

WHAT TO PRINT AND HOW TO PRINT IT



No. 458
1981

The Printer's HELPER

Published by
The KELSEY COMPANY
MERIDEN, CONN. 06450

Single orders of \$50 or more keep the Helper coming for at least a year.

Why is a $6\frac{3}{4}$ Envelope
 $6\frac{1}{2}$ Inches Long?

This question comes up so frequently that we are glad to adopt the suggestion of a reader and explain it, as far as any information is available, here in The Helper. Many trade customs of this kind originated so many years ago that exact answers are not always possible.

The $6\frac{3}{4}$ size, which is one of the two top sellers in envelopes now-a-days, was first introduced in 1887. At that time there was another envelope $6\frac{1}{2}$ inches long, but narrower, which was called a $6\frac{1}{2}$. The next larger in those days was one called No. 7, so the envelope makers split the difference and called the new size $6\frac{3}{4}$.

The present No. 10 is $9\frac{1}{2}$ inches long, and presumably it was given its present number to avoid confusion with another envelope, then being sold, which was the same length.

The $7\frac{3}{4}$ (Monarch) envelope is $7\frac{3}{4}$ inches long, and the No. 9 is $8\frac{3}{4}$ inches long. The No. 5 is $5\frac{1}{2}$ inches—a reversal from the plain on which the others got their designation. The size $6\frac{3}{4}$ is 6 inches long.

All in all, we believe it safer to try and forget any remote connection there may be between sizes and lengths. If you can't remember the dimensions, look them up in the catalog when for any reason you want to check. Even if these so-called Commercial sizes did correspond, you'd still be in trouble with the Coins, Pays, Catalogs and other numbering schemes which often do not bear even a remote connection to the actual envelope sizes. For example, a No. 2 Pay is the same size as a No. 3 Coin—both are $2\frac{1}{2} \times 4\frac{1}{4}$, and so on.

If the numbering scheme were simplified and standardized, it would be all right until styles changed enough to call for one or

Should Put More Emphasis On Stationery

Several correspondents have indicated when writing us that they think we ought to emphasize stationery printing more. They feel that they would have gone into it sooner if they had known what the possibilities were.

We thought we had done the subject justice, but we are perfectly willing to reiterate previous remarks. As one reader says, the secret of making money on them is bunching the orders, so that the gauges, chase set-up and other appurtenances may be undisturbed, and the printing done with the least possible unnecessary effort.

However, some printers prefer to leave the commoner kinds of stationery printing to people who specialize in it. They pick those which call for more individualism on which they can get a better price. In short, there is no one way of making money in the stationery business which will suit every printer. Some think there is nothing in it anyway, but they should see the letters from their brethren who disagree with them. Of course, you can discover people who say there is no money in printing as a whole, but you'll find people who say that of any business. True some people can't succeed in it, either because their talents don't lie in that direction, or because they couldn't make a success of anything. It is also true that some people will work for very little gain, but every industry has plenty of such operators, too. If you try to find a seat in some easy-money chariot, you'll be trampled on by others who have also heard of the free ride.

We know one man who worked in a bank, and did printing on the side. His health forced him to take a long vacation, but when he recovered sufficiently to need at least a part time occupation, he got out his press, and began taking orders. He printed stationery, and from taking orders from summer camps, he gradually took on other school and camp work. He now does a remarkably large specialized business, and it all started from an apparent misfortune.

Some of the printers who read this, and make a carefully thought out plan for stationery are going to find an opportunity in it. Like the man just described, more will be heard from them as time goes on. You may be one.

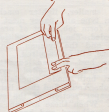
more new sizes, when the old trouble would start all over again. In the meantime probably no one manufacturer or group wants to get in trouble with the thousands of purchasers who are more or less used to the present setup and would balk at any change.

To Get the Correct Margin for Feeding

Having made an impression of the job on the top sheet of the tympan, take a piece of the stock which is to be printed, and line it up with the bottom edge of this impression. (Figure 1)



1
Fold the sheet down to the top edge of the impression (Figure 2). If you fold this part in half (Fig-



ure 3) you will have the amount required for the bottom margin. You can then put this last fold



2
3
along the bottom margin of the printed impression. Unfold it, and, holding the sheet steady so it does not move, mark the bot-



4
tom edge of the sheet (Figure 4) to give you your gauge edge—the place to put your guides or gauges.

4/2/81

WITH OUR READERS

Paint and Varnish Remover for Cleaning Crusted Type

A reader says:
Your recommendation of strong lye in The Printer's Helper for cleaning very dirty type reminds me of another way.

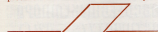
Buy a small can of paint and varnish remover, swab some on the type and let it stand a few minutes. Even old dried ink will soon loosen up. This preparation will not injure type, wood furniture or hands, but keep it away from steel parts of the press, steel rule and numbering machines. It will eat the steel or iron away in a hurry if not removed completely and at once in case of accidental application.

Editor's Note: Wood furniture is oiled to prevent warping, and we'd be pretty careful how we got any kind of high powered remover on it. As a matter of fact you'll find it best to confine such cleaners to type only, and wash the type thoroughly afterward. There is no telling what chemical action may take place over a period of time if this is not done.

When a Gauge Pin Would Be in the Way

An old correspondent says:
"When printing a full chase, and there is not enough room at the bottom of the platen for gauge pins, I use a paper "grasshopper". This is also very useful in place of a side pin, when printing with a very narrow side margin, when metal pins interfere with the gripper. The grasshopper flattens down under the gripper and comes right back up when the gripper removes itself. You probably know what the grasshopper is, as it is very likely at least a hundred years old."

Editor's Note: The grasshopper is a heavy paper or light cardboard strip about the size of a gauge pin, folded and pasted on the tympan in such a way that it will sink down under the gauge pin and rise up when pressure is released. The picture below shows the view you



would see when looking down on it if it were used at the bottom — in other words, the edge against which the paper is fed when printing.

How to Estimate the Space Needed for a Projected Job

A good method of determining the amount of space necessary to accommodate a given amount of copy is given below. The advantages of copyfitting are many, some of them being: Saving of time and effort by setting a job once and having it fill the allotted space without runovers, shortages or other bothersome occurrences; being able to estimate the cost of a job by knowing the exact amount of composition and the exact number of pages or space on paper required, and being able to predict the amount of type needed to set the job.

The copyfitting method described herewith is known as the "unit and line" method and is used by large advertising agencies and printing plants.

To ascertain the amount of space necessary to accommodate a given amount of copy, count the characters in ten or twelve full lines of average length copy (preferably typewritten), considering spaces as units equally as well as letters. Divide the total thus obtained by the number of lines counted and the result will be the average number of units per line. Now multiply the number of lines in the copy by the single line unit count and you have the number of units in the entire copy.

(Note: Should there be a marked difference in the width of some pages of copy, with resultingly greater or lesser number of units per line, allowance should be made for this difference.)

By placing a type gauge on a printed specimen of the type you wish to use, the number of units of the particular type which any number of picas will accommodate is obtained. Now divide the number of units in your copy count by the number of units per line of your type count and the result gives you the number of lines your copy will make. If the copy is to be leaded, allow for this extra space. (For instance, 100 lines of 8 point — leaded with 2 point leads — will occupy one quarter more space in depth than if set solid.)

Or if you have a certain space to fill and wish to determine the type-size which it will accommodate, measure the width and depth of the space in picas. Next, take the unit count of copy, see how many units of a given size type this width will accommodate, and the number of type lines the copy will make. If too many lines for the space, try a smaller size type; if a greater number of lines is needed, try a larger size. Where main headings are to be used, allowance should be made for the extra spacing necessary.

Use This Calendar Cut

On all kinds of advertising — Cards, leaflets, etc. It will assure longer life for your own publicity and also your customers' printed matter, too.

1982 CALENDAR 1982																							
JANUARY			FEBRUARY			MARCH			APRIL														
S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30
31																							
MAY			JUNE			JULY			AUGUST														
S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30
31																							
SEPTEMBER			OCTOBER			NOVEMBER			DECEMBER														
S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F	S	M	T	W	T	F
1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30	25	26	27	28	29	30
31																							

No. M1149 \$4.95

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 changes of the size listed.

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



Font No.	No. pieces	Width picas	Length picas
35-F	1 each	24, 36, 48	
35 Pieces	1 each	90, 72, 96, 4, 12, 18, 24, 30	120
\$5.75			
58-F	1 each	24, 36, 48	
58 Pieces	1 each	90, 72, 96, 4, 12, 18, 24, 30	120
\$12.05			
60-F	1 each	24, 36, 48	
70 Pieces	1 each	90, 72, 96, 4, 12, 18, 24, 30	120
17.70			
93-F	1 each	24, 36, 48, 12, 18, 24, 30	
91 Pieces	1 each	90, 72, 96, 36, 42, 48, 54, 60	120
27.90			

We recommend font No. 35-F for use with 3x3 press; 58-F for 5x8 press; 60-F for 6x10 press; 93-F for 9x13 press.

Special Combination: One font of each: 35-F and 36-F, - - - 10.30
58-F and 59-F, - - - 21.60
60-F and 60-F, - - - 31.70
93-F and 93-F, - - - 49.90

