



WHAT TO PRINT AND HOW TO PRINT IT

No. 438
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.

Spoilage

Spoilage we will always have with us. Sheets which weren't fed up to the gauges, or otherwise inserted improperly mean waste, and if the customer is to get his full count must be allowed for.

Below is a table which gives percentages for such allowances, but it does not run the same for all printers so you'll want to keep track of your experience and make suitable adjustments.

Many printers try to run enough copies to cover any possible spoilage, which frequently results in some overage. These are charged to the customer on a pro rata basis, with the necessary explanation.

Customs in the trade allow up to 10% overage, because it is obviously not possible to come out even, to the last sheet on every job.

Quantity	One	Each	Additional
200	26%		20%
500	12		10
1000	10		8
2500	8		6
5000	5		4
10000	4		3
25000	3		2

You can keep spoilage down by care. When you are using expensive stock such as weddings or Christmas cards care is especially important. Don't feed the good stock until you have ironed all the bugs out of the job.

When inking up, put on a pair of cotton gloves to keep your hands clean. If you pull the chase out of the press, better use them then, too. Most printers have had the experience of smudging up nice clean stock because they performed some kind of operation around the press with their bare hands, and didn't discover their contamination until they had marked up several sheets.

Careful control of the amount of ink on the ink plate will prevent turning out work which you may have to discard because it is too

(Continued on page four)

The Number of Em's in a Given Space

One of our readers asked, "How many ems are there in a column two inches wide and fifteen inches long, of eight point type (that is, eight point on ten point base) or in the same space, of eight point type on eight point base?"

In the first place, it will be just as well to dismiss the question about eight on ten point body with the remark that that would be the same as using two point leads between the lines of eight point type, and we will cover that further on.

There are 72 points to an inch or 144 in two inches. We are dealing with eight point ems, or squares, so that there will be 18 eight point ems in a line (144 divided by 8). Our questioner's column is fifteen inches deep or 1080 points (45 multiplied by 72.) To get the number of eight point lines, divide by 8, which comes to 135. There are 135 lines, each consisting of 18 ems, or 2430 eight point ems in all. Leaded out, it will take 25% more space, because it will add 2 points for each 8. If, however, he is figuring the amount to be gotten in the space, a reduction of 20% will be the same as an addition of 25% (20% from 100 leaves 80, but an addition of 25% to 80 makes 100), so in that case, it will only be possible to get 1944 eight point ems in the space.

Much confusion in figuring is caused by the custom of figuring everything but type measurements like this in pica or 12 point ems. For instance, a piece of six point reglet 12 picas long—or 12 ems long—is often called, in spite of the fact that it is six point reglet, the 12 point em (or pica) is used as a unit of measurement. Even for measuring column width, the pica or twelve point em is commonly used. In the case of the two inch wide column being used as an example, in spite of the fact that, as we have shown, the columns are 18 (8 point) ems wide, if he were describing them except in relation to getting the total number of ems in the whole job, he would say that they were 12 picas (or 12 ems) wide. The use of ems and picas in this manner is an old typographic custom, and since it came from the early days of printing, it probably may also be described as an Old Spanish custom in more ways than one, and well calculated to puzzle the uninitiated.

However, you editor used a printing press for years with only the most hazy idea of what the em business was all about, and the quality of work didn't suffer for the lack of the knowledge. A gentleman who comes in contact with school printing instructors says that fully half of them wouldn't know an em without an introduction, and while this may be a libel and we hereby hurriedly except and beg the pardon of all instructors reading this, we cite it as consolation to those who still are not sure just what a 6 point or 8 point or any other point em may be.

What Do You Mean by White?

Anybody who has been handling paper over the years is bound to have been impressed by the difference of opinion on what is true white. Printers sometimes become very much wrought up because what they get does not correspond with what they consider white should be.

Not long ago one of the large chemical companies which furnishes dyes to paper mills made up an exhibit to show what the printer may receive when he asks for white paper. They obtained samples from 25 of the largest paper mills in the country. Altogether there were several hundred pieces of identical weight. Every piece in the lot was a different shade of white.

While, in the face of this report any other general statements may be rash it has seemed to us that the trend over the years has been toward blue white, just as bluing is used to make washed clothes look white. At one time cream white appeared to have the ascendancy. The trend toward blue was halted during World War II when bleaches were in short supply, and many papers took on a grey tinge, but it was resumed as soon as supplies of dyes and bleaches were plentiful again.

Among the dyes being used to neutralize the normal color of paper ingredients are green, yellow, violet, pink, and of course blue. There are other influences on tints of a technical nature which need not be detailed here.

Every paper jobber or supply house has to deal with a number of different paper mills to carry a complete line, and if, as is indicated, each mill has its own ideas of white, you can see why a white business card may not be the exact shade of a wedding invitation or a letterhead. Your supplier does the best he can under the circumstances.

How to Empty a Stickful of Type

This cut shows method of lifting and handling lines of type. Place a lead, rule or reglet (rule is best as it does not bend and is full height of the type) on each side of the lines to be lifted, place the



first fingers at the head, the thumbs at the foot, the second and third fingers at the ends and, pressing firmly together, lift carefully. When clear tip all on edge, facing you, turn feet down again just as you place in the galley or form.

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

Novelty Motto Cards

One of our readers has a variety of old type faces, and he likes to see what he can do with them. One of his diversions is the printing of motto cards on 3 x 5 inch stock, so they will fit in his mail. One or two samples:

DO IT TOMORROW — You've made enough mistakes for today.

WORK IS THE CURSE of the drinking class.

IF AT FIRST YOU DON'T SUCCEED . . . give up.

Such cards have possibilities for advertising, both for you and for your customers. If you don't like the above sentiments, even as a joke — make up some that do appeal to you.

Another one of our friends says that the news editor of a paper told him, "Make decisions, and make them quick and hard; try to be right eight times out of ten. Decisions you don't make are wrong decisions." Perhaps this type of sentiment (if it can be called that) would appeal to more of your customers. It expresses a determination that most of us agree is completely desirable, but which we find difficult to accomplish, particularly when we must decide which way to execute an order whose written instructions can be interpreted to read at least two ways, and there is an almost certain 50-50 chance that whichever way we jump will be the wrong one.

We had no intention when we started of making this digression, but now we are on it, may we put in an earnest plea that after you have written up your order — any order, whether to us or to any other supplier — that you go over it carefully, and make sure that quantities, sizes, color and descriptions, if any, are clear, are not confusing and can be understood only one way. A minute before you seal the flap may save a very annoying and embarrassing delay in finishing important work.

Mixing Black and Colored Ink

If you have trouble with ink "picking" the paper on a given job, because of the kind of paper used, or for any other reason, you will find hook grade, because it is a "softer" ink, a good one to mix with bond or all-purpose to cut down on the picking. Getting the right amount is a matter of trying it out. Try a little, distribute it thoroughly over the ink plate and rollers. If you still have trouble, mix in a little more. Half-tone black is also good to cut the tackiness of a heavier ink.

Try a little mixing now and then — but don't start a big batch, because by the time you have added another color or so, you may have double the amount you start with — more if you use a greater number of ingredi-

THE PRINTER'S DICTIONARY

Ligatures—Two or more letters cast on one piece of type make a ligature. (fi, fl, fl, fl, etc.) In most cases ligatures are made because the overhang on at least one of the letters would interfere with the top of the other letter, and either prevent the type from fitting snugly or would break off the top of the overhanging letter. Where ligatures are provided, therefore, they should always be used.

Lightface—Type whose face is lighter than the average, that is, has finer and narrower lines through.

LIGHT Face TYPE STYLES

Line Gauge—A printer's measuring stick, marked with picas and half picas (Nonpareils).



Line Gauge

Lines and Lines Finish—While originally applied to paper made from linen rags, linen has come to mean any paper with a cloth impression on it. Such surfaces are either put on with rolls embossed for the purpose, or by running the stock between sheets of actual cloth and rolls. Linen finish in past years has largely lost its popularity as a writing paper.

Line Engraving—An engraving made by the photo-engraving-etching process consisting of lines and solids, as contrasted with a half-tone, which is made up of minute dots, and which uses these dots to reproduce photographs, wash drawings, and other objects to be illustrated in which shading not



Line Engraving

made up of lines appears. Roughly speaking, line etchings are made by photographing the drawing, print, or whatever is to be reproduced, transferring the image to a sensitized zinc plate, and etching (eating away with acid) those portions of the plate which are to appear as whites in the fin-

ished printing job, low enough so that ink will not touch them. The resulting plate is mounted on a block, and is then ready to use in printing, or electrotype duplicates may be made from the original line engraving, so that if by any chance the cut is damaged, the original will be unharmed. Line engravings are also called zinc etchings, "zinc" altho coarse screen half-tones are also made on zinc plates. See *Half-tones*.

more next issue

Strathmore-20 Bond

Substance 20 (25% rag content) A fine quality crackle, parchment-finish, rag content bond paper—our best. Used for high grade personal and business stationery, etc. Watermarked "Strathmore Bond". Substance 20 (500 sheets size 17 x 22 weigh 39 pounds).

Quantities of 50 100 500 1,000
Prices per 96 200 500 1000

17 x 22 inches \$3.96 \$11.91 \$33.65 \$28.70

CUT SIZE

Quantities of 500 1,000 5,000 15,000
Prices per 500 1,000 1,000 1,000
8 1/2 x 11 inches \$7.15 \$11.91 \$31.71 \$11.50



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.

6 x 10 inches. Skp. Wpt. 2 lbs. 1.25
8 1/2 x 11 " " " " 1.50
10 x 14 " " " " 1.85

Kelsey Line-up Gage

Corrects Crooked Forms



Made of translucent plastic size 8x10, accurately marked off in picas squares. A handy aid in checking spacing on letterheads and other forms, setting gauge pins on press, getting correct register on multicolored jobs, and all work where perfect alignment is essential.
Postpaid. 3.25

More Color Means More Eye Appeal

Add originality and attractiveness to your work. Many pleasing and colorful effects can be produced with this **Special Color Mixing Kit**. Try it—see for yourself what a difference a touch of color will make in your work.

Each tube of each
Many Purpose Deep Red
Many Purpose Yellow
Many Purpose Blue
Special Mixing White
Special Combination Price \$10.90

WITH OUR READERS

Separating Sheets To Avoid Offset

From a reader:

I use long spiral springs, stretched from one end of a board to the other, held in place by heavy screws. Stretching the springs this way leaves space between the spirals, which will hold various kinds of small work, and even small size personal stationery. If time is short, a hot air fan or hair dryer will dry the work placed this way very quickly indeed.

Making Lines Visible In Lineum Blocks When Cutting

From a correspondent:

"When making lineum block cuts, it is often desirable to see all the lines which have been cut so far in order to know how to proceed. This inspection may be accomplished by sprinkling some talcum powder over the block. The powder goes in the low places making a white background as the paper will show in the finished print. Defects will then show up, and may be altered. The powder may be removed with a brush. Flour can be substituted for talcum but it is harder to remove."

Many lineum block users reverse this method by giving the block a coat of white before they start cutting. Chalk, white paint, or any white may be used. Some people recommend a coat of flat white paint on all blocks, put on at least 24 hours before. Wood engravers use a solution of water and fake white, or Chinese white.

The blocks we sell are coated white for ease in cutting rendering this treatment unnecessary.

Our reader continues with another interesting suggestion. "Sometimes a tool will slip, removing an essential portion of the block. This may be restored by building it up with Plastic Wood, or some such substance, which, after it has dried, may be smoothed off with fine sandpaper and steel wool, and cutting continued."

Quieting the Ink Plate Dog

Guy Sherman says he has fastened a piece of plastic (this could be Bakelite, Lucite or any other kind) to the pushing edge of his ink plate operating dog to silence it as it hits the ink plate.

Various other means are used by other printers for the same purpose — rubber, hard fibre, etc. Sometimes a small piece of rubber tube held by an elastic is enough.

This same reader also uses bent tin under the tympan ball for gauging large sheets of paper.

The Printer's Helper 3

If your car is in need of repair, drive in to see us. Complete automotive and welding service. We will install a Proven Power DYNO-FLASH Motor in your Ford for only \$..... Small down payment and balance payable in small monthly sums. Pay as you ride.

Green and Bryant Garage
Campbell, Texas

An address plate used for printing

Printing From Embossed

Address Plates

As most readers are aware, the addresses on their Printer's Helper envelopes are made by feeding embossed (raised letter) plates thru a machine which obtains its ink from a ribbon—wider than the typewriter kind, but otherwise the same. While the size used for the Helper is primarily for address plates, there are other larger plates which provide room for various kinds of data on manufacturing production schedules.

Addresses or any other information are put on the plates by a machine which has dies for each character, usually in typewriter style type. For users of this system, whether for addresses or other data, the makers of the equipment provide the machine or if preferred will make the plates at a moderate charge.

While the addressing feature of this equipment may be of interest to a limited number of our readers, there is another possibility. These plates can be mounted on a block, using double faced adhesive tape, and printed from, just as with any type form or cut. If you or a customer have a message which may be contained in nine lines of elite typewriter (10 point) type, it can be embossed on a 1½ x 3½ inch plate, taped to a block, and run off on a postal or any other card.

Check your business acquaintanceship for one who uses this type of address plate, and you'll be able to experiment at little or no cost. (The plates are very inexpensive—about a cent apiece.)

Your printing press is a lot more versatile than you may think. You can print from mimeo or duplicator stencils ranging all the way from small addresses to pages using the full capacity of your press. How that is done has been told in an earlier Helper, but we hope to cover the subject again in the near future.

Gold Ink

Mix when ready to use. Directions for mixing on each container.

¼-lb. (½ varnish & powder),	\$4.29
¼-lb. varnish only,	2.77
¼-lb. powder only,	4.38

New Items ---

MOUNTIE COVER

No. 436

Blue, Green, Yellow, Ivory

An excellent high-quality stock, at once durable, has an attractive, rain-proof finish. Bright, eye-catching, modern colors. Suitable for menus, programs, folders, covers, greeting cards, announcements, etc. Also all display work which requires beauty and distinction.

Quantities of	50	100	250	500
Prices per	50	100	250	500
10x16 inches	\$6.61	\$12.02	\$27.54	\$50.08
13x9"	4.09	6.78	14.52	28.04

CUT SIZES

Quantities of	250	500	1000	5,000	10,000
Prices per	250	500	1000	1000	1000
9 x 12 inches	9.40	15.95	29.09	24.78	22.90
6 x 9"	5.84	9.49	15.95	14.87	13.28
4½ x 6"	3.28	5.84	9.29	8.92	8.03

Italic figures show which way grain runs.

New ---

Wedding Bells

BRIDAL BOOK

A white vellum stock, with embossed design of two, pink and white wedding bells against a pale pink background with vignette edges on front of sheet. 51 flat style sheets 4½ x 6 (folded); 50 outside envelopes size 4½ x 6½, in.; and 50 inside envelopes 4½ x 6½ with unguarned flaps.

No. 25 per box, \$4.93

SPANISH . . .

SPANISH BRIDAL BOOK

Each box contains 50 outside envelopes size 4½ x 6½ and 50 inside envelopes with unguarned flaps. 51 sheets 4½ x 6½ (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.

No. 28-S per box, \$3.88

Deckle Edge

Greeting Folders

Suitable for weddings, business openings, Christmas folders, graduations — any work calling for high-grade expensive appearance. Each box contains 50 deckle edge sheets 6 x 9 (double sheets), creased in the center to fold size 4½ x 6 (French fold), and 50 envelopes to match, size 4½ x 6½.

#33-50 Gray-White parchment, 3.55 each
#34-50 White vellum, 3.95 each



THE KELSEY MAN

Talks About

Doing Your Own Printing

The Printer's Helper is designed to help both the printer who is doing outside work, and the individual or firm doing its own printing. The little kinks and suggestions published are just as applicable to one as to the other. Usually those who do their own printing need no suggestions as to what use to make of the press, for obvious reasons. Having invested in a press, you will naturally provide yourself with your own stationery and cards, perhaps make up and print a bookplate, take care of your Christmas greeting cards when the time comes. Then, too, if you have been stumped for Christmas gifts to give, you can leap that hurdle at one jump—you can give stationery with friends' and relatives' names on it. Nobody ever has too much stationery personally monogrammed or otherwise printed, and you can be sure of giving the right present. Moreover, such a present is good for repeats in other years.

If you do not want to go into printing commercially, you probably belong to one or more organizations whose treasury is so low that paying regular prices for printing is out of the question and if you enjoy your press as a hobby, there is the opportunity to furnish what the printer needs at the cost of the materials. Many struggling churches would like a church bulletin but cannot afford one. They would jump at the chance of paying for the paper, and perhaps a little more. If your own pocketbook is pretty well deflated, you can probably make arrangements to pay your dues or subscriptions in necessary printing. Have you ever thought of your printing press as a financial aid in this way?

If you are in business, and doing your own printing, you are probably already taking care of your printing necessities, but regular reading of the Helper will quite likely suggest some ways of advertising which you can use to advantage. Nearly every issue gives at least one way of getting business for the printer, and in many cases they are applicable as means of advertising.

Just to glance hurriedly over past issues, there has been information on advertising playing cards, Christmas cards (many firms send greetings to their customers nowadays), copyrights (if you get out a booklet or something else new, it is well to protect it), getting business tags and labels, announcements, selling with coupons, card cards, postal card advertising, sealing tape, pencil printing, calendars for advertising, etc., etc. Stock of these old issues of the Helper is exhausted, but we

hope to cover these points again later, with additions and revisions made possible by letters from readers on the subjects in question. Anybody having a printing press to take care of his own printing is in a position to experiment with many different kinds of advertising at very low cost, and due to this low cost will be able to make many kinds pay that would otherwise be unprofitable. The most important maxim in advertising is "Keep everlastingly at it." You may be known today and forgotten tomorrow. Old customers are dying off, or moving away, or being attracted to someone else. Old customers must be held, and new ones obtained, just to hold your own, let alone make any gains. Your printing press should be your most important tool for retaining and strengthening your business.

Soft or Hard Tympan Packing

The padding on your platen, properly known as the tympan, should be just as thin and hard as possible for good results. In fact, to call it padding suggests something soft, which is what you really want to steer away from. A piece of pressboard and a couple of oiled tympan paper sheets is the ideal to work for. In most cases this is possible, and the only reason for not doing it is that the printer finds it easier to put the squeeze on via more tympan. This softer packing is, nevertheless, hard on type, and wears it unduly. It is inclined to emboss or dent the tympan. Then, maybe, the next time the type is used it is in such shape that even more packing is required to achieve passable results. The life of type is severely shortened by such treatment.

Experienced printers, at least those who want to do good work, add to the tympan or impression only enough to bring as much of the form up as can be done without embossing the back of the stock or denting the tympan. From that point they use makeready (underlay or overlay) to build up the low spots, as described in the Printer's Guide and the Printing Course.

This type of impression build-up gets rid of extra squeeze on parts that do not need it, the printed impression looks better, and there is less hard work involved in the actual printing both for you and the press.

Spoilage (Cont'd)

light or too heavy. There is a great temptation to put on all the ink the traffic will bear so as to push back the next inking as far as possible, but the temptation should be resisted if you want nice, uniform impressions.

All in all, the printer has quite a little control over the amount of rejects he may turn out, and it's just as well to be careful.

Eveready Card and Paper Cutters



With Guide and Guard

12-inch blade, **30.55** 18-inch blade, **49.45**
15-inch blade, **41.90** 24-inch blade, **51.95**

Cutting Guide clamps onto the table to the left of the cutter blade, adjusts to any measurement and locks into position.
Shipping weights: 12-inch, 20 lbs.; 15-inch, 20 lbs.; 18-inch, 23 lbs.; 24-inch, 50 lbs.

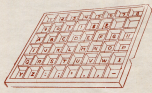
Glossy Post Card

For all kinds of smooth finish work. Coated (emerald finish) on both sides so that fine halftones or other cuts can be printed on either side. Good for all kinds of picture or post card work.

Quantities of	12	50	100	300	400
Prices per 100	52	50	100	100	100
11 1/2 x 17 1/2 "	5.25	5.10	10.54	14.81	14.81
	0.18	8.90	8.42	8.06	

Post Card Size

Quantities of	500	1,000	5,000	10M
Prices per 3 1/2 x 5 1/2 inches	900	1,000	1,000	1,000
	4.98	8.08	8.24	7.83



Small Case, also 12 1/2 x 12 1/2 inches. Has 45 spaces. For fonts containing only caps, points and figures. Also suitable for auxiliary characters, fractions, extra figures, etc. **6.05**
Shipping Weight, 2 pounds

Cases for Odds and Ends

Lead and Reglet Case, 16 1/2 x 21 1/2 inches. Holds a large quantity of leads, slugs, galleys, furniture, etc. in convenient form, so that any length may be picked up at a glance. Leads and slugs are easily bent or turned if you leave them lying around. One of these cases will soon pay for itself in the large amount of material saved as well as being a great time saver. - **13.25**

Blank Case, also 16 1/2 x 21 1/2 inches, same size as above, but has no partitions and provides a place to keep cuts, standing lines, etc. **5.50**
Shipping Weight of lead or blank cases, 7 lbs.
Lead or Blank Case fit No. 41 Case Stand.



Roller Supporters

SHOWING USE OF ROLLER SUPPORTERS



Aluminum, roller supporters, fit in chase occupying only a very small space. They save rolls from being cut by brass rule and keep them from sliding or slurring over type.

Press size 3x5 1/2 x 8 1/2 7x11 9x13 8 in.
Per Pair, **1.90 2.10 2.30 2.40 2.60 2.80**
Shipping Weight, per pair, 1 pound