

What To Print and How To Print It

The Printer's Helper

No. 451



Baseball

Cut No. E176 43.65

The Kelsey Co. Meriden, Conn. 06450

Single orders for 250 or more keep the Helper coming for at least a year

Making Business thru Samples

Sampling is done in all sorts of ways, depending on the merchandise to be sampled. If it is a tooth-paste or a breakfast food, small packages are often distributed.

In the case of printed matter it is usual to confine sampling to specimens of jobs done for other people, with perhaps a calendar or scratch pad distributed to make good will as well as show what the printer can do.

Sampling has, however, been carried to even greater lengths by some more aggressive printers, who either are starting up and want to gain a goodly patronage, or are finding business a little slow. These highly original printing merchants have found it profitable to set up simple card and stationery jobs "on spec"—that is, they will set up a card for a business man, print a very neat proof, and then submit it to him, quoting their price on a hundred or a thousand. In many cases the unintentionally prospective customer, when he sees the whole job so neatly done, with his name, address, etc., will give the printer an order, and he can then hustle back to the shop and produce it. Such orders are taken and received because the printer has adopted the display theory to the final degree—just as, if you wander thru a variety chain store, you will buy things which you had no intention of purchasing, because they are right where you can grab them without too much thought or effort. In offering the printed proof, you are in effect saying: "You can have a thousand cards looking just like this for \$—; only say O. K., and I'll have them in your office in an hour or so." The prospect likes the looks of his name in print, the amount isn't much, and it is easier to say "go ahead" than to say no. Nine chances out of ten he knows he

(Continued on page two)

How to Be Sure That the Ink Will Dry

A customer rises to remark that he did a job of printing about six weeks ago, and the ink is not yet dry. What to do!

It might almost be said that whatever should be done should have been done before, and that it is now too late. Possibly a good heating on a gas stove plate, with great care taken that not enough heat be used to scorch, is about the only remedy—if it will work. Sometimes printers use talcum powder to dust work which does not dry well. However, it is much better to take such precautions in the first place that the ink will dry naturally, and without extraordinary measures.

First and foremost, use just as little ink on a job as you can, and have the color even and solid. Use a little impression, and a little make-ready (which is described in the Printer's Guide) rather than pile on the ink to make up for other deficiencies. If when you take your first impression there are spots which do not appear clear, look at your tympan padding, and make sure there are no dents, marks or torn spots which may cause uneven impression. Next, look at the back of your printed sheet, and if you find that it will stand it without showing through, put on impression in the proper spots, by turning up on the impression screws. Next, use make-ready on the low spots (already mentioned). This article is about ink, so we will not repeat, but trust you to look it up in your instruction book.

Then, and only then, is it time to apply more ink, and the chances are very much against any more ink being necessary. One other point—apply ink to your plate frequently and in small quantities, rather than infrequently and in great gobs. Over-inking is a natural temptation, but it causes poor work, spoilage, and offsetting onto

the other sheets, to say nothing of difficult drying.

Next, you will find it of help if you adapt your ink to the kind of work you are doing. Many Purpose ink is a good all round ink, and for black work will prove satisfactory in most work. If you are printing mostly on bond and other writing papers, you will probably find it advisable to have Bond Black on hand. Such papers are hard surfaced, and the ink must mostly dry on the surface, rather than soak in. Bond Black is made particularly for that work. The colored inks are all fairly stiff, and will usually work well on bond paper.

If you are using coated book paper, or running halftone cuts, you will find Halftone best. It is made to do that kind of job best, being softer than the Bond Black. Finally, there is book grade, which is still softer ink, and one which will work well on book papers.

This has a direct bearing on the drying of inks, because, if you have carefully followed the suggestions in paragraph one, you will find that the use of book or cut work ink on the bond papers will make first class results or quick drying nearly impossible.

Of course, there are occasionally a chain of circumstances which will make it necessary to use an ink not best suited to the job, or some reason, atmospheric or otherwise, why the ink will not dry, and if you have Drying Compound handy, you will then be fortunate. A very little of this will help amazingly. Then there is the opposite case when ink is too dry, and you will find reducing compound or ink reducer, if used very sparingly, worth its cost many times over.

Having up to this point protected yourself against slow drying, you still have a couple of tricks left. When printing the work, spread the sheets or cards out in a row, so that each sheet or card will be in the open air, uncovered, during the space of time which will elapse while you are printing five or more impressions. This brief exposure to the air will set the ink, and help to dry it quickly.

The last, the application of heat, has already been mentioned in the first part of the article. If you have a heating plant with insulated top, you can lay the work on a newspaper, and on top of the furnace, or on a radiator.

In winter, too low a temperature in the room in which you do your work will cause poor ink distribution, with tendency to use too much and thus make slow drying. However, if you follow regular directions carefully, and use plenty of common sense, you will not be bothered much by your ink. Give it half a chance, and the skill which modern chemistry has put into all kinds of reputable inks nowadays, will enable you to produce very satisfactory results.

Padding

One of the greatest comforts that any business man can have is an abundance of scratch pads—padded paper on which notes can be made, prices figured, memos pencilled, within reach of the hand whether telephoning, talking with someone, or whatnot. If a customer calls up and says, "Please take an order," it is highly embarrassing to be obliged to say, "Please wait a minute," while you scramble for a piece of paper.

Every printer has plenty of paper—offcuts from other work, or even paper printed on one side—which if padded would be mighty handy for himself and just as handy for his customers. The materials used in padding cost so little per pad that you can hardly figure them, and the pads can be made in otherwise unprofitable time. Aside from the convenience of having them for your own use, they are one of the best advertising mediums you can pick. Your name on the back of the pad, or on the sheets themselves, will not only be a reminder to the buyer of printing that you are available, but it will continue to call attention to the person or firm to whom he can be grateful for supplying him with memo paper.

Scratch pads are not only good advertising—they can be sold. The average person or firm must purchase them. Every firm in town is a prospect. Many large firms save their discarded forms, and have the sheets padded up for memo use, in fact, the very large ones find it profitable to install a padding outfit. If you experience a shortage in padding materials, you may be able to make an arrangement with one or more manufacturers to take such forms and pad them up, furnishing them with the pads they need, and keeping the rest of the paper for pads to give away or sell.

So far we have talked entirely about memo or scratch pads without any mention of the many jobs such as billheads, statements, factory forms, etc., which are required to be padded.

THE PRINTER'S DICTIONARY

Proof Planer—A planer with a felt or other pad on the smooth surface, used for taking proofs.



Proof Planer

Proofreader's Marks—Marks used to denote corrections or changes in copy of matter set in type, as shown on page 7, Lesson Three.

Pull a Proof—To take a proof. The term probably originates from the time when old type hand presses were used for all printing, and the sheet of paper, after being impressed, was pulled from the form by hand.

Pull-Out—When the action of the rollers draws anything out of the form, such as several pieces of type, for instance, you have a "pull-out." Poor locking up of the form will cause pull-outs.

Pulp—The half-manufactured material from which paper is made, ground from rags, wood, straw, grass, or whatever base the particular paper calls for. Cheap



Taking a hand proof

adventure and romance magazines are often referred to as pulps, from the low-grade wood pulp paper on which they are printed.

Punch—A device for punching round or slotted holes in paper or



Multiple Hand Punch

cards. Multiple punches punch two or more holes in a row at a time.

Put Up—To capitalize; to put down is to reset in lower case.

Making Business... (Cont'd)

needs some new cards, and simply hasn't gotten around to ordering them. The printer who tries this should carefully pick his man, because not all people will respond to this treatment, and it should only be done when all regular jobs are out of the way and time not occupied thus would otherwise be put to no account.

It will fail in some cases, but as a fill-in proposition it ought to be considered, and all we can say about it is that it works. You must be willing to receive a "no" very cheerfully, so that if the offer is rejected, you will leave the prospect in a pleasant frame of mind. In this way you will quite possibly be the first person he thinks of when he does want something done, even though you don't make an immediate sale.

Compounds

For Good Inkling

Drying Compound, Speeds drying, and helps when ink must dry on surface. Also used with reducing or fixing compound for same purpose. Directions on tube. Per tube, - - - - - **3.62**

Reducing Compound, Improves performance of colored inks on large solid areas, such as tint blocks, cuts with solid portions, or wherever mottling, fading or picking, occurs. Use with drying compound listed above. Directions on tube. Also shows drying of inks which seem to dry too fast. Per tube, - - - - - **3.07**

Fixing Compound, Makes colored inks work better on coated papers, cellophane, glassine, pyroxylin or any surface on which must dry without penetrating. Use with drying compound listed above. Directions on tube. Per tube, - - - - - **2.85**

Kit M, these three ink mixing helps will eliminate many ink problems. Tube of each, - - - - - **9.07**

Anti-offset, Anti-picking Compound, A paint compound which is mixed into the ink to overcome offsetting or picking, especially on coated paper or cards. Only a very small quantity is used and it can be mixed on the ink plate or on an ink slab. - - - - - Per can, **2.84**

BRASS RULE

For making lines, borders around pages, circulars, etc. Comes in two foot strips, which may be easily cut into smaller pieces, with a file, hacksaw or cutter.

We do not sell less than one strip.

No.	Prints this way	body point size	per strip
100	1 pt.	1.60
101	1 pt.	1.60
200	2 pt.	1.90
201	2 pt.	1.90
202	2 pt.	1.90
206	2 pt.	3.90
207	2 pt.	3.90
223	2 pt.	2.30
323	2 pt.	3.50
424	4 pt.	3.60
600	6 pt.	5.40
626	6 pt.	5.40

*Column Rule, a hairline face on a 6-point body, used between columns to increase rigidity.

No. 46R Brass Rule Assortment—two feet of each, No. 100, 101, 200, 201, 202, 206, 207, 223, 424, - - - - - **21.45**

Business Reply Cuts



No. 97B 3.35

No. 97C 3.35



No. 97D 3.35

Cuts 97B, 97C, 97D, all three, 9.70

WITH OUR READERS

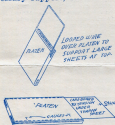
Gauges, Panels and Platen Extensions

From an old reader:

"We are operating a general job printing business and thanks to ideas gleaned from The Helper, have been able to handle everything offered us so far with our 5x8 press. The information on paper grasshoppers to substitute for gauge pins and that on doing our own paneling has been of particular value to us. We had paneling dies cut from 28 gauge sheet steel by a local tinner, mounted them on wood blocks ourselves, and have panelled all our own cards for



high school graduations, amounting to several thousand. We also made some very attractive Commencement Announcements from ordinary stationery, using the folded note size sheets and paneling the front with a cardboard die. The panel is curved at the top to harmonize with the school monogram, which is printed with the oval style monogram you furnish. "In printing full size letterheads on our press, we found that the tympan was too small to give the necessary support, so to overcome



this, we cut a length of 9 gauge wire such as is used for making grape arbors, etc., and bent it in a U shape with small hooks turned inward at the ends. These hooks grip the tympan just under the tympan balls where they enter the platen. This U shaped wire doubles in size the support for sheets, and takes good care of large sizes. A smaller wire is wrapped about each leg of the U, passed around the sides of the platen, and is wrapped around the impression screws, so that the bigger wire will not lose its grip."

Vignette Halftones

Half-tone pictures or cuts whose edges fade off into nothingness around the edge are known as vignettes. The same word is also used for small decorative designs or initials in various parts of the book, but we are only concerned here with the first variety.

Such a cut requires preparation and care if it is to come out right in the finished impression. Coated or enamelled paper should be used. A more ordinary glossy stock may work, but you will want everything for your favor.

The cut itself should be blocked a little lower than type high, so that you can build up your impression in the middle, and have the edges really fade off gradually. Overlays as described in the Printer's Guide, the Printing Course, and occasionally in the Helper, should be used to get the center up. If you can put an overlay between the plate and the block itself, you'll find that very helpful.

As with all half-tones, look out for dirt, lint, etc. Good work is not possible if specks get into the ink and on the plate.

Any job with one or more vignettes should command a higher price than ordinary work, to compensate you for the extra time spent.

Gloves Cut Spoilage

A pair of cheap cotton gloves, which may be slipped on and off at will, can save you time and money in your shop. They will keep your hands clean when you are putting more ink on the press, or if you need to remove the chase for any reason.

When the press is inked up, you can get a smudge of ink on your hands without even realizing it, until you pick up a piece of paper stock and make an impression — with your finger. Reaching down onto the platen to adjust a gauge pin can cause a transfer of ink from the rollers to you. Incidentally, if you do want to touch gauge pins or tympan you can slip a piece of paper between the rollers and the grippers so that if you do get too close to the rollers the paper will take the rub instead of your fingers. Use gloves, here too, except in places where they are too clumsy.

One of our readers says he uses gloves with his fingers cut off when operating his press. He keeps cleaner, and avoids possible blisters.

Aside from the stock you preserve unsmudged, you'll save time by making fewer washups. An old, dirty pair of gloves will protect your hands while inking up, or when cleaning the press, too.

Note: If you do not know the exact cost of your order, you can send what you think is correct—balance may be C.O.D.

The Vacuum Cleaner in

Your Print Shop

You will find the ordinary type of vacuum cleaner of great help in keeping your type cases, as well as the rest of your equipment, free from dust. In most cases you will find it possible to use the suction device in the regular manner, but if in cases of the smaller type the cleaner picks pieces up, and you are not able to prevent it even by holding the suction nozzle a little away from the case, you will find it possible with most cleaners to reverse the operation, and blow the dust out, using the machine in the way prescribed in the directions which go with it.

The old time print shop made free use of hand bellows such as one sees among fireplaces, stoves, and if you prefer, you can too, but you will find the vacuum cleaner even better, and the dust will be permanently removed, instead of blown into the air.

For cutting, perforating, creasing

Steel Rule

Perforating Rule is used to cut a line of small slits between coupons, checks, etc. so that they may be easily torn apart.

Cutting Rule is used for cutting paper boxes, envelopes, and paper novelties of many kinds. It is also used for "scoring" or cutting part way thru the sheet so that it may be easily folded along the scored line.

Creasing Rule is used for the same purpose but presses a crease into the paper.

Sold only in two foot strips.

Perforating Rule, per strip, . . .	2.30
Cutting Rule, " " " " " " " "	1.20
Creasing Rule, " " " " " " " "	1.20



PUNCHING DIE

Round-hole punch for use in press. Small steel devices like em quads, but type high, with a circular cutting edge and spring ejector plungers for pushing out waste automatically.

Punching die is used in the chase and set on the press like any type form. A small piece of lead supplied with each die is slotted on tympan and punch works against this, with paper or card stock to be punched in between. Gauge pins are set on tympan, and paper or card sheets fed same as any other job. As many punches as required can be put in press at once for multiple-hole punching. Punches round holes.

No.	K-4 1/4"	each, \$2.00	
	K-5 3/4"	K-G 3/4"	each, 2.00

Light Mixing and Tinting White

For making lighter tints of all colored or black inks. Not to be used for printing whites on black—use Heavy Cover White for that. Quarter-pound tube, 2.81; 1 lb. can, 5.71

Gloss or Glassine Ink

For use on glassine and waxed papers, parchment, cellulose, celluloid, glyoxilin and all surfaces on which the ink must dry on the surface rather than penetrate the stock on which it is used. 1/2-lb. tube 3.68; 1-pound can, 7.50



THE KELSEY MAN

Talks About Courtesy

One of our printer friends, who has been doing very well for himself, when asked how he had prevailed where there is apparently plenty of competition, said, in effect, "picking up customers the other printers thought they could take for granted."

He has made it a practice to inquire of every new account how they heard of him, or why they have deserted their former printer. Those who are switching usually complain that they were given discourteous treatment or have been shown indifference. Perhaps they offered a small and unimportant job to their former printer and he showed very plainly he didn't want it, even though the customer may have been doing business with him for years. The next time a bigger job comes up, he doesn't get a chance at it. The customer has taken wing.

This is both a warning and a promise to any printer. If he doesn't look out, he may lose some of his best accounts. On the other hand, if he practices courtesy and service, he will probably acquire some good ones lost by other printers.

In other words, don't take any customer too much for granted.

A substantial number of first-time purchasers told our friend they had learned of him from his sign (on a converted garage). Lots of people think there is no chance to break into business, but here are people ready to give their printing order to the first man they see who has a sign out — in other words, who advertises. This is another lesson that every printer should take to heart.

Our friend brought up a third point, which most Kelsey owners can take advantage of, too. He was successful in getting one job away from another printer which the other man had done every year for a long time. This man complained to our friend, who offered to sit down with him and show him just how he had figured his price. "Mind is a one-man shop, and I'll bet I will make more money on the job at my price than you would with your overhead at your figure." The other printer did not take him up — he probably knew he had the short end of the argument. But above all — remember — treat your old customers just as well as brand new ones if you want them to stick with you.

KELSEY Co. SUMMER HOURS
effective June thru August
7:30 to 12:00
12:30 to 4:00
Closed Saturday and Sunday

Getting Rows of Figures Straight

This also comes under the heading of setting parallel columns and tables. One might think that setting up rows of figures or words would require nothing but

	1978	1979	1980	1981
January	336	371	368	422
February	328	366	368	422
March	324	366	368	422
April	415	329	356	422
May	253	438	286	570

setting one character after the other in the composing stick. Theoretically that is all there is to it, but actually, if tabular work is made up that way, and a proof taken, it will be found that the columns will appear to be slightly ragged. In other words not a first class job.

Real accuracy may be attained if, before you start setting, you cut pieces of lead slugs or rule as shown by the illustration, and set your columns against them, taking them out and replacing them with spaces and quads as you complete each line. If you do that, your columns will both look and be straight.

How to Give a Stippled or Pebbled Surface to Cards or Paper

A reader writes in asking how the pebbled finish is produced on post cards and similar work. For volume production this is put on with special rolls, on which the stippling or pebbling is engraved, but for reasonable runs, this may be put on with your press and very easily obtained material.

Run your job through the press in the regular manner. After it is dry, get a piece of coarse sandpaper or emery paper, and glue it to a block of wood or to the back of an old electrolyte. Lock the block in the chase, and remove all but one or two sheets of tympan from the platen. Take off your rollers, and feed the sheets through the press, after first adjusting the impression so that the sand or emery paper will make the desired surface.

Rough cloth used in bookbinding can be glued to a block in the same way, and used to produce a grain or design on paper and cards. There are quite a number of similar materials which will probably occur to you as suitable for making novelty finishes on stock.

The Printer's Speller and Divider of Words

25,000 words, each of which is spelled, divided and accented (no definitions). Spelling helps and simplified rules of pronunciation included. All printed in large, readable type. Pocket size, compact, 520 pages. Easy to use. Slaves looking for a dictionary. Postpaid in U.S., \$3.95

Shipping weight, 1 pound

Beacon Hill

For wedding invitations, Stationery, tickets, announcements, graduations, Christmas cards, reception cards, etc.

No. Large Font Cap Font Regular Font
91-12 12A 40s 120-95 12A 57-80 4A 12A 57-80
Quick Red Fox jumps over 12
The lazy brown dog yonder? 369

No. Large Font Cap Font Regular Font
91-14 12A 40s 120-95 12A 57-80 4A 12A 57-80
Quick Red Fox Jumps
Over the lazy brown dog. 18

No. Large Font CAP Font Regular Font
91-18 5A 20s 121-55 6A 57-85 4A 12A 110-55
The Quick Red Fox
Jumps over the lazy 47

No spaces and quads with N, E type

Tympan Paper

For description see Tympan Assortments

No. of Shp. sheets	wt.	Size	Press	Price
100	(15)	4 1/2 x 5 1/2	8 x 8 press	\$1.05
100	(20)	7 1/2 x 8 1/2	8 x 8 press	2.07
100	(35)	8 1/2 x 9 1/2	6 x 9 press	2.68
100	(35)	8 1/2 x 11 1/2	6 x 9 press	2.84
100	(45)	9 1/2 x 12	7 x 11 press	3.49
100	(50)	12 x 14	8 x 12 press	5.03
100	(50)	12 x 16	10 x 12 press	5.27
100	(60)	13 x 15	9 x 13 press	6.31
100	(60)	13 x 15	10 x 14 press	6.31
100	(70)	14 x 17	10 x 15 press	7.47
100	(100)	17 x 20	12 x 15 press	10.05
100	(125)	17 1/2 x 24	14 x 22 press	13.52



Panelled Informals

For invitations, short notes, acknowledgments, and all occasions where a neat combination of smartness, yet haste and informality is required. Also suitable for sympathy cards. Folding sheets size 4x5 inches, folded size 3 1/2 inches. Envelope size 3 1/2 x 4 1/2 inches. Name goes on front panel, 100 folding sheets and 100 envelopes to match in box.

No. 134-W, heavy, white, vellum finish stock.
No. 135-L, heavy, ivory, vellum finish stock.

Quantities of 1 5 10 50
134-W White, each, 8.50 8.00 2.94 8.93
135-L Ivory, each, 3.50 3.29 3.08 2.87
Shipping Weights per box, 2 lbs; per 2 boxes, 4 lbs; per 10 boxes, 12 lbs; per 50 boxes, 60 lbs.

Glossy Post Card

For all kinds of smooth finish work. Coated (smallest 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 50 100 200 400
Prices per 12 80 100 100 100 100
17 1/2 x 23 10.38 18.88 17.98 17.14
11 x 17 1/2 6.02 10.54 10.68 9.57

Post Card Size

Quantities of 500 1,000 3,000 10M
Prices per 800 1,000 1,000 1,000
3 1/2 x 5 1/2 inches 5.95 5.84 5.34 5.87


Bodkin, tempered steel with handle, .54 Skd. Wgt. per bodkin, 1/2 pound

4 The Printer's Helper