



WHAT TO PRINT AND HOW TO PRINT IT

No. 367
1963

The

Printer's HELPER

The KELSEY COMPANY
Meriden, Conn.

Single orders of \$3 or more keep the Helper coming for at least a year.

COOPERPLATE GOTHIC

Copperplate Gothic is one of the mainstays of the general printer. Years ago a face named Card Mercantile, a rather extended letter with very large serifs was the favorite for card and stationery work, but when Copperplate was introduced, a little after the turn of the century, it slowly but surely edged the older face out of the nation's printing offices. The wide acceptance was brought about by the design, which faithfully reproduces the style of lettering made on steel or copperplates by engravers, even to the little serifs produced by the engraver's tool at the beginning and end of each letter. It was given a further lift by the invention of the monography (plateless engraving or embossing) which enabled the printer to closely approximate engraving if he used the right type—Copperplate being one of the best for the job.

As with every other extremely successful face, it was soon out in a number of different variations, wider, narrower, italics, etc., but none took real hold of the market except the regular and the light. We carry the regular in the Connecticut line, and both regular (Bold) and light in the New England line. As always, we pick out the good members of the series and leave out those of doubtful worth. Type selection can be confusing enough with only popular styles to choose from. Add the "also rans" and even the best of printers never knows whether he has made a mistake when he buys a style.

Probably the use of Copperplate Gothic and the proper sizes are about as clear as for any design in the book. Printers normally use the four 6 point sizes for card work, and likewise in personal stationery printing. The largest, 6004, is best for the name. City and state usually take the next size, 6003. Street address goes in 6002. On business cards

Let Them Know You Are in Business

When is a prospect likely to be in the most receptive mood? When he is about to make, or has just made a sale, according to one very successful business man, and his results certainly seem to prove it. He carries his business cards at all times, and no matter what or where he buys, hands out his card. If he's having a load of gas put in his car, he gives one to the attendant, saying, "Any time you are in the market for printing, look me up." He repeats this practice even when calling at the same place, because he wants all persons he does business with to remember that he is a printer and will appreciate the patronage.

He doesn't expect everyone he does business with to give him printing, but he finds enough who have had no fixed source of supply to build up his own business nicely. The cards are kept and referred to in a surprising number of instances.

Printers not only can avail themselves of this way to advertise but they can sell more business cards to their own customers by suggesting wider distribution in the same manner. The successful business man, printing or otherwise, is the one who uses just such ideas.

the 6001 comes in handy for phone number or any other small lines.

Some printers like to use bigger type on business cards, and in that case they often employ 1205 and 1206—the first two 12 point sizes. On business stationery they'll step up to 1207 and 1208 for the title and address across the top of the sheet. Tickets and other forms require the 12 point sizes, too, and sometimes the 18 point sizes, 1809 and 1810. In picking out sizes of any type for any job it is well to remember that the most important line should be in the largest type, the next most important one in the next size, and so forth, without regard for the actual order in which they are used in the work. As a matter of fact, it would not look good to have the sizes graded from top to bottom—the appearance would be too much like an eye testing chart. Take in the simplest form—name, street, city and state. If you were to set the name largest, the street next size, city and state smaller yet, you'd have an undesirable effect. By setting the name biggest, street and number two sizes smaller, and, then, city and state in the medium size (halfway between), even though it is the third of the three lines, you'll get satisfactory layout, and that goes for all work, whether the kind we have been describing or not.

How Much for Spoilage?

We recall running an article on the number of extra sheets which should be printed to make up for spoilage. Using percentage figures which we thought were accepted by printers everywhere as being reasonable and safe, we got almost as many biases from readers as we do when we offer suggested costs and selling prices.

Even at the risk of hearing from dissenters again, a few words are advisable. Only a very extraordinary printer indeed can count out a thousand sheets of blank paper, and when he has finished printing them have a thousand copies for his customer. Spoilage is bound to occur, and the more impressions per sheet (for extra colors, backing, etc.) the more must be allowed for mis-feeding, out of register, and the like.

Trade customs allow for an overrun up to 10%. That is, if in order to make sure that your customer will have a full thousand sheets you run enough more so that you actually deliver any amount up to 1100, you would be justified in basing your price on that quantity rather than 1000. The other alternative is to take a chance on being short—not delivering the full thousand. Circumstances alter cases, and the temperament of the customer as well as the kind of job has to be taken into consideration. It might be one which would not make any difference, but on the other hand a mailing list might be involved which would require practically the full order.

Remember that an additional color will almost double the possible throw-outs. We give below figures which are commonly used, but don't take our word for it—check up on yourself and make your own allowance. A cheap poster paper will not require the careful inspection of a wedding invitation, so quality is a factor too. Naturally, on wedding invitations and other similar work, you'll make sure your job is right before you start using the good and more expensive stock.

| Quantity | One Color | Each Additional Color |
|----------|-----------|-----------------------|
| 200 | 25% | 20% |
| 500 | 12 | 10 |
| 1,000 | 10 | 8 |
| 2,500 | 8 | 6 |
| 5,000 | 5 | 4 |
| 10,000 | 4 | 3 |
| 25,000 | 3 | 2 |

Perhaps we ought to add that trade customs also allow for a deficiency in the quantity delivered of as much as 10%, too, but most printers would prefer to be on the long rather than the short side. Your own experience is the only

(Continued on page two)

Printed on Kelsey India Tint Book paper, with Kelsey Many Purpose Purple Ink

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

Speed in Typesetting

Setting type is by no means the whole story when figuring the cost of a job, but for those who really want to keep time down to a minimum, we present rules which are published in the Kelsey Printing Course.

Knowing the quickest way to set type and practicing it will serve you in good stead if you are really in a jam for time. When the emergency really comes it will be too late to learn. No matter how long you have been printing, we hope and believe that these rules will help you.

1. First you must thoroughly learn the location of the letters and other characters in the case. This can be done by marking each box with a lead pencil, using the diagrams each of which is known as the "standard lay" for that kind of a case. A good way to practice learning the case is to take sheets of printed or written paper and stand in front of the case. Now look at the first line of the printing or reading (called "copy") and keep it in your head. Now try and imagine that you are setting the type but instead of holding the stick in your hand and actually picking up the type, just point your finger at the box. Practice this and you will learn to find the location of any character in half the time required by the usual method.

2. After you have gotten so that you can instantly point out any character in the case without hesitating, it is time to practice speed and accuracy in actually setting the type.

When you pick the letter up, do so with a swift, stabbing motion, getting a firm hold on it. Do not reach down and gingerly take hold of it as if you were afraid it was hot and going to burn you. Grab hold of it, using plenty of "push" to get a firm grip on it.

Before you set each word, run over the location of the boxes in the case for that word in your mind. This will help you wonderfully and soon you will do this without actually making the effort to do so. Always keep your mind a letter or two ahead of the one you are setting. This will give you a start when you reach for the next letter.

When you look at the letter you are going to pick up, note the position in which it is lying. Pick it up, but do not twist the hand as you try to put it in the stick with the neck uppermost — instead, roll the type between the fingers and it will take its place with much less effort and very much quicker.

When you pick the letter up, place it in the stick by "feel" — that is do not look at the stick but instead, after you have picked it up, rolled it into the proper position with the fingers, glance ahead to the box containing the next letter you want to set. You can soon

learn to place the letter in the stick without looking at it. It is like putting your hand in your hip pocket. You do not have to look at the pocket in order to do so.

Summing up, the thing to do is to pick the letter up with a firm, rapid motion, after first noting how it lies in the case, so that you will know whether to roll it to the right or left in the fingers, and set it in the stick without looking at it from the instant you reach for it. The secret of the whole thing is to be able to instantly glance ahead to the next box after you start your fingers down toward the letter you have selected. As you pick up the letter and put it in the stick without looking at it, you are selecting the letter you will pick up from the next box and as your hand comes back from the stick, you start it down toward that letter and glance ahead to the next one. The hand is always one letter behind the eye.

When in sticking to practice these rules, it is advisable to take your time, don't "crowd" yourself in an effort to be speedy. If you thoroughly learn the fundamental rules and are complete master of them, you will acquire the speed in a very short time. Remember — accuracy is much more desirable than speed in composition, for it often takes many minutes to correct a mistake that takes only a few seconds to make. Be careful, work just below your fastest speed and make up your mind to master each and every one of the above suggestions until you know them backward, forward and through the middle. If you do, you can't help but make a good compositor.

3. In putting the type back in the cases, which is called "distribution" or in printer's slang, "throwing in", you will at first find it easier and more accurate to take a word at a time between the fingers of the right hand, with the fingers pretty well toward the bottom of the type and after rubbing the fingers over the type to loosen it well, run over those letters in that word in your mind and locate them in the boxes where they belong — then distribute the word. You will find that your hand will follow right along over the trail that your mind has followed a few seconds before and will not falter or hesitate. Of course, it is not necessary to do this after you have had more experience as you will do it without thinking about it, but in the beginning it is a big help.

How Much for Spoilage (Cont'd)

safe guide when allowing for spoilage.

Not only the quality of the job, but the kind will also affect spoilage. A plain personal stationery job will give less spoilage than a more complicated one with cuts in it, requiring greater makeready.

MODERN Ornaments Decorators

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



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



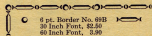
Single cuts, 95 cents each

BORDERS

Made in separate pieces enabling you to make up your own combinations and designs in any shape you may choose.



6 pt. Border No. 70R
20 Inch Font, \$2.50
60 Inch Font, 3.90



6 pt. Border No. 99B
30 Inch Font, \$2.50
60 Inch Font, 3.90

See catalog for other styles

WITH OUR READERS

Colored Admission Tickets

From an old correspondent:

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

Help for Uneven Forms

I recently had a job which was not only quite heavy at one end, but which required perforating at that same end, whereas the rest of the form was quite light. I found the heavy form plus the perforation made the platen rock on the impression screws, causing too much impression on the light end and not enough on the other. I took a few wedges such as are used in hammer handles and placed these between the platen and platen back. This corrected the situation completely. C.W.

More About Printing Tape

From an old reader:

You recently ran an article about printing gummed tape, suggesting four gauge pins, two right side up, two the other way, thru which the tape could slide on the platen when printing.

I find it easier to paste some of the tape on the tympan and draw the tape to be printed thru this. I also discovered that if a mark were made on the tympan paper up to which the tape should be pulled to get the impressions evenly spaced, I could do a better job. This mark is made where the edge of the printing comes when the impression is made.

Ink Blending Effects

An old reader says:

In The Printer's Helper you recently mentioned printing two colors at once, grooving the rollers to prevent mixing. I do that, but I also use the rollers ungrooved to make multi-toned effects. For instance, I may put blue on one side of the ink plate and red on the other, which merge into a purple in the middle.

I have obtained many beautiful combinations that way. Of course, the ink plate operating dog is tied down to render it inoperative, and the various colors are put on the plate with a hand roller.

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How to Use Worn Wood Type

Like all type, wood type is subject to wear, but in large sizes it is so much cheaper than metal that it is universally used. Its very size protects it to some extent. Occasionally something will get on the platen which will make a dent in it, however, and the accumulation of marks will eventually call for attention.

Small marks or dents in the type may be overcome in the printing by a little underlay or overlay, the use of which is described in The Printer's Guide.

The finest emery paper you can obtain may also be used to redress the surface of the type, and bring it back to a smooth surface as it was when it was new.

Some printers remove very good sized dents by putting warm water on the spots, and as soon as the wood has swelled enough to remove the dent, they place a hot flat iron or some other hot flat surface on it to dry the wood, and prevent further swelling.

Paneling Cards

You can do it yourself on your press. First make a die just the size and shape of the panel you propose to make. If you have only a few cards to do, this may be made from hard thick cardboard or if you are to do larger lots it should be made of metal. Dies should be



Here is Another Similar Method of Making Panels

firmly glued to a block to bring them as near typelike as possible. Lock in chase as usual and put on press, after removing the rollers. Make a counter die or frame which will just fit around the die, not a close fit but leaving space between to permit the card to enter or "flow." Counter should be made of the same material as the die and firmly glued to the tympan. Set gauge pins and feed cards as usual. If die does not emboss at first, underlay it with pieces of cardboard. A little practice will soon enable you to quickly make any panel and add this attractive finishing touch to many cards, menus, programs, etc.

Here is another way to make the die. By cutting carefully enough so you can use both the inside and the outside—the outside frame may then be glued on a block in the chase, the inside piece on the platen, or vice versa. Pressboard pieces make good material for paneling either this way or by the method previously described. A variation in results can be obtained by putting a piece of thin tough paper—light-weight kraft, for instance—over the die on the platen, as a tympan sheet.

COPPERPLATE GOTHIC

No. 6001 6 Point No. 1 31A \$4.35—11A \$2.30
SOCIAL CARDS AND STATIONERY 81234447

No. 6002 6 Point No. 2 29A \$4.35—9A \$2.30
LUSCIOUS ROCKY FORD MELONK \$12.2245

No. 6004 6 Point No. 4 19A \$4.35—6A \$2.30
PLAIN TYPE FOUR STATIONERY 81445

No. 1266 12 Point No. 5 19A \$6.00—6A \$2.85

HOTELS BEING BUILT 72

No. 1266 12 Point No. 6 19A \$6.00—5A \$2.85

OVER THE HILLS AND

No. 1267 12 Point No. 7 19A \$6.00—6A \$2.85

STRANGE BEAST 3

No. 1268 12 Point No. 8 11A \$6.00—5A \$2.85

BLACK CROW 6

No. 1809 18 Point No. 9 8A \$7.80

GOLD RING 2

No. 1810 18 Point No. 10 6A \$7.80

HICKORY 7

No. 2411 24 Point No. 11 6A \$9.10

CANDLE 6

No. 2412 24 Point No. 12 4A \$9.10

RADISH!

IMPORTANT: You can mix all four sizes of 4 pt. in the same line; or all four sizes of 12 pt. in the same line; or both sizes of 12 pt. in the same line; or both sizes of 24 pt. in the same line.

EFFORTLESS LINING OF ALL 12

ABCDEFGHIJKLMNPOQ

RSTUVWXYZ& ; : . - ' ! ?

\$1234567890

Challenge Hand Punch

For punching loose leaf sheets, index cards, tickets, orders etc.

\$73.50



Punches one or more holes in several sheets at one time. Punches sheets of any length. Back and side gauges easily adjusted.

Dies are of hardened steel, self sharpening and quickly adjusted to punch at any distance apart.

FREE—2 round hole dies. (any size less than 1/2 in. in diameter) with each punch. If you do not specify a desired size, quarter-inch will be furnished, as this is standard size.

Additional Dies complete, (any size less than 1/2 in. in diameter) with each punch. If you do not specify a desired size, quarter-inch will be furnished, as this is standard size.

Round hole 1/2 inch by 1/2 inch, each \$4.00

Slotted hole 1/2 inch by 1/2 inch, each \$13.50

Slotted hole 1/2 inch by 1/2 inch, each \$21.65

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.



The KELSEY MAN Researches Tympan

In our search for the derivations of words used in printing we were surprised to find so many of them closely allied to architecture. Tympan was one of them. Hand presses up to the early 1800's had a tympan, which, while it was used for the same purpose as those on present job presses, consisted generally of frames, one fitting inside the other, both cloth covered. Impression on the press was regulated by more or less card, paper or felt between the two tympan frames, all of which came under the pressure of screw or toggle when the press was operated.

So what does the dictionary say now? First, it gives the definition of the printer's tympan. A second meaning is a membrane or thin sheet tightly stretched, which closely relates it to printer's tympan, both ancient and modern. Without going into all the definitions of the tympan, or tympanum (old spelling) we should mention that in architecture it may be the space over a doorway, bounded by an arch (among other things).

If you are interested in the derivations of words used in printing, look over the dictionary some time. You'll find many curious connections between words that you never had any idea existed.

Some Inks are Bulkier Than Others

The pigment, or color, in inks is not at all alike in the different colors, so that, just as lead is much heavier than aluminum, a pound of blue, when put beside a pound of white looks much greater—and is, as far as bulk is concerned. It is impractical to carry too many sizes of tubes or cans on hand, so the same one is used for several varieties. Of course the heavy colors could be diluted so as to appear just as large as the featherweight ones, but that would be doing our customers a dis-service, and we prefer to write a letter now and then, explaining the situation, instead of sending out bulk for bulk's sake, without quality.

To Make Type Cases Slide Easily

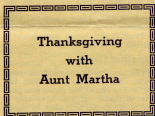
From a correspondent: "The suggestion from a reader about oiling type case runs isn't any good as the wood soaks up the oil and will also catch dust. The best method is an old pattern maker's trick—rub the surfaces with paraffin. This can be used on all drawers, windows, etc.—works easier and is waterproof as well."

This is a good suggestion, and we will repeat our comment published at the time, namely, that ordinary talcum powder can be sprinkled on the "runs" as the slides are called, to eliminate bind-

Making Movie Titles

Amateur and professional motion pictures require titles. There are all kinds of schemes offered to the camera owner, ranging from separate letters which he can stick to a board, thru special services for providing printed ones.

Some of the homemade titles used greatly detract from the appearance of the remarkably fine pictures many amateurs are now taking. Lots of money is spent for a vacation, for cameras, projectors, and finally film. Then the film is titled, and the owner either has to do a mediocre job or send away for titles at big expense. There is no excuse for any movie camera user having to send out of town for titles if there is a single printer in the neighborhood. That is where you come in.



Specimen movie title using 85-12 Egyptian Bold type and Border No. 70-B.

Most movie camera manufacturers furnish information on titles, sizes, etc. with the regular instructions, so your customer can tell you the size he needs. The most common ones are all within the capacity of a 3x5 press, so any printer can handle them.

Type size will depend on the size of the title and the number of words. The best styles are those without hairlines because the solid ones photograph better.

A border of rule or a regular type border such as are listed in the supply book will give the title a finished appearance. Appropriate small cuts, such as the seasonal ones for Christmas, Thanksgiving, etc., can be used, too. Small decorators can likewise be placed under or over short titles to advantage.

Excellent color titles for use with Kodachrome film can be made in red, white, blue or other colors on a contrasting background because amateur movie makers can photograph titles in color just as well as scenes.

Locate your prospects and you'll find many of them will have their own ideas about titles. You in turn will pick up tips from them that you can use for others. For a start, scout around and discover all the movie camera owners you can among friends and acquaint-

ing or sticking. Unscented talcum, or powdered soapstone is fully as efficient as the perfumed kind, but the latter may be handier.

ances. Ask camera dealers for names of owners. Show the dealers what you can do, too. Aside from the nice extra business you can pick up, there's a good opportunity for specializing on titles.

Tympan Assortments

Consisting of 100 sheets of strong, smooth oil-treated paper made especially for tympan use, and 25 sheets of smooth, heavy, hair-lined pressboard made especially for tympan packing. With the use of this material finished proof printing will be much sharper and clearer, the impression will show up as much on the back of the printed sheet and your type will last much longer.

| Press size | Ship. wgt. | Price | Press size | Ship. wgt. | Price |
|-------------|------------|-------------|---------------|------------|--------------|
| 3 x 5 (25) | | 9.96 | 9 x 12 (100) | | 5.34 |
| 5 x 8 (50) | | 2.15 | 9 x 13 (100) | | 6.48 |
| 6 x 9 (50) | | 2.76 | 10 x 14 (100) | | 6.48 |
| 8 x 10 (25) | | 3.23 | 10 x 15 (100) | | 7.42 |
| 7 x 11 (25) | | 3.60 | 12 x 18 (100) | | 10.60 |
| 8 x 12 (90) | | 4.98 | 14 x 22 (25) | | 13.60 |

If your press is not our make, buy next larger size. WE CANNOT FURNISH ODD SIZES.

Tympan Paper

For description see Tympan Assortments

| No. of sheets | Ship. wgt. | Size | Press | Price |
|---------------|------------|----------------|---------------|-------------|
| 100 | (11) | 4 1/2 x 5 1/2 | 3 x 5 press | 5.46 |
| 100 | (20) | 7 1/4 x 8 1/2 | 5 x 8 press | 1.03 |
| 100 | (30) | 8 1/4 x 10 1/2 | 6 x 9 press | 1.36 |
| 100 | (30) | 8 1/4 x 11 1/4 | 6 x 10 press | 1.45 |
| 100 | (40) | 9 1/4 x 12 1/2 | 7 x 11 press | 1.72 |
| 100 | (50) | 12 x 14 | 8 x 12 press | 2.48 |
| 100 | (50) | 12 x 14 1/2 | 9 x 12 press | 2.56 |
| 100 | (70) | 13 x 15 | 9 x 13 press | 3.08 |
| 100 | (70) | 13 x 15 1/2 | 10 x 14 press | 3.08 |
| 100 | (70) | 14 x 17 | 10 x 15 press | 3.64 |
| 100 | (100) | 17 x 20 | 12 x 15 press | 4.58 |
| 100 | (125) | 17 1/2 x 21 | 12 1/2 press | 6.86 |

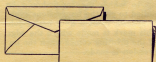
We cannot furnish any other sizes.

Pressboard

For description see Tympan Assortments

| No. of sheets | Ship. wgt. | Size | Press | Price |
|---------------|------------|----------------|---------------|-------------|
| 25 | (11) | 8 1/4 x 5 1/2 | 3 x 5 press | 5.60 |
| 25 | (20) | 6 x 8 1/2 | 5 x 8 press | 1.22 |
| 25 | (20) | 6 1/2 x 9 1/2 | 6 x 9 press | 1.50 |
| 25 | (20) | 7 1/4 x 11 1/4 | 6 x 10 press | 1.98 |
| 25 | (30) | 7 1/4 x 12 1/2 | 7 x 11 press | 1.98 |
| 25 | (40) | 9 1/4 x 14 1/2 | 8 x 12 press | 2.60 |
| 25 | (40) | 10 x 14 1/2 | 9 x 12 press | 2.88 |
| 25 | (40) | 11 x 15 | 9 x 13 press | 3.50 |
| 25 | (70) | 13 x 15 | 10 x 14 press | 3.88 |
| 25 | (70) | 13 1/2 x 20 | 12 x 15 press | 5.85 |
| 25 | (100) | 16 x 24 | 14 x 22 press | 6.95 |

We cannot furnish any other sizes.



SLIMLINE

Correspondence and Greeting Card Sets
The very popular long narrow and envelope, used for greeting cards as well as for informal correspondence. White Vellum or Heather Vellum.
Cards, 3 1/2 x 7 1/2. Envelopes to fit (3 1/2 x 7 1/2). You can make up sets of 50, 100 or more, and after printing, wrap them in cellophane for an attractive package. Cellophane is priced elsewhere in pocket price list and supply book.

| Quantities of | 900 | 500 | 1000 | 5000 |
|----------------------|--------|--------|--------|--------|
| Prices per | 200 | 500 | 1000 | 1000 |
| E137V Cards, 11 lbs. | \$1.75 | \$2.48 | \$4.35 | \$6.10 |
| E137V Envelopes | 2.38 | 4.10 | 6.84 | 6.81 |

| Quantities of | 900 | 500 | 1000 | 5000 |
|-----------------|--------|--------|--------|--------|
| Prices per | 200 | 500 | 1000 | 1000 |
| C138H Cards | \$1.68 | \$2.94 | \$4.35 | \$4.93 |
| E138H Envelopes | 3.20 | 5.08 | 6.01 | 6.30 |

Ship. Weight per 1,000: C137V Cards, 12 pounds; C138H Cards, 11 lbs.; E137V Envelopes, 12 lbs.; E138V Envelopes, 12 lbs.

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