

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

No. 450



Cut No. A394 3.45

**The Kelsey Co. Meriden, Conn. 06450**

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

## Business Thru Systematic Canvassing

Most Kelsey Press owners have all the work they can handle, and therefore we are more likely to hear questions about how to get business from prospective purchasers, who are still a little uncertain about printing, than we are from actual users. However, there are times when every printer can take care of more business, and it is best to have a well laid out plan of getting it.

Nearly everybody is a prospect for printing, if it be only stationery or cards, therefore you can assume, for all practical purposes, that every store, every house and every factory has in it a possible purchaser. You are accordingly in the fortunate position of being able to approach everyone with whom you come in contact, just as do the salesmen for household or office appliances, such as vacuum cleaners, brushes, adding machines, etc. You won't make a sale everywhere you call, but you will average enough business, the same as they do, to pay you handsomely for your time.

Be systematic. Take a leaf from the experience of the salesman for the big people. They know that every house or store is a prospect, and they don't pass up any of them. Print up a lot of cards for yourself, giving your address and phone number. Print it in two colors, with one of our business cuts, to make it attractive. Whenever you do a job for anybody, run a few extra for samples, so that when you make calls, you can show samples of your work, and if you have kept track of your costs, you will be able to quote prices. Cover only enough ground to get enough business for not more than a few days ahead, so that you can give prompt service and please your customers thereby. In our own business, our whole organization is built around getting all

orders out the same day they are received. We don't succeed every time, but we are better than 90 per cent. efficient, and we know it helps sales—it is appreciated. The printer, whose orders each one of them are special jobs, cannot operate quite like that, but he can be so prompt that his customers will be pleasantly surprised, and his service will contrast most favorably with the slow man with whom, possibly, the customer has had previous dealings, to his sorrow.

When you have cleaned up the orders taken as the result of one trip, you can canvass another locality, and when you have cleaned up the surrounding neighborhood or towns, you will be ready to start over again. The business section will need a little different treatment than the residential sections. Stationery and cards will be the items of approach in home sections. Billheads, statements, circulars, handbills, and to a certain extent, stationery and cards should be stressed when canvassing merchants and offices. If it is a factory you can show small price lists. Some of the big plants are so organized with purchasing departments that they may be hard nuts to crack, but there are plenty of small printers in every town who are making a good living from small work given them by these big plants. In addition most towns have plenty of small manufacturers who are a fertile field for you. Many of them haven't any ideas on printing, and they welcome suggestions and help.

In the course of time it is quite probable that you will develop certain specialties which seem to have a particularly good sale with you, and when you do, you will have an additional talking and selling point. You may specialize on small cards with calendars on the back, or bus schedules or a certain variety of stationery, or one or more of a score of kinds of printing.

The important part is to be

*(Continued on page three)*

## Small Cases for Odds and Ends

There are a number of cases for auxiliaries, accents, rule, leads, etc. which you will find of great assistance in properly classifying your material so that you can find it when you want it.

The small brass rule case will help you to keep all sizes of rule in such shape that you can always find the piece which will most nearly fit the job, and thus avoid cutting down a larger size with consequent waste. It will also hold odd leads and slugs in the same way.

Better yet is the lead and slug case, the same size as the California case, which has a great deal more capacity, and will therefore more nearly meet your requirements for lead and slug storage. Its uniform size will enable you to put it in any rack holding either California or standard two-thirds cases, so that, whether or not you have the rack now, you can look forward to the time when you will be able to easily stow it away.

In the same size is the blank case, which will take care of your cuts, metal and wood furniture, etc. At its price, and well built as it is, you will not find it possible to even approximate its value to you even if you make one yourself. The strong sides and Masonite bottom, together with its uniform type case size, make it an especially satisfactory receptacle for type high and low material which is hard to put into cases having compartments. Then, too, you can make your own compartments in it, of handy sizes best for your needs, if you wish.

The space and quad case, the same size as the brass rule case, is a great convenience for any printer who has more than one font of type of one size, and usually proves an economy as well. For instance, if you have several cases with six point type in them, your spaces and quads will be scattered between them all, and when you set up a job, you may never have enough in the right case. If you have space and quad cases, you do not keep spaces and quads in the type case, but keep your entire supply of six point in the space and quad case, so that no matter what case you are working at, you will have your entire supply of spacing material right beside you. Such a case is not necessary as long as you have only one style of any given size type, but as fast as you expand your assortment, these small cases will save you time and annoyance.

While speaking of spaces, it is well to consider the value of brass and copper thin spaces in lines which will otherwise be improperly spaced, and perhaps fall out of the

*(Continued on page three)*

Printed on Kelsey Enamelled-60 paper, with Kelsey Halftone and Mixing Black Ink.



Specimens of Modernistic name cards using our Modernistic type.

## Unusal Card Layouts

While the majority of people probably prefer the orthodox ways of making up cards and stationery, there are others who are willing and glad to use printed matter of a more adventurous variety.

We illustrate a couple of ideas which have been used, and liked by printers' customers. They will probably suggest other similar treatments. The face of the type used may be altered, as well as the general layout.

The cards shown are for individuals, but the printer himself can use them slightly altered, for his own business — or for other people in business, for that matter.

Novelties of this kind appeal particularly to young people. Stationery can be made along parallel lines. You may find it necessary to make up a few dummy samples to get started, after which you can handle them as you would any stationery or card specialty — either go out and get the business yourself, or have agents or merchants display and sell them for you. As a printer you have two jobs — the actual printing, and the selling. You will find that close attention to new ideas will help you to keep busy, and make money.



## THE PRINTER'S DICTIONARY



**Platen Press**—A press using a flat surface or platen for making the impression on the paper. A job press.

**Ply**—Used to designate the thickness of cardboard. Originally this referred to the number of thicknesses or plies.

**Points**—The punctuation marks (.,?,:!) are called points.

**Point Set**—Type whose width is in multiples of points. This has been extended to spaces and quads. The use of point set makes it much easier to justify (properly space out) lines of type.

**Point System**—The printer's scale for measuring type. This took the place of a series of names, many of which are being described in this dictionary. There are approximately 72 points in an inch, one point actually being .0138 inch.

**Position**—The location of matter in relation to the rest of the paper or page. Advertisers are especially particular about position, which means to them next to reading matter if possible, with other variations depending on what the advertiser in question thinks is good position for him.

**Post Card and Postal Cards**—Postal cards are the official government cards whereas post cards are those made and produced by printers, and may have quite a little variation in size from the official postal cards.

**Power Fixtures**—Shafts, pulleys, etc., used in operating a job press by power.

**Preface**—An article in the front of a book giving the origin and purpose of the book, usually by the author.

**Pressboard**—Especially made hard, shiny cardboard for good make-ready on the platen.

**Press Proof**—A final proof made after the job is on the press.

**Primary Colors**—Red, yellow and blue are the primary colors and with these any shade or color desired may be made. For practical purposes, however, it is best to have black and mixing white, and most printers also keep green, orange, brown and purple on hand ready mixed.

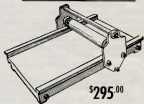
**Printers' Marks**—The trademark of the printer, a practice dating back almost to the beginning of printing. The devices of ancient printers have often been adopted with modifications by various printing craft organizations, and modern printers have likewise borrowed heavily from that source in designing their own marks.

**Process Plates**—Three or four color halftone plates, one each for red, yellow, blue and usually black, which, because they are, aside from the black, primary colors, enable the printer to produce a printed job in a large variety of tones, shades and colors. Practically all the magazine color work which you see, in spite of the great variety of coloring, is done with three or four plates in the manner described. In printing, the red and

yellow when printed over each other produce orange, the blue and yellow make green, etc. Process plates are very expensive, require absolutely perfect register, and are not advisable on small job or platen presses.

**Proof**—Any kind of preliminary or trial impression, made for inspection or correction.

## No. 03 Proof Press



For making fine proofs of cuts, halftones, forms, plates, etc. Popularly used for linoleum block work and short runs on large jobs such as posters, school news papers and church calendars.

Accurate machining and rigid construction assures good results. Made to take any galley up to 12 x 18 inches.

Shipping Weight 32 lbs.

## The Kelsey Lineup Gauge

Corrects Crooked Forms



Made of heavy transparent plastic size 8 x 12, accurately marked off in pica squares, with half picas on edge. A handy aid in checking spacing on letterheads and other forms, setting gauge pins on press, getting correct register on multi-colored jobs, and all work where perfect alignment is essential. Postpaid, **3.75**

## Handy Ink Knife

Indispensable for mixing tints, colors, and "working up" ink to easy printing consistency. 3 1/2-inch steel blade, easy-to-hold standard wood handle. **2.60**

## WITH OUR READERS

### Setting Around Cuts

A reader asks what is the proper way to handle a cut when setting type around it. Should the cut be put in the composing stick, and the type set around it?

If the cut is just as wide as the column in which it is to be put, adjustments can probably be made without putting it in the stick. This is particularly desirable if the cut is deeper than the stick, and, therefore, clumsy to handle. The most important thing is to make sure that the spacing or the justifying around the cut is accurate.

If the cut is narrower than the matter being set, but is deeper than the composing stick (most sticks are two inches deep) you will probably find it best to set the cut in it long enough to get the proper measure, then replace it with a block, furniture, quads or other material of exactly the same size which will not protrude from the stick. After that you can proceed with your typesetting.

### An Idea for a Feed Board

Mr. George Waldheim, of the Lincoln Press, has an idea for a feed board which he has tried out and finds very satisfactory. He writes:

"I had some trouble about straightening out letterheads in a neat pile after they were printed, which I have eliminated by cutting a board 9x12 inches, to the end of which I nailed another piece 9x2½ inches. On the long end I put on a piece 12x2½ inches.

"I place this board to the left of the press and at an angle, so that the printed sheets slide down and stop against the long side. This helps me to feed letterheads with the same speed as cards and small stuff. After the letter is placed on the board it slides gently down and may be joggled up into good order later."

We might add that regular "jogging"—that is, getting sheets into a smooth edged pile, requires practice, and apparently Mr. Waldheim's idea makes this practice unnecessary. We have also had readers who owned presses with feed boards, who cut a hole in the feed board and put a box under the hole, so that as the sheet came off the press, it could be dropped down the hole. This was used largely for envelopes and such small stuff. The piece cut out of the feed board was kept and put back for other work.

### Pile Your Sheets so that They will not Offset

You have probably had the experience of piling up your sheets as they come off the press, thinking that the ink was light enough so that it would dry quickly, only to find that the backs of most or all of the work are disfigured by ink marks from the sheet underneath. Offsetting is troublesome to a greater or lesser degree, depending on the amount of ink being used on the job, the kind of paper you are using, etc. Hard surfaced papers like bonds are more likely to offset than book papers. It is best to use just as little ink on your job as will cover properly—that will eliminate part of the offsetting. Another preventative is the laying out of your printed sheets shingle fashion—that is, on a board with the printed surface exposed, but the margins overlapping, until the board is covered, when the process is repeated. By the time you are ready to cover the sheets with another row, the ink will have set sufficiently to prevent offsetting in most cases, altho it is well to check up once in a while and make sure that everything is going well. Where absolutely necessary you can slip-sheet—that is, put sheets of blank or any other paper between your printed sheets. This takes more time, but if offsetting must be prevented, that is a sure way of doing it.

On stationery jobs, and others where there is a very small amount of printing on one end, it is possible to lay the sheets in a pile, first one way and then the other. This takes the weight off the printed part, allows a little air to get between the sheets, and generally quickens drying, as well as eliminates slip-sheeting.

If you do put sheets on each other, so that the inked surface is covered, don't make very big piles, because the weight will cause the bottom sheets to offset.

### Business (Cont'd)

systematic—thoro in your canvassing for new business. You should never lack work if you go about it right. There are plenty of printers who sit back and wait for business to come to them. The printers who are busy all the while are those who go out and get the business that the other fellows say isn't there.

#### Quarter-Size Cap and Figure Case

This case will hold complete cap and figure fonts. Double size boxes for ciphers. Extra boxes for odd characters etc. **7.90**



### Small Cases (Cont'd)

form while you are running the job on the press. The coppers are made ½ point thick, in all sizes, and brass one point thick, in the same way. An ounce of each will go a long way. They are cheap, and if you can't make the line space correctly with ordinary spaces, the brass or copper variety will assure you of a good and safe job. The square case is recommended for this.

Fractions, asterisks (\*), brackets ( ), and all auxiliaries should not be kept in the case with regular type, because one style is used for almost all kinds, and if you are setting a job requiring them you will want the case containing them near at hand. The square 12 ½ x 12 ½ case makes an ideal holder for such odds and ends. It is also particularly good for initials, monograms, perpetual calendar fonts, ornaments, borders, leaders, quad rule, and such material. Cabinets for the square cases can easily be made out of an old box, and you will find them one of the most convenient cases you can have.

### Cases for Odds and Ends

#### Lead and Regel Case, 16½ x 21¼ inches.

Holds a large quantity of leads, slugs, rules, furniture, etc. in convenient form, so that any length may be picked up at a glance. Leads and slugs are easily bent or twisted 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. **16.50**

**Blank Case**, Size 16½ x 21¼ inches, same size as above, but has no partitions and provides a place to keep cuts, standing jobs, etc. **10.75**

Shipping weight of lead or blank cases, 2 lbs. Lead or Blank Cases fit No. 41 Case Stand.



### Eveready Card and Paper Cutters



With Guide and Guard

12-inch blade, **30.55** 18-inch blade, **49.45**  
24-inch blade, **75.80**

Cutting Guide clamps onto the table to the left of the cutter blade, adjusts to any measurement and locks into position.

Shipping weights: 18-inch, 10 lbs.; 12-inch, 20 lbs.; 24-inch, 22 lbs.; 24-inch, 30 lbs.

### BLACK Reflecto QSL Cards

We have had many requests for this item and are pleased to announce that it is now available in Size L at the same price as Red and Yellow.

**Quantities of 250 500 1000 1500 2000 2500 3000 4000 5000 10000**  
**Prices per 1000** 2.50 2.00 1.60 1.40 1.20 1.10 1.00 1.00 1.00 1.00

**Size L (8½x5½)** 7.50 13.10 22.78 21.64 20.56

#### Typewriter Type Spaces

10 point, 1 line, **1.20**; per pound, **3.40**  
12 point, 1 line, **1.20**; per pound, **3.15**

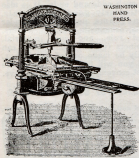


## THE KELSEY MAN

Talks About

### The Washington Hand Press

The Washington was the final form of the hand press, and was a great improvement over the various arrangements of screws and levers which did duty on predecessors. To the uninitiated a quick glance gives the impression that the one we illustrate is the kind of machine used in colonial days—similar to the Stephen Daye press which got so much publicity during the celebration of the 300th anniversary of printing in America, and which is shown on our cut number 1639.



WASHINGTON HAND PRESS.

Such is not the case, however. When Samuel Rust made what he called the Washington hand press in 1829, he used a toggle jointed bar which greatly speeded up the action of the press as compared to previous types. If the machine could have been invented a hundred years or more earlier it would have saved countless hours of time, and would have without doubt run all other available presses out of the market. In spite of the new press's simplicity, it had taken four hundred years for the old screw type to become obsolete. Signs that the old was on the way out had not been wanting in the few years just before the advent of the Washington, several presses on the market using levers instead of screws, notably Clymer's Columbian, and the machines of Peter Smith and (earlier) John J. Wells. Peter borrowed from John, and Samuel Rust borrowed from Peter. Samuel seems to have gotten most of the credit but it appears that John Wells was the originator of the toggle jointed press.

By the time the Washington press was brought out, other printing machines had been invented for producing books and newspapers but it remained a prime favorite for job work for almost 50 years and had its period of greatest sale between 1860 and 1875. From that time on, other styles of job presses cut into its use for job work but it continued to have a wide sale for proof work for many

years thereafter. Engravers used it for pulling proofs of cuts on heavy coated paper, copies going along with the plates, and so perfect were the proofs that printers often despaired of every doing as well with their more modern press equipment on ordinary paper stock. The advent of precision proving presses caused the manufacture of Washington presses to be given up, but they are still in much demand in used condition.

### Choosing Useful Type Styles

#### Typo Roman

Every printer has announcements, invitations and the like offered him to do, accompanied by a sample which may be engraved. The customer wants something "like that," but doesn't feel like paying the engraved price.

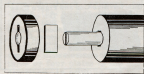
Typo Roman follows the design of one of the most popular engraved faces. It enables you to print the announcement or invitation, giving the same appearance as the engraved product if you use plateless engraving or embossing. The effect is good even without this additional touch. Before Typo Roman and one or two other faces were brought out, printers were at a disadvantage on such work because they had nothing to really compete.

Typo Roman is equally good for cards. It may be used almost anywhere in place of the more expensive scripts because it has the same acceptance on formal announcement and card printing. We show four sizes, all of them having their place. Eighteen point No. 1801 and 14 point No. 1401 are used for announcements, wedding invitations, etc., with 12 point No. 1201 and 10 point No. 1001 for the cards. The better grade of stationery is often seen in the 14 point and 18 point sizes.

If you print wedding invitations, personal cards, or any formal style of announcement, you can't go wrong on Typo Roman.

#### Keyed on Roller Wheels

The accompanying sketch shows one way to slot and key rollers so that they will turn together. Some press rollers are made that way, or similarly. A piece of tissue paper wound around the core and the wheel over it will also prevent the wheel from turning on the roller if desired. Rollers shrink and swell, while the wheels remain one size, so in our opinion a keyed-on roller wheel is not always desirable. This method makes it possible to remove the key and set the wheel free when necessary.



### Typo Roman

No. 1001 10 Point 26A 56a \$12.50—5A 18a \$13.00  
ENGRAVED Invitations for Wedding 218

No. 1001 12 Point 26A 48a \$37.50—7A 16a \$15.50  
DIPLOMAS, Programs. 1234567890

No. 1401 14 Point 26A 56a \$41.50—7A 14a \$18.50

KORGEN MOTOR DIODE 437

No. 1801 18 Point 15A 33a \$45.15—5A 11a \$17.50

SYMPHONY Concert \$2396

ABCDEFHIJKLMNPOQRSTUVWXYZ

Z& abcdefghijklmnopqrstuvwxyz

1234567890

### NEED NEW ROLLERS?

Now ones are inexpensive and much time can be wasted trying to get a good job when rollers are too hard in winter or too flabby in summer.

Prices are for each roller. Not per pair.

#### All Season Composition Only

Current model (New rollers only).

Hand, 1 1/2" ea., 5.10 6x10 ea., 6.95

Junior, ea., 4.10 9x15 ea., 5.90

3x3 1/2" diam. ea., 6.15 Star ea., 7.90

5x3 1/2" diam. ea., 6.10 \*Fits 14" or 6" handle.

\*New roller complete with core.

\*Roller only

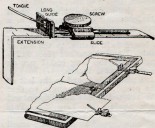
Vinyl Rollers 5x5, \$25.45 ea.; 5x8, 25.50 ea.

6x10, 27.75 ea.; 9x13, 33.85 ea.; Star, 25.00 ea.

Hand (roller only) \$2.99

### EXTENSION FEED GUIDES

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



Complete instructions included with every set.

Set of 2 Guides - - - \$4.50

### 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. (500 sheets size 20x26 inches weigh 100 pounds).

Quantities of 25 50 100 200 500

Prices per 25 50 100 100 100

\*20x26 inches 22.57 41.87 57.34 33.54

\*12x20 " 13.52 24.64 22.28 20.26

\*10x13 " 8.11 14.77 13.42 12.30

Grain runs "00-inch way "10-inch way

Ship Wgt. per 100, 20x26, 26 lbs., 12x20, 13 lbs., 10x13, 7 lbs.

4 The Printer's Helper