



WHAT TO PRINT AND HOW TO PRINT IT

No. 437
1975

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.

Go Out and Get the Business

"Local printers never call on me looking for work," said a business man to the writer, "But every so often some agent for an out-of-town firm will happen along, and very often he gets an order because I may find that I am low on some piece of printed matter that I am using. I would much rather deal with a local printer, but if the salesman is courteous and quotes an attractive price, I don't see why he doesn't deserve the order if he takes the trouble of calling for it—which the printers in town won't do. What's the matter with them, anyway? I like _____ personally, and his work is good, but can you imagine his ever happening in here to see if I needed anything? They stay in their shops and grumble about business and never do anything about it."

The person who spoke has only one employee—that one part time—and he is located outside the business district, yet representatives of outside printing firms find it profitable to call on him, and others like him. The printer's representative always collects 20% of the cost in advance (which, by the way, is his commission) whereas the local printers would probably have asked for no money until they delivered the goods. He was able to do this because he had made a favorable impression on the prospective customer, and did not try to "high-pressure" him. The fact that a total stranger was able to walk into the shop, representing a firm the printer had never heard of before, and walk out, not only with an order, but with cash, is some indication of the possibilities of canvassing on the part of local printers if they would only try it. The weakness of the average printer in this regard makes all the more opportunity for you. It not only means that you can get business in your own town, but you can do the

same in all the surrounding towns. Don't let a salesman for some big mail order printer take away the business which you might have by a little canvassing. The kind of work they sell, you can do—bill-boards, order blanks, stationery, business cards, blotters, handbills, post card advertisements, etc. Your costs are as low as anybody's. The big local printers may find difficulty in competing with such out-of-town firms, because of their costs, but you, with practically no overhead, can turn out a good job, and make money at it.

You will not make a sale every time, but you will average a certain number of sales for a certain number of calls, and the more calls you make, the more sales you will get. Don't neglect your present customers either, because the out-of-town man may happen in on one of them when he is about ready for something, and a monthly check-up may save you much otherwise lost business.

Even if the man to whom you are talking doesn't need any printing right then, you will have the opportunity of leaving your card and offering to come again on receipt of a telephone call. Suggest, even if he is not ready to purchase right now, that he give you the opportunity to make a sample quotation, and let him check in his files with what he paid last time. A quiet, pleasant conversation will enable you to bring out points which will increase his confidence and he may find that, after all, he is low on at least one printing form which he is using.

Without considering personal stationery, which can be sold to individuals and householders, there are scores, hundreds or thousands of business firms, or individuals in business, depending on the density of population in your neighborhood, all of which, from the smallest up, use printing to a greater or lesser extent. With all the printers there are, it seems incredible that so few of them ever think of going after small and medium size jobs, but that is absolutely the case. Some big printers employ salesmen to go after the large elaborate catalog and similar work of big firms. Mail order printers have salesmen, but the printers who are best able to take care of the average small business man have most of them overlooked their big opportunity. There is enough business here for many times the capacity of your equipment, and most of it small enough for you to handle. When general business is poor, it will only mean a few more calls per order—you should get enough to keep busy, good times or bad.

An old woman handed a stamped parcel to a post office clerk and asked him to weigh it. He told her that she had put too many stamps on it. "Good heavens!" she exclaimed, "I hope it won't go too far!"

The Correct Way to Cut Linoleum Blocks

We show here a picture illustrating both the right and the wrong way of cutting linoleum blocks. They should not be uncut—this will cause the pressure in printing to break off the lino-



leum. The base should be slightly broader than the printing surface, so as to furnish a firm foundation on which to print. It is just as easy and quick to do it the right way, and it will save a lot of grief unless you don't mind cutting the whole block over again.

Is Your Wood Furniture Worn?

As explained a number of times in THE PRINTER'S HELPER, a good, smoothly planed form is an absolute necessity if you wish to get first class results. Sometimes, however, you may find that there seems to be a bulge or spring in the center, and the most careful planing will not remove it, because, every time you tighten the chase, the results of your planing are lost. This is sometimes caused by worn wood furniture, with corners rounded, gummed with ink, or otherwise in poor condition. Sometimes fairly new furniture has just enough inaccuracy in it to cause difficulty. The nature of wood makes it quite hard to produce sticks which are perfect in every way, and which will not warp or shrink. All furniture we sell is carefully oiled to eliminate as much chance of change in dimensions or shape as possible.

Whether you are using new or old furniture, you will sometimes find that turning two or three pieces upside down, or reversing them from their original position, will tend to equalize the variations, and make it possible to lock your form smoothly and without bulge. Old wood furniture is particularly a trouble maker.

Metal furniture is absolutely accurate, will not warp, and you will find some of it of great help in getting the forms straight, true, and in such shape that they tighten up easily without warping or bulging. It is a permanent investment which you will find will pay for itself many times over.

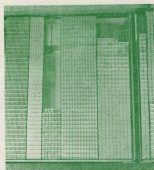
Printed on Kelsey Enamelled-60 paper, with Kelsey Many Purpose Green Ink.

Keep The Helper for Reference. Edition is exhausted in month of issue. For standard binder holes punch as indicated.

How Fonts of Type Are Made Up

When you look at a font of type, with its seventy or more characters, and hundreds of small pieces, you probably wonder how it is possible to be at all sure that the assortment is correct, and that there is nothing missing. If one font at a time were made up, this would be more of a problem, but when we have explained how the type is handled, it will be easier to understand.

After the type has been made, looked over and inspected for damaged letters, etc., it is carried in galleys to the place where it is to be laid out. Each galley has a different letter or character in it. The assembler has a card with the complete "scheme" of the style to be laid out, showing the number of A's, the number of B's, etc. Supposing the type to be laid out in the 085 Century Roman large font, with twenty cap A's, she puts, on a sloping bank, a block of cap A's



Part of rack before caster has completed filling the lines. They will be full lines before fonts are made.

twenty across, and as far back as the number of fonts to be made. For instance, if she is making up 200 fonts, the block of A's will be 20 long by 200 deep. Next to it she puts the B's, 200 deep and as wide as the number of B's in a complete font, then the C's, then the D's, etc. In other words, if when she has it all laid out, she takes one row off the top of this big bank of type, she will have a complete font, and that is just what she does—but not until somebody else has gone over the lot as it is laid out, with a powerful glass, to make sure that no poor letters have gone through, as well as to check the count.

The assembler then proceeds to take one font at a time (that is, one line off the bank at a time) and put it in a separate galley. If she

(Continued on page four)

THE PRINTER'S DICTIONARY

Layout—The arrangement of material, cuts, type, etc. for a job. Also used to denote the working diagram showing the way the job is to be set and printed.

l. c.—Lower Case letters—small letters, as contrasted with caps—capital letters.

Leaded Matter—Type with leads between the lines, as contrasted to solid (unleaded) matter.

Leaders—Dots or hyphens cast singly or together on one piece of type, used in a line to lead or guide the eye to figures, letters or words further along the same line. Leaders are cast on most sizes of body from 6 points up.

Lead Cutter—Small cutter made to cut leads to various lengths as desired. Cutters made strong enough to handle brass rule also, are called lead and rule cutters.

Lead Rack—A rack with compartments to hold different lengths of leads.

Leads—Strips of metal to use between lines of type. Cast in various thicknesses from one point thick up, the two point being the most commonly used. A lead six points thick or more is called a slug.

Legend—The title, caption or short description under an illustration.

Letterhead—Actually, the form which is printed at the top of a sheet of letter paper, but also used to cover the entire printed letter sheet.

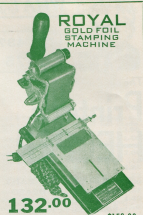
Letterpress Printing—Printing done from regular type and plates, as contrasted with lithography, gravure, offset, copperplate engraving, and other forms of printing.

Letter Spaced—Work with spaces between the letters as well as the words. This is done most times to avoid leaving an excessive amount of space between the words themselves, especially in a short line, which is particularly difficult to justify properly.

Lift—The quantity of paper placed on the press feed board at one time or taken from the press after printing—each portion of it—is called a lift.

Lifts—A type form which is properly locked up, justified, etc., is said to lift. In other words, it may be lifted without anything dropping out. Printers also speak of lifting part of a form and, perhaps, putting it in another, or lifting a few lines or a paragraph for the same purpose. Last, but not least, of course it is used in the same sense as the layman may use it—some unscrupulous publisher and printer may lift an article or story from some magazine and use it in his own without credit.

more next issue



132.00
with complete outfit → **\$158.00**

Strip, 11 pt., 12 in. Type holder, 1/2 x 2 1/2 in.

Foil comes in three widths, one inch, two inch and three inch. Wide assortment of colors—all weather—and every roll contains 40 feet of foil, except genuine 23K gold leaf foil is 10 feet per roll.

A Wide Variety of Colored Foils

Dk. Brown	Lt. Brown	Aluminum
Dk. Green	Lt. Green	Imit. Gold
Dk. Blue	Lt. Blue	Volt-w
Dk. Red	Lt. Red	Black
	White	

Copper

These foils are made especially for this embosser. Use 23K Gold leaf on leather.

	Colored Foils	Genuine 23K Gold Leaf
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1" wide, .50 40 ft. roll, **2.00** 10 ft.

2" wide, **1.00** 40 ft. roll, **4.00** 10 ft.

3" wide, **1.50** 40 ft. roll, **6.00** 10 ft.

Type holder (corresponding to chase on a regular press) holds 5 1/2-inch (36 pts.) line or lines or cuts, up to 2 1/2 inches long.

Many Type Styles Available

Among types available in Dura Type—Copperplate, 16 point #2640; Parian, 14 and 18 point #2922 and 3662; Park Avenue, 14 and 18 point #140 and 1899; Plaza, 18 point #6672; Shadow, 24 point #4899; Typo Roman, 14 and 18 point #2806 and 3663; Announcement Script, 18 and 24 point #3988 and 4922; Fairfield, 18 point #5933; or use your own type.

Type Prices

14 pt. caps, **12.95**; 18 pt., **13.45**; 24 pt., **15.55**; 36 pt., **20.25**. Lower case same price where available. Or use your own printer's type.

Pointless pen attachment - **24.00**

Pencil attachment - **24.00**

Matchbook attachment - **20.00**

Twenty impression pads - **2.30**

Machine comes equipped to handle match books, greeting cards, playing cards, napkins, stationery, posters, billboards.

Includes one complete machine (132.00), an assortment of all three widths imitation gold foil (40) and set of Dura-type, caps and lower case, in popular 18 point Parian type #3982

If you prefer, make up your own outfit. For leather stamping, select the plume faces of type, and use only 23K Gold Leaf.

Use the Right Ink on the Job

Handy Black Ink Kit

1/4 lb. tube of each

Many-Purpose Black	Special Combination Price \$7.68
Bond Black	
Book Black	
Half-tone & Mix 'g' Ink	

WITH OUR READERS

Uses a Numbering Machine for a Counter

From Mageeprint:

This reader has a very old press on which it is, for various reasons, quite difficult to mount a counter. Mr. Magee has gotten around this by locking a typographic numbering machine below the bottom gages or feed line, so it will print on the platen but not on his paper stock.

To keep track of how many impressions he has made he notes the number on the machine when he starts. Since the machine prints over and over again on the platen, pretty well smudging that spot, he reads the number every so often by putting a piece of card or paper on it. He adds one to his final total for each such impression, since when doing this he does not feed a regular sheet to the press.

He reports that this way of keeping count works out surprisingly well, and is absolutely accurate as long as the operator does not fail to keep track of the misfeeds or any impressions which he takes on the numbering machine only.

Cellophane Gouging

From a reader:

For quick setting of gauge pins I make my first impression on cellophane and place it on the stock in the same position as the form is to be printed. I then cut the cellophane to the size of the stock

CUTTING CARD WITH
REGISTRATION
NO. 18488



CELLOPHANE OF
DESIRABLE WEIGHT
TO SET GAGE
PRINTED ON
LITHOGRAPH.

with a sharp knife. I follow this with an impression on the tympan paper, and place the cellophane template over it, setting my gauge pins correctly without fuss or bother.

Gummed Paper For Overlay

One correspondent finds a package of 2 1/2 x 4 gummed paper handy for making overlays. This is good, except that it should not be used where a thinner piece of paper or tissue will be enough. Gummed paper is handy in the same way for making underlays, with the same qualifications. For the proper way to make both underlays and overlays, as well as their use, see the Printer's Guide.

Margery

Margery is reminiscent of some of the most popular faces in the nineteenth century, with a Victorian flavor which fits nicely in many situations. Often called Greeting Monotone, it has maintained its popularity in spite of its completely colorless make.

Margery makes attractive stationery and cards. For announcements, panelled or otherwise, it is a favorite, and rightly so. Many prayer cards are set in Margery. It works well as a contrasting face with Century, Roman, Caslon, Garamond, Bodoni, or it will stand well alone. Many specialty printers use it on QSL (radio call) cards, which gives an idea of its versatility.

If you (and your customers) are about ready for a refreshing change, you'll do well to put Margery to work for you.

Lining Type

Years ago every type founder made his type on any line he chose—the line being the relation of the bottom of the letter to the edge of the body on which it is cast. When the printer had for some reason or other to mix a bold and a light face in one line the words would be up and down, like the work of a poorly adjusted typewriter. This unsatisfactory state of affairs was finally corrected by the agreement among type founders to use a standard line, and as time went on all foundry type was put on that line, or four lines, to be more exact, because type with long descenders like script has naturally to be put higher on the body than an ordinary face, and styles like Copperplate Gothic, with no descenders at all, which

Common *Set Line* TITLE

HHHMMM HHHH
All specimens shown above are 12 point type.

must be made in three or four sizes on one body, use a line almost flush with the edge. These are art (formerly script) line, title line, and seldom-used ultra line.

Type cast on one of the four standard lines is of the greatest value to the printer, who may have to mix styles in a line when he hasn't anticipated it. All our type, is on standard line, and New England is the lowest price type on the market in our knowledge which uses and maintains accurate standard line.

We show three of the different lines, which indicate clearly why these different lines are necessary, and also gives a hint of what happened in the old days before standard line, as well as what can still happen if non-standard slugmatic composition-machine type is mixed—even two lots of the same face cast at different times. A very few faces with extra long ascenders and descenders are cast on what is called ultra line (not shown here as none of our type has it).

MARGERY

No. Large Font CAP Font Regular Font
30-10 2 1/4 4 1/4 \$14.00 2 1/4 \$6.00 5 1/4 1 1/4 \$6.00
Once Upon a Time There Lived 10

No. Large Font CAP Font Regular Font
26-12 2 1/4 4 1/4 \$16.10 2 1/4 \$6.75 7 1/4 1 1/4 \$6.40
The Lord Is My Shepherd 23

No. Large Font CAP Font Regular Font
26-14 2 1/4 4 1/4 \$17.30 2 1/4 \$6.45 7 1/4 1 1/4 \$6.75
All the World is a Stage 7

No. Large Font CAP Font Regular Font
30-18 1 1/4 2 1/4 \$17.60 1 1/4 \$6.50 5 1/4 1 1/4 \$6.50
Joy to the World! 18
ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ sabbcdedghijklm
nopqrstuvwxy z . : ; - ' ! ?
\$1234567890

Spaces and Quads are not included with New England Type.

LINOLEUM PRINTING BLOCKS

Smooth Surface for Easy Drawing
of Design



Linoleum blocks are best grade 1/8-inch linoleum, mounted slightly under type high on non-warping pressed wood blocks.

Size	One	Six	Dozen
2x3 inches	.52	1.95	3.00
3x4 "	.79	2.94	4.53
4x6 "	1.18	4.25	7.00
6x8 "	1.51	7.98	12.28
9x12 "	4.14	15.58	23.97

Assortment, consists of: two size 2x3 blocks; and one each of sizes 3x4, 4x6, and 6x8. **4-86**

GUMMED PAPER-SUITE

A NON-CURL good grade paper suitable for pen and ink or printing, gummed on one side. Furnished in white only, for all kinds of labels, election stickers, etc. Prints well on gummed size too. 500 sheets size 17x22 weigh 35 lbs.

Quantities of	50	500	500	1,000
Prices per	\$0.200	\$20.000	\$40.000	\$39.500
17 x 22 inches	3.43	10.34	22.75	20.77

CUT SIZES				
Quantities of	500	1,000	5,000	10,000
Prices per	\$905	\$1,000	\$1,000	\$1,000
5 1/2 x 8 1/2 inches	5.92	9.88	5.80	8.50
4 x 5 1/2 "	3.15	5.43	4.88	4.72
3 x 4 1/2 "	2.24	3.73	3.27	3.25
2 1/2 x 4 "	2.07	3.46	3.11	2.95

*Size for O845 label cut

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	250	500	1,000	5,000	10,000
Prices per	\$20	\$20	\$20	\$1,000	\$1,000
No. 1 3/4 x 5 1/2	\$2.22	\$3.70	\$6.54	\$6.21	\$5.89
No. 2 1/2 x 8	5.68	9.47	16.73	15.74	14.78
No. 2 1/2 x 10	9.36	15.63	27.60	26.28	24.77



THE KELSEY MAN

Talks About

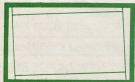
Never too Old to Learn

Every so often a reader will write in to us, "I have been a printer for 25 years" (or 20, or 40, as it may happen to be) "but I am not yet too old to learn from the Printer's Helper." Naturally we like to hear that because it indicates that the Helper is fulfilling part of its mission. Its full mission is to have something in each issue which will appeal to each kind and all classes of printer, young and old, experienced and inexperienced—and, of course, for both the printer who wants to make money, and those who are doing their own printing to save money. Some articles and information can be used by all, others are more specialized. However, we advise everyone who uses a printing press to read them all because even those which don't seem to apply to you are likely to have some things in them which will help you at some time.

Incidentally, if you are a printer you should be and probably are, proud to be connected with a vocation which has such a long and honorable history. A man can be a printer all his life, and keep on learning to the end. On the other hand, as many of our readers have discovered, a creditable job can be turned out on the first day you have a press. Quite a marvelous calling, that can be followed successfully from first to last and yet its possibilities not exhausted.

Locking Forms Slantwise in the Chase to Improve Inking

In a previous issue of the Helper mention was made of the scheme of locking up forms in the chase on a bias so that, when brass rule or border in straight lines is used, the ink won't wipe off the rollers in a band, thus depriving the bottom of the form of its share of the ink. At that time it was suggested



that furniture or wood be cut in triangular shape, to set on each side of the form for locking up. A reader suggests that on small jobs it is not necessary to bother to cut the furniture, if a couple of set-off Hempel quoins are on hand. Each half of a quoin may be placed on one side of the form to provide the necessary slant. This method may be used for any job which requires a slanting lock-up, whether for inking purposes or

otherwise. Two quoins may be used when the slant of one is not sufficient, separated by a piece of furniture to keep them from slipping. If the form is too large to lock with one set of quoins on a side, however, it is best to saw furniture on a bias, as mentioned above.

Why are Billheads Called Fours and Sixes?

We have been asked about the custom of calling billheads two's, fours, and sixes, the smallest number being the largest billhead.

Billheads are cut out of paper 14x17 (often called Cap size) or multiples of it. The designation indicates the number of billheads which can be cut out of one sheet. Fours, being 8½x7, will cut four out, etc.

In the old days 14x17, 17x23, etc., used to be a very common size of paper for the printer, but the advent of typewriters, and the consequent demand for 8½x11 stationery, brought up the sale of 17x22 (sometimes called Folio) and the cap size dropped to the rear. In envelopes the same gradual swings have taken place, the most recent one being from number ten to number nine, in the larger sizes. The 6½ size came in with 8½x11 stationery, and it is self crowded out smaller sizes.

Making up Fonts (Cont'd)

should leave anything out, she won't be able to overlook it, because the type will be in her way when she picks up the next line or font. Each font has its separate galleys, from which it is later taken, tied up and wrapped.

From this it can be seen that, by any kind of mischance a mistake is made in one font, it will either be caught, or every font in the whole 200 will have the same error.

Fortified by all these checks and rechecks, you can see how hard it is to get a shortage in a font. The little slip in each font of type requesting that a rough ink proof be taken before putting the type in the case is just one more check, so that trouble can be located immediately. Any reported shortage leads us to examine the other fonts made up in that batch, so that we have a pretty good idea of where the trouble is, when there is any.

From the foregoing you can see why the labor cost is kept down on standard fonts, and why special assortments would cost far more than those already made up.

Each font will "make up" with lines of equal length, ending in the same letter, and the last, short line will likewise be the same length. If it isn't, that's the signal for the assembler to look for trouble.

X-Acto Linoleum Cutting Tools



- Set of 6 Tools**, (knife, U-shaped gouges and V-shaped rollers) with plastic tool handle. (blade locks in handle) **\$3.90**
- Cutting Knife**, (with handle), **1.60**
(Same handle used with knife or tool)
- Single Tool**, (with handle), **2.00**
- Single Tools**, (without handle), each, **.48**
Five tools, without handle, **2.25**
- Cutting Knife** (without handle), **.23**
Five knives, without handle, **1.00**
- Hand Roller**, 5½ inch, with handle, **7.33**
- Rubber Roller**, 4 in. 1 in. diam. #40, **1.40**
- Rubber Roller**, 4 in. 1½ in. diam. #31, **2.60**

Labor Saving Wood Furniture

Fonts consist of an assortment of 2's, 4's, 6's and 10 piece widths and lengths increasing by 6 picas tops, 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 may make your own or use blank or adjustable case shown on type case page.

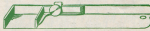


Font No.	No. pieces	Width points	Length picas
35-F		24, 36, 48	
35 Pieces	1 each	60, 72, 84	6, 12, 18, 24, 30
\$3.76		120	
58-F		24, 36, 48	
58 Pieces	1 each	60, 72, 84	6, 12, 18, 24, 30
\$7.94		120	36, 42, 48
60-F		24, 36, 48	
60 Pieces	1 each	60, 72, 84	6, 12, 18, 24, 30
12.09		120	36, 42, 48, 54, 60
93-F		24, 36, 48	
93 Pieces	1 each	60, 72, 84, 96, 108, 120	6, 12, 18, 24, 30
19.73		120	66, 72, 78

We recommend font No. 35-F for use with 2x5 press; 58-F for 3x6 press; 60-F for 6x10 press; 93-F for 9x13 press.

Special Combination	One font of each:	Price
35-R and 35-F		\$6.78
58-R and 58-F		14.32
60-R and 60-F		21.42
93-R and 93-F		34.48

Rouse Job Composing Stick



A sturdy, regular steel stick for use where a graduated stick is not required. Locks at any measure with a thumb screw.

- 8 inch** (capacity 38 picas) - **15.20**
- 10 inch** (capacity 60 picas) - **16.20**

Shipping Weight, 5 lbs. 1 lb., Post. 2 lbs.