

WHAT TO PRINT AND HOW TO PRINT IT



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The Printer's HELPER

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Single orders of \$2.00 must keep the Helper coming for at least a year.

Where the Money Lies in Printing

Generally speaking, printers can be divided into three classes by size — the one-man shops, the really big outfits with a large number of presses and equipment, and the in-between size. The big firms are big business, and we do not need to consider them. We are thinking of printing in terms of the individual, not the manufacturing corporation.

Of the other two classes — the one-man shops and the slightly-larger-than-that contingent — we believe the man who works for himself, and who has only occasional help is getting more net profit with less worry and trouble than his somewhat more ambitious brother. As one of them expressed it to us, "I run a small print shop and although a lot of the glamour is missing, there is less worry and more cash." Remember, we don't mean that every small or medium sized employing printer would be better off doing business on a one-man scale, but we do believe that it is a whole lot harder to run a shop having an overhead and a payroll to meet than to do your own work with bought-and-paid-for equipment, nobody on the payroll except yourself.

Who cusses the one-man shop, and the prices he charges for his work, claiming that they are ruinously low? Not the big outfit, which is busy doing really big jobs, but the printer who was once a one-man shop himself, and who has a lot of expensive equipment lying around idle, which is probably not all paid for. Why is he so bothered? Actually very little of the work he is losing would pay him, because the one-man printer can quote a lower price, and make money on it. He is worried because he has interest and other

charges to meet, and he needs every dollar's worth of business he can get to hold down his overhead and pay what he owes. Now some people may enjoy life better when they are being hounded with business troubles, the prize in view being a possible but not certain larger income, but there are a lot more who prefer more peace of mind, with a steady even though smaller income — which might in the end prove a bigger return per year.

We have seen plenty of perfectly good small printing businesses turn into financial nightmares because their owners extended themselves. They were all right until they began to attempt to back the larger firms, better equipped than they. That sort of thing takes a lot of capital, and unless it has been saved up, so that interest on the investment can wait a while, better leave the headaches to someone else.

How far can the small printer go without striking shoals? Well, a rough rule might be this: Get only that equipment which you can operate unaided, and only that which you can pay for, cash on the barrel head, from profits made on your present equipment. We have watched the passing printing shops for a good many years, and it is our conviction from observation that a one-man business which won't pay for improvements and additions as it goes along should not be enlarged. Further, if the printer hasn't shown the ability to make enough money with what equipment he has to do this, his chances of paying for more machinery (after he gets it) are very poor. Remember, we are talking about that which one man can operate himself, not the big-time layout a corporation may purchase for large edition work.

Most printers, large or small, are in the business not only because they want to make a living but because they like it — the work appeals to them. Some may not want to admit it, particularly at times when things go wrong, but they would hate to leave it, and those who do frequently come back in, or try to. Printers are individualists, and even more than ordinary people like to go their own gait, without advice. Nothing we can say will probably stop any ambitious printer from sticking his neck out, and as no statement is absolute and no rule infallible, some will make the grade. You can take our word for it, however, that the casualties are heavy and that many adventures wish they were back to the simpler life.

Some of the happiest and most really prosperous men we know — in terms of contentment — are running one-man print shops. They have their share of the world's goods, and it would be very difficult indeed to take away their independence. From any reasonable point of view their lives have been a success. There is still room

for more of the same type of printer, but a little further up it's pretty crowded.

Set All Your Type Lines Equally Straight

Too much importance cannot be attached to the necessity for making all lines of equal tightness when they are being set up in your composing stick. The aim is to get uniformity, so that when you lock up your type in the chase each line will get the same squeeze and nothing will drop out. The general rule is to make the line tight enough so that if pulled up in the stick a little way it will remain in that position, and not



Properly spaced line will lift without falling

fall back. However, it should be no tighter than necessary for that test. If the lines are spaced out too fully they will spring the composing stick or make it very difficult to remove them from the stick. Probably it wouldn't make any difference if they were a little looser if you had any way of assuring that they would all be the same. Aside from making it far easier for you to lock up your form, you will find when setting a job with several columns of figures that your columns will not look straight unless careful spacing (justification) is used. The form may look all right in type, but the irregularities will show up in print.

	1978	1979	1980	1981
January	336	371	368	422
February	328	362	362	362
March	324	366	366	366
April	416	329	356	356
May	253	438	296	570

Figure columns are easier to set up if you cut several pieces of slug or heavy rule to fit in the composing stick against each column. Set the first column, using the longest slug or rule in the other end of the stick. Take out that slug, fit in the next longest, and set in your next column, properly spaced. And so on. The alternative is to use a row of quads, with what spaces are necessary, taking care to use the same combination on each line. The ease with which the eye will catch irregularly set columns after they are printed is surprising, and you do not want to take any chance of yours looking ragged.

Silver Ink

Colors already mixed, ready to use.

3-1/2 lb. tube, 4.25 1-1/2 lb. can, 9.00

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

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

What is the Correct Form?

The proper forms for printing stationery, cards, wedding invitations and similar work seem to give the average printer much trouble, judging from our correspondence. Over a period of time we try to show in the Printer's Helper specimens of those which have a reasonable amount of acceptance, but there is no hard and fast set of rules which can be used on such forms, any information published notwithstanding.

After all, if the printer and the customer differ, who is to be the judge? Suppose you tell your patron that it should be done one way, and after the job is done he (or more likely, she) comes around with fire in his/her eye, blasting you for misinformation? There isn't a single authority which we have discovered which would carry enough weight to prove you were right, or make her like it. You would simply lose any chance for future business.

For a beginning, take the case one reader called to our attention. A woman wanted a card for her daughter, and the printer got them out, using the prefix "Miss" on the name. The lady wouldn't accept them, claiming they were incorrect. There was nothing for it but a make-good job. Technically the printer was probably right, but, out next time, he will have the wording OK'd in advance of setting the type. On the other hand, the daughter may have been so young that her mother felt she would be unduly exalted at her age if "Miss" appeared on the card.

How about a man's card? Should the name be prefixed by Mr.? To be formally correct, a card which is to be used for purposes other than business should be so set, but some men will not want it, and where there is any chance of a question it should be settled in advance. Business cards with "Mr." on them would do and look silly, but some individuals take themselves that seriously, and must be humored.

Over the country as a whole, good taste in design is a good cry, where, but there are local and regional preferences which must be taken into consideration. A handful of wedding announcements or invitations which have been used within fifty miles of your place of business are worth a barrel of the correct variety from distant parts. Save any you can get, and have them to show prospects. Above all, get their approval on the wording and arrangement before you proceed. You can make money on the work and have satisfied customers, too, if all details are agreed upon beforehand.

In closing, a word about monograms will not be out of place. The initial of the last name may be correctly placed either at the end or in the middle when using monograms with a large center

letter. Since this is a matter of preference, it will be best to get the customer's expressed wishes when taking the order.



THE PRINTER'S DICTIONARY



Signature Mark—Small figure or letter in margin of each signature (part) of a book, which helps the binder to assemble the parts in their right order.

Sizing—The use of size to make paper less porous or absorbent than it would otherwise be, and to give it the proper surface. News stock and blotting stock is devoid of sizing. Writing and bond papers have sizing which make possible the use of writing inks upon them, other papers more or less sizing depending upon the printing surface desired. Sizing may be applied in the early stages of the soft pulp, or put on after the paper is actually manufactured.

Slip Sheeting—When a job is being printed, the sheets sometimes have a tendency to transfer ink from one to the other—offset. This is sometimes overcome by interleaving with plain sheets as the printed ones come off the press, and is called slip sheeting.

Slitting—Cutting slits in paper with steel cutting rule. On cylinder presses wheels are used for slitting or cutting.

Slur—An impression which is blurred is a slur.

Small Caps—Capital letters somewhat smaller than regular capitals, and cast on the same size body, so that they may be used in combination with the large caps. They are available in most body type faces, but are not so much used as they used to be. The abbreviation for them is s.c.

Small Pica—The old name for 11 point type.

Social Announcements—Stationery, including cards, envelopes, etc., suitable for wedding invitations, and similar work.

Solid Matter—Type set without leads between the lines.

Solids—Parts of cuts or other matter which print full color, without shading. The colorless parts are called highlights.

Sorts—The printer's and type foundry's term for extra letters or characters. When you run short of some letters and buy more to fill in, you purchase sorts.

Space-Mark—This sign (±) which is used in correcting proof indicates that space, or more space, is called for between words or letters.

Spaces—Pieces of metal less than type high, to fill in between words. When a space grows up (becomes the width of an "en" or more) it is called a quad. An en quad is just half an em quad, which is a

square quad. Spaces are designated by the number which together make an "em." Thus, when it takes three to make an em, or square, they are called 3-em spaces, or, more properly, 3-to-em spaces. A 5-em space is therefore smaller than a 4 or 3-em space, but quads work the other way, the 2 or 3-em quad being bigger than the em quad. In other words, everything begins at the em quad, and works both ways, backward and forward.



Spaces and quads

Spacing—Putting the proper amount of spacing material around and between all parts of the words, sentences, lines, paragraphs, groups of type, and all parts of the form, so that when it is tightened or locked up, everything will be in its proper place, and the form may be picked up without chance of anything dropping out.

Spotsheet—Making ready (overly) on the tympan requires pasting pieces of paper on a sheet so as to bring up the parts which don't print well, and such a sheet is called a make-ready sheet or spotsheet. The actual operation is called patching up or spotting up.

Spotting Up—Marking out and pasting patches on the makeready sheet so as to bring out the low spots in the printed press proof.

Spread—Two facing pages. When advertisers use two such pages with a layout which covers both of them as one, it is a double page spread.

Spring—If the form in the chase is not absolutely flat, due to worn furniture, poor spacing, etc., it springs, and if put in the press, the constant putting on and taking off of pressure in printing may cause some parts to work up and get loose.

Spring Tongue Gauge Pins—Pins for holding work on the platen in the proper place when the printed impression is being taken, with



Spring Tongue Gauge Pin

adjustable tongues or projections which bend easily and therefore do not readily break from pressure of the platen against the form.



Pad Counter Can be set for different thickness of pads. It is inserted in pile to divide into quantity desired.
No. 1, for pads up to 1/2 inches thick 5.00
No. 2, for pads any size up to 2 inches 5.50
Shipping Weight, No. 1 or 2, 1 pound

WITH OUR READERS

Stationery Printing Through Retail Stores

The average printer thinks of getting business solely through direct solicitation of customers and overlooks another profitable source of business, such as printing stationery for retail stores to distribute. Book, stationery, drug and department stores often sell stationery but very seldom have printing facilities. While their interest lies in the sale of the stationery, on which they realize their usual profit, many of them have found that they can sell more if they can furnish it printed.

This is how the small printer can get his share of business. He furnishes the store with order blanks and a specimen sheet of his type styles. (The type styles should be numbered so that when the customer expresses his choice the number can be shown on the order blank rather than attempting to describe the style of type.) He merely picks up the order, including the stationery which the customer has selected, and after printing it returns it to the store. He bills the store for the printing, either for each order as delivered, or once a month and, of course, collects from the store rather than from the customer.

I know of an elderly printer who has made a very comfortable living for a number of years, printing exclusively for stores on this basis. One advantage of such a business is that it requires a minimum investment — a small printing press and a small assortment of type. Type styles especially suitable for this class of printing include: Park Avenue, Kelsey Script, Typo Roman, and Copperplate Gothic. Monograms are popular and the printer should have at least several styles, such as Monogram series No's. 1 thru 4 and Initials No's. 15 and 24.

In addition to printing sheets and envelopes, many stores also sell informals, notes, napkins, and other items on which printing names and initials are desired.

Heavy Mixing and Cover White

Special heavy Cover White, for printing white on dark surface, including black.
1/4-lb. tub, **3.50** 1 pound can, **7.40**

Gold Ink

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

1/4-lb. (1/2 vialish 1/2 powder), **\$7.50**
1/4-lb. vialish only, **5.40**
1/4-lb. powder only, **7.10**

Typewriter Type For Attention Value

A few years ago, a well known gentleman in Washington news-reporting circles found he could round up a lot of subscribers for a private news service, and one of the ways he made it appear to be inside and confidential stuff was to have it set in typewriter type. His success brought on a number of imitators and it wasn't long before magazines began running similar pages on various topics, mostly of news value — also in typewriter type.

Direct mail advertising is full of material, not necessarily letters, in printed typewriter type. Why people will stop to read a message or a story in this form which they would completely pass up if set in 10 or 12 point ordinary type, is something we will leave for the experts to debate, but it undoubtedly stems from the fact that we all connect typewriter style characters with first class mail or correspondence, and perhaps unconsciously think that anything set that way is of more interest and importance than ordinary roman composition.

Be that as it may, if you are trying to get attention value into printed matter or advertising, you would do well to consider typewriter type as the answer. Many messages on governmental postal cards also carry more attention value if they are set wholly or partly in typewriter type.

Metal Furniture



Metal Furniture, used to fill blank spaces in forms, in the following price sizes.

2x4	2x6	2x8	2x8	2x10	2x12	2x15
3x4	3x6	3x8	3x8	3x10	3x12	3x15
4x4	4x6	4x8	4x8	4x10	4x12	4x15
2 x 4 to 4 x 6 per lb.	3.90	5 lb.	18.55			
2 x 8 to 4 x 15 per lb.	5.55	5 lb.	26.40			

Not less than one pound per size sold.
5 lb Assortment - - - - - **24.95**

Stainless Steel

Roupe Pica Composing Stick



A well-constructed, stainless steel composing stick. Sets instantly and accurately to any pica size desired. All sizes are two inches wide.

6 inch (capacity 23 pieces),	30.50
8 inch (capacity 30 pieces),	31.80
10 inch (capacity 43 pieces),	32.80

2 1/2 in. Weight, 6 in. or 8 in. 1 lb., 16 in., 2 lbs.

Rule May Require An Underlay

Metal and brass rule are made the same height as type, although you would often not suspect it when you take a press proof of a form with type and rule together, especially if the type is in a panel or box of rule. The chances are good if the rule is a very light face (like a hairline, for instance) that it will print, but that the type inside will need underlay to bring it out. On the other hand, if the rule is a heavier face, you may find that the rule itself will need underlaying in stead of the type.

Such a procedure is common practice in the biggest and best shops. So, if you have a type form with rule or border in it, and you find that either one or the other is not coming up, don't load on more impression all over the form until you have built up the rule, or the type, whichever is weak. You will save time, wear on your form, and the physical effort required from heavier over-all impressions.

The Printer's Guide as well as the Printer's Course goes into makeready — both underlay and overlay — in detail.

Wickensham Quoins are Back!



Wickensham Quoins have a three disc cam action which assures a safe, sure, easy lockup. Quoin is two inches long and expands 16 points with one turn of key.

One, **5.75**; Six, **28.80**; dozen, **48.00**
Key, **6.50** Shipping etc. Quoins: one, 1 doz six, 1 lb. doz, 2 lbs. Key, 2 oz.

Strathmore-20 Bond

Substance 20 (25% rag content)
A fine quality crackly, 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 17x22 weigh 25 pounds).

Quantities of	50	200	500	1,000
Prices per	50	200	500	500
17 x 22 inches	\$1.40	\$17.50	\$38.25	\$39.40

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	\$11.50	\$18.90	\$18.70	\$18.50



THE KELSEY MAN Comments On

Raised Printing

Not all that glitters is gold, and not all which appears to be engraving has ever been inside an engraving shop. One of the greatest aids to the printer in getting the better class card and stationery printing was introduced when the process variously called thermo-graphy, plateless embossing, raised printing, etc., became available.

Up to that time there was printing and there was engraving. Most anybody could distinguish between the two, and the person who wanted to purchase cards or stationery had no other alternatives, except, of course, lithography which was confined mostly to business letterheads.

When the raised printing process was invented, the purchaser of stationery for the first time had a third choice, costing somewhat more than ordinary printing, but considerably less than engraving, yet the finished job could be made to be indistinguishable from actual engraving except to people with printing or engraving experience.

If you are not already producing raised printing in connection with your press, you owe it to yourself to consider its possibilities. All you need, aside from your present press and type, is the outfit listed in the catalog. Work can be produced either with a gloss, or with a dull finish. The dull when used on cards, with Copperplate Gothic type, requires careful examination to detect from a job done with a copper plate. Other good faces of type for personal cards, are English Text, Bond Gothic, and, of course, Kelsey Script. Park Avenue series is also used. Stationery is more often seen in the gloss, and in addition to the styles of type mentioned above, you will frequently see Modern Script, or, for business stationery most of the other faces of type in the catalog.

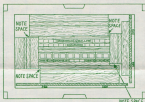
Monograms are particularly well suited to raised printing.

Many other jobs besides stationery and cards are done by this process—in fact anything which is seen engraved, plus a great deal of printing which can stand a better price than printing, but not as high a price as engraving. Needless to say, greeting cards are very popular in raised printing, both for the entire card and for imprinting the name on an engraved card. The process adds about as much time to the job as the presswork, but the margin of profit is so great that you will make considerably more for the time taken than on an equal amount of press feeding.

Raised printing is a very

Dropouts: Drawouts and Pullouts

If, because your form is not properly made up, there are one or more characters loose enough in it to drop out we can't think of a better name for the mishap than a DROPOUT, although there is another meaning to the word which is not relevant here. If the form is in the press when this happens, it is called a drawout or a pullout, from the fact that the suction of the rollers brings about a drawing or pulling. By any name it's a nuisance.



If you get all your lines of equal tightness, you have accomplished one step in the prevention of dropouts or pullouts. Another is to see that the form as a whole is properly spaced and fitted with leads, register, furniture, etc. A half point too much or too little in one part of the form can mean the difference between a nice straight job which can be lifted and one which, if it doesn't actually lose anything, may be visibly crooked when printed.

A third step toward avoiding trouble is to see that the chase screws (or quins, if you have them) are so used that the squeeze from the side of the chase doesn't interfere with the squeeze from the end. The furniture or blocking on one side must clear the other side, as indicated in the picture here.

While we don't want to encourage you to do anything but the highest class of work, we realize that when you get down to lines of small type or somewhat complicated jobs of fitting up the form you may find some characters may just seem to refuse to stay put. In such cases you can make judicious use of paper or very thin cardboard between lines, and even between pieces of type. After making any such adjustments, be sure to take a proof and examine it very carefully for signs of crookedness or distortion. You want your work to look straight, and have no bends or bows in lines or rules. Common sense, observation, and attention to little details like this will enable your work to stand comparison with that of any printer, no matter how much seniority he has.

valuable help to every small and medium sized printer who wants to obtain more of the better grade and better paying work.

Garamond

No. Large Font CAP Font Regular Font
132 2 1/4 4 1/2 \$29.95 2 1/4 \$14.90 7 1/2 1 1/2 \$16.35

TREATY Obligations must be borne by all Nations exactly as originally & 2/58

No. Large Font CAP Font Regular Font
1002 2 1/4 4 1/2 \$44.95 2 1/4 \$36.00 7 1/2 1 1/2 \$37.90
WHEN IN the course of Human 10

No. Large Font CAP Font Regular Font
1232 2 1/4 4 1/2 \$29.95 1 1/4 \$19.50 6 1/2 1 1/2 \$26.55

IT IS Altogether fitting and 36

No. Large Font CAP Font Regular Font
1402 1 1/4 3 1/2 \$26.15 1 1/4 \$22.00 5 1/2 1 1/2 \$22.30

RESOLVED: That during 4

No. Large Font CAP Font Regular Font
1582 1 1/4 2 1/2 \$22.90 1 1/4 \$22.90 5 1/2 1 1/2 \$24.45

NEW Comet to 59

No. Large Font CAP Font
2402 8 1/4 15 1/2 \$62.50 8 1/4 \$39.00

OPUS 7 Prelude

NEW ITEMS - - - -

Business Stationery

Are you having trouble finding a business stationery with matching envelopes and business cards?

Well, look no further because now — Kelsey has just what you're looking for in three popular shades. You will find the samples and prices enclosed.

Carbonless Paper

We now have Nashua Carbonless paper and printers who have had experience printing on this brand comment on it's excellent press performance and the smoothness with which it can be run. In addition, their customers have been pleased with the legibility of it's mark through on the third and fourth pages. Enclosed you will find complete details and prices on our carbonless paper. And if you would like a sample, simply note it on your next order.

Egyptian Light

No. Large Font CAP Font Regular Font
95-8 2 1/4 4 1/2 \$17.60 2 1/4 \$8.25 7 1/2 1 1/2 \$6.90

8 PACK MY BOX WITH FIVE 1049
DOZEN LIQUOR JUGS pack my 75
box with five dozen liquor jugs 756

No. Large Font CAP Font Regular Font
95-10 2 1/4 4 1/2 \$23.60 2 1/4 \$17.20 6 1/2 1 1/2 \$7.90

10 PACK MY BOX WITH FIVE
Dozen Liquor Jugs pack my 8?

No. Large Font CAP Font Regular Font
95-12 1 1/4 3 1/2 \$23.60 1 1/4 \$23.60 5 1/2 1 1/2 \$8.90

12 PACK MY BOX WITH
five dozen liquor jugs 4-7?
ABCDEFGHIJKLMNPOQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&...?!"@

No spaces and quads with N. E. type

Watch for our New Order Blank . . .