

# WHAT TO PRINT AND HOW TO PRINT IT

THE  
PRINTER'S HELPER



PUBLISHED BY—  
THE KELSEY COMPANY  
MERIDEN, CONN. 06450

Single orders for \$20 or more keep  
the Helper coming for at least a year.

## Printing Menus For Summer Hotels

The opportunities in summer hotel menu printing seem to be much greater than realized by most printers. Such chances may come about in two ways. Several of our regular readers who have their own printing clientele have found it worth while to temporarily leave their own shops and spend the summer at resorts (often near their homes, but not always) to open the summer hotels, for menu printing. Sometimes they form connections which lead to work in the south during the winter. Hundreds of Kelsey and other presses have been located in hotels for years, yet not all of them have the same printer each season. While it is not always the fault of the management, one reader wrote us that it took him three days just to clean up the mess the last man left the fall before.

Incidentally he found Printolene of great help in getting the ink off the type which nobody had bothered to clean after using nearly a year previously. Printolene was never intended for that purpose, but he found that with a little elbow grease he could get the type as clean as new. While on that subject we might suggest that the alkali cleaner listed in the catalog is made to order for that job. The type can be soaked in a solution of it and completely cleaned with a minimum of work. It won't do for rollers, however, because it is too strong, and reglet or furniture should not be used in it.

This same reader found an innovation used there which had perhaps been made by a much earlier incumbent in office than the one who left the shop in such sloppy shape. He reported that one of the type cases had been made over into a galley and divided into sections for set-up words: nuts, soups, potatoes, roasts, entrees, inserts, seafood, eggs, appetizers and miscellaneous. It is very con-

## Ruled Billheads and Statements

Buying billheads and statements all ruled is a great convenience, not only to the man with a small press, but for the bigger operator as well. For the small man, whose chase will not handle the whole operation at one impression, the ability to set the type only, and buy the ruled stock in advance is almost a must if he is to handle it economically.

For the man whose press is fully able to do the whole job at one impression, the pre-ruled stock gets rid of making up the ruled form, and even if he has such a form set up and all ready to pop in the press, he cannot print his own as cheaply as he can buy them printed. Only by having the paper mill do the ruling on large sheets, then cut and package them, is it possible for us to sell them at such a price.

By the way, the designation of billheads as 4's and 6's, the larger number being the smaller billhead, seems to arouse the curiosity of some readers. This is a relic of the old days, when they were cut out of 14 x 17 (Cap) size paper and multiples thereof. Four 4's could be gotten out of the cap size sheet, and six 6's—hence the designation. A similar situation in cut cards led to what we call size C card being identified as No. 88's. 88 can be gotten out of 22 x 28 card stock, so many paper houses still call such card 88's.

venient and saved him much time. The vegetables and deserts he sets new every day, since they often come two on a line, and never in the same order. The chef was more than relieved to have someone on the job who knew what he was doing and would keep the equipment in good shape.

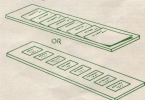
The opportunity to hook up with an already existing hotel outfit is one way to profit on hotel menu business. The other is to use your own equipment and sell your services to any and all nearby hotels, inns, and restaurants. Most of them have no press, but need decently produced menus just as badly as those with their own equipment. By getting several different jobs of this kind you can work them together and save money both for yourself and your customers. As an item for specialization menu printing offers possibilities.

To many restaurants and hotels the making of menus is just a nuisance, and the various attempts with duplicators, typewriters and other devices look that way. A good selling job would line these people up for neatly printed menus and yield work for you.

## A Hot Box For Drying Jobs

As many readers have discovered, dry heat is the best remedy for a printed job which doesn't seem to want to dry. In the first place, making it easy for yourself by keeping the ink down. Use enough to cover properly, but don't use a bit more. Get the impression right, and use make-ready (underlay and overlay) as described in the Printer's Guide and other books, rather than load on the ink to get an all-over impression.

Laying the printed work out shingle fashion so that it will have a minute or so contact with the air before it is covered by another sheet will help to set the ink. If, after all these precautions, the ink refuses to dry, place the sheets on a radiator, on top of a furnace, or in some other hot, dry place. For times of the



Printed sheets spread to prevent offset

year when such heat is not easily available, you can rig a tin box which may be put over a gas plate or some other type of heater. Be careful how much heat you apply, however, so that there will be no burning or scorching. Portable ovens made for such burners often can be picked up secondhand, and they will work admirably.

When the humidity is 100% or approximately that, the oils in the ink not only cannot evaporate, but the paper may be damp enough to retard the ink's soaking into the fibre. Perhaps you have had the same experience with paint. Leave something you have just painted down extra in summer, and it will stay damp for weeks whereas if it were taken upstairs where the air is drier, it will set in 24 hours. Inks behave in the same way, and if allowances are made accordingly, you will seldom have trouble with drying.

## Helps In Press Feeding

As explained in a previous copy of the Helper, a piece of sand or emery paper tied to the finger will enable the printer to pick up the damp sheet more easily without smearing it. Another way is to paste a piece of cardboard on the upper left hand corner of the tympan, just large enough to get the finger under the sheet in picking it

Printed on Kelsey Enameled-60 paper, with Kelsey Many Purpose Green Ink.

from the press. Some printers prefer soft newspaper for a tympan because they claim it absorbs the transferred ink and does not pass it along to the finished work.

### Cuts From Linoleum Blocks

Linoleum block making is a lot easier than you may think, if you have never tried it. Don't assume just because you are not an artist, that you cannot make a good one. If only artists made linoleum blocks, you would only see them in the magazines. Naturally you won't want to try something with too much detail at first, but a silhouette or some similar effect can be tried first—or even a tintblock background, if you want to begin with first principles. A tint block may be just a rectangle, a triangle, an oval, or a circle which you can print in color as a background for type, ornaments or other cuts. Sometimes it is a plain, solid block, sometimes a white line is cut parallel with the sides, giving in effect a rule border around the tint block, sometimes a more ornate border is made on the block by a combination of white lines. Anyone can take a pencil or pen and rule off



CUTTING A DIAMOND SHAPE LINOLEUM BLOCK (FOR A BACKGROUND ON TYPE BLOCKS)

on the block. Then, with a small tool made to be cut. Then, with a small tool made to be cut. Then, with a small tool made to be cut. Then, with a small tool made to be cut.

From doing such simple work you can graduate to blocks with a larger amount of design to be cut. It is not only fun, but you will find the blocks money savers and money makers. Jobs that would require more expensive cuts can be taken care of with linoleum. Work which wouldn't justify much extra expense can be made to look much better. While we are talking about the simpler work which you can do, linoleum blocks are used on the finest of work nowadays—for illustrations in high class books and magazines.

Wood blocks are made in a similar way, but the material is so much harder to handle that only an expert or an enthusiast will tackle them when linoleum is available. Plastic blocks combine most of the good qualities of both linoleum and wood cuts, but cost a little more than linoleum.

For greeting cards, linoleum blocks are very popular. As many colors can be used as you want to make blocks for.

If you haven't tried linoleum blocks, you are overlooking a big help in illustrating, as well as missing a lot of pleasure.

## THE PRINTER'S DICTIONARY

**Credit Line**—When an extract or article is reprinted, the name of the publication from which it is taken, or the name of its author, when put at top or bottom, is called the credit line.

**Crowded**—Type set close.

**Cut**—Any kind of an engraving or block used for illustrating or decorating. An electro of a type form, while it is a plate, is not



Illustration of a Cut

strictly speaking, a cut. See definition of electro.

**Cut-Outs**—Irregularly shaped pieces of printed matter, usually cut out with steel dies, also sometimes made with steel cutting rule.

**Cutter**—Applied both to the machine which cuts, and to the person who does the cutting. See Paper Cutter, Rule and Lead Cutter, etc.

**Cylinder Press**—A press having a cylinder which carries the paper or card stock over the flat bed of the machine, in which is fastened the chase. This same term may be applied to presses which print from curved plates mounted on cylinders, such as newspapers, but is usually confined to flat bed presses described above.

### "D"

**Dagger**—One of the reference marks (†) furnished in fonts of auxiliary characters.

**Dandy Roll**—In paper making the cylinder under which the wet paper pulp travels, and on which, when bond paper is being made, the trade name or watermark is carried and impressed in the paper.

**Dash**—Horizontal lines (—) used both between words and between lines of type. Not to be confused with hyphens (-). Also made in ornamental and fancy styles for use in separating parts of printed matter.

**Dead Matter**—Type in a form or otherwise which has been used, and is ready to put back into the case, or to throw into the melting pot. A form which has been run one or more times, and is being kept for future re-runs is NOT dead matter.

more next issue

### Labor Saving Wood Furniture

Fonts consist of an assortment of 2, 4, 4, 8, 8 and 10 picas widths and lengths increasing by 8 picas steps, from 6 picas to the full size listed. One of these fonts contains enough material to fill several cases of the size listed.

Cases or racks are not made for these, but you can make your own or use blank or adjustable case shown on type case page.



Font No.	No. pieces	Width (picas)	Length (lines)
<b>35-F</b>		24, 36, 48	
35 Pieces	1 each	80, 120, 96, 6, 12, 18, 24, 30	
<b>\$2.85</b>		120	
<b>58-F</b>		24, 36, 48	
58 Pieces	1 each	80, 120, 96, 6, 12, 18, 24, 30	
<b>\$5.00</b>		120	
<b>60-F</b>		24, 36, 48	
70 Pieces	1 each	80, 120, 96, 6, 12, 18, 24, 30	
<b>\$9.13</b>		120	
<b>93-F</b>		24, 36, 48	
93 Pieces	1 each	80, 120, 96, 6, 12, 18, 24, 30	
<b>14.92</b>		120	

We recommend font No. 35-F for use with 3x5 press; 58-F for 6x9 press; 93-F for 8x10 press; 93-F for 9x13 press.

**Special Combination:** One font of each: 35-F and 58-F. **\$4.88**  
58-F and 93-F. **10.25**  
60-F and 93-F. **15.40**  
93-F and 93-F. **24.70**

### California Type Case



California type case, two-thirds size, 16 1/2 x 21 1/2 inches. The capital letters in this case are kept in two rows at the top, separate from lower case letters. Style L (wood lip) shown. **10.30**  
Style C cabinet-front type case, **12.30**



**Space and Quad Case**, size 7 1/2 x 15 1/2 inches. This case will hold a ten pound assortment of spaces and quads of any one size. **6.25**

### Complete Set of Samples

Sent **35 cents** for a complete set of samples of Cards, Paper, Envelopes, etc.

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## WITH OUR READERS

### How to Space For Best Appearance

For the ordinary run of work the printer usually decides whether he wants ordinary or close spacing—ordinary involving three em spaces, and closer four em spaces. (Some even use five em). When he comes to the end of the line and finds that he needs more or less space to justify or tighten it, he replaces as many spaces as he finds necessary with narrower or wider material.

The above might be termed mechanical spacing, involving a minimum of mental effort. After this kind has been done, however, look back over the line. You may have all one size spaces straight through the line—not be obliged to change a single one to get perfect justification—yet some words look further apart from each other than the average, and some may appear closer. The varying shapes of the different letters of the alphabet are responsible for this peculiar situation. Take the letters AV, AT or NI. With normal spacing material between a word ending in A and another word beginning with V or I, the words are actually overspaced, because the shapes of the letters provide spacing themselves. On the other hand, N and I, if separated with the ordinary spacing material, are, in contrast, almost underspaced. Where O and S, or G and A appear next to each other you have the happy medium. Clearly, if you want to make a particularly good looking job, you must pick and choose where you will add or subtract space between words.

Average machine (linotype, etc.) composition shows the working of this principle, most of it being considerably overspaced. That can't be helped, as it is mostly rush stuff, or for jobs on which price and time are the ruling factors. A good handset job can be closer spaced, and the effect of letter shapes on the eye can be taken into consideration when respacing.

While on the subject of spacing, here is something else to watch out for. If you are setting solid matter—say eight point Century Roman, or any other body type, and are not using leads between the lines, you will find that if the last line of a paragraph is practically full length, you will need something thin between that and the next line, otherwise those two paragraphs will look closer together than the rest. A piece of cardboard, half point brass or a one point lead may be necessary, depending on the appearance.

### If Letters Pull Out of the Job While Running

You have perhaps had the experience of running a job and, either before or after it is finished, discovered one or more letters of a word to have some time during the run pulled out unnoticed, with the result that some portion—perhaps all—of your work is imperfect. It may possibly be something you don't care about but more probably, you will have to put those missing letters on the sheet or card somehow.

Occasionally printers throw out the defective sheets and run a corresponding number of perfect ones to take their place. That is all right if the number is not too large or the paper or card stock is not too expensive. Others place the "pulled out" material in the chase by itself and print it on the sheets. To get it registered properly for doing it that way takes time, however.

The quickest way is to utilize the frisket, which has been described several times in the Printer's Helper, for use on other kinds of jobs. The illustration shows the use of the frisket when printing only part of a cut, but



A Frisket Used With a Cut  
(One Is Used For Type Too)

the same general style is used to print in pull-outs, as they are called.

After you have run the rest of the job, cut a frisket of paper to fit over your grippers and, making a printed impression on the frisket, cut a hole where the previously pulled out letters or words have printed on it. Take this or a similar shaped piece and paste it on the tympan at least several sheets from the top but in the exact location of the hole. This will push the paper or card up so that when you take an impression, all the form except that in front of the hole will print on the frisket while the desired letters will print on the sheet.

By running the imperfect sheets through the press this way, you will be able to fill in what is missing without getting a double impression on the rest of the job.

The best paper for friskets is a thin tough sheet.

If instead of pasting the cut on the portion of your frisket on the tympan you use it as an underlay on the bottom of the type to be printed, the thickness of the frisket doesn't make much difference because you can first paste it on, then loosen the form enough to plane it down so that the missing letters will stick up exactly the thickness of the frisket. Tighten up the form again, put it back in the press, and it is ready to run.

## NEW ITEMS

### Medium Plate Cards

**Rotary Cut—Square Corner Cards**  
We have just obtained a special shipment of Medium Plate cards similar to Kelsey Medium Fine stock, which measure 2x3½ inches, or slightly larger than Kelsey size "C" cards. These cards are boxed in quantities of 500 with a colored card separating them in 100's. Like all Kelsey products, they are top quality cards and are being offered to our customers—while they last—at these special low prices.

1,000	\$2.40 (minimum quantity)
5,000	2.25 per thousand
10,000	2.00 per thousand

As this is a special offer, orders will be filled on a first come, first serve basis until all of the cards have been sold. These cards cannot be mixed with other Kelsey cards for quantity discounts.

**ORDER NOW—A ONE TIME OFFER—WHILE THEY LAST!**

Shp. wt. 1,000 4 lbs.; 5,000 15 lbs.; 10,000 28 lbs.

### Envelopes

**Ripple Finish and Frost Parch White Envelopes No. 10, 4½x9½**

Quantities of	500	1000	2500
All prices per	500	1000	1000
Frost Parch-24	8.35	13.90	12.30
Ripple Finish-24	6.85	11.45	10.25

### Lithographed Certificates

**NOW! NEW LARGE SIZES Available in Blue, Green and Orange Background**

White paper, lithographed with an attractive, engraved-appearance green background. Suitable for premium slips, credit coupons, reward of merit certificates, individualized Christmas greetings, guarantee or stage money, school diplomas, birth certificates, membership blanks, licenses, credentials, etc. Get a few with your next order and show them to your business customers.

Quantities of	500	1000	5000	10000
Prices per	250	500	1000	10000
No. 1, 3½ x 5½	\$1.45	\$1.25	\$1.10	\$1.10
No. 2, 6½ x 9	4.60	3.70	3.40	3.20
No. 3, 8 x 10	7.90	6.25	5.30	5.20

### Round Corner Cards No. 63

The best kind for tickets

Tinted—White, Pink, Buff, Yellow, Light Blue, Medium Blue, Light Green, Medium Green.

Quantities of	500	1000	5000	10000
Prices per	500	1000	1000	10000
No. 63, 2½ x 3½	\$2.87	\$1.78	\$1.45	\$1.34

Boxed in 500's you can assort colors in units of 500 (1000, 1500, 2000, etc.) to obtain quantity prices.

### File Card Sizes

Quantities of	500	1000	5000	10000
Price per	500	1000	1000	10000
Lite-White Tristone (see description near 11-8)	1.05	2.70	2.75	2.54
3 x 5 inches	2.12	3.42	3.39	3.20
4 x 6				
Medium Colored (see description page 11-8)				
3 x 5 inches	1.65	2.45	2.45	2.25
4 x 6	2.85	4.65	4.45	3.23

Shp. Wt. per 500, 3 x 5, 4½; 4 x 6, 6½



## THE KELSEY MAN

Talks About

### How To Select Type

Type selection is largely a matter of taste and preference. You may like one style, others another, and you can all be right. Save all the printed matter you can get hold of for ideas, but DON'T expect to duplicate type styles exactly. You can go broke that way — you will have too many kinds. Examine samples for the sizes, and the general style — heavy face, medium or light. Script (like writing) or block letters like gothics, old english, light or heavy. Body or text type (like Century, Centenary, Caslon, Goudy, etc.)

You will note that bold or black face type looks bigger for its size than light. And a line of all capitals in a given face will appear larger than the same size and style if set in both caps and small letters ("lower case"). But for long and continuous sentences in body or text the caps are the EASIER TO READ than all caps. Look thru this book or any magazine, newspaper or pamphlet and you will see what we mean.

We carry only type styles which have a wide appeal and are popular, so you cannot go wrong on them. They are the best sellers of the printing business, by actual investigation and continuous checking.

### To Freshen Up Dead Rollers

Sometimes rollers, whose surfaces are free from pits and other blemishes, and which seem to be reasonably soft, do not have the tackiness or slight stickiness which is necessary to pick up ink and distribute it properly. Swabbing with glycerin is sometimes recommended to restore the tack or surface as it was when the rollers were new. A better way is to dilute the glycerin with alcohol, approximately half and half. Plain glycerin has a tendency to flow poorly, and the action on the roller surface is likely to be spotty. Alcohol thins it so that the entire surface of the roller will get treatment easily. Saturate a small cloth in the mixture and apply it to the entire surface of the roller. Let the rollers stand. The alcohol will evaporate, leaving the glycerin in the roller and a much better, tackier pickup.

### Using Gauge Pins On Large Jobs

"On forms where the border comes close to the edge all around, regular gauge pins can be used, but one has to be very careful. I find that by cutting the extension finger off the pins, leaving just the shoulder, they work just as well. I have a set that has not been cut for regular work."

We might add that years ago, we sold gauge pins without the ex-

ension, and later changed over because we found that the finger on the pins could be easily removed with a pair of pliers when necessary. We thus felt that those with fingers on them would be more welcome than the plainer kind, because they could be so easily altered.

### How Fast Can Christmas

#### Cards Be Imprinted

Mr. F. R. Dehart of the Fair-DeT Card Company comments on the figures readers have reported to us on production of imprinted greeting cards — that is, the time they have taken to print names. He says:

"The Printer's Helper is nice, and should be of help to printers, but once in a while an article appears that seems misleading. A couple of issues mentioned imprinting cards, 50 to the box, setting and distributing the type, 40 to 60 boxes in an eight hour day . . .

"Last year during our rush we had a printer of over 20 years' experience, a very fast man, in to help. Just for fun, we thought we would test this. The average was much over the twelve minutes a box mentioned in the article. Our printing is done neatly, correctly and clean as it should be. We have never been able to come near that 40-60 figure. We would be very happy to have some one imprint our Christmas cards on the basis of even 30 boxes, 8 hours, 50 cards to the box."

This brings up a point which we try to cover every so often in the Helper, but which we do not want to take the space to run every issue; namely, we do not test the ideas which readers send us, but pass them along for what they are worth, and are rather pleased than otherwise if some other reader takes issue with one. It shows we are being read, and the resulting comments may be valuable to a wider circle of readers.

If the original suggestion is manifestly cockeyed, or contrary to what we think is possible from our own experience, it is not published, but as we only print our own work, and do not run a job shop, there is some leeway for differences of opinion. The question of speed on such a highly specialized job as greeting card imprinting is a good sample of what we mean. We are glad to publish the above comments, because it may relieve the minds of some of our readers who thought they were slow-pokes because they could not come up to the original figures. On the other hand, it may provoke rejoinders from those who think they know better.

In any event, we are in no position to contradict any reader, and if one gets too enthusiastic now and then, those who read what he claims should remember that in every such instance, he

will find we are quoting someone, and the fact makes this very plain. Those who disagree have a perfect right to do so, and if their comments are of enough general interest we will publish them, as we have in this instance and many times previously.

### X-Acto Linoleum Cutting Tools



- Set of 6 Tools, (knife, U-shaped gouges and V-shaped veneers) with plastic tool handle. (blade locks in handle) . . . **\$2.75**
- Cutting Knife, (with handle), **1.50**  
(Same handle used with knife or tools.)
- Single Tool, (with handle), **1.30**
- Single Tools, (without handle), each, **.30**
- Five tools, without handle, **1.40**
- Cutting Knife (without handle), **.15**
- Five knives, without handle, **.70**
- Hand Roller, 5 1/2 inch, with handle, **3.80**
- Rubber Roller, 4 in. 1 in. diam. #40, **1.00**
- Rubber Roller, 4 in. 1 1/2 in. diam. #51, **1.95**

### Cleaners



- Cleaner, Alkali Cement (in powder form, take mixed with water. Not for rollers, but for type, ink plate or any other metal surface badly crusted with ink. Directions on can for mixing and for use. Per one quart can, **\$5**
- Cleaner, Proticleone. Kerosene and various alkali cleaners are all efficient, but Proticleone combines the good qualities of all. Does not evaporate (quite as fast as benzine or high-test gasoline) hence it is safe to use. 1 Pint can, **\$5**
- 1 Quart can, **1.20**; 1 Gallon can, **2.30**
- Ship. Wgt. 1 Pt. 2lb. 1 Qt. 2lb. 1 Gal. 10lb

### Billheads and Statements

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



Style A — Rule'd complete with vertical and all horizontal lines for use with pen and ink.  
Style B — Rule'd with column 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	\$60	1,000	1,000	1,000
① Size, 8 1/2 x 4 1/2 in.	\$2.78	\$4.70	\$4.03	\$4.38
② Four, 8 1/2 x 7	2.58	4.50	4.03	4.48

#### STATEMENTS

Standard, 8 1/2 x 8 1/2	2.48	4.14	4.00	3.87
① Midgl. 4 x 6 in.	1.60	2.85	2.56	2.45

② Not made in style B

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