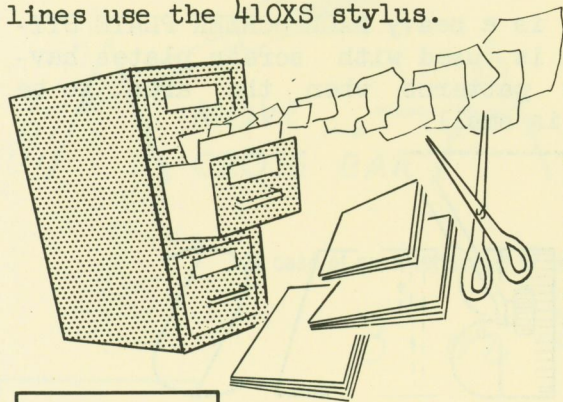
MEDIUM BALL POINT _____
Medium stylus for tracing outlines

SHARP BALL POINT _____
Signatures, maps, tracing outlines

NEEDLE POINT _____
For detail work; for artists' use



For dots in an illustration and short curved lines use the 410XS stylus.



----- START AN IDEA FILE ! -----

File illustration tracing pages received from your A. B. Dick distributor and clip illustrations, drawings, headlines, etc., from newspapers, magazines and mailings. You'll be surprised to find how quickly you can accumulate a good collection of cartoons and illustrations that will give you ideas for illustrated copies. Pass this idea on to others in your organization who can use illustrations and lettering to good advantage.

Also see Page A-2 titled: "HOW TO USE THE MIMESCOPE."

A-3



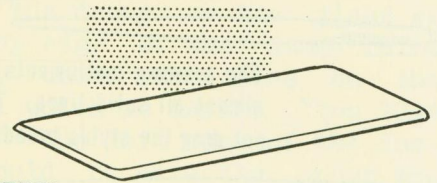
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HOW TO USE SCREEN PLATES

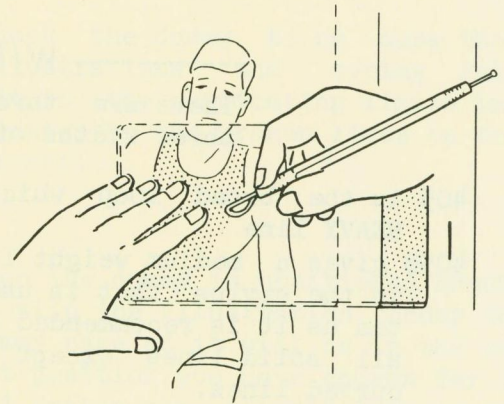
SHADING is done with SCREEN PLATES

These plates are made of transparent plastic with raised patterns on one side.

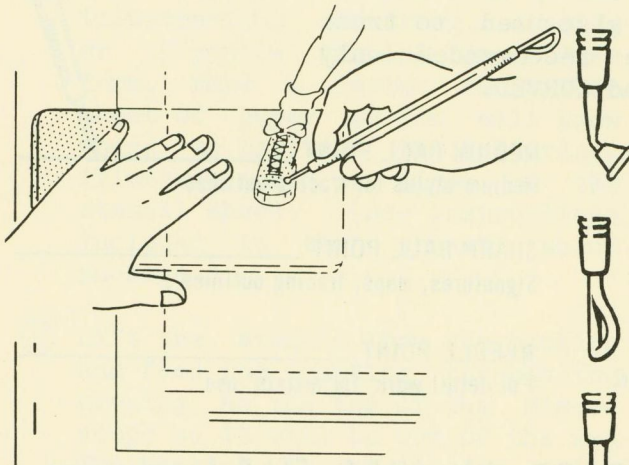


The screen plate is placed **DIRECTLY** under the stencil area which is to be shaded. Then you rub over this area with the screen plate stylus. As you rub over the stencil with the stylus **KEEP THE PRESSURE FIRM AND EVEN.**

Go over the area several times to reproduce the pattern of the screen plate in the stencil. Remember that "stencilizing" is pushing the stencil coating aside so the ink can flow through the base tissue. The stylus pushes the coating aside in the pattern of the screen plate.



SCREEN PLATE STYLI



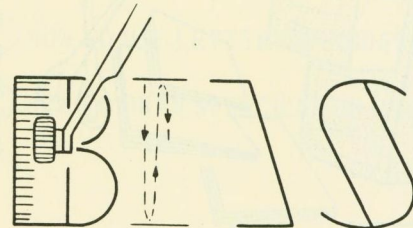
No. 455 SCREEN PLATE STYLUS is highly recommended for use with all screen plates and especially recommended for use with the border-ornament screen plate.

No. 454 SCREEN PLATE STYLUS is the heavy loop stylus which is used for screening larger areas and with screen plates having large patterns.

No. 410B is a heavy BALL SCREEN PLATE STYLUS which is used with screen plates having fine patterns when the area to be screened is small.

USE OF WHEEL STYLUS FOR SHADING SMALL AREAS:

Hold the wheel stylus so the wheel is vertical to the stencil and roll the wheel over the area to be shaded.



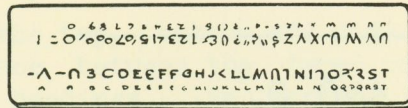
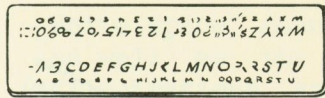
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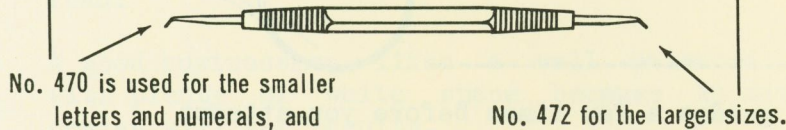
HOW TO USE LETTERING GUIDES

LETTERING is done on stencils with lettering guides and lettering guide styli.

The lettering guides are made of plastic and have openings in the shape of letters or letters and numerals.



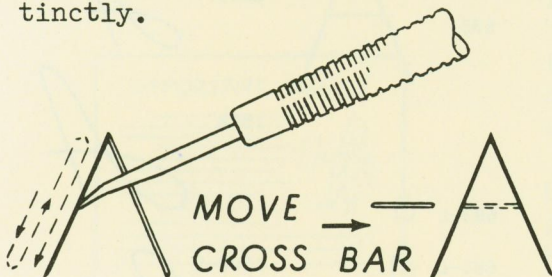
There are 2 lettering guide styli points -



The correct styli point for each guide is marked on the guide. Be sure to use the correct point because these styli are made so that the points fit exactly into the openings in the guides.

Remember again, that in stencilizing you are pushing the coating aside.

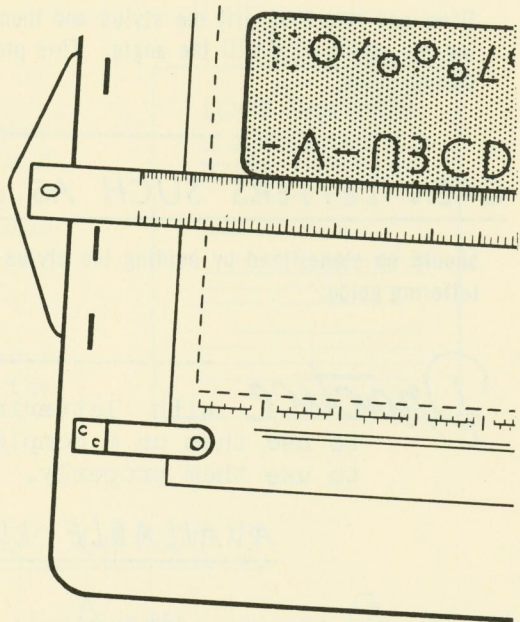
Draw the styli point through the opening in the guide very gently on the first stroke. This will remove some of the stencil coating. Then go over the stroke several times to remove all of the coating. When you have properly stencilized a line the light will show through the stencilized opening very distinctly.



You will note that some of the characters on some guides will be in two sections. This means that the guide must be moved to bring the two sections together. Stencilize the first portion of the letter first, then move the guide so that the second portion meets the first and then stencilize the second portion.

In case of such letters as B or R you combine with the straight line of D or H.

3 or 2 + D = B R



When ready to use a lettering guide place the stencil on the Mimeoscope with writing plate under the stencil. Locate starting point for lettering. Place lettering guide over location for first letter, then fasten T-square so bottom of guide rests against T-square.



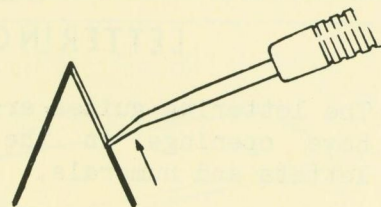
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HOW TO USE LETTERING GUIDES

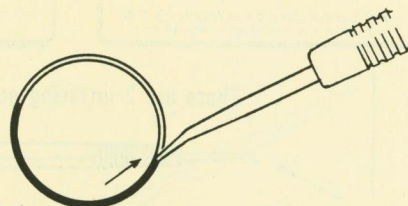
WHEN TWO LINES MEET. . . .

Draw one line first, lift the stylus and then draw the next line, moving the stylus TOWARD the angle. This prevents ragged lines at the joining point.



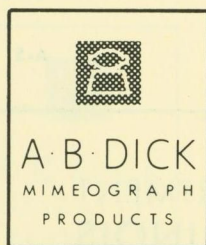
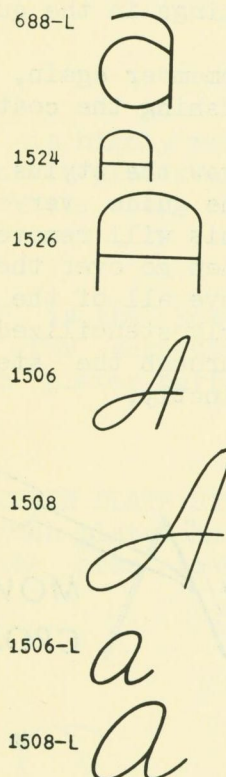
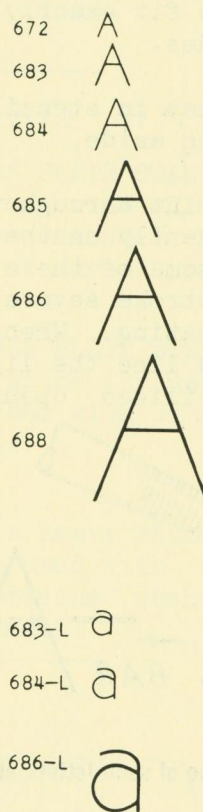
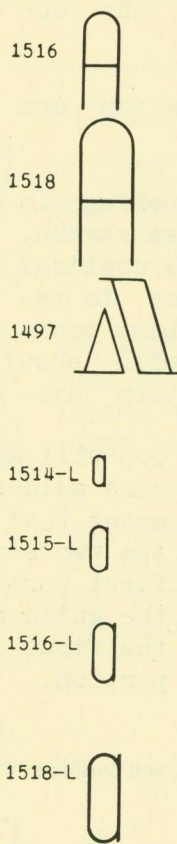
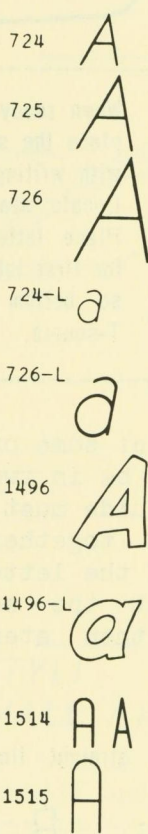
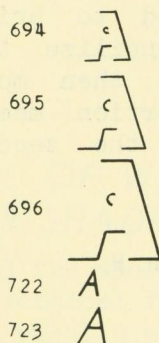
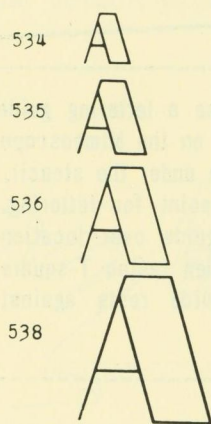
OPEN LETTERS SUCH AS O AND D. . . .

should be stencilized by holding the stylus so it pushes against the lettering guide.



Practice with lettering guides a few times before you attempt to use them on a complete job. You will learn very quickly how to use them properly.

AVAILABLE LETTERING GUIDE STYLES. . . .



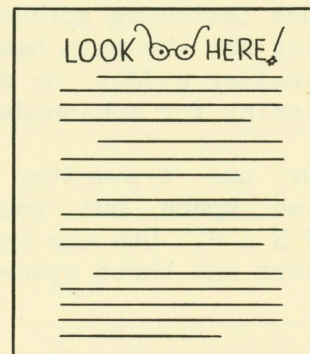
LAYOUT TIPS

Here are a few tips on "layout" that will take some of the mystery out of the word and help make your mimeographed copies easy and inviting to read.

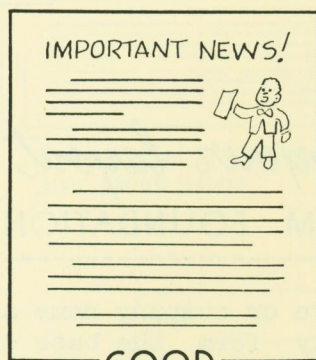
WHITE SPACE

White space means the top, bottom and side margins as well as the space between the typed copy and illustrations and headings. An artist likes "a layout with plenty of white space" because he likes a page which is balanced, uncluttered and easy to read.

A good businessman likes a well balanced layout with plenty of white space because it means the copies will get results.

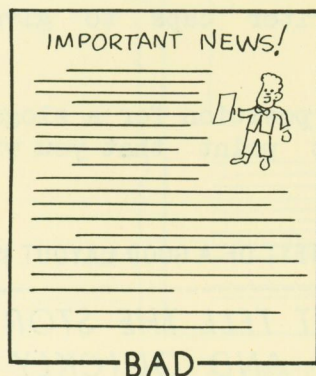


"EASY TO READ" LAYOUTS



LAYOUT is a term that artists use and because it sounds a bit technical most of us shy away from attempting to make layouts. The definition of this word is "to map, to arrange, to exhibit" -- so, making a layout is simply arranging your message in such a way that the important points stand out and get first attention and the entire message is easy and inviting to read.

No matter what type of mimeographed copies you produce you can make use of layout techniques to improve the effectiveness of the copies. Such "straight typing" jobs as instructions, reports, training bulletins, manuals, price lists, etc., can be read much more easily if you make use of white space.



Use wide margins .. triple space between paragraphs .. use typewriter caps or lettering guide headings to emphasize important points.

All of these easy-to-do things will "exhibit" your message so the people who read it can get the important points easily.



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LAYOUT TIPS

First, decide what you want to emphasize, then plan how you will get attention for these points.

Use lettering guides or hand lettering for the main headings and the smaller guides or smaller hand lettering for sub-heads.

Or, use typewriter caps. Or, you can space out your caps L I K E T H I S. Use one space between letters and three spaces between words.

START AN IDEA FILE

----- Clip illustrations from magazines and newspapers and file them alphabetically so you can refer to them for ideas when you are ready to plan a layout.

Notice how the headings and illustrations are positioned to catch attention and help tell the story. You will find many clippings that will be helpful to you.

SELECT ILLUSTRATIONS

----- that tie in with your message. A. B. Dick Portfolios of Illustration Pages contain hundreds of easy to trace illustrations and cartoons. One or two of these portfolios will make a fine beginning for an "idea file."

There are special Portfolios for Schools, Churches, Associations and Commercial organizations. Your A. B. Dick salesman can show you these portfolios.



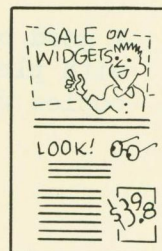
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"RULE OF THIRDS"

Use about one-third of the space for your typed copy and the other two thirds for the illustration and heading.

Try to avoid dividing a page exactly in half as this is apt to make the page look uninteresting.

When necessary to divide the page in half add interest if possible by using illustrations or a bit of handwriting or lettering.



Give your layout "A FIRM FOUNDATION"

Your signature or company name and address usually form the base of your layout. Position this information at the bottom of the page and use lettering guides, handwriting, hand lettering or typewriter caps to give the line weight.

Or, use this position for a slogan, or any important point that you wish to emphasize.

THE FINAL TEST OF A GOOD LAYOUT IS -

**DOES IT TELL THE STORY
EASILY AND QUICKLY ?**

If the answer is YES,
then the layout is GOOD.

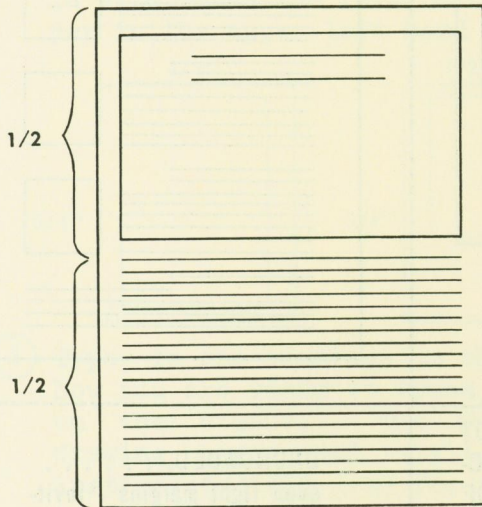
A-8

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LAYOUT PATTERNS

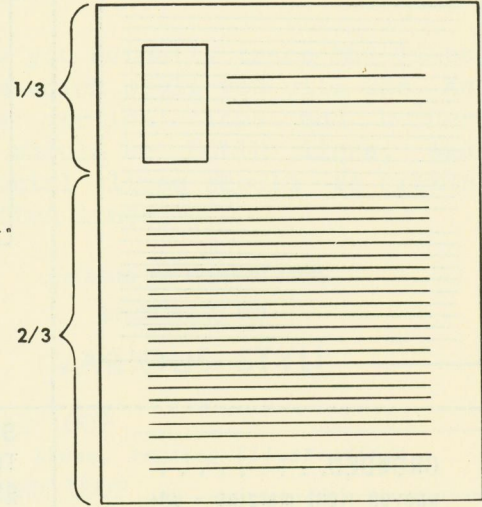
These layout "patterns" may help you in planning your copies.
Notice how much more pleasing the uncrowded patterns are.

AN EXAMPLE OF THE RULE OF THIRDS . . .

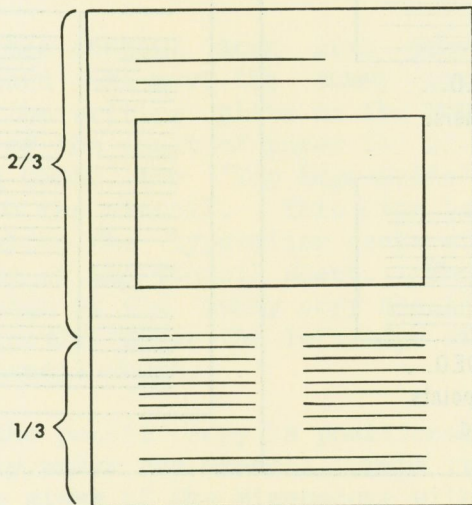


Page divided in half less attractive; narrow margin.

Use this type of layout when the copy is long, or when the copy is more important than the illustration.



Page divided in thirds more attractive; wider margin.



2/3 heading and illustration; 1/3 copy. 2 columns easy to read.

A layout of this kind usually works out well when the illustration and heading are of major importance.

Two small blocks of copy are pleasing with the large illustration.

Note lines at bottom indicating company name or signature.



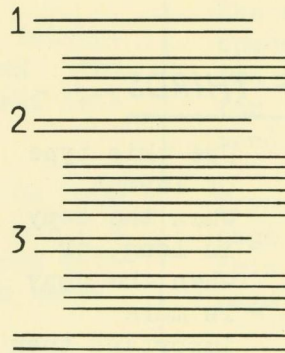
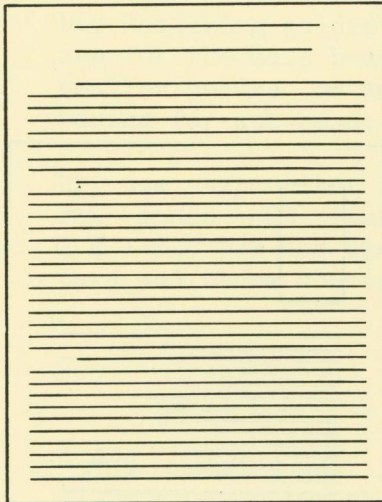
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A-9

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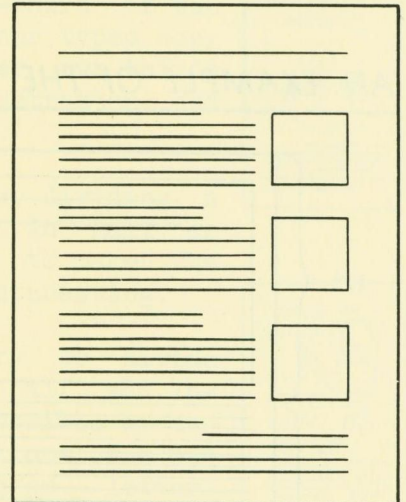
LAYOUT PATTERNS

NARROW MARGIN.
single space, crowded.

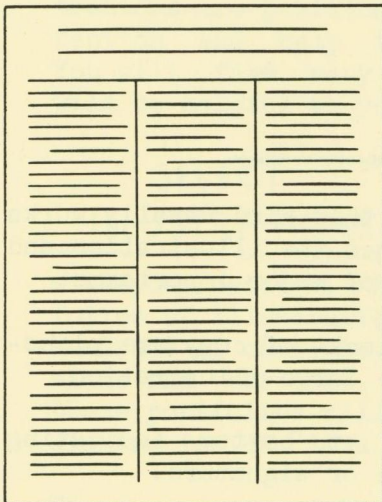


WIDE MARGINS.
easy to read, numbers for
easy reference.

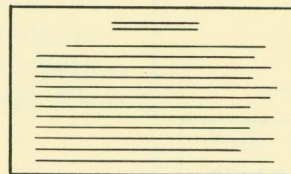
WIDE MARGINS.
easy to read, illustrations
add interest



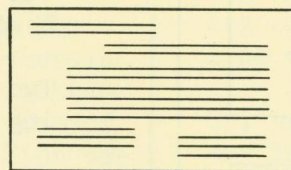
CROWDED.
uneven right margins - un-
inviting.



BE ESPECIALLY CAREFUL NOT
TO CROWD POSTCARDS..IF NEC-
ESSARY CUT A FEW WORDS OF
COPY.

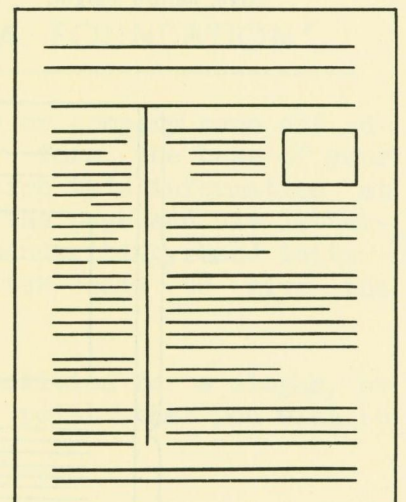


CROWDED. .
no emphasis.



UNCROWDED. .
important points
emphasized.

UNCROWDED.
even right margins - invit-
ing.



NUMERALS AND INDENTED PARAGRAPHS help break up a page and
make it easier to read. This treatment is especially good for instruc-
tional material.



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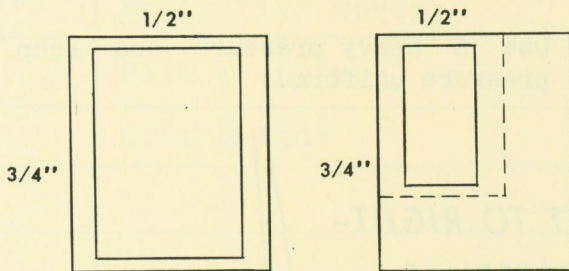
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HOW TO DRAW A STENCIL FOR A RULED FORM

- 1 First, draw the form in pencil on a sheet of thin paper.

- 2 Allow $1/2''$ margin at the top and bottom and about $3/4''$ margins on the sides.

If copies are to be less than $8\frac{1}{2} \times 11''$ in size, draw the form on $8\frac{1}{2} \times 11''$ paper in the upper left hand position.



- 3 Type in the headings on the copy. Now you are ready to trace the form on the stencil. The Mimeoscope drawing board and styli (drawing instruments) are used for tracing.
- 4 Place the pencil copy on the glass of the Mimeoscope. Then place the writing plate over the pencil copy. Now attach the stencil.
- 5 Draw the stencil down with your left hand and move the dummy copy under the writing plate so the TOP EDGE of the sheet of paper is DIRECTLY UNDER the "Top Edge Guide" line on the stencil. This line is just above the typewriter scale at the top of the stencil sheet. The left edge of the dummy copy should be directly under the left edge of the stencil sheet.
- 6 When the pencil copy is positioned exactly under the stencil, tape it to the glass of the Mimeoscope with transparent tape. Be sure the copy is under the writing plate.

- 7 Fasten the stencil in position with the stencil clamps, stretching the stencil down as you clamp it. Then check the position of the dummy to be sure the top edge of the paper is directly under the "Top Edge Guide" and the left edge of the paper is under the left edge of the stencil.

- 8 Before you actually trace the lines decide which styli you will use. As a rule vertical lines and border lines should be SOLID lines, and horizontal lines should be broken or dotted lines.

Here are the types of lines
produced by the

VARIOUS STYLI

- | | |
|------|---|
| 405 | BROAD LOOP _____ |
| | <i>Heavy lines, tracing illustrations</i> |
| 405B | MEDIUM LOOP _____ |
| | <i>General use, signatures, ruling, tracing</i> |
| 405C | FINE LOOP _____ |
| | <i>General use, thinner, delicate lines</i> |
| 460 | WHEEL
<i>Gray-tone lines; ruled forms; shading</i> |
| 461 | WHEEL
<i>Gray-tone lines; ruled forms; shading</i> |
| 462 | WHEEL
<i>Gray-tone lines; ruled forms; tracing</i> |
| 465 | WHEEL
<i>Dot-dash lines; borders of forms</i> |
| 467 | WHEEL
<i>Dotted lines; used for variety of forms</i> |
| 468 | WHEEL
<i>Fine dotted lines; horizontal lines;</i> |

The NO. 460 WHEEL stylus
is sometimes used for border lines

A double line -- two lines very close together -- made with the 468 wheel stylus can also be used for border lines, or for division lines within a form.

SEE REVERSE SIDE

A-11

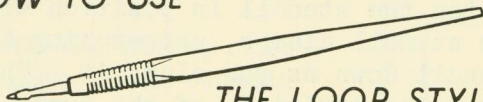


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HOW TO DRAW A STENCIL FOR A RULED FORM

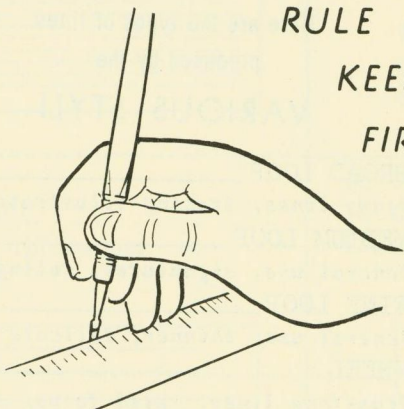
HOW TO USE



THE LOOP STYLUS:

To trace lines with a loop stylus use the T-square and hold the stylus with the loop parallel to the T-square with the fourth and fifth fingers resting on the T-square as shown.

Keep the pressure firm and uniform as you draw the line. The pressure should be heavy enough to produce a clear white line -- not a pale blue line -- in the stencil.



RULE FROM LEFT TO RIGHT-
KEEPING THE PRESSURE
FIRM AND UNIFORM

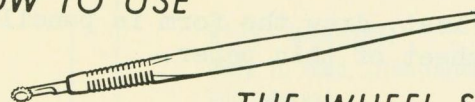
Draw the border and vertical lines first and then the horizontal lines.

If any of the lines extend too far, block off the unwanted portion with correction fluid.

If necessary to make a correction, lift the stencil, apply correction fluid, let fluid dry, re-attach the stencil and draw the corrected line.

No. 363 correction fluid is usually best for corrections as it is a rather thick fluid. Be sure fluid is dry before re-drawing corrected line.

HOW TO USE

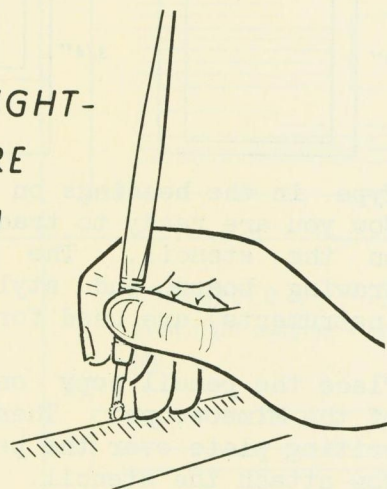


THE WHEEL STYLUS:

The T-square is also used with the wheel styli.

The stylus is held in a vertical position with the wheel next to and parallel to the T-square.

Use a heavy pressure and keep the pressure uniform.



When you have traced all of the lines remove the stencil from the Mimeoscope insert the cushion and type in the headings or captions.

Lettering guides may be used for major headings.

Or, typewriter caps may be used for titles and major headings.

If there is a possibility that additional copies of the form may be needed later file the stencil, after it has been used for future use.



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SELECTED PRODUCTS

Recommended for _____

FOR THE MIMEOGRAPH OPERATOR:

NUMBER	PRODUCT
	Black Ink
	Ink Pads
	Protective Covers
	File Wrappers
	Cotton Pads

FOR THE STENCIL ARTIST:

	Correction Fluid
	Writing Plate

FOR THE STENCIL TYPIST:

NUMBER	PRODUCT
	Stencil Sheets
	Stencil Sheets
	Stencil Sheets
	Stencil Sheets
	Stencil Sheets
	4-Page Folder Stencil Sheets
	Newspaper Stencil Sheets
	Addressing Stencil Sheets
	Type Cleaning Brushes
	Correction Fluid
	Cement
	Signature Plate

See next page for impression papers and color inks.

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IMPRESSION PAPERS

NUMBER	COLOR	SIZE	SUBSTANCE	GRADE	COMMENTS

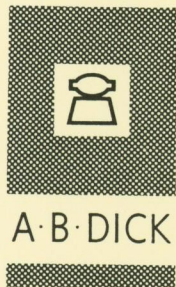
COLOR INKS

NUMBER	COLOR

Use ink brush cap No. 494 to apply color ink.



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