



WHAT TO PRINT AND HOW TO PRINT IT

No. 363
1963

The Printer's HELPER

The KELSEY COMPANY
Meriden, Connecticut

Single orders of \$10 or more keep the Helper constant for at least a year.

Reminding Customers That it is Time to Re-Order

How many times do customers forget to order letterheads, billheads, or other printed forms, then rush the printer to get them out? Every printer has this happen to him continually. If you can prevent your customer from going short, and at the same time give him a shove which will make more sure that you will receive his re-order, you will have accomplished much.

One of the most successful methods of doing this is thru the "Stock Limit" label. You can design this to suit your particular requirements, but the following information will be of help.

Get out a label around three by five inches in size, with the words STOCK LIMIT in good sized, bold type at the top. Under these words, in small type, can appear something like this:

Do not use this package until all the rest are gone. When you start on this package, order a new supply from (Your name and address here).

Under this can be another title line:

HOW TO PREVENT YOURSELF FROM RUNNING OUT OF STATIONERY AND PRINTED FORMS, which you can follow up in smaller type with something like this:

Wrap up enough of this printed matter or stationery to last you until you can have another lot printed, and put this label on the outside, placing the package at the bottom of the pile. When you start on this, the last package, use the back of this sheet to reorder.

You can then design the other side of the sheet as an order blank with all the information which you need to handle the job, suggesting of course that a copy of the form or piece of stationery be pinned to

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Thin Spacing Material

Every printer knows the necessity of getting all the lines in a job of equal tightness if he is not to have trouble with characters either working up when he is printing, or even dropping out before he is able to get the chase in the press. Many learn this through experience — in fact most of us.

One way to make spacing easier is to have the length of your lines even measurement — that is 12 or 13 picas long, instead of 12 1/4 or some such odd figure. It is better to use the printer's measurements of picas than to take fractions of an inch, because all your spacing material is based on points and picas. If your customer wants the length 2 inches, for instance, 12 picas is so close to it he will never be able to tell the difference with an ordinary ruler, as you can see by referring to your line gauge.

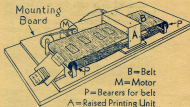
Using even picas will also cut down on odd lengths of leads, slugs and such material which you will otherwise have to cut and have lying around. In fact, if you do have to cut odd lengths, it's better to trim them to even sizes as soon as they have been taken out of the form, so they can be put away with other even lengths and not cause confusion on another job.

Spaces and quads are all made in even fractions of a point, so that if your composing stick is set to an even measurement you'll have a minimum of trouble in spacing your lines tightly — or rather correctly, because you do not want them too tight any more than you do loose.

In spite of this, there is a limit to which the thickness of spaces may be cast, so hair spaces, as they are called, are made 1 1/2 points thick for 6, 8, and 10 point type. For 12, 14, 18, and 24 point type the limit is 2 points, for 36 point it is 3 points, and for 48 point it is 4 points.

Manifestly you need something smaller than these sizes at times, so you can buy or cut for yourself, 1/2 point spaces of copper, 1 point spaces of brass or lead, and 2 point of lead. These thin spaces are put up in ounce packages of one type size of the 1/2 and 1 point (2 ounces when both are wanted). In the 2 point they start at 12 points, because that is the smallest point size for which 2 point width spaces are available in type metal. All two point spaces are put up in four ounce packages for one type size.

Most printers have a square case — the smallest case made, and very handy to have at your elbow when typesetting. If ordinary spaces won't make a line right, it can certainly be corrected



Dryer for Presswork

Several years ago we ran a description and picture of an endless belt dryer for use with the raised printing unit, but we failed to mention how helpful the same dryer can be for processing the ordinary run of printing right off the press.

Large or heavily inked forms may offset if piled on each other immediately. There are various preventives, such as laying the sheets out shingle fashion, putting waste sheets between, etc. Large presses have drying equipment built in, or places where it can be installed ranging from heaters to spray devices or both.

Our illustration shows the dryer in use with the raised printing unit (marked A). If this unit is not wanted for drying, it is only necessary to leave it unconnected. For the printer without the raised printing or any other heating unit the drying principle involved will be the exposure the sheet gets to the air as it travels down the belt.

One of our readers says, "A drying belt can save much labor, time and money. I made one up several years ago, and wonder how I managed to get along without it. I use it for all printing, raised or otherwise."

"The cost is insignificant. Most parts can be found quite easily. You need a small reduction gear to reduce speed. An old phonograph will yield one. A small motor from the same source, from an old sewing machine or similar will supply the power thru the reduction gear. Two old wringer rollers with long shafts will carry the belt. Their bearings can be of any wood or metal, since no speed is involved. Strong muslin can be used for the belt."

Another reader carried his belt over a pair of rolling pins with the ends cut off. A rheostat on the power end will enable you to run your dryer at any speed you wish. If the machine is to be used for drying only, not for raised printing, you can build a wood frame over the belt and put two or more heat lamps in it, for quicker drying.

with this 1/2, 1 and 2 point spacing material.

The same applies to getting columns of equal length. When two
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Printed on Kelsey India Tint Book paper, with Kelsey Many Purpose Blue Ink

Keep The Helper for Reference. We cannot furnish back numbers. Edition is exhausted in month of issue. For standard binder punch holes as indicated.

Accurate Rule Joints and Miters

Lots of jobs call for a frame or box of rule around part or all of the printed form. This can be of pleasing appearance, or it can look as if the frame has been made of pieces of unequal length, with bends in the lines, or even places where the parts fail to meet. To do a good job is not hard, if you go at it in the right way.

In the first place, be very, very sure that the pieces which are supposed to be of equal length are exactly that. You can't build a rule frame with odd lengths any more than you can build a dog-house or even a wooden box unless the pieces of lumber are cut to equal dimensions. You know how important it is to get all your type lines of equal length, or have two columns in a form come out just exactly the same. This is just as important.



Home-made Jig for Mitering Rule

For good appearance, the ends of the rule should be mitered or cut off at an angle of 45 degrees, same as the parts of a picture frame. There are numerous ways of doing this, from hand filing to using expensive equipment. If you have access to wood working or hobby shop equipment, you can saw it or have somebody saw it for you. Use a metal saw, even an ordinary but fine tooth hack saw in a wood mitering box will do.

If you prefer, we can furnish the rule all cut and mitered, as you'll find from the catalog.

The next point to remember is that the material inside the box or frame must be so spaced out that when you tighten your chase form there will be just enough inside to allow the rule to hold the form firmly, yet bring the corners of the rule together. If there is too much material in any part of the form, the rule will not join; if there is not enough the rule will bend and the form probably will not lock tightly. You may need to use half point copper strips, or even a strip of cardboard or paper to get the contents of the box just right.

Occasionally, in spite of all this, there may be a very tiny white space between the corners of the rule. If that happens, here is one way to dispose of the problem: Loosen the form, and put a piece of tin foil, perhaps several thicknesses, in the joint. Tighten the form enough to hold the tin foil in place, trim off the excess, and finish locking the form.

Some printers use paper or cardboard for the same purpose, and there are others who prefer

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What Display Type Goes with Popular Body Styles

A reader says, "I find it a job deciding which display types will match which body types. How about commenting on it in the HELPER?"

Ever since the first issue of THE PRINTER'S HELPER we have used Century Roman for the text or body type, and have never had any reason to regret our choice. It is actually more popular now than ever with national advertisers and others who are supposed to know what is what in the graphic arts. Those who have seen the Helper over the years have perhaps noticed that we have found it perfectly possible to use nearly every other face of type in the catalog with Century. More specifically we started with ten point Continental No. 108 (New England equivalent Clifton Bold No. 19-10), which was followed by Vogue Gothic No. 190 (New England No. 87-10). Then came Cable Bold 12 point No. 82-12, which could just have well been Bernhard Gothic Medium in Connecticut type. From this we shifted over to Egyptian Bold ten and twelve point, and after several years of that we went back to Cable Bold, but this time we used ten point instead of twelve point. More recently we have been trying for variety by using several different styles of ten point in the same issue, including ten point Modern Bodoni No. 14-10, and Egyptian Light No. 95-10, as well as the Cable Bold.

All this points up a lesson, and carries an answer to our inquiring reader as well as to others who may have the same question in their minds. With a good, plain roman face you can use a wide variety of display types appropriately. Our own needs were for nothing larger than 12 point, and mostly ten point, but, for other kinds of work, bigger sizes of the same series are desirable.

As explained previously in other articles on type, vertical faces like Embassy, Plaza and Regent are now used for display in combination with romans, and the bold scripts like Modern Script, Saybrook Script and Punch have their place, too. Half way between the scripts and the conventional faces are the pen and brush styles such as Highspot, which likewise has high attention value. (Incidentally, Highspot has been used for titles in the Helper, too.)

We have talked about Century Roman, but the same thing applies to Bodoni No. 86 or any other normal roman face. A large amount of latitude may also be allowed with Goudy Old Colony (Colonial) and Garamond, or Schoolbook.

If you stick to a good body or text type, you will find the opportunities for using it with other bigger display styles almost unlimited.

MODERN Ornaments Decorators

Type cast (metal base) for accuracy
Font D 10 pieces \$3.40
all different



Single cuts, 95 cents each

Modern Ornaments & Decorators

You can use these cuts on all sorts of printing—to fill an otherwise empty space or to brighten an all type setup.

Type cast (metal base) for extreme accuracy
FONT "C" (11 different pieces) \$3.40



Single cuts, 95 cents each

Spaces and Quads

In ordering PLEASE SPECIFY whether you wish:

- Assorted spaces and quads.
- Assorted spaces only
- Assorted quads only
- One particular width of space or quad!

If not specified we will send assorted spaces and quads.

Point Size	Approx. Width	One Line	Approximately 1 lb.	2 1/2 Pa.	3 lbs.
4	1 1/2 cr.	.89	8.40	8.25	---
5	1 3/4 cr.	.80	5.15	7.25	---
6	2 cr.	.86	1.86	4.40	8.75
8	2 1/2 cr.	.48	1.84	3.60	7.15
10	3 1/4 cr.	.45	1.28	1.20	6.35
12	4 cr.	.45	1.26	2.40	5.75
14	4 1/2 cr.	.45	1.24	2.85	5.65
16	6 cr.	.45	1.15	2.60	6.15
24	8 cr.	.60	1.00	2.35	4.45
36	12 cr.	.70	.90	2.15	4.25
48	16 cr.	.80	.80	2.00	3.95

Typewriter Type Spaces

10 point, 1 line, .45; per pound, 1.38
12 point, 1 line, .48; per pound, 1.26

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WITH OUR READERS

Printing for Writers' Clubs

From A. E. Hopkins:

Last year about this time I bought one of your presses, and along with a partner, operated a fine part time business. Our business grew until it was no longer part time, but required the full time of one man. As we disagreed on basic business philosophy, I sold out to him. Now I am ready to buy another press . . .

Some readers of the Printer's Helper may be interested in printing booklets and pamphlets for their local writers' clubs. I find this profitable business, as no one uses printing like writers who have a compulsion to see their names in print. "The existence of the so-called 'vanity publishers' proves this. Writers' clubs I have done business with are interested in a monthly publication, with all contents submitted by the club, and individual members are potential customers for letterheads, envelopes, cards, pamphlets, booklets, etc.

Some printers like my former partner, prefer a large, busy commercial plant, I am content to have a small but lucrative custom print shop. That is the kind I expect to continue.

Keeping Gunned Envelopes Safe from Humidity

From Robert N. Trefts:

In a recent issue of the Helper, a writer was asking about a safe way of storing envelopes against summer humidity, and the sticking of gummed flaps.

One way to avoid trouble is to use a metal storage cabinet in which air can circulate, installing a dehumidifying cable plugged into an electric socket. One such cable carries the trademark "Dampm Chaser," is 36 inches long, and is said to use less electricity than a 25 watt bulb. These cables have been used for years in clothes closets, pianos, radios, hi-fi equipment, etc. Music stores either have them or know where they can be obtained. They usually sell for substantially less than ten dollars.

Carry-Out Menus for Diners and Restaurants

From B. J. Baker:

I recently suggested a carry-out menu to the owner of a local diner. I used your Lite Wite Bristol, and put a little map on the back. When he saw it he doubled the order, and has since bought another thousand. Other printers should be able to get some of this business if they go after it.

Ink Reducer. A liquid for preventing sticking of ink rollers or paper. Use only a few drops. Per bottle, .62

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How to Prevent Light Color

Adulteration

No matter how careful the printer is to clean his rollers before running a light color, he is likely to find that what started out as a pure white, or yellow or pink has dulled down in the running to a very disappointing neutral shade if he doesn't watch out. His rollers, while seemingly without cuts or breaks, have delivered up just enough residue from previous use to kill the color he had started with.

If a careful cleanup of rollers, in plate and the presses of the form fails to cure the trouble, and you haven't time to get a new pair of rollers, there is one more trick to try. Ink the rollers up with the color you wish to run, let them stand until the ink on them is hard, then ink up the press and proceed. The initial, dry coating apparently seals the pores of the roller composition sufficiently to prevent any more of the leakage from previous runs.

Cellophane Tape for Makeready

From Rosette Printing:

I have a roll of cellophane tape right beside my press, which I find very handy for spot makeready. I couldn't get along without it.

I use this tape to fasten gate pins so they will not move and spoil the register, especially on two or more color work.

Nursery Printing

For nursery labels, obtain white sheet celluloid, print on them with Kelsey Gloss or Glassine Black, and you have a waterproof label for standing trees and shrubs. Punch a hole in one end, and attach with No. 24 copper wire. This is better, more easy to see, and more durable than wooden paddles. About 2½ x ¾ inches is a big enough label for most names. The corners can be rounded with steel rule.

For nursery business card printing we use a landscaped house or group of trees printed in a pale tint as a background over which we run the type.

A Side Extension Gauge

From an old correspondent:

To print large sheets we made an attachment of wire with a hook on one end, which is attached to the lower platen impression screw. It is then brought up around the top impression screw and given one full turn. From there it reaches out from the side of the platen and a hook is made to give the right gauging.

A piece of cardboard under the upper platen band, bent at right angles toward the person feeding the press, will also be of help to hold the top of the sheet up.

Billheads and Statements

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



Style A—Ruled complete with vertical and all horizontal lines for use with pen and ink. Style B—Ruled with columns and head lines only. For typewriter use. Be sure to state style wanted when ordering.

BILLHEADS

Quantities of	500	1,000	5,000	10,000
Prices per	800	1,000	1,000	1,000
Style A, 8½ x 4½ in.	\$1.70	\$2.28	\$2.78	\$2.58
Form, 8½ x 7 in.	1.78	2.28	2.88	2.68

STATEMENTS

Standard, 6½ x 8½	1.40	1.98	2.25	2.10
Midset, 4 x 6 in.	1.10	1.38	1.70	1.72

● Not made in style B

Thin Space Assortment, No. 1. consisting of 1-ounce of 1 pt. and 1-ounce of ½ pt. in each 6, 8, 10, 12, 14, 16, 24, 30, and 48 pt. sizes, 15 ounces in all. **5.58**
D-1 Ass't. includes a square case, **8.66**
Ship. Wt. Spacers, 1 lb. Sp. Case 2 lb.

Thin Space Assortment, No. 2. consisting of one-ounce of one-point and one-ounce of one-half-point in each of 6, 8, 10, 12, and 14 point sizes, 10 oz. in all. **3.05**
D-2 Ass't. includes a square case, **6.19**
Ship. Wt. Spacers, 1 lb. Sp. Case 2 lb.

Thin Space Assortment, No. 3. consisting of one-ounce of one-point spacers, in each, 6, 8, 10, 12, 14, 16, 24, 30 and 48 point sizes, 9 ounces in all. **2.78**
D-3 Ass't. includes a square case, **5.28**
Ship. Wt. Spacers, 1 lb. Sp. Case 2 lb.

Thin Space Assortment, No. 4. consisting of one ounce of one-half-point spacers, in each, 6, 8, 10, 12, 14, 16, 24, 30 and 48 point sizes, 9 ounces in all. **2.78**
D-4 Ass't. includes a square case, **5.28**
Ship. Wt. Spacers, 1 lb. Sp. Case 2 lb.

Strips, Metal. one point and one-half point. For thin spaces, spacing between lines, justifying, etc. One-foot strips.

	6 Foot	12 Foot	24 Foot
One point	1.48	2.46	3.78
Half-point	.86	1.44	2.40

Ship. Wt. per doz. 1 Pt. 2 lbs; ½ Pt. 2 lb.

More Color Means More Eye Appeal

Add originality and attractiveness to your work. Many pleasing and colorful effects can be produced with this **Special Color Mixing Kit**. Try it—see for yourself what a difference a touch of color will make in your work.

Many Purpose Deep Red	Special Combination Price \$3.08
Many Purpose Yellow	
Many Purpose Blue	
Special Mixing White	

Drawer Pulls, made of enamelled steel, to attach to front of type cases: make pulling out type cases from case stand much easier.
Each, **.15** Dozen, **1.10**



**The
KELSEY MAN
Comments On
Lord Dexter**

"Lord" Timothy Dexter, famous character of Newburyport, Massachusetts, over a hundred years ago, had, during his life plenty of leisure, cash, and self-confidence. He wrote, and needless to say, financed a book containing his philosophy, sayings, and whatnot. His style left much to be desired, punctuation was almost completely absent, and there were so many jibes current about the first edition that he decided to put the quietus on his critics in the next one. He downed them by including short paragraphs of commas, periods, etc. in the back, with the suggestion that the "knowing ones" "pepper and salt to suit themselves."

In view of the conflicting schools of thought on punctuation nowadays, and the hair-splitting indulged in by authors, grammarians, proof readers, and those on the outside looking in, was not so

conciliable. Those who prefer the modern method of using them sparingly could adopt Lord Timothy's scheme to satisfy those who like theirs thicker.

Rule Joints, Miters . . . (Cont'd)
forcing warm beeswax into the joint. You can take your pick, or try them all at different times.

The ordinary rules of make-ready then apply to the job. Usually the type inside the box gives a lighter impression than the rule, and must be raised enough so that the rule does not overshadow it. This is normal, so don't think that it's the fault of either the rule or the type.

Once you get the hang of it, making and printing a rule frame will go just as smoothly as any other printing job.

Reminding Customers . . . (Cont'd)
the blank, with any needed changes noted.

An idea like this, being really helpful to the user of printing, will help you to build up a list of satisfied customers who will come back for repeats when needed.

PLEASE notify us of any change of address promptly if you want to keep your file of *The Printer's Helper* complete. Many readers lose one or more issues because of failure to let us know their change of address when it takes place.

Proofs in Several Colors

You and your customer may be in doubt about whether a job should be printed in more than one color, or what colors should be used. You do not wish to ink up the press several times to find out. Color proofs will help.

Several pieces of glass, marble or tile will be handy to put very small amounts of inks on, in this operation. A hand roller or brayer is also useful, although a press roller will do the job.

A simple way to take the proof, if you have a pretty good idea of the colors you wish to try for different parts, and there is room enough, is to ink them with the roller, first one color, then another, until the form is completely inked according to the tryout wanted. Lacking a proof press, this is the best way to make the proof:

—Tie it up, or block it in a galley, or lock it in a chase. Dampen a sheet of news white, or some other book paper, just enough to make it limp — it should not drip. A dry sheet may be used, but it is not as satisfactory. Lay the sheet carefully over the form, being sure not to move it, and on the sheet put a heavy piece of felt, cloth, or something of even thickness to make a cushion. If you have a proof planer, you will not need to do this because the proof planer has felt on it. Put your planer down on the form gently, and tap it with the mallet, moving it over the form but being sure to lift it before moving and tapping another spot. After you have covered the entire form, pick up the sheet with care to avoid smearing the proof.

If you are not so sure of the colors required you can take a proof of the complete form in each of several colors, and cut out the lines or groups of lines to lay out in dummy form and try different combinations.

An extra color will often greatly improve the looks of a job, in addition to making a bigger sale for you.

Thin Spacing Material (Cont'd)

point or even one point leads will not balance out the column, there are $\frac{1}{2}$ point copper strips — "like-ones" — which will do the trick. Use one and two point leads, they come in 24 inch strips, and you cut them to any length you wish.

The use of $\frac{1}{2}$ point or one point leads will make it possible to do a better job of spacing out the lines, entirely aside from getting the form so it will lift without ping. Frequently a layout looks almost satisfactory, but not quite. The solution is usually a little more space between some of the lines, and a little less between others. Two points may be too much, but one or even $\frac{1}{2}$ point may be just what the job needs to give it a finished appearance.

**PADS? — Make Your Own
With this Padding Outfit**



Outfit consists of Holder, to keep sheets straight and edges even, capacity two to three thousand sheets; End Boards, assortment of various sizes; Clamp, adjustable, to hold pile of sheets while applying composition, capacity 12 inches—boards 8 1/2 x 11 etc. . . . **17.50**

Padding Outfit, with one pound can of Padding Composition, (hot-process) with directions how to apply. **18.43**

Padding Outfit, with one pint jar of Pad-tex, (cold-applied) with directions how to apply. **18.95**

Shipping weight, 89 pounds **4.46**

Shipping weight, 7 pounds 7.23

Shipping weight, 2 pounds 7.10

Shipping weight, 6 pounds 4.2

Mitred Rule

Brass rule mitred to make a box (frames) in any size measurement as follows:

3 pt. rule, not more than 23 inches around the four sides (example: 3 in. wide x 4 in. deep—or, 4 in. wide x 7 in. deep) **1.20**; More than 23 in., but not more than 46 in. around all four sides. **1.95**

Size 2 pt. 3 pt. 4 pt. 6 pt.

1 box less than 20" around **1.20 1.45 1.50 1.95**
2 boxes each less than 11" around **1.70 1.95 2.00 2.45**
1 box larger up to 46" around **1.95 2.45 2.60 3.50**

Be sure to specify sizes and number of rule desired.
Mitred boxes of metal rule 3/16" less.
Note: This form is not used in a box (frame) less than 23 inches around—actually 8 inches.

Ripple Finish-24

Substance 24

A high grade, pebble-surface, crackle-finish two-toned sheet useful everywhere for finest personal, social and business stationery. 500 sheets size 17 x 22 inches weigh 24 pounds.

Quantities at Prices per 50 200 500 1,000
17 x 22 inches \$1.18 \$4.28 \$8.68 \$8.98
11 x 17 " " " 2.70 6.65 4.75

CUT SIZES

Quantities of 500 1,000 5,000 10,000
Prices per 500 1,000 1,000 1,000
5 1/2 x 8 1/2 inches \$1.98 \$3.28 \$2.73 \$2.60
5 1/2 x 10 1/2 " 1.75 2.98 2.43 2.33
7 1/2 x 10 1/2 " 3.12 5.20 4.36 3.90
8 1/2 x 11 " 3.42 5.70 4.79 4.30

Ripple Finish Envelopes

Quantities of 500 1,400 5,200 25,400
Prices per 500 1,000 1,000 1,000
6 1/2 x 9 1/2 " \$2.50 \$4.50 \$4.50 \$4.18
7 1/2 x 10 1/2 " 4.95 8.25 7.08 6.82



Brass Rule Case, 7 1/2 x 15 1/2 in. New and convenient. Spare for each length, from one to thirty-six pieces and odd lengths, miters, etc. **5.40**
Shipping Weight, 2 pounds