

WHAT TO PRINT AND HOW TO PRINT IT

THE PRINTER'S HELPER



1972 No. 426

PUBLISHED BY
THE KELSEY COMPANY
MERIDEN, CONN. 06450

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

Stiff Inks and Heavy Inks

The difference in the consistency of inks, and the difference in their weight seem to give many a printer trouble—or at least make him wonder whether the ink is good, or whether he has received short weight.

Bond inks, cover inks, and any ink made to go on hard surface paper or cardboard is usually very stiff. Many is the tube of such ink which has been sent back to us by a printer who thought the ink was old because it was stiff. The ink is made that way with very good reason. It would be a lot easier to get out of the tube and a lot easier for us if it were thinner, but thinning it would ruin the qualities for which it is made. Stiff inks on hard surface papers—that's the rule.

The other ink sticker is the fact that a tube of some colored ink—blue, for instance, will be jammed full, whereas in the same shipment there may be a tube of white or orange which is far from it. Many printers don't have facilities for weighing a quarter pound tube, and they consequently assume that one tube, having a lot less in it, must be short weight.

Inks are made of many different ingredients. Different pigments, having a wide variation in weight, are used for different colors. There is, therefore, quite a difference in the bulk. It would be impractical to use a lot of different sizes of tubes, and that wouldn't solve the problem anyway. Until some new superior substance which can be had in any color can be discovered for use in making inks, quantities will vary. We might add that it would be very easy to adulterate the heavy inks so that the tube would be as full, but the results you would get on your press would be just like using cheap paint on your house. You would have such a poor looking job that you would look elsewhere for ink next time. Ink is the smallest cost in any job, but the troubles from poor quality can be just as great as from poor paper, old rollers, worn type, or any other defect in materials or equipment. Cheap ink simply doesn't pay.

Buying Type Economically

If you are buying a face or size of type with a particular job in view, and do not want to get anything more than necessary for that job, you can probably save money by checking the type schedule, beyond just looking for the price of a font.

In the first place (and this you probably do anyway), find out about how many A's and a's you need. Then note how many of each there are in a regular, medium or large font, if one or more sizes of font are listed. However, look out for jobs which use an inordinate number of one or more letters, figures or characters not customarily furnished or needed in quantity in standard fonts. Printing for organizations of foreign extraction may run to more letters like K or Z than average, or you may live in a town like Kankakee. In such cases, look up the standard scheme for type fonts which is at the top of the first page of the type section. If you need to fill in on only one or two unusual quantities, there's a Table A, and a Table B — two wondrous things, depending on how many you need. Use the most economical way for the job in question, which you'll have no trouble in picking. If the work requires only caps, you don't need to buy the lower case (small letters) nor the figures. On the other hand, you may need lower case, and considerable more in proportion than the caps. Table C (for Connecticut type) and Table E (for New England type) splits everything up so that you can order two lower case or more to one of caps. Or if the job is heavy in figures, these are priced separately, too.

By watching these details you can save money on type, and often have a font of attractive caps for which you will not need the small letters or figures now, if ever. You may avoid buying more of either caps, lower case or figures than you need for the time being.

Use Ink and Impression Sparingly

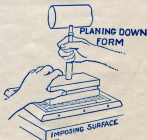
The natural inclination of the new printer, when the job doesn't come up clearly, is to put on more ink, or more impression, but both should be used sparingly. A little underlay or overlay used on the low spots, as described in the Printer's Guide, or frequently in the Helper, will often do the trick, and avoid a muddy look or impression showing thru on the other side. It will make the impressions easier — less strong arm work on the handle will be necessary. After you have made sure that the impression is weak all over, not just in spots, put more impression on

(Continued on page three)

Planing Form is Important

Perhaps this should read "Proper Planing is Important." A perfunctory job is not enough. Presumably every printer goes through the motions, but not all of them do the job right. There are two good reasons for being fussy — the first, to produce satisfactory printing with a minimum of trouble, and second, to prevent damage and wear to your type and cuts. A level surface, either of metal or stone, is necessary. On Excelsior presses, the chase bed is removable from the press and may be used. On most other presses it will pay you to have either a marble imposing surface or one made of metal and absolutely true.

The type in the form must be loose enough when you plane it so



that it will all settle into its proper place when tapped with mallet and planer, without force. Before putting your form on the planing surface, make sure that there are no specks of dirt or other obstructions which will cause even a single piece of type to be more than type high. But, dried ink, specks and metal chips, all of which are present in a print shop, can make trouble in a lockup, small as they may seem. A good precaution is to wipe off the bottom of the form before you loosen it enough to do the final planing.

With everything clean you can get your form level, and tighten up. When you put it on the press, you will know that all type high characters or cuts are where they belong, and any improvement you are going to make will come from makeshift and general impression.

One other suggestion — if you want to have first class results, you will keep a sharp eye on your type, and if any pieces are damaged, throw them away. Sometimes characters do not print properly, not because of lack of make-ready, but because their face is marred. Aside from being in contact with gauge pins or grippers, characters are harmed if the form is not properly planed, and they stick up above the common level, or if they are hit by the planer. If the form is not loose enough for them to readily slide back in place.

Correct Names and Titles

Before you do any printing for an individual or firm, be sure that you get the name exactly right. If the firm is incorporated, there is only one correct way to show it, even down to the last comma, as anybody will find out who inquires of the state authorities or a lawyer.

One of the most common mistakes is to confuse "Co." and "Corp." Another is to either add or leave out an "s" or a "The." Leaving off the "Inc." on a firm style which requires it makes a lot of difference in most states, as some people have found to their cost. A check made out to John Smith, Inc., if put in the bank endorsed on the back "John Smith" even in the handwriting of the man who formed the corporation, and cashed by him, is illegal and in at least one instance hereabouts the bank was sued for it. Nobody is going to sue you for printing up a letterhead wrong, but the customer may insist on your doing it over again at your expense.

When you take a job, get definite instructions about where all the commas and dots go in the firm name, because while some people are not fussy, you may run into one who insists on correctness — as he should, of course. Even if he gives you a sample from another printer, verify it, because the other man could have been wrong. Some states, by the way, do not allow the word Company to be used unless the business is incorporated, or the words "not incorporated" follow it.

Where or not to use "Mr." on personal stationery or cards is another ticklish question. It's partly a matter of preference one way or another, and partly one of formality or informality. A gentlemen's formal visiting card usually carries the "Mr." If a man when he sends out Christmas cards wants to be excessively formal he can put "Mr." on them, but he will decidedly be in the minority. Business cards should never have it, but if the customer insists, who are you to deny his wish? Perhaps an exception should be granted men whose first names are either similar or identical to a woman's, and who have probably had plenty of trouble with their correspondence being addressed to "Mrs." or "Miss."

When a greeting card is for man and wife — that's different. Mr. and Mrs. can be used without appearing formal or stuffy. Of course, many couples prefer in that case to use first names without the Mr. and Mrs., usually with the wife's first name preceding that of her lesser half.

So, all in all, better check up carefully with your customer on names before you consign them to type and get them printed.

THE PRINTER'S DICTIONARY

Embossing Press — A machine made especially for embossing. Embossing may also be done with regular printing presses.

En — One half of an em. En dashes and en quads are cast on a body one half as wide as the size of the type — thus an eight point "nut" quad, as old printers call them, is 4 points in size.

Enamelled Paper — Generally the same as coated paper, already described, altho when there is a distinction made by the paper company, the enamelled is the better of the two. See *Coated Paper*.

English Finish — A smooth, soft finish on paper which has largely supplanted the old machine finish (m.f.).

Engraving — Printing from an engraved plate as contrasted with ordinary printing which uses raised letters. In standard printing the paper receives the impression by contact with the ink on the surface of the type or design. In an engraved job, the paper is forced down into the depressions of the plate, from which it takes ink which has been previously rubbed into the engraved lines. This pressure causes the embossed appearance which is so often visible on the back of engraved work. Engraving is a slow process, and consequently much more expensive than letter press printing. Before each impression, ink must be forced into the lines of the plate, and the surplus ink on the surface of the plate carefully wiped off so that none of it will soil the stock to be printed. An engraved job has a rough feeling to the touch, as the ink lies on the paper thicker and heavier than in ordinary letter press printing. Raised Printing produces this same effect by regular printing and the use of a compound on the inked surface which raises it. The word is often used also to denote any kind of illustration or cut, such as used in a regular printing press.

Engraving Blocks — Blocks on which designs for printing are engraved.

Engraving Tools — Tools used for engraving designs on blocks of wood, linoleum, rubber, plastic, etc.

Expanded Type — Type with a wide body, as contrasted with type having a narrow (condensed) body. Copperplate Gothic is an expanded

THIS IS EXPANDED TYPE

face. Sometimes used to refer to type with larger than usual lower case. When Century Roman (sometimes called Century Expanded) was first

made it was called "expanded" because its lower case was larger, in proportion to the Caps, than was common with Romans hitherto made.

Labor Saving Wood Furniture

Fonks consist of an assortment of 2, 3, 4, 5, 6, 8 and 10 piece units and lengths increasing by 1/8 inch steps, from 6 pieces to the full size listed. One of these fonts contains enough material to fill several chassis 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 cover.



Font No.	No. of pieces	Width	Length
35-F		24, 35, 48	
35 Pieces	1 each	60, 72, 96, 6, 12, 18, 24, 30	120
\$3.05			
58-F		24, 35, 48	
58 Pieces	1 each	60, 72, 96, 6, 12, 18, 24, 30	120
\$6.45			
60-F		24, 35, 48	
70 Pieces	1 each	60, 72, 96, 6, 12, 18, 24, 30	120
\$9.82			
93-F		24, 35, 48, 6, 12, 18, 24, 30	
93 Pieces	1 each	60, 72, 96, 26, 42, 48, 54, 60	120
16.04			

We recommend font No. 35-F for use with 3x5 press; 58-F for 5x8 press; 60-F for 8x10 press; 93-F for 9x15 press.

Special Combination:	One font of each:	Price
35-F and 35-F		\$5.23
58-F and 58-F		11.02
60-F and 60-F		16.50
93-F and 93-F		26.55

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. 70B
30 Inch Font, \$3.90
60 Inch Font, 5.90

6 pt. Border No. 89B
30 Inch Font, \$3.90
60 Inch Font, 5.90

See catalog for other styles

Imposing Surface



Imposing Surface, smooth, hard Masonite, for use in locking up forms. One side has beveled edges.

8x12 inches, 3/8 inch thick, **\$2.05**
12x18 inches, 1/2 inch thick, **4.70**
Ships Wgt. 8x12, 3 lb.; 12x18, 6 lb.

WITH OUR READERS

Galleys

If there is any one article which the purchaser of a printing outfit might choose as a desirable addition to his equipment—the first one, yet low in price, we'd say could be GALLEYS. The chase and chase bed may be used as a repository for your type form as you make it up, but how much more convenient a galley can be, you'll never know until you have and try one. The type as set line by line, or stickful by stickful, can be transferred to the galley, where it will be safe from harm. The entire form may be made up and gotten ready for the chase in the galley.

As the printer's business grows, he will have customers who will want repeats on certain jobs, and he will find it desirable to keep some type forms made up and standing. They should be put in galleys, and filed safely away for use in the next run.

Galleys are of rustproof steel, and they are low in price. They will solve the problem of what to do with anything which you have set up, and don't want to put back in the type case immediately.

Mortises

First, the definition of MORTISE as given in the Printing Course:

"A space sawed out in a block or cut, for the insertion of type or other material. An inside mortise is entirely surrounded by the cut, an outside mortise is one which has at least one side open." Incidentally some engravers call the outside mortise an outside notch.

It is obvious that type material in an inside mortise will not be tightly enough locked or fastened in the chase unless it is properly wedged independently of the rest of the form. Thin strip material—half point copper strips, one point leads and even card or paper may be used for the purpose. After wedging everything so that it seems tight, lift the cut just high enough to see if anything is still loose. If further wedging is needed, cut your strips of light material—copper, paper, cardboard or lead to the right length, but before putting them in place remove enough heavy material so that your light stuff may be inserted without jamming and perhaps damage. Then replace the heavier material.

If any lines are not tight enough, use copper spacers, cardboard or paper. If you do, be sure that they are the right size— if the lines are eight point, for example, the spacing material

should not be over eight points, else it will cause jamming in the wrong places. Bodkin and tweezers can be used to advantage when you are working in such close quarters, but don't let them slip and damage your type.

When placing a border or a box of rule around a form, you can make it tight if you follow the procedure outlined above, to get the interior so it will lock and lift. A little spacing out of the border may be necessary if use of the border alone makes it loose or too tight as first set up.

Ink and Impression (Cont'd)

with the impression screws. Then, if those are all right, put on a little more ink. Give it a good spreading out on the plate, and avoid running the rollers over the unspread ink on the plate down your type, because it will gum the letters up. Either use a hand roller for the spreading, or take a roller off the press and do it. If you prefer, take the chase out of the press, and then run the rollers up and down.

Oil the roller hooks where they go thru the sockets of the roller carriage, and the gripper bar spring hole. A man came up from New Jersey with his press once because it wouldn't work, he said, just to learn about oiling those points. Lack of oil there will affect the operation of the press all the way from making it hard pushing to actual freezing binding so it won't work at all. A drop of oil on the hooks where the rollers fit in them will also improve things a lot. It saves wear, too.

Getting Retail Store Business

"We arranged, with the large meat and grocery wholesale houses in this city to get the envelopes they have received containing orders, correspondence, etc. A surprisingly large number were not printed, and we took those only written or typewritten addresses, wrote them a letter, and told them what we could do for them on printed letterheads and envelopes. An average of three out of five to whom we wrote sent us an order for stationery, after which it is an easy matter to get additional orders for statements and such work."

This is used as a mail order proposition, but as readers can see, personal solicitation may be used to obtain similar business. Very many small stores have never given a thought to the impression they make when they send another business firm a letter without a printed cover card, and to have somebody call attention to this by picking their correspondence cut of the mail, as it were, brings the situation home at just the right angle to make them look favorably on doing something about it. Most wholesale firms operate over a fairly good sized area, so that even if you want to go after the business personally near by, you will find that it lends itself admirably to going after by mail.

SPANISH . . .

Wedding Sets

SPANISH BRIDAL BOOK

Each box contains 50 outside envelopes size 4 3/4 x 6 3/8, and 50 inside envelopes with interlarded flaps. 51 sheets 4 1/2 x 6 (folded size) white only. Sheets have a floral design embossed in white on front, with drawings of "his and hers" rings embossed in gold in the center. Also the words "Nuestra Boda" embossed in gold on bottom half of front.

28-S - - per box, \$3.32

Beacon Hill

For wedding invitations, Stationery, tickets, announcements, graduations, Christmas cards, reception cards, etc.

No.	Large Font	Cap Font	Regular Font
91-12	12A 44¢ \$10.95	12A \$5.00	12A 12A \$5.00

Quick Red Fox jumps over 12 The lazy brown dog yonder? 369

No.	Large Font	Cap Font	Regular Font
91-14	12A 40¢ \$14.75	12A \$5.50	4A 12A \$5.03

Quick Red Fox Jumps & Over the lazy brown dog. 18

No.	Large Font	Cap Font	Regular Font
91-18	12A 28¢ \$16.10	8A \$5.60	4A 12A \$8.30

The Quick Red Fox Jumps over the lazy 47

No spaces and quads with N. E. type

For planing down forms

and making proofs



SALE 6" x 6" Galleys



Just as good as new, but slightly used in our own operations. Rustproof and regular weight. Our present inventory control system makes fewer necessary—hence this special sale.

73 cents each 3 for \$1.90



Pad Counter Can be set for different thickness of pads. It is inserted in pile to divide into quantity desired.
No. 1, for pads up to 1/8 inches thick. 3.00
No. 2, for pads any size up to 3 inches thick. 3.25
Shipping Weight, No. 1 or 2, 1 pound



THE KELSEY MAN Talks About

Building Up A Printing Business From Scratch

A short time ago we gave consideration to the building up of your printing outfit or equipment as your needs increase. While one of the Helper's chief missions is to supply you with information on how to obtain profitable business, a few starting suggestions may be welcome.

We will assume that you are beginning at the bottom with a 3 x 5 press, say, and a couple of fonts of type, either the 1AB outfit or something like it. The first thing to do is to practice — get the hang of it. Before you go out looking for business, you want to be sure that you are doing work which will compare favorably with that of any other printer. Take a simple job first — a card or a piece of stationery. If you have the catalog first sent you, with samples of printing done with the friends you fit, you can follow one of those for the form, changing the words to suit your own needs. The illustrations there show the amazing number of different things which may be done with comparatively limited equipment.

When you have assured yourself that you are ready to go after business, you can start to make yourself known as a printer. Perhaps a few quotations from readers' letters will give us a start in the right direction. Here is one: "I've been given six jobs in the last few days. All I've done in the line of advertising so far has been to distribute a few free jobs in letterhead work among a few friends and acquaintances as a sort of feeler. These people are showing the work to their friends, and the result is orders are starting to come in. One friend writes that if I can do that sort of work at a reasonable price he is sure he can get plenty of orders for me. So I'm replying that I am willing to allow a certain percent commission to him on all orders he secures."

Another reader says that he has twelve people picking up orders for him on a commission basis. This is a particularly good way of getting business in localities other than your own where you do not know many people. At the start your friends and your friends' friends should be your best prospects. Your operating area can be enlarged thru agents who may be friends or acquaintances or with whom you get in touch thru friends.

One man writes that in his town they have a Home Industries movement, and the display of his samples there has yielded him much business. He also teamed up with an artist and has been making

souvenir stationery of the town's picturesque spots, there being a lot of tourists and summer residents in the vicinity.

Get your story over by word as much and as far as you can to start with. Again and again letters from readers have told us "word spread" that there was a printer in the neighborhood" or words to similar effect, and business began to come in, often in volume as large as they could handle.

If you are out in the country do not look upon that as a handicap. One man wrote us that he moved from the city to the country with his outfit, and since that time has had all the work he can handle. The city printers are a little more convenient to their customers than he is, but his prices are attractive and he goes out after the business. He says "I obtain orders from many channels: syrup and honey labels from farmers, handbills from grocers, circulars, menus and cards from hotels and restaurants, garage advertising, cards and broadsides of all kinds from politicians, statements and letterheads from everybody."

Furniture

Some printers' terms date back, and furniture is one of them. To about everyone except a printer, the present meaning of the word revolves around chairs, tables and other house or office furnishings. Originally, and to some extent still, the trappings and equipment for almost any object, including ships and horses came under the head of furniture—ropes, harness, pulleys and all. From this early definition printers' furniture got its name. The wood blocking which goes around the form in the chase fits this old definition.

Up to the latter part of the 19th century there was no metal furniture—only wood—but by 1870 cast metal was available, of an alloy similar to type. Next to appear on the market was cast iron and steel furniture, and in the last few years came plastic.

There is nothing the matter with wood furniture when it is new if it is treated right. Really old furniture has a tendency to acquire rounded edges, and if not removed from the form before cleaning, the type cleaner—any cleaner—will, new or old, leach out the protective oil in the furniture and subject it to warping. Give your reglet and furniture proper care, and it will last for many years. You can buy it in yard lengths and cut it up yourself, or you can purchase it cut to any sizes you like or need.

The various kinds of metal and plastic furniture are cast accurately to given sizes, and under any normal conditions should last for years. There will be no rounding of the edges, no warping, and the pieces you buy now will be exactly the same size as any you have had before or will obtain later.

Raised Printing Unit



This Raised Printing Unit is large enough to handle sheets up to 12 inches wide. For use on 110-120 volts A.C. or D.C. Cannot be used where there is no electricity or on any other voltages.

Unit, only, with 6-foot cord. **\$22.50**
Outfit, consisting of Unit (as above) plus 4-oz. tin each of Bond Black, Red, Blue Ink in a tube each of Gloss and Dull compounds, **28.15**

Raised Printing Compounds

Gloss or Dull tube, \$.91
¼ lb., 1.30; ½ lb., 2.40; 1 lb., 4.10
Use Bond Black or Many Purpose colored inks with Gloss or Dull compounds.
Bronze or Aluminum tube, \$1.00
¼ lb., 1.45; ½ lb., 2.65; 1 lb., 4.45
Orange Ink, for bronze or aluminum comp.
4-oz. tube, **\$1.46** 1 pound, **3.25**

Lite-Wate Bristol

Index Quality Tub-sized

An inexpensive, white bristol for business and personal cards, index file cards, checks, tickets, tags, etc. 1000 sheets size 1½ x 2½ inches weigh 111 pounds.

Quantities of	50	100	200	400
Prices per	\$6	100	190	100
*7½ x 2½ (inches)	2.80	5.28	10.03	4.80
1½ x 1½"	1.97	3.43	6.23	3.15

FILE CARD SIZES

Quantities of	500	1,000	5,000	10,000
Prices per	\$50	1,000	1,000	1,000
*3 ½ (inches)	1.65	2.78	2.69	2.54
*4 x 6	2.30	3.53	3.45	3.39

Universal Punch



Universal Punch

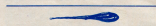
Sturdily constructed of heavy sheet steel ⅛-inch thick, this famed, finished in gray enamel and highly polished nickel plate with felt lining. This punch will make four ¼-inch holes in 10 sheets of ordinary bond paper. The handle contains four movable stops which are set over the punch by double marked and can be used from either end. Has a jam-on bottom for holding punching action—easily removed by pressing on edge of jam.

Complete, **\$12.50**

Shipping Weight, 3 pounds

Use the Right Ink on the Job

Many-Purpose Black	Special Combination Price
Bond Black	\$4.34
Book Black	
Half-tone & Mix 'g' Bl'k	



Bodkin, tempered steel with handle, .35
Ship. Wt., per bodkin, ½ pound