



WHAT TO PRINT AND HOW TO PRINT IT

No. 431
1973

The Printer's HELPER

The KELSEY COMPANY
Meriden, Conn. 06450

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

Not More Money But More Resourcefulness

Very often, when a concern is listed as bankrupt in the paper, the reason given is "lack of capital." Frequently people who know the details remark that, given the kind of management it had, the concern was bound to run through its money eventually. What it needed was not more capital, but somebody to make up an inevitable yearly deficit. Lack of capital was the immediate reason, but lack of know-how to conserve what it had was the long-range trouble.

If a man puts \$100 or \$1000 or \$100,000 in a business and doesn't handle it shrewdly he will eventually use it all up. It is then reported that he failed for "lack of capital."

Any growing business is likely to find itself somewhat restrained from expansion by lack of more money, but not so seriously it is forced out of business unless it acts as Santa Claus to buyers who themselves lack cash. The new printer must beware of all the deadbeats in town, who can't buy from anybody else and who always flock to the new man. If he grants credit to them, he will indeed soon "lack capital." Printing is a commodity which is useless except to the man for whom it is produced. There is no salvage. Take a leaf from the salesman who go around for the mail order printer, and get a substantial deposit, or, at the very least, collect when you deliver. You can operate on less money, and you can sell at lower prices if you get quick turnover on your capital.

At times you may feel "If I only had this and that, I could do this and so." If the business has earned it, you are fully justified in spending the money to improve your equipment. If you have to borrow it, on the assumption or hope that you can earn it afterward, you may find some totally unforeseen contingency will crop up and turn a rosy prospect into a

Harmonious Type Arrangements

At one time a safe and easy answer to type harmony would be: Buy type in matching series of different sizes, and use one style per job in such places as the work calls for. There are still some fine printers who operate on that principle, but probably not as many as there were a few years ago. Modern display calls for more contrast.

Pick up any magazine or newspaper, and you will see mixtures of all kinds. If you look at enough examples, and take some hints from the way type is used in them you will begin to absorb ideas and improve the quality of your own work.

The most important lines usually go in the biggest type, or what looks like the biggest. Remember that a line of caps looks larger than mixed caps and lower case of the same size, but caps and lower case are easier to read than an all-cap line. The bolder or blacker the face, the more attention it will receive in competition with other lighter lines. The sizes you use must take this into consideration — light faces can be bigger than the blacker styles, and still balance the page properly.

Close attention to printed matter wherever you see it will teach you what looks right, without learning many rules. We are passing through a period typographically when nearly everything goes — or seems to. For the average printer, however, the safest plan is to stick to the less spectacular stuff. Your customers will, most of them, like it better that way.

most unpleasant situation. May, we said; nothing is positive.

Does this mean that the man who lacks more than enough cash to start with a minimum equipment will be held down indefinitely? Far from it. The situation calls for the use of your resourcefulness and ingenuity. For example: We have before us a menu, 10 x 13, which a reader brought in. The cardboard folds to 6½ x 10, with two flaps 3¼ x 10 over the front. You've seen that kind. As nice a job as you could ask for, which you would take to be a specimen turned out on a 10 x 15 press anyway, perhaps a larger one. It was printed on a 5 x 8 press, which is the only one the man owns. He had to make several impressions, but menu jobs don't call for big quantities; consequently he could handle it economically that way. He would be tickled to death to own a bigger press but he hasn't been able to swing it yet, and he did a profitable job with the 5 x 8. Incidental-

(Continued on page three)

Printshop Layouts

This seems to be a subject which is of much interest to many readers and we at one time asked for suggestions. We received a number of good ones, but it was impressed on us when we went over the material that the proper layout for any printer depends first, on the size and shape of the space he has available, and second, but just as important, the equipment he has to place in it, both now and in the future. The average printer will gradually shift his belongings around until he has the most convenient and efficient arrangement for his particular needs, and will probably be ready to give anybody an argument who thinks he has a better one.

Modern lighting has made it unnecessary to be dependent on daylight, but in our own case we have been able to take advantage of large windows and north light, which diffuses well without heavy shadows. First come the presses. The imposing tables are placed next, opposite the presses, and also next to windows so that the operator can take the form with chase off the table, swing around, and place it on the press.

Sloping top cabinets are in a third line by windows, which can be worked from both sides, and a fourth row of the same size. One much used saw goes in the far corner to keep the dust away, (but next to a window).

An aisle runs at right angles with this setup, and on the other side of it are flat top benches for proof presses, and rule cutters and innumerable other things which we find convenient. These being away from the windows, are more dependent upon artificial light. Punching, round cornering, and cutting equipment are in adjoining rooms, but they are used so largely on customer's orders (for blank stock of course) that they are space takers out of proportion to the average shop of our size, which we confine to our own work. The same applies to folding and binding.

Master or two man shops would want to add a table or desk for their office work, which in our case is done in our office in another part of the plant. They would also have to consider racks and cabinets for paper, card and envelope stock which is a separate part of our business.

As in any business enterprise, much space can be covered if it is available, and you'll have to be on your guard against overcrowding with things which just accumulate. At least once a year you will want to go thru with a critical eye and eliminate that which is just taking up space. This will include reviewing any standing forms of type, with the object of

(Continued on page four)

Printed on Kelsey Enamelled-60 paper, with Kelsey Many Purpose Blue Ink.

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

Post Card Advertising

By AUSTIN J. HOLLINGSWORTH

The post card is cheap. But it is not trite. It can be made to talk big. It can be "multum in parvo". The post card is easily manipulated. It works in a typewriter for addressing or responds to the addressing machine. It goes through the machinery of the post office quickly. It can be tied in bundles so the post office employees can handle them with dispatch. It is unnecessary to spend the time stamping it. It is first-class mail. It will go where you want it to go, over country roads or paved boulevards.

The first cost of your printing is paid for when you buy the card. The stock may then and there be charged off. So many of the government's messages, especially during the last war were sent on the ordinary postal, that folks have developed a new appreciation of it. It is a good grade of card. The smoothness of finish takes ink easily for signature purposes. Its size does not make it bothersome for your printer. He is used to it. It responds to the use of cuts. It has plenty of space for about all the message anybody is ready to absorb at one reading.

Much can be said in short message, if all superfluous words are omitted. The message must be direct, but not curt. It must be attractive, yet dignified. Above all it must say what you want in a few words.

Whether you use the government postal or not, there is little difference to the gist of this article. I like the use of one piece of paper, of moderate size and compact. If you print your own postal card (the size must be very nearly the same) a 6 cent stamp covers postage. Churches, lodges and all kinds of organizations should make more use of them.

A message of two hundred words may be printed on a government postal. By making the type eight point, this will allow for display of heads, with other type and not crowd the page. A two hundred word message on any one subject, such as a special meeting, a called meeting of the official board, or a social occasion of one of the church groups, is a sufficiently long message.

It was John Howie Wright who said, "The Government Postal, can very often be turned into a powerful piece of direct mail. You can put a mighty message on a postal card if you give its writing some thought".

Label Holders

Made of brass, size 1x4 inches, to tack on front of type case. Label slips in and can be changed at any time. Much neater than labels that are pasted on.

21 cents each. 1.70 per dozen

THE PRINTER'S DICTIONARY

Hairlines—The fine lines in type as contrasted with the broader strokes.

Hair Spaces—Spaces for type, which are thinner than 5 em are said to be hair spaces. A five em



space should not be thought to be five ems long, however, nor a three-em space three ems long. One of the idiosyncrasies of the business is this designation for spacing materials. A five-em space is really a five-to-the-em space; that is, it takes up one-fifth of an em, not five ems, in width. The diagram given herewith illustrates the whole scheme.

Half-tone—A cut made by the photo-engraving process, in which the photograph or job to be reproduced is photographed thru a fine-ruled glass screen, on a zinc or copper plate. The screen breaks the photograph up into minute dots, and the plate is later etched so that these dots form the printing surface. The screens used have 55 to 200 lines to the inch; the more lines on the screen, the smaller and closer the dots are together, the softer the picture, and the more difficult it is to detect the half-tone from the original picture. The finer screens are also much harder to print from. A 120 line screen cut means that the cut was made thru a screen having 120 lines to the inch. 120 and 133 line screens are very commonly used. Newspapers take the coarser screens, because of the haste with which they must be printed, and the poor paper which they use.



Coarse Screen Half-tone

Coarse screen cuts are commonly made on a zinc, finer on copper. Without the breaking up of the picture into the minute dots made up by the screen, it would not be possible to produce a plate which could be used on an ordinary press.

Hanging Indentation—The use of a long first line, with subsequent lines of the paragraph set in an em or more from the left margin. In other words, just the opposite of the ordinary method of indenting paragraphs.

more next issue

Deckle Edge

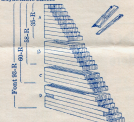
Greeting Folders

Suitable for weddings, business openings, Christmas folders, graduations—any work calling for high-grade expensive appearances. Each box contains 50 deckle edge sheets 6 x 9 (double sheets), creased in the center to fold size 4 1/2 x 4 (French fold), and 20 envelopes to match. Size 4 1/2 x 9 1/2.

#33-50 Gray-White parchment. **2.90 each**
#34-50 White vellum. **3.35 each**

Labar Saving Wood Reglet

These fonts consist of both 6 and 12 point widths and an assortment of lengths increasing by 3 picas steps from 6 picas to full size listed. Font contains enough material to more than fill a chase of the size listed. Cases or racks are not made for these, but you can make your own or use blank or adjustable cases.



Font 35-R consists of section A, 58-R, sections A and B; 60-R, sections A, B and C; 35-R, sections A, B, C and D.

Font No.	No. pieces	Width points	Length pica
35-R	5 each	6	4, 6, 12, 15, 18 21, 24, 27, 30
58-R	3 each	12	
60-R	5 each	6	4, 6, 12, 15, 18 21, 24, 27, 30, 33
56.03	3 each	12	36, 39, 42, 45, 48 51, 54, 57, 60
152-R	5 each	6	4, 6, 12, 15, 18 21, 24, 27, 30, 33
56.86	3 each	12	36, 39, 42, 45, 48 51, 54, 57, 60
93-R	5 each	6	4, 6, 12, 15, 18 21, 24, 27, 30, 33
14.08	3 each	12	36, 39, 42, 45, 48 51, 54, 57, 60, 63 66, 69, 72, 75, 78

We recommend font No. 35-R for use with 1x3 press; 56-R for 1x3 press; 93-R for 1x3 press; 152-R for 1x3 press.

REGENT

No. 19-04 Large Font 13A/30/46 Regular Font 1A 8.75

RED FOX JUMPS 5100

No. 92-30 Large Font 5A 51/50 Regular Font 3A 8.00

RED FOX JUM 3!

ABCDEFGHIJKLMN

OPQRSTUVWXYZ&...!"

\$123456789000

No spaces and quads with N. E. type

2 The Printer's Helper

WITH OUR READERS

Overhanging Cuts

One of our readers sent us a sample done on a 5x8 press which, if some explanation did not accompany it, might seem a little strange. It is in two colors, red and black, and the red form, which contains two cuts in opposite corners of the 5 inch side, is 5 1/2 inches across. In spite of this, the red was printed in one impression. How come?

What actually happened was this: The blocks on which the cuts were mounted were trimmed back so that they fitted the chase, leaving the metal parts of the cuts hanging over the sides of the chase. Due to the comparatively light pressure, the strength of the electro, and the relatively small part overhanging, the entire cuts printed as well as if they were backed up by the chase bed.

This is an emergency operation which may help you some time, but it must be remembered that the overhang cannot be very great, otherwise there will be no impression.

Bind Your Slip Sheets Together

From a reader:

It is best not to ink so heavily that sheets, after printing, stick together but sometimes heavy type or cuts make plenty of ink necessary. When this is the case, interlocking or slip-sheeting must be resorted to and when it is, you will find that if you have your slipsheets in bound form, it will save time, and prevent the sheets from slurring—thus marring the work. The bottom board on which to bind the slipsheets should be the full length and width of the sheets. Punch several holes in the end of the board, and punch the sheets so that they will line up with the holes in the board. The top board need be only three inches wide, but may be as long as the sheets. Bind the whole together with heavy string.

A little practice will enable you to turn over the sheets faster bound than loose. Use your "book" from the back forward. When full you can handle it with a minimum amount of time, bother, and chance of spoilage.

Auxiliary

Horizontal Gripper Fingers

Slip over the regular press gripper, when type form is too big for using press grippers, except outside of form. These horizontal fingers are used to reach in between lines to pull printed sheet from form.

Fit any Keley and most other presses. Finger is at right angle to regular gripper.

5 1/2 inches long each.	.50
4 inches long each.	.45
2 1/2 inches long ea.	.35

The Printer's Helper 3

More About Padding

From a reader:

You recently called attention to the extra profit in padding. I agree with you on this. I am enclosing samples of a job just done for a firm in town. The purchaser wanted to see proofs before I ran the complete job off, and when I took them over to him, I asked him if he wanted them padded. He wanted to know what the advantage was. I told him that it prevented waste, and in the case of numbered billheads, as these were, it prevented a mix-up. He instructed me to pad them, and said that as he kept carbon copies, he would like a price on second or duplicate sheets. This was satisfactory, so he told me to pad the second sheets in with the billheads, making it easier to tear off and insert in the typewriter. The result of this talk was a padding job and the sale of second sheets as well. The second sheets were colored advertising or news stock, and I furnished a different color for the letterheads and billheads. I made more profit on the padding and the second sheets than on the printing job itself.

I am going to print up some samples of grocery bags and make the round of the stores in town. I figure there is money in this, as the bags can be purchased locally at reasonable prices, and in quantities even cheaper.

More Resourcefulness (Cont'd)

ly this work will help to supply the capital he needs for a larger machine. If the job had been too big a quantity, he would have passed it up, because he could not have made money on it. He used his resources to the best advantage, and showed real ingenuity in the execution of this order.

A printer like that is bound to get along, and nobody will ever hear him mention lack of cash. We could name dozens of other instances which have come to us through our correspondence. For every one we hear of there must be at least one hundred others.

Watch With Our Readers column. You will see there the ideas of printers who are using their brains to find ways of getting business, helpful shortcuts, and the like. Naturally some schemes show more resourcefulness than others, but every so often one idea stands out. You realize that someone has contrived a really unique method, and workable, too. Our day's work is considerably lightened when we hear from such a printer.

You may sometimes wish you had a lot more equipment, or more money for it, or both, but you'll get a big kick from outwitting any handicap. Do that often enough, and the wherewithal for other things will eventually be yours.

LINOLEUM PRINTING BLOCKS

Smooth Surface for Easy Drawing
of Design



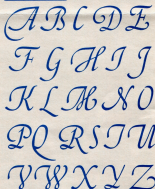
Linoleum blocks are best grade 1/4-inch linoleum, mounted slightly under type high on non-warping pressed wood blocks.

Size	One	Six	Dopen
2x3 inches	.36	1.40	2.10
3x4 "	.58	2.15	3.22
4x6 "	.92	3.38	5.05
6x8 "	1.65	6.10	9.15
9x12 "	3.27	12.20	18.40

Assortment, consists of: two size 2x3 blocks; and one each of sizes 3x4, 4x6, and 6x8. **3.50**

PARK LANE INITIALS

No. 20 (36 pt.)
For Monograms
and Stationery



A beautiful initial for stationery, including paneled informals, and at a very low price. Also makes a graceful and attractive paragraph initial.

One of each letter (26 characters)	4.85
Two of each letter (52 characters)	9.25
Three of each letter (78 characters)	13.90

Any two or three letters. **1.95**
See Supply Book for more Initials and Monograms, Ornaments, etc.

SAVOY All Purpose Card Case



Made to hold ANY size card up to and including size "E". The most practical card case we know of—it is not bulky yet packs pockets in both flaps, comes in heavy black plastic. Will hold car license, appointment memo, membership cards, etc., as well as business and personal cards. Closed size, outside, 2 1/2 x 3 1/4 inches; open, 4 1/2 x 3 1/4 inches.

1 to 49 **.14** each; 50 or more, **.12** each.

Typewriter Type Spaces

10 point, 1 line.	.80	per pound,	2.40
12 point, 1 line.	.80	per pound,	2.30



THE KELSEY MAN

Talks About

The First Real Job Press

The ancestor of foot and power job presses was the Ruggles, made in Boston around 1851. S. P. Ruggles, the inventor, made two sizes, 5x7 and 6x9. These presses combined the chase bed and the ink plate in one cylinder. Part of the cylinder was flattened to furnish the bed, and all the rest was the ink distributing service or plate. The ink rollers went clear around the cylinder. The platen swung up to make the impression, same as on present day machines. It could be run faster than it could be fed. The big drawback was that the type had a tendency to work loose and drop out. The advent of the Gordon type of machine—that is, with revolving ink disc, like all Kelseys—with less type trouble, gradually pushed it off the market.

Ralph Green, an authority on old printing presses, says—"Stephen P. Ruggles brought out his 'Engine Press' in 1840. It was the first foot power job press, and had a horizontal bed and platen. His Diamond Press, shown below, was patented in 1851 (not 1830, as mentioned in some books). There were three sizes of the Diamond in 1854, and the one shown is the middle size, 4 1/2 x 8. As far as I can find out, Ruggles quit about 1865, but Hoe later made the smallest size and called it the Diamond. This last was 3 x 4 1/2, stood on a table and had a crank on the right side, instead of a treadle. There is one in the Edison Institute (Ford Museum) in Dearborn, Michigan."

Readers who have the opportunity to visit the Ford Museum will find a number of old printing presses there which will interest them, some well over a hundred years old. An old Excelsior hand inker is one of the exhibits, donated by the Kelsey Company. The Franklin Museum in Philadelphia, is another worth-while spot for any printer who wants to see old-time presses.

Printshop Layout (Cont'd)

disposing of those on which you will not have returns. Much can happen in a year, and you may feel entirely different about retaining some which twelve months before looked too important to throw in.

As for the new printer, we can only suggest that he arrange things to suit himself best, considering space available. He will probably have several revisions to make later anyway, in the light of experience. We have, and are not sure we couldn't improve ours right now if we were doing it over again.

Birth Announcements

Among the stock cuts, you will find No. A1164 and C331 depicting storks in flight with babies slung in a blanket. These cuts are great favorites with people who wish to announce a blessed event in their family.

Taking off from a more or less simple announcement of this kind, which is always in good taste we find all kinds of far more involved versions, in some of which the new baby may be a "production" described in the technical language peculiar to its father's job or the

Ticket No. 0 0 0 0 2

STORK TICKET SPECIAL

Passenger: _____
 Arrival: _____
 Date: _____
 Weight: _____ lbs. _____ ozs.
 Engines: _____
 Conductor: _____
 Previous Passenger: _____

family hobby.

We will give you a random sample—you can take over from this point.

This card, sent in by Mr. A. S. Hallock, is in the form of a folder, with a very original linoleum block print of a diesel train, in colors, on the front (also Mr. Hallock's handwriting) designed, as he says, "by the parents and myself." Mr. Hallock has made other designs to fit various circumstances, with linoleum cuts to fit.

There is an active demand for birth announcements, both plain and fancy. The ingenious printer can find all sorts of ways to cash in on it. The newspaper lists of births will provide prospects but you will have to work fast if you get your names that way. We will be glad to hear from readers who have gone after this kind of business.

Finishes For Type Cases

A good friend of The Helper suggests that a few comments on finishes for type cases might be helpful.

Steel cabinet front cases are, of course, already provided with a finish. Since the other cases came "in the white," that is, sanded down but in the natural wood, you can carry out your own preferences. If you like a furniture finish, you can treat them just as you would any unpainted piece—shellac, varnish, wax, paint or otherwise. Many printers prefer to finish them in olive green or grey, the two colors most commonly used for both office equipment and machinery.

If you want to make your cases practically dustproof, you can shave off the upper lip so as to make the front the same height as the sides and back, then put drawer pulls or handles on them, with or

without label holders. They will then fit in the steel working cabinets or any substitute you may have for them, just the same as the cabinet front cases.

The steel cabinets have thin steel runs or slides for the cases, which makes possible a tighter fit than wood runs, and this is why they are dustproof.

A handyman can make his type holding equipment attractive enough to look well in any office if he wishes, without too much work.

The Practice of Printing



A good textbook for the new printer and a handy reference book for the more experienced. Has brief history of printing, and 41 chapters on every phase of the craft, including layout, also illustrating samples of stationery, programs, advertisements, etc. The best book of its kind that we know of. 160x3 324 pages reviewed edition. **59.35**

Handy Birth Announcement Cuts



A1164 3.10



C331 3.10

Roller Supporters



Aluminum roller supporters, fit in cases occupying only a very small space. They save rollers from being cut by brass rule and keep them from sliding or slurring over type. Press size 5x5 5x8 6x10 7x11 9x13 8 in. 10 in. Pair, **1.15 1.35 1.55 1.65 1.85 1.75 2.00** Shipping Weight, per pair, 1 pound

Light Mixing and Tinting White

For making lighter tints of all colored or black inks. Not to be used for printing white on black—use Heavy Cover White for that. Quarter-pound tubs, **1.32**; 1 lb. can, **2.69**