

9/14/77

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

What To Print and How To Print It *The Printer's Helper*



No. 446

CHAS. \$3.50

The Kelsey Co. Meriden, Conn. 06450

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

Protecting Rollers from Perforating or Cutting Rule

Perforating or cutting rule has to project up above the type form to do its work, the only alternative being to force the paper down on the rule. The objection to the first method is that the face of the rule cuts the rollers as well as the paper. The use of an old pair on such work will save your good ones.

Some printers grind or file off the bottom of the rule, to make it slightly under type high. The rule, when put in the press, is then too low to hurt the rollers, but will not cut or perforate unless the tympan is built up where the rule hits, so that it will force the paper down against the rule. A piece of one point brass or copper put under the tympan (platen) padding will give the desired results, and will also assure good clear perforations. This raising strip should be glued down, and narrow enough so that it will not be in the way of the rest of the form. The perforating rule and the brass act as two parts of a die in this operation. If paper or cardboard are used as the other half of the die, they cut too easily and do not make such sharp work.

If you don't want to grind or file the bottom of the rule you can underlay all of the type form except the rule itself with cardboard. This will push the form up above the rule, and you can then proceed as described.

A couple of extra spring tongue gauge pins up close to the point where the paper makes contact with the rule will, if the tongues are out far enough, help to pull the paper away from the rule after the impression.

The methods we have described are suitable for use with either steel cutting or perforating rule. When brass perforating rule is

used, lead or copper should be used under the tympan.

There is nothing about either perforating or cutting which should bother any printer. After one job, you will handle the succeeding ones with confidence.

Jogging

While anybody can jog (straighten up) a pile of printed paper or cards, it may be done quicker and with less chance of damaging the edges if the following method is used: Take a few sheets at a time, and jog first one



SEPARATE SHEETS TO GET AIR BETWEEN THEM BEFORE JOGGING

end against a bench or table, then another edge, loosening the sheets up when doing this, so that air gets between them and gives them



Standing pile on edge jumping it up and down several times

a chance to slide over each other. A little practice will teach you about how many sheets of various kinds of stock can be handled at a time.

How Much for Spoilage?

We recall running an article on the number of extra sheets which should be printed to make up for spoilage. Using percentage figures which we thought were accepted by printers everywhere as being reasonable and safe, we got almost as many blasts from readers as we do when we offer suggested costs and selling prices.

Even at the risk of hearing from dissenters again, a few words are advisable. Only a very extraordinary printer indeed can count out a thousand sheets of blank paper, and when he has finished printing them have a thousand copies for his customer. Spoilage is bound to occur, and the more impressions per sheet (for extra colors, backing, etc.) the more must be allowed for mis-feeding, out of register, and the like.

Trade custom allow for an overrun up to 10%. That is, if in order to make sure that your customer will have a full thousand sheets you run enough more so that you actually deliver any amount up to 1100, you would be justified in basing your price on that quantity rather than 1000. The other alternative is to take a chance on being short—not delivering the full thousand. Circumstances alter cases, and the temperament of the customer as well as the kind of job has to be taken into consideration. It might be one which would not make any difference, but on the other hand a mailing list might be involved which would require practically the full order.

Remember that an additional color will almost double the possible throw-outs. We give below figures which are commonly used, but don't take our word for it—check up on yourself and make your own allowance. A cheap poster paper will not require the careful inspection of a wedding invitation, so quality is a factor too. Naturally, on wedding invitations and other similar work, you'll make sure your job is right before you start using the good and more expensive stock.

Quantity	One Color	Additional Color
200	25%	20%
500	12	10
1,000	10	8
2,500	8	6
5,000	5	4
10,000	4	3
25,000	3	2

Perhaps we ought to add that trade customs also allow for a deficiency in the quantity delivered of as much as 10%, too, but most printers would prefer to be on the long rather than the short side. Your own experience is the only safe guide when allowing for spoilage.

Not only the quality of the job, but the kind will also affect spoilage. A plain personal stationery

job will give less spoilage than a more complicated one with cuts in it, requiring greater makeready.

What Display Type Goes With Popular Body Type?

A reader says, "I find it a job deciding which display types will match which body types. How about commenting on it in the HELPER?"

Ever since the first issue of THE PRINTER'S HELPER we have used Century Roman for the text or body type, and have never had any reason to regret our choice. It is actually more popular now than ever with national advertisers and others who are supposed to know what is what in the graphic arts. Those who have seen the Helper over the years have perhaps noticed that we have found it perfectly possible to use nearly every other face of type in the catalog with Century. More specifically we started with ten point Continental No. 108 (New England equivalent Chelton Bold No. 19-10), which was followed by Vogue Gothic No. 190 (New England No. 87-10). Then came Cable Bold 12 point No. 82-12, which could just have well been Bernhard Gothic Medium in Connecticut type. From this we shifted over to Egyptian Bold ten and twelve point, and after several years of that we went back to Cable Bold, but this time we used ten point instead of twelve point. More recently we have been trying for variety by using several different styles of ten point in the same issue, including ten point Modern Bodoni No. 14-10 and Egyptian Light No. 95-10, as well as the Cable Bold.

All this points up a lesson, and carries an answer to our inquiring reader as well as to others who may have the same question in their minds. With a good, plain roman face you can use a wide variety of display types appropriately. Our own needs were for nothing larger than 12 point, and mostly ten point, but, for other kinds of work, bigger sizes of the same series are desirable.

As explained previously in other articles on type, vertical faces like Embassy, Plaza and Regent are now used for display in combination with romans, and the bold scripts like Modern Script, Saybrook Script and Punch have their place, too. Half way between the scripts and the conventional faces are the pen and brush styles such as Highspot, which likewise has high attention value. (Incidentally, Highspot has been used for titles in the Helper, too.)

We have talked about Century Roman, but the same thing applies to Bodoni No. 86 or any other normal roman face. A large amount of latitude may also be allowed with Goudy Old Colony (Colonial) and Garamond, or Schoolbook,

If you stick to a good body or text type, you will find the opportunities for using it with other bigger display styles almost unlimited.



THE PRINTER'S DICTIONARY



Paper Cutter—Machine for cutting paper—made in many different sizes, from the very small hand variety to the huge affairs which automatically trim several sides at once.



Paper and Card Cutter

Papier Maché—Material made from wood or paper pulp, glue, etc., which hardens when dried and may be used for a number of different purposes, such as stereo-type matrices, for instance.

Parchment—Real parchment is sheepskin, so prepared that it may be printed or written upon the same as paper. It is, of course, very durable and hard surfaced, and is only used for documents where expense is a minor consideration and durability or permanence the governing factor, such as on the highest grade of diplomas, government papers, etc.

Parchment Paper—Originally applied to paper of the highest grade, made to reproduce parchment, but now loosely applied by many people to all sorts and kinds of paper with a surface even remotely resembling parchment.

Pasted Stock—Cardboard made by pasting two or more sheets of stock together. Very often the number of thicknesses is designated by saying that the stock is two ply, three ply, etc.

Patch Up—Pasting of tissue pieces on tympan sheet for making ready—overlay.

Path Line—Lines made in correcting proof, which connect the error or change with the correction made in the margin.

Pearl—Five point type under the old size designations.

This is Pearl—five point No. 95

Perfecting—The printing of the second or reverse side of the sheet—"backing the sheet up."

Perfecting Press—Large news-

paper or magazine machines which print both sides of the sheet in one operation. A web perfecting press prints from a roll of paper, this being the method used now for all newspapers of any size.

ROYAL
GOLD FOIL
STAMPING
MACHINE

165.00

with complete outfit → \$193.00

Ship. Wgt. 16 lbs. Type holder, 5/8x2 1/4 in.

Foil comes in three widths, one inch, two inch and three inch. Wide assortment of colors in all widths—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	White
Dk. Red	Lt. Red	White
		Black

Copper
These foils are made especially for this embosser, Use 23K Gold leaf as leather.

Colored Foils	Genuine 23K Gold Leaf
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 (91 pts.) line or less or cuts, up to 2 1/2 inches long.

Many Type Styles Available

Among types available in Dura Type—Copperplate, 15 point wide, Parian, 14 and 18 point #202 and 302; Park Avenue, 14 and 18 point #201 and 301; Type Roman, 14 and 18 point #208 and 308; Announcement Script, 18 and 24 point #309 and 409; Fairfield, 18 point #404; or use your own type.

Type Prices

14 pt. caps, 13.00; 18 pt., 14.50; 24 pt., 17.50; 36 pt., 26.00. Lower case same price where available. Or use your own printer's type.	24.00
Pencil attachment	20.00
Matchbook attachment	2.55
Twenty impression pads	2.55

Machine comes equipped to handle match books, greeting cards, playing cards, namkins, stationery, coasters, billfolds.

Complete Outfit, ready to go, 193.00

Includes one complete machine (165.00), an assortment of all three widths imitation gold foil (80) and font of Dura-type, caps and lower case, in popular 18 point Parian type #202 and 302.

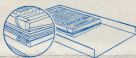
If you prefer, make up your own outfit. For leather stamping, select the plainer faces of type, and use only 23K Gold Leaf.

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WITH OUR READERS

Tying Forms

One of our customers says that he has found it a great help to wind a few turns of string around type before attempting to remove it from the stick. He continues, "If I am setting several stickfuls, I put it all in a galley and tie it up together before putting in the chase. The string keeps the type solid and standing up until the furniture is placed around it. After slightly



tightening, I remove the string and finish locking the form." This is all good advice. Another good way is to wet the type by squeezing water on it from a sponge or cloth, but do not wet forms containing wood galleys, and avoid wetting wood base cuts.

To tie a job, put galleys at the head and foot end, starting at the foot, wind the twine from left to right (clockwise) eight or ten turns over the loose end, draw tight and with a lead tuck a loop of twine under the winding at the foot.

Warming the Ink Plate for Better Distribution

An old correspondent says:

I recently learned about putting a lighted candle under the inkplate when printing in cold weather, to make the ink work better. I put a little stand in back of the press and placed the candle on it. At first it was too close (he doesn't say what happened) but when in the right position I had no more trouble with ink distribution.

Editor's Note: This is an old remedy, and an effective one, but great care should be taken to prevent any chance of tipping over and setting fire. More than one printer has had a lively time putting out a blaze caused by his efforts to warm the inkplate. If electricity is available, a fairly high watt bulb or a toaster will help to get the same results with less chance of accident.

Ruled Statements for Order Blanks

One of our readers has reminded us that ruled statements, either style A or B, make perfectly good order blanks. With them the owner of small equipment can turn out a bigger sheet than would be possible if he were confined to the size of his chase. Printers with bigger presses will be saved the trouble of setting up a lot of ruled lines too.

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The Correct Use of Quoins

The most common position for quoins in a form is at the top and to the right of the form as you face it in the press. They are also usually put closer to the form than to the inside edges of the chase,



This cut shows only half of quoins and part of furniture in place, upside down, to illustrate correct position of quoins. Excelsior press owners can use quoins instead of chase screws or not, just as they wish.

because this makes for more firmness in the lockup. There should be, however, at least one piece of regel or furniture between the quoins and the form, and it should be heavy enough so that the pressure of the quoins is distributed evenly along the whole side of the form. In a normal lockup two or



① GOOD LOCK-UP—"CHASER" METHOD
② ILLUSTRATING USE OF MICROSHAW QUOINS

three pairs of quoins are used on the long side and two on the short side. Large forms and large chases, of course, require more. Wedge quoins like the Hempel should be so placed that they squeeze the form in the direction



① A GOOD LOCK-UP
② ILLUSTRATING PROPER USE OF HEMPEL QUOINS

of the solid side of the lockup. This means that the points of the quoins which lie against the form must be in that direction. Experiments with quoins will indicate to you why this is necessary if you want your lockup to be a

(Continued on page four)

Billheads and Statements

Ruled Heading, White Bond Paper
Portioned below are the two styles of statements. Billheads have lines running the other way of the sheet.



Style A



Style B

Style A—Ruled complete with vertical and all horizontal lines for use with pen and ink.
Style B—Ruled with columns and head lines only, for typewriter use.
Be sure to state style wanted when ordering.

BILLHEADS

Quantities of	500	1,000	5,000	10,000
Prices per	\$4.00	\$3.00	\$1.90	\$1.60
① Sixes, 8 1/2 x 4 1/2 in.	\$4.50	\$7.50	\$7.01	\$6.78
② Fours, 8 1/2 x 7	4.41	7.40	7.11	6.88

STATEMENTS

① Standard, 6 1/2 x 8 1/2	3.06	6.10	5.92	5.82
② Midgel, 4 x 6 in.	2.58	3.95	3.83	3.70

③ Not made in style B

Hand Numbering Machine



345123
Facsimile Impression

6 wheel. \$3.00

CAST WHEEL NUMBERING MACHINE



\$28.50

This economy model is offered at the lowest price in the U.S. An excellent machine, with cast wheels, it numbers from 1 to 999,999 at the same time job is printed. Machine is 3/4-inch wide and 1 1/2 inches long, with Roman figures 1/2-inch high. Shipping Weight, 8 oz.



A Printing House of The 1600's

We frequently see some modern artist's idea of an ancient printing office, and may be pardoned for having our reservations as to its accuracy. The man whose signature you see on the above reproduction, Abraham von Werdt, worked as a wood engraver between 1640 and 1680, mostly in Nuremberg, so he had the advantage of being on the ground at the time, and we can assume that the details are reasonably accurate.

Look at the beautifully embellished press, with the eagle, griffin, or whatever you want to call it, going through the motions of working with a couple of inkballs (a common press decoration of the period). One press operator is inking the form with a couple of the balls (rollers were not used until over two hundred years later), and there are a couple of spares on the back of the press. The other worker is in the act of removing a printed sheet from the press. To quote from an old book on the subject, "The Puller Lays on Sheets, Lays down the Frisket, Lays down the Tympan and Frisket, Runs in the Carriage, Runs out the Carriage, Takes up the Tympan, Takes up the Frisket, Picks the Form, Takes off the Sheet, and Lays it on the Heap", which we think is plain enough as to the duties of the man at the left. The man at the right was called the beater, and when the two got tired they switched jobs. An hour-glass standing on the press kept track of time. By working fast two men could print 240 sheets an hour, but this production was seldom realized.

Type cases and galleys are in evidence at the left of the picture, and it appears that one workman is dampening paper so that it may later be printed upon. In the old days when type, presses and paper were not very exact,

this had to be done to get a good impression. In the middle background another man with broad-brimmed hat is setting type from copy propped up in front of him. At the extreme left a little girl, perhaps the daughter of the proprietor, seems to be having quite an animated discussion with a man, who may be her father. Look closely and you will see other tools and supplies of the printing trade hung up in various locations — composing sticks, a peg looped with page cords for tying up forms, a chase with a form in it, some galleys, and so on.

The engraver has worked his name or initials into several spots on his illustration, but he can be forgiven, in view of the interesting and detailed picture he has provided for us, three hundred years later, for whom this scope supplies much information. And yet, it may be that we printers of the twentieth century are able, after all these years, to identify more of the objects shown than most of the 17th century non-printers who saw it. To that extent we probably had more in common with the ancient printers than some of their friends.

Use of Quoins (Cont'd)

good and lasting one.

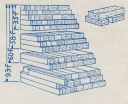
Remember, also, that tension should be applied a little at a time all around. The leverage exerted by quoins is very great indeed, and care must be taken not to distort the form or even bend the chase. The first requirement for a good lockup is a well made and correctly justified form. The quoins should not be expected to hold together by main force an aggregation of type, leads, rule, etc. which is fundamentally weak and ready to fall apart.

A moderate, even pressure on all sides, applied gradually, will do the trick. Careful planing of the form should precede the final lockup.

Labor Saving Wood Furniture

Fonts consist of an assortment of 2, 3, 4, 5, 6, 8 and 10 picas widths and lengths increasing by 6 picas steps, from 6 picas to the full size listed. One of these fonts contains enough material to fill several chases of the size listed.

Cases or racks are not made for these, but you can make your own or use blank or adjustable case shown in type case page.



Font No.	No. pieces	Width points	Length picas
35-F		24, 30, 48	
35-P	1 each	60, 72, 96	6, 12, 18, 24, 30
\$3.96		120	
58-F		24, 30, 48	
58-P	1 each	60, 72, 96	6, 12, 18, 24, 30
\$8.37		120	30, 42, 48
60-F		24, 30, 48	
70 Pieces	1 each	60, 72, 96	6, 12, 18, 24, 30
12.75		120	36, 42, 48, 54, 60
93-F		24, 30, 48	
93 Pieces	1 each	60, 72, 96	6, 12, 18, 24, 30
20.81		120	36, 42, 48, 54, 60

We recommend font No. 35-F for use with 8x5 press; 58-F for 8x8 press; 60-F for 6x10 press; 70-F for 9x13 press.

Special Combination: One font of each: 35-F and 35-P - **\$7.15**
58-F and 58-P - **\$15.10**
60-F and 60-P - **\$22.60**
93-F and 93-P - **\$36.40**

MARGERY

No. Large Font CAP Font Regular Font
20-12 20A 41a \$17.45 20A 96.35 7A 15a \$8.50
Once Upon a Time There Lived 10

No. Large Font CAP Font Regular Font
20-12 20A 41a \$17.45 20A 96.35 7A 15a \$8.50
The Lord Is My Shepherd 23

No. Large Font CAP Font Regular Font
20-14 22A 41a \$19.05 22A 87.10 7A 11a \$7.25
All the World is a Stage 7

No. Large Font CAP Font Regular Font
20-18 14A 21a \$19.40 14A 87.25 4A 2a \$7.45
Joy to the World! 18

ABCDEFGHIJKLMN OPQR
STUVWXYZ & abedefghijklm
nopqrstuvwxy z . : ; - ' ' ! ?
\$1234567890

Spaces and Quads are (not included with New England Type.

Elite Panelled Cards

Finest quality vellum finish cards with panelled center for printing. The calling cards demanded by fashion.

Quantities of	500	1,000	5,000	10,000
Prices per	800	1,000	1,000	1,000
No. 151 MEN'S SIZE (1 x 2 1/2 panel)				
1 1/2 x 2 1/2 inches	.495	7.23	7.57	7.81
No. 154 LADIES' SIZE (1 1/2 x 2 1/2 panel)				
2 x 2 1/2 inches	5.20	8.40	8.40	18.15

Ship. Wgt. per 1000, No. 151, 2 lbs; No. 154, 4 lbs.