



WHAT TO PRINT AND HOW TO PRINT IT

No. 376
1964



Make it Easier by Using the Right Paper

We are continually being impressed by the number of samples of ordinary circular printing on bond paper which we receive from readers. Sometimes people write in when sending such samples and ask why they are not getting a better job. The answer is usually is — wrong paper for the job. Bond paper is sized, that is, surface finished for writing ink, which is soluble in water. Printing inks are soluble in oil. Writing ink will soak in and spread (as on a blotter) on papers which are ideal from a printing standpoint. Conversely, printing inks have difficulty in taking hold of papers finished for writing purposes. It takes more impression to put a square inch of printing on bond paper than it does on any book paper, and the easiest stand-point is newspaper, which is so soft that a pen will get all tangled up in the fibres when applied to it.

The lesson here is, then: Don't use bond paper when book or circular paper will do, because you are needlessly making hard work for yourself. The hard, bond surface requires more impression and even with it, the paper doesn't take the ink as well. You can also figure that any manufacturer who boasts about the ink taking qualities of his bond paper is offering a softer and by the same token, inferior surface for writing. The better the bond, the harder to print on, and there is no getting around it. Stationery usually requires so few lines of printing that bond paper offers no obstacle to getting a good impression. Ledger paper has an equally hard surface, and the use of it should be avoided wherever possible.

There doesn't seem to be any need for saying much about the reverse — using book paper for writing. It can usually be done if there is some real reason for it, but it isn't advisable. For pencil work almost any paper is usable except the enamelled book — in fact, news, poster, and the ordinary grades of paper like Medium White are often bought for that purpose.

it. Fonts of border often contain just what you need, either without touching the metal, or with a little judicious trimming.

Modern printing requires the tasteful use of ornaments. A small assortment will enable you to greatly improve most of the jobs which leave your shop, and in turn convince your customer that you know your business and are worth patronizing for more than one reason.

How to Use Ornaments

You will gain much help in the use of ornaments in your printing by observing and collecting as many specimens as come your way, as well as in experiments with them yourself. It is well to bear in mind that just because you don't own the identical styles you see, you will not be prevented from adapting the ideas to the material you have, or can obtain for a small sum.

Many ornaments are made up of several pieces grouped together to form the design. When you have a little spare time, get out your ornamental material, and try arranging it in various ways, both with and without letters, figures, or other type you may wish to use at some time. Take proofs of various set-ups before you change them around, so that you will have something to refer to when in need of an ornament. Years ago, when fancy brass rule and decorations ran riot, the man who could put them together ingeniously was in great demand, and those particularly skilled were considered top notchers in composition. The reaction against too much gingerbread more or less wiped out the art (if it could be called that), but more lately, people have come to realize that we went too far the other way, or else it is the inevitable cycle of change of style—perhaps both—anyway, you will see more skillfully used ornaments in high grade printing nowadays.

Some fonts of type contain brackets or other material that can be used in a decorative way, not only with the font itself, but also with other styles. If any of your type contains such embellishments, you will find it worth while to put these pieces with your other decorative material so that when you have need of an ornament, there will be only one place to look for them.

Handsome decorative initials can be devised with ordinary letters in combination with ornaments.

The frames listed with the stationery monograms can be used to advantage with ordinary type letters for initials. Some of the frames, being in two pieces, can be separated, turned horizontally, and used as decorators. Others make good brackets. With a hack saw, jig saw, coping saw, or even an ordinary file or knife, you can alter a decorative piece so that it will fit the space available, both from the standpoint of appearance and the actual room you have for

The Printer's HELPER

The KELSEY COMPANY
Meriden, Conn.

Single orders of \$30 or more keep the Helper coming for at least a year.

Menu Printing

Would you like to be a specialist? If you live in one of the larger cities you can make a profitable business out of one item alone, like menu printing, and if you live in a smaller place you can get the menu business available, in addition to other general printing. So no matter where you are, there is an opportunity here which you will not want to overlook.

No matter how small a hotel or restaurant is, there are certain numbers which are regular items on the bill of fare, and a printed menu should be at hand for every person sitting down to the table or counter. Then in all but the smallest places there are specials, and in most cases if the restaurant or hotel owner could get a nice looking, reasonably priced menu printed with these specials, he would be glad to have the opportunity. The smaller places rotate their specials, so that it might be possible for them to have half a dozen or more standard menus that you can print up for them in advance, so that they can use them whenever they want. Those a little larger may want the date on their menus. In that case, if they have a certain number of meal combinations that they use frequently, you can print up the menus in quantity without the date, and later run in the date on as many as are wanted at a time. Then the bigger places, particularly hotels, will want a date line every day, and may — probably will — have a different menu every time, with no chance for duplication.

Every one of these kinds of menu you can produce on your press, and it will prove a most satisfactory fill-in and standby for you. There are firms who specialize in menus now — many of them are Kelsey Press users, and you have the choice of making it your specialty or a very profitable sideline.

Printed on Kelsey India Tint Book Paper with Kelsey Many Purpose Inks, one part red to 15 parts green

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

Figuring Costs

On your first printing jobs, the price to quote, or the price to charge will perhaps cause you to wonder whether you have hit the nail on the head, or gone quite wide of it. You will probably be the only company, because in all lines of business where estimates are frequently asked for, there is a wide margin between the high price and the low price. High overhead is responsible for inability to quote low enough prices. High overhead is something which should not trouble the owner of Kelsey equipment. If you get so big that you buy big machines costing thousands of dollars, and have other people working for you, then you can begin to worry about overhead, because when you get that far you must keep your big machinery busy to cover interest and depreciation, and likewise your hired help must be kept profitably occupied if you are to find the money for their wages at the end of the week. There are therefore definite advantages in remaining in the small class, being able to meet all comers and at the same time make a good profit on your time.

In previous issues of "The Printer's Helper" mention was made of keeping samples of your work, together with memos of the total cost of producing them, because these will be your most valuable help in making a price on similar jobs later on. In another issue emphasis was placed on the correct proportion between small and large quantities — so that you will get enough for small runs, which cost just as much to get ready to print as the large ones.

The total cost of your job is divided into several different parts, the general divisions being paper or card stock, setting up the type or form, getting the job ready to print on the press, the ink, and the actual running of the job. On this should be added your profit.

In the case of the card or paper stock, if the job does not use a full box of envelopes, or a full package of paper, or pack of cards, just as you purchase them, from us, it is advisable to add 25 per cent to that part of cost, because a broken package lying around usually means waste, and you must provide for that by charging accordingly.

Setting up the job is the next thing to consider. Here the samples of your work which you save will be of great help. In the beginning, you will find it of great help to have friends occasionally get a price from other printers for you on various jobs, so that you can get some idea of the prices being charged in your locality. Any information on that which we could give wouldn't be worth anything, because of the variation over even a little territory. On these prevailing scales you will be able to base the charge you will make for your time. Here you will have the big fellow licked, and on this you will be able to make your profit, even

if you did not have other advantages (such as practically no overhead, depreciation or interest). The figures published in leading trade magazines show that medium sized printer (or larger) must figure as his COST for setting job work on an average approximately eight dollars per HOUR (including enough to cover non-productive time). If that doesn't give you more than an even break, we don't know what will. You'll have to decide for yourself what rate of pay you'll figure, and it will be best to base that on enough to cover the time you are not operating, because you must be paid for your full time, including that when you are out getting business. The actual amount will probably be determined by prices prevailing in your locality, which will affect the quotations made by other printers.

Putting the job in the chase and getting it all ready to print will likewise be figured on a time basis, and at the same figure which you determine for setting up the work.

The ink is a very small item, and can be figured any way you wish, particularly on small jobs.

The actual printing of the job will, on small runs, be the smallest part of the cost. Your time on that will not be worth as much as on the setting up, but if you want you can figure a flat rate for both, because you will be able to underbid the bigger man so much on composition that one will equalize the other except on really big runs. On big quantities at a time you can afford to shade the price.

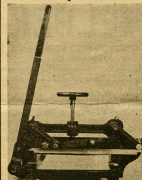
You have, therefore, a cost based on the actual items entering into the work. To this you may add a percentage based on the money you have invested in your outfit, also to cover your rent, heat, etc. This is your overhead. If you find it easier, you can figure your labor high enough to cover that. You, being your own boss, salesman, bookkeeper, etc., will have less overhead than anybody else who may quote your customer, so, as stated in the first of this article, overhead is the least of your worries.

Profit, too, is an item which may be figured separately, or may be included in a high enough rate of pay on your time. If you add it as a percentage of the total cost, it may run anywhere from 25 per cent to 50 per cent. Some printers when they want the business badly enough have been known to cut this figure, but you are in a good position to make your profit. If you prefer to take it in your labor item, remember that time is only one item in the total cost, so you should get it high enough to make it satisfactory.

As the number of jobs you have printed mounts up, you will have a big fund of information, as well as samples, which will enable you to make prices much more quickly. The large variation in prices in different localities makes it best for you to investigate your own situation, and act accordingly. These

are Kelsey press owners who sell printing for big printers, and do themselves on their Kelsey machines, the work which their employers refuse because they cannot make money on it—and these men are getting profits out of these unwanted jobs which are highly satisfactory! So don't worry—you can do as well as the next man—and probably better.

Bench Paper Cutters



Made in two sizes: 14-in. and 20½-in. Buy paper and cardboard in sizes to fit these cutters and do your own cutting. Save money.

All Steel Construction—Hollow-ground detachable blade—Balanced Lever—Automatic Safety Latch—Adjustable Back Gauge (removable for cutting large sizes)

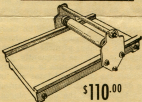
	14 in.	20½ in.
Overall width	26 in.	37 in.
Depth—front to back	22½ in.	29 in.
To top of handle	24½ in.	41 in.
Cutting width	14½ in.	20½ in.
Knife to back gauge	13½ in.	19 in.
Cutting capacity	2 in.	2½ in.

14-in. Cutter \$249.50
20½-in. Cutter \$399.00

Shipping Weight 125 pounds

Shipping Weight 200 pounds

No. O3 Proof Press



For making fine proofs of cuts, halftones, forms, plates, etc. Popularly used for linoleum block work and short runs on large jobs such as posters, school news papers and church calendars.

Accurate machining and rigid construction assures good results. Made to take any galley up to 12 x 18 inches. **\$110.00**
Shipping Weight 25 lbs.

Combination Monograms

Font contains 81 pieces

Series No. 3	Series No. 4
Outline	Solid
Font \$6.35	Font \$6.35
Three letters, either style 1, 2, 3	

2 The Printer's Helper

WITH OUR READERS

Overlay

From an old reader:

Place one a sheet of pressboard and a drawsheet (such as an oiled tympan sheet) on the platen. Put three sheets of paper or cards (whatever is to be printed) on the drawsheet and set the gauge pins correctly. Adjust the impression screws to give a light impression on the top sheet. Do any necessary patching up on the printed sheet or card and place it at the bottom of the stack. Remove the top sheet or card and go ahead with the printing. Two strips of cellophane tape are used to hold the cards or sheets in position.

With this system, the under-sheet can be removed, patched and replaced in a moment. The tympan balls are never touched. Additional impression can be secured by placing thin sheets of paper under the top sheet, about the thickness of Manifold-Lightweight. To soften the effect of the overlays around the edges it may be advisable to use a thin, hard card-board for the middle sheet.

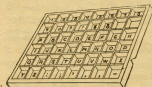
Leaders have a bad habit of cutting through the paper. To overcome this, use a sheet of thin paper for one of the backing sheets, and make cutouts wherever there are leaders.

Editor's Note—We have mentioned before, but perhaps should again, that reader's suggestions are published without prejudice one way or another. We unfortunately do not have time to try out all of them, hence make no recommendations. Many are obviously helpful, others require trial to find out whether they will fit your needs.

Making Curved Lines

From an old correspondent:

You give several ways of setting type in a curve, in the Printer's Helper. Here is another. Set the type between bent leads. Put a lead slug at top, bottom and sides, to make a box. Then pour hot metal (type, linotype, or lead) into the box around the type lines:



Small Case, size 12½ x 12½ inches. Has 41 spaces. For fonts containing only caps, points and figures. Also suitable for auxiliary characters, fractions, extra figures, etc. **3.10**
Shipping Weight, 8 pounds

The Printer's Helper 3

Keep a Clean and Orderly Shop

From an old reader:

Many small printing shops have an air of general sloppiness and disorderliness — at least the ones I've visited. I worked in a big one once that was just as bad, and was glad to get back to my own, which I try to keep in good shape.

I think it makes a good impression on customers if, when they come to a shop, even though it is in a basement, garage, or wherever, the place looks clean and neat. They have more respect for you and your work, and think you must know your business better.

My shop is in the basement. All my cases and racks are painted olive green, with black handles. Under my imposing table are quarter size cases, blank cases for forms, register case, furniture cabinet and galley. I have shelves along the sides for the orderly arrangement of stock, all painted green. A desk and typewriter is part of my layout. I have two presses, and they are in the middle of the floor, both with good coats of shiny paint on them. Also in the center is my bench paper cutter, and stapler, also painted. The floor and basement walls are painted light grey.

Around the walls I have samples of my work mounted on sheets of hardboard, also several other framed pictures of printing subjects which help to create the right atmosphere. There are two nice chairs for customers to rest in, and I keep them CLEAN. The floor is swept daily, and the windows washed frequently enough to maintain the air of cleanliness. This may sound fussy but it pays.

I bring these points up to show that a person can have a first class shop he needn't be ashamed of without its costing him a fortune. I have had plenty of people say they expected to see a third class, makeshift layout. They are impressed, and I get their orders and reorders.

I also paid good money to have a first class sign painted. Home jobs or the products of bar room artists are not enough. A good street-side sign attracts the right kind of customer.

I follow up telephone inquiries with a little card. I used to make a phone quotation, and perhaps never hear from it again. I now immediately confirm the phone conversation with the same information on a postcard, which gives the impression that I am business-like and on the ball. The result is that more such quotations are rewarded with orders. **W.G.B.**

Tweezers, tempered steel, nickel-plated, a necessity to every printer. **3.88**
er, 4 inches long. **Ship. Wgt., 1 oz.**
Tweezers, Large, made of tempered steel, nickel-plated, 4½ inches long. **7.5**

Modern Ornaments & Decorators

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

Type cut (metal base) for extreme accuracy
FONT "C" (11 different pieces) 3-40



Single cuts, 95 cents each

Eveready Card and Paper Cutters



Without Guide With Guide
8-inch blade **6.50; 7.60**
10-inch blade **8.20; 9.30**
12-inch blade **10.40; 11.50**
15-inch blade **13.50; 14.60**
18-inch blade **16.50; 17.60**
24-inch blade **21.50; 22.60**

Cutting Guide clamps onto the table to the left of the cutter blade, adjusts to any measurement and locks into position.
Shipping weights: 8-inch, 1 lb.; 10-inch, 2 lb.; 12-inch, 3 lb.; 15-inch, 4 lb.; 18-inch, 5 lb.; 24-inch, 8 lb.

Coated Blotting

A blue blotting paper with a smooth white coating on one side for printing. 500 sheets size 19 x 24 inches weigh 160 pounds.

Quantities of	25	50	100	250
Prices per	28	60	100	210
19 x 24 inches	2.95	5.38	10.20	21.40
12 x 19 "	3.75	6.80	12.75	

CUT SIZES

Quantities of	250	500	1,000	5,000
Prices per	2.80	5.60	10.00	1,000
2 x 3½ inches	1.90	3.80	6.65	2.55
3½ x 6½ "	1.90	3.80	6.65	4.95
4 x 9½ "	2.95	5.90	10.20	8.20

Ship. Wgt. per 100 lb. 19 x 24, 8½ lb.; 12 x 19, 11 lb.
Cut Sizes per 1,000, 2 x 2½, 3½ x 6½, 4 x 9½, 12½.

An Aid in Figuring Costs

Cost Estimating Book—Estimating Standards for Printers, 268 pages. Ever-changing costs and prices prevent ANY book from being 100% accurate. Do not buy this or any other book on the idea that you can pick the price of a given job out of its pages as if it were a price list. While dollars and cents are quoted in some instances, the book avoids becoming quickly obsolete by giving standard **TIME** for most jobs—you supply your own rate per hour on the basis of the time given. A mighty useful book to have for pricing, particularly on jobs which are complicated or on which you may not have done anything exactly like them before. Fred Hoch, the author, is a well-known authority.
Postpaid in U.S.A. only. **Ship. wgt. 2 lb.**



**The
KELSEY MAN
— Tells How —**

Small Balances Add Up

A number of years ago, in checking over finances, we found that there were thousands of dollars on the records, unpaid—not in large amounts, because we don't operate on an open account basis—but in quarters, fifty cents, seventy-five cents, one dollar and such small figures which were due on shipments for parcel post, express, or small shortages on the orders themselves. We hated to send shipments C. O. D. for such small amounts, but after going over the figures, we reluctantly admitted that apparently we would have to.

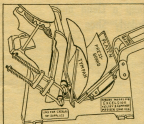
This doesn't mean that persons owing us that money had any intention of avoiding payment. Because of the very smallness of the amounts, many of them thought they would let it go until they ordered next time, and when that time came, they very frequently had forgotten all about it. As a result we were put in the embarrassing position of either losing the money, which we could ill afford, or spending time in correspondence, which would be just as bad, because it would cost more than it would be worth.

After various experiments, a rule was finally adopted to C. O. D. any balances due or back amounts in excess of 50 cents. This clears the transaction completely, and eliminates losses which, while small individually, spell all the difference between black and red ink on yearly sales. In normal times if there is a net profit on a dollar sale of eight cents, we are well satisfied, so it is easy to see that a fifty cent balance due sweeps away all profit on much more than a five dollar order.

Any loss that we can curtail means the ability for us to offer better value for the money to you, and that has consistently been done. The volume of our business depends on giving you as much as we can for as little money as possible, and any policy like the above is only adopted when we are convinced that the best interests of the majority of our customers are served by so doing.



Space and Quad Case, size $7\frac{1}{2} \times 10\frac{1}{2}$ inches. This case will hold a ten pound assortment of spaces and quads of any one size, **4.80**
Shipping Weight, 2 pounds.



Tympan Paper and Pressboard

The correct names and position of tympan paper and pressboard are known to most of our readers, but we recently made this picture for some of our instructional material and thought at least a few would like to see it. Incidentally a hard tympan (one or two sheets of paper and a sheet of pressboard) is desirable. Start from that, and if you have to add more, you can. Try makeready before you begin to load on the impression and the tympan padding.

Binding and Stapling

If you look at the Kelsey Supply Book, you will see it is stapled on the sides, whereas the Guide is bound through the center—center bound.

Center stapling can be used when all the sheets are of such a size that they run through to make four pages each, such as the Guide.

If, however, some of the sheets are single, it is evident that stapling through the center is not going to hold them; and side binding is used, as in our Printer's Supply Book.

If center binding is wanted in spite of one or more single sheets, the singles can only be made secure by using paper wide enough to go by the center line, so that the center staples will catch and hold them.

Binding machines will be found in our supply book which will do both side and center binding. Staples of various lengths of prong or leg are furnished, to take greater or lesser thicknesses. The diameter of the wire varies, too. One binder is made with attachments to take two different diameters of wire, and four lengths of leg.

Short leg staples are best for three or four thicknesses of paper—for instance, quarter inch leg staples will fasten a thickness of about an eighth of an inch, more or less, and leave an eighth of an inch to clinch on the other side. A $\frac{3}{8}$ inch leg will bind a quarter inch, plus $\frac{1}{8}$ inch for the clinch, etc.

Stitchers using continuous wire are made, but as they cost in excess of \$100, we will not describe

them here. Bookbinding— that is, sewing with bookbinders' thread, is another variant which requires separate coverage. The printer with small and medium sized equipment will find the hand binder such as the 1A with light wire accessories the most useful addition to his layout.

Binders



Binder—No. 1 Improved, (D) 20.45
Shp. Wgt., No. 1 Binder, 18 pounds
Staples for No. 1 or 1A Binders, 6,000.
□ X □ X □ X □ X □ X □ X
Staples, 5,800, □ XXXX **2.30**
□ XXXX **2.55**
Shp. Wgt. per 5000 staples, 4 pounds



Binder—No. 1A Improved, (D) 31.25
Shp. Wgt., No. 1A Binder, 23 pounds
1X Accessories for No. 1 or No. 1A Binder With a set of these accessories, you can change either the No. 1 or No. 1A Binder, so that a lighter wire staple may be used. Consists of driving blade (plunger) and front piece. **5.25**
Accessories for No. 1 or No. 1A, 1 pound
Staples, Lighter Wire, for use with the 1X Accessories, No. 219, $\frac{3}{8}$ inch leg, No. 211, $\frac{1}{2}$ inch leg, No. 212, $\frac{3}{4}$ inch leg.
Per box, 1,500 of any one size, 3.25
Shp. Wgt. per 5000 staples, 2 pounds

IMPORTANT The crown (width) of these staples is the same as the regular staples listed with the No. 1 Binder, however the wire is smaller. The regular staples, sizes X to XXXX, can still be used by changing back to the regular parts. If you have an old binder and wish to use these accessories, tell us whether the blue spring is in front or in back of the plunger.

Hammermill Bond Stationery

An outstanding buy in popular bond finish stationery—white only.

No. 68 box contains:
25 flat monarch, size $7\frac{1}{4} \times 10\frac{1}{4}$ sheets
25 matching monarch envelopes, $3\frac{3}{8} \times 7\frac{1}{2}$
One box, **.71** five, **2.95**; ten, **5.40**

Beacon Hill

No. Large Font Cap Font Regular Font
91-12 13A 14a \$9.50 15A \$9.50 1A 14a \$9.50
Quick Red Fox jumps over 12
The lazy brown dog yonder? 369
No. Large Font Cap Font Regular Font
91-14 12A 40a \$9.95 12A \$9.95 4A 13a \$4.65
Quick Red Fox Jumps & Over the lazy brown dog.18
No. Large Font CAP Font Regular Font
91-15 5A 20a \$9.95 5A \$9.95 4A 14a \$9.75
The Quick Red Fox Jumps over the lazy 47
No spaces and quads with N. E. type

4 The Printer's Helper