

# The PRINTER'S HELPER

For Those Who Print For Others or For Themselves

Cut No. D1145

\$3.10 each



No. 432 — 1973

THE KELSEY COMPANY - Meriden, Connecticut 06450

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

## A Lesson for All Printers

One of our readers came in and in the course of conversation he told a story which will be of interest to every printer who goes out after business. A man in his city needed some money, and conceived the idea of a printed fire alarm list, on a card, with advertisements of local business men around the edge, which could then be distributed and placed in locations where the advertising as well as the fire alarm list would be seen. The number of advertisements was limited to those which could be accommodated on a card of reasonable size, but there would be enough so that the entrepreneur could pay for the printing (by his friend) and have a good profit besides.

His first two calls yielded discouraging results. The merchants approached said that while all kinds of calls for advertising, this was just another, and they wouldn't come in. However, he kept going, and the next man took space. From then on things went very well, and he filled all the available space. The card was printed, distributed, and both he and the printer pocketed a profit.

That wasn't the end of it, however. Business men who were not asked to advertise saw the card, and asked why they weren't given the opportunity to use space. The upshot was, he had cut out another card, identical except for the list of advertisers, and among those present on card number 2 were the pair of hold-outs from number 1. The enterprising salesman had shown them the finished job on number 1, saying in effect "Look what you've missed," and had no difficulty in signing them up for the second one.

There's money in such printing, and the printer can handle it direct, as well as take what somebody else brings him. We've made the suggestion in the Printer's Helper a number of times. We wonder how many have read of the idea, started out, been turned down

(Continued on page three)

## What Is a Good Stationery Line?

We recently suggested that a wide variety of stationery combinations can be made by keeping some of the regular boxes on hand, supplementing them with paper and envelopes in bulk which may be added to the boxes for other combinations. If your trade seems to prefer more box and less paper, you can get the 50-50 cabinets and piece them out, or take out enough paper and envelopes to bring them down to what you need. If you have an excess of either, you can make more combinations, wrapping them in cellophane, or paper if you prefer.

This brought some interesting reactions from purists of paper and envelope sizes which we know exist, and some of which we have seen. A typical letter began "You state that printers use all sorts of combinations... this is true, but I find, and most printers will agree, that the ideal combination is"—followed by what he says he finds has ready sale. In this instance it was 5 1/2 x 8 1/2 paper with 6 1/2 envelopes, both of which we sell, but it was the first time anyone had asked for a boxed assortment in these sizes. Printers being individualists as they are, we are sure that "most printers" would not "agree" that this is the ideal combination. The ideal combination or combinations for any printer are the ones that he finds he can sell—and buy without too much trouble. The printer's own enthusiasm for what he likes and has to offer probably rubs off on his customers to some extent, and that is why we find one man very successful with certain combinations which another in the same trading territory would insist he couldn't move at all.

Some big stationery operators, who can afford to have special paper, envelopes and boxes, both as to size and kind of stock, do this deliberately so as to avoid price competition and other comparisons,

## Embellishment Helps

A little decoration, like a pinch of salt or pepper in food, often makes the difference between a so-so piece of printing and one with real artistry.

For seasonal or topical work like Christmas, religious or fraternal printing, the decoration may have a direct relation to the subject, and you'll find many of them in the supply book, as well as in the cut section at the back.

You are not restricted to using decorators or ornaments of that kind, however. You can insert any cut which appeals to you, and which in your eye, dresses up the



page. Naturally, you will not use an out-of-season cut, such as a Christmas decorator in July, but a big proportion of the ornamental material is the kind which will fit in anywhere.

Programs are often very much improved by such treatment. Folders frequently have a blank back page on which a small cut will give a more finished appearance. Church printing is especially well provided for among the ornaments and other cuts. The several fruit and flower cuts need not be restricted to menus and garden affairs — ornaments will come in all kinds of general printing.

Before actually printing, don't forget to make up a dummy — a pasteup or pin-up of the completed work from previously taken proofs. This will give you the opportunity to try one or more decorators in different positions, and move the prints around until you find the place they look best. Such a dummy should be made, whether you use decorators or not. The proper spacing out or leading between the lines is much easier to get if you take your proof, cut up the lines or blocks of lines which go together, and lay them out on a piece of paper. If you don't do this, you will either find it necessary to unlock the form after you have it on the press, or let it go with something less than the best appearance. Poor spacing between the lines from faulty layout or no layout at all is the cause of that uneasy feeling some printers have when they see their finished job and wonder just what the matter is with it.

You can avoid that situation by making a simple dummy in advance — and seeing what a small embellishment will do to help.

but we believe the average printer will be better off if he offers a line which he can buy as he needs it. He avoids a very serious inventory problem, and prevents his cash from being frozen in slow moving stock.

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

## Imprinted Christmas Cards and Stationery

There are several kinds of printing which particularly lend themselves to wholesale handling, and while the stationery is most important, Christmas card imprinting follows closely. By wholesale handling, we mean bunching a number of orders so that when you have your press inked up, you can go right from one order to the other.

Stationery makes a fine Christmas gift item, and so both Christmas cards and stationery present a particular opportunity for you now. The question of what to give is a perennial problem, and while the advertisements claim to solve it by suggesting everything from a necktie to a ton of coal, a good many suggestions have very little value outside of the help they offer to move somebody's dragging merchandise. Printed stationery has considerably more value, however. Even those who avoid writing letters occasionally find it necessary, either to friends or on business, and stationery is therefore bound to be used. Moreover, it is not a gift which will be valueless to the recipient if he or she happens to already have some. Beyond all this is the unconscious pleasure most people find in seeing their names in print or printed. Plain stationery will not be valued so highly as printed, whether with name or monogram.

Gift stationery gives you the opportunity of making more than one sale to the same customer. It will solve a whole bundle of gift problems for him. While a great number of printers have not realized this business opening, plenty of others are taking full advantage of it. The proof of this is that our sales of boxed stationery during October, November and December run higher than at any other time of the year. Remember, this is a business to go out and get, not just to accept if it comes to you. It will not occur to the average person, yet it will be welcomed when suggested.

Christmas card imprinting is not a gift item for you, even if your customers give their cards away. It has, however, become a big business, and one of the nice points is that you don't have to be a big operator to participate. When Christmas card imprinting first began to be important, the cards sold for five, six, eight or more cents apiece, and the customer usually picked one design for his order. As time went on, more and more people began to use imprinted cards, and the tendency for the newer buyers was to want a variety. Thus was born the assortment, and since, if the printer were to be obliged to handle a good many different sizes, the work of gauging each card would make the cost go way up, the one-gauge assortment came into being. Big operators, by

having a number of different artists submit designs, were able to get variety, and by getting their own plates, purchasing their own paper or card, having the envelopes made themselves, and finally, by contracting with different printers, engravers and offset lithographers for the actual production, they were able to run the costs unbelievably low on large quantities.

Among those who furnish Christmas cards for imprinting are Colonial Studios, Inc., 12 Bank Street, White Plains, New York; Van England Art Publishers, North Abington, Mass. and Sunshine Art Studios, Inc., Springfield, Mass.

Most printers find it advisable to appoint one or more agents to help them sell cards. This can sometimes be handled thru some local organization, which can get a commission on sales, the members doing the selling to help bring funds into the treasury. There are quite a variety of ways in which selling can be done, but the main thing is to have one or more people get out and show the cards. Business can also be secured by having samples on display in stores (with the store getting a commission for the selling).

Don't overlook the importance of bunching your orders when you print them, if you wish to keep time to a minimum. Of course, if business is a little slow, you may prefer to print one or more lots to get them out of the way, instead of waiting, but when you are busy, you can economize on the time considerably.

Both stationery and Christmas card imprinting, if handled right, are profit makers and every printer should get his share of the business at this time of the year.

## Quick Changes On Stationery

### Addresses

A large percentage of my personal and professional stationery printing requires variations of a full name and address. For instance, name and address on envelope, but address only on paper. I have found that much time can be saved by using scotch cellulose transparent tape for masking out the name (so as not to have to touch the type form).

If the name is to be omitted, the part of the tympan opposite it must be cut out. Cut a piece of tape long enough to stretch across the gripper fingers a little over twice and wrap it around them. Hold the tape, gun side toward the type, across the platen, over the cut out spot, (in this case, opposite the name) and bring the platen up until the grippers reach the tape, so that it sticks. Then let the platen open up again, and wrap the ends of the tape around the grippers, covering the gummed side with the extra tape so that it will not stick to the type. The whole operation can be accomplished in a minute or two, and has proved a real time saver.

## Pinecraft and Mulberry

### Card, Cover, and Menu Stock

A beautiful novelty stock for covers, programs, menus, business cards, etc. Looks like beautifully grained wood, but prints as easily as ordinary paper or card. Handy stock sizes listed below, or cut to your order. (600 sheets size 30 x 36 inches weigh 100 pounds.)

Quantities of	25	50	100	200	500
Prices per	25	50	100	100	100
"20 x 26 inches	\$4.35	\$7.50	\$14.34	\$13.52	\$12.46
"13 x 20	---	4.60	7.55	7.62	7.23
"10 x 13	---	2.87	4.82	4.47	4.18

Grain runs "8-inch way" "16-inch way"  
Skip 10 pt. per 100, 20 x 26, 26 lbs., 22 x 20, 13 lbs., 10 x 13, 7 lbs.

## Modern Ornaments & Decorators

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

Type cast (metal base) for extreme accuracy  
FONT "C" (11 different pieces) \$6.55



Single cuts, 1.45 each

## BOND GOTHIC

The most favored type style today for cards, stationery, tickets, etc.

No. 611 6 Point 28A -9A  
COMMERCIAL AND SOCIAL STATIONERY \$ 2.2  
No. 612 6 Point 24A -8A  
PRINTING WITH DISTINCTION 1 9 4 5

No. 613 6 Point 30A -6A  
COVER DESIGNS MODERNIZED 2  
No. 614 6 Point 17A -8A  
REAL ESTATE INVESTMENTS!

No. 1210 12 Point 17A -6A  
SUCCESSFUL TIMES & 7  
No. 1211 12 Point 15A -6A  
ECONOMIC PRICES 6

No. 1212 12 Point 12A -6A  
WINTER SPORTS?  
No. 1213 12 Point 10A -6A

## ATTRACTIONS!

ABCDEFGHIJKLMN O P Q  
RSTUVWXYZ & ; , - ' ! ?  
\$1234567890

6 Pt. Large Font. 8.80, Reg. Font. 4.15  
12 Pt. Large Font. 12.70, Reg. Font. 5.45  
1212, Large Font 12.70, Reg. Font. 7.55  
1213, Large Font 12.70, Med. Font. 7.55

## 2 The Printer's Helper



## WITH OUR READERS

### Making The Best of Poor Rollers

This reader was running a three color emblem job, including a reproduction of a blue pennant, and had trouble with slurring (wiping off) of the ink by the bottom roller as it passed over the form on its way up to the inplate. He uses very hard rollers because of the humidity where he operates, but apparently by this time they had become too hard for good results.

His only soft rollers were very much worn, but he picked out the best one he had, and substituted it for the bottom roller on the press. Being soft, the roller didn't slide, and that got rid of the slurring.

Any time you are having trouble with slurring, check your rollers, and put the softest one at the bottom. You may find that this will cure a very aggravating problem, even to the roller otherwise may not be very good.

Frequently slurring is an indication of excessively hard or poor rollers. That is one of the first things to check when you have trouble. You may need softer rollers, or more heat, or both.

### Another Use For Old Razor Blades

We sometimes get a job which requires feeding type into the press lower than any practical place for a gauge. To get around this, we take two single edge razor blades and insert the sharp side between the platen and the platen band. They make fine gauges when used in this way.

Also submitted is a street guide, pocket size, 20 pages, which includes, in addition to the street directory, driving distances to all nearby towns and cities, and many further distant ones, a church directory, various fraternities, phone numbers of important places like the police station, railroad station, etc., and a lot of advertising which pays for the guide and gives the printer a profit. We have commented on such pocket guides before and believe that they hold possibilities for the printer.

### Lesson For Printers (Cont'd)

by the first two or three prospects, and have given up with the conviction that the scheme wouldn't work.

It isn't always safe to be too much influenced by the results from the first two or three calls. Bread and butter may come to the printer who takes what work comes his way, but the gravy is usually reserved for those who, being convinced they have something worthwhile to offer, make sure that everyone knows about it.

### The Printer's Helper 3

## THE PRINTER'S DICTIONARY

**Hand Proof**—Proof made with proof press or by laying a piece of damp paper on an inked form, placing a heavy cloth or felt over



Making a hand proof

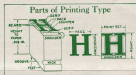
that, followed by a planer, and tapping with a mallet. Care must be taken that the paper, felt or planer does not shift while taking the proof.

**Hard Packing**—Very little packing on the tympan, and that made with hard surfaced card, paper, or presboard. A hard packing makes a much more clearcut impression from type, and should be used wherever possible, especially with new, unworn characters.

**Heading**—An electrotpe or type used for the title of a paper, or the head of any sheet.

**Headline**—Any display line at or near the top of a printed sheet, usually set in type considerably larger than the rest of the job, often in caps.

**Height to Paper**—The height of type from foot to face. A letter



which is not high enough to print is "low to paper," one which is too high, "high to paper."

**Hellbox**—A receptacle for all broken, bent or otherwise unusable type or metal material.

**Hempel Quoins**—Devices for locking or tightening the form, consisting of two wedge shaped pieces with teeth in them, which are placed together. The key, which



Hempel Quoin and Key

does the tightening, also has teeth, and these teeth engage those in the wedges, pushing the pointed ends away from each other, and in so doing bringing the thicker ends

of the wedges together, which, being thicker, take more space and tighten up the form. Turning the key the other way brings back the wedges to a point where they take less space and loosen the form. Chases in which there are screws for tightening or locking do not need quoins although they may be used in them without alteration if desired.

more next issue



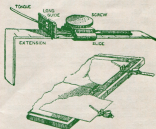
Useful when setting or making up forms, especially forms which are too large to go in the composing stick. Also to hold forms that you want to keep set up. Rustproofed steel.

From actual experience in our printing department we find these the most practical sizes.

9 x 12 inches	Ship. Wgt. @ lbs.	1.04
9 1/2 x 13	" "	1.20
10 x 15	" "	1.49

## EXTENSION FEED GUIDES

These extension feed guides will enable you to print larger sheets on any size platen press. They will save many hours in production time and can be easily adapted to fit any size platen press—will extend to 2 inches below the lower edge of platen if press will permit. Illustration shows how guides are used.



Complete instructions included with every set.  
Set of 2 guides - - - - \$3.25

## MARGERY

No. Large Font CAP Font Regular Font  
26-18 24A 43a \$15.55 22A \$5.95 7A 14a \$5.95  
Once Upon a Time There Lived 10

No. Large Font CAP Font Regular Font  
26-12 22A 43a \$15.55 22A \$5.95 7A 14a \$5.95  
The Lord Is My Shepherd 23

No. Large Font CAP Font Regular Font  
26-14 22A 43a \$15.55 22A \$5.95 7A 14a \$5.95  
All the World is a Stage 7

No. Large Font CAP Font Regular Font  
26-18 14A 28a \$15.55 14A \$5.95 6A 9a \$7.95  
Joy to the World! 18

ABCDEFGHIJKLMN O P Q R  
STUVWXYZ E a b c d e f g h i j k l m  
n o p q r s t u v w x y z . : ; - ' " ? \*  
\$1234567890

Spacers and Quads are not included with New England Type.



## THE KELSEY MAN

Talks About

### Ancient Printer's Customs

The following, was originally published in 1688. It should be explained in advance that the term "chapel" in common with a number of other church words, including "fount" or "font", is supposed to have been borrowed at the time that the printing art was developing in connection with the church. Early printing was fostered by the clergy, and done on church property.

#### CUSTOMS OF THE CHAPPEL

Every printing house is termed a chappel, in which there are laws and customs for the government of the chappel, and the penalty of the breach of any law or custom is in printer's language a solace. The "good of the chappel" consists of forfeitures and other chappel dues collected for the good of the chappel, viz., to be spent as the chappel approves.

Every workman belonging to it are members of the chappel, and the eldest freeman is father of the chappel, and the penalty of the breach of any law or custom is a solace.

1. Swearing in the chappel, a solace.
2. Fighting in the chappel, a solace.
3. Abusive language or giving the lie in the chappel, a solace.
4. To be drunk in the chappel, a solace.

5. For any workman to leave his candle burning at night, a solace.

6. If a compositor let fall his composing stick and another take it up, a solace.

7. For three letters and a space to lie under a compositor's case, a solace.

8. If a pressman let fall his ball or balls, and another take them up, a solace.

(Editor's Note: Ink balls were used in those days instead of rollers.)

9. If a pressman leaves his blankets in the tympan at noon or at night, a solace.

10. For any workman to mention joining their penny or more apiece to send for drink, a solace.

11. To mention spending chapel money till Saturday night, or any other before agreed time, a solace.

12. To play at quadrats, or excite others to play for money or drink, a solace.

(Editor's Note: Quadrats—the original term for quads. Using the quads similar to pitching pennies or dice.)

13. A stranger to come to the king's printing house and ask for a ballad, a solace.

(Apparently this was the king's establishment.)

14. For a stranger to come to

a compositor and inquire if he had news of such a galley at sea, a solace.

(And some others of less interest.)

And the judges of these solaces and other controversies was by a plurality of votes in the chappel, it being as a maxim that the chappel cannot err. But if the delinquent proved obstinate and will not pay, the workman takes him by force and lays him on his belly over the correcting stone, and holds him while another with a paper board gives him 10 pounds in a purse, viz: 11 blows on his buttocks, which he lays on according to his own mercy.

### How to Print Irregularly

#### Shaped Stock

You may have had to print a card or piece of paper which was irregular in shape, and experienced a little difficulty in getting the job properly located on the card or paper. If the stock was expensive, or you had a limited amount to use, this may have caused you some trouble.

One satisfactory way of eliminating waste and making sure of good "register" (proper location on sheet) is as follows:

Take a proof of the job on the tympan. Draw a line across the top of the printed form, one across the bottom, and one on each end, making the lines so long that they come out to the edge of the tympan. Lay a piece of the irregular shape stock on the tympan, and the lines you have drawn, extending out as they do, will enable you to exactly center the printed matter on it. You can then put in your gauge pins, and if the stock is so irregular that the side pin will be a nuisance, you can make a pencil outline of that edge on the tympan as a guide.

Another method is the cutting out of a "nest", or matrix into which the stock can be fitted when taking the impression. This can be made of cardboard cut out exactly the right shape to hold the stock, and need only fit the bottom of the job, or the bottom and as far up the sides as is necessary to get good register.

High School Printing

A reader of considerable experience reminds us of the opportunities to obtain printing in connection with high school graduations. He says, in part:

"A side line which can be profitable is name cards for high school graduates. Either a plain or a paneled card may be used. At least \$4.50 a hundred can be obtained for these cards, and our experience has been that a great majority take 200 to 300 pieces. 800 to 1,000 can be printed and set within an hour, which brings a fair return. In a high school with a graduating class of 75 we sold

over 20,000 cards last year."

This printer has also found a profitable business in the accompanying graduation invitations.

## Greeting Card Blanks

A good grade card, made of fine vellum Bristol for graduation, anniversary, amusement or greeting cards. Set consists of one card and one envelope to match. Not less than 100 sets sold.

Quantity of	100	200	500	1000
No. 48 sets (paneled)	3.88	6.47	10.49	17.49
Cards only 45¢ (paneled)	...	3.23	5.73	9.55
Envelopes only 45¢ (paneled)	...	2.94	4.79	7.94
No. 48 sets (unpaneled)	4.10	6.54	11.09	18.48
Cards only 45¢ (unpaneled)	...	3.40	5.84	9.73
Envelopes only 45¢ (unpaneled)	...	3.24	5.28	8.75
No. 30 sets (plain)	3.59	5.88	9.69	16.14
Cards only 45¢ (plain)	...	3.04	4.58	8.22
Envelopes only 45¢ (plain)	...	2.94	4.76	7.94
No. 250 sets (paneled)	2.67	4.45	7.23	12.65
Cards only 35¢ (paneled)	...	2.32	3.77	6.28
Envelopes 35¢ (paneled)	...	2.13	3.46	5.77
No. 250 sets (unpaneled)	3.28	5.43	8.90	14.67
Cards only 35¢ (unpaneled)	...	2.86	4.69	7.93
Envelopes only 35¢ (unpaneled)	...	2.59	4.20	7.00
No. 250 sets (paneled)	3.70	6.17	10.01	16.08
Cards only 35¢ (paneled)	...	3.29	5.34	8.90
Envelopes only 35¢ (paneled)	...	2.88	4.67	7.93

## Use This Calendar Cut

On all kinds of advertising—Cards, leaflets, etc. It will assure longer life for your own publicity and also your customers' printed matter, too.

1974 CALENDAR 1974											
JANUARY				MAY				SEPTEMBER			
1	2	3	4	1	2	3	4	1	2	3	4
5	6	7	8	5	6	7	8	5	6	7	8
9	10	11	12	9	10	11	12	9	10	11	12
13	14	15	16	13	14	15	16	13	14	15	16
17	18	19	20	17	18	19	20	17	18	19	20
21	22	23	24	21	22	23	24	21	22	23	24
25	26	27	28	25	26	27	28	25	26	27	28
29	30	31		29	30	31		29	30	31	
31				31				31			
FEBRUARY				JULY				NOVEMBER			
1	2	3	4	1	2	3	4	1	2	3	4
5	6	7	8	5	6	7	8	5	6	7	8
9	10	11	12	9	10	11	12	9	10	11	12
13	14	15	16	13	14	15	16	13	14	15	16
17	18	19	20	17	18	19	20	17	18	19	20
21	22	23	24	21	22	23	24	21	22	23	24
25	26	27	28	25	26	27	28	25	26	27	28
29	30	31		29	30	31		29	30	31	
31				31				31			
MARCH				AUGUST				DECEMBER			
1	2	3	4	1	2	3	4	1	2	3	4
5	6	7	8	5	6	7	8	5	6	7	8
9	10	11	12	9	10	11	12	9	10	11	12
13	14	15	16	13	14	15	16	13	14	15	16
17	18	19	20	17	18	19	20	17	18	19	20
21	22	23	24	21	22	23	24	21	22	23	24
25	26	27	28	25	26	27	28	25	26	27	28
29	30	31		29	30	31		29	30	31	
31				31				31			

No. M1149 \$3.55 (any year desired)

## The Printer's 21-Lesson TRAINING COURSE

This course goes beyond the Printer's Guide. Not a book to be read, but a series of lessons, punched, to go in any regular loose leaf binder. Lessons sent out one a week. Not mailed out any other way, as this is strictly a study course. Those who have learned printing in their own shops, as well as beginners, can use this course.

Twenty-one Lessons, mailed at one week intervals, **\$10.95**  
Special Price to customers currently receiving the Printer's Helper. **\$6.95**

### Pad-Ezy

A cold-applied, white or red ready-for-use flexible cement for pasting and general book-binding work. Can be thinned with water and is more economical than ordinary adhesives. Easily applied with a brush and dries in 20 minutes. It is strong and flexible, not affected by weather and is not inflammable. Pint jar, **\$1.45**

## 4 The Printer's Helper