rinter's 4FI PFR

MERIDEN, CONN. 06450

Why is a 63/4 Envelope 61/2 Inches Long?

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

ago that exact answers are not always possible.

The 6% 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% inches long, but narrower, which was called a 612. The next larger in those days was one called No. 7, so the envelope makers split the difference and called the new size 6%.

The present No. 10 is 9½ inches

long, and presumably it was given its present number to avoid confusion with another envelope, then being sold, which was the same

being soid, which was the same length.

The 7% (Monarch) envelope is 7% inches long, and the No. 9 is 8% inches long. The No. 5 is 5% inches—a reversal from the plan on which the others got their designation. The size 6% is 6

designation. The size 6½ 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 consequences of the control of respond, you'd still be in trouble with the Coins, Pays, Catalogs and other numbering schemes which often do not bear even a remote

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 2½ x 4½, 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 the property of the property o

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.

least possible unnecessary effort.
However, some printers prefer
to leave the commonest 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 star-ceyer printer. Some think there is every printer. Some think there is nothing in it anyway, but they should see the letters from their brethren who disagree with them. 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, 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

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 tak-ing orders. He printed stationery, and from taking orders from sum-

and from taking orders from sum-mer camps, he gradually took on other school and camp work. He now does a remarkably large spe-cialized business, and it all started from an apparent misfortune. The statement of the statement of the outplay for stationery are going to find an opportunity in it. Like the man just deserbed, 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. 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 Marain for Feedina

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)



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



along the bottom margin of the printed impression. Unfold it, and, holding the sheet steady so



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

Printed on Kelsey Enameled-60 paper, with Kelsey Many Purpose Brown Ink.

Proper Tympan Packing

The kind of work you can do on your press is greatly affected by the condition of the tympan (the packing of paper and cardboard on your platen). If the surface is ditty or has dents in it, your printed impression will be imperfect. The first requisite, then, is to see that it is smooth and

The proper tympan varies to some extent with the job, as well as with the condition of the press. Then, too, heavy power presses will require different treatment



when the second second

be necessary.

A good average packing will be a sheet of pressboard and several sheets of uncoated book paper—like Medium or Standard White-Over this put to be supported by the standard white-Over the put to be supported by the standard white-Over the clamps or balls; the pressboard should be just the size of the platen. Lacking the regular tympan board and paper, use hard cardboard and a sheet of kraft with the book paper.

with the book paper.

The same tympan can be made softer if you substitute newspaper for the book paper, and you can go further yet by adding one or more sheets of cardboard.

more sheets of cardboard.

Even with a new, unworn type
form and a good packing, some
makeready will be necessary. Just
how to do this will be found in
The Printer's Guide under the
titles "Overlay" and "Underlay." Better results are attained thereby than if the impression screws are relied upon entirely. Not only will the finished work look better, but there will be less wear on your

Printers who have not used pressboard and oiled tympan paper will be agreeably surprised if they

THE PRINTER'S DICTIONARY

Stand-The rack used for hold-ing type cases and all other cases.



Standing Matter - Where news-papers, magazines and other peri-odicals are printed, standing mat-ter is material all set up which is kept and used from one issue to the next.



Staplers—Binders using individual staples for binding tickets, circulars, catalogs, etc

lars, catalogs, etc.

Steelplate Engraving — Plates
made by engraving on steel, used
for high grade engraving on jobs
which would wear out ordinary
copper plates. Neither copper
plates no steel plates are used on plates nor steel plates are used on ordinary printing presses—the pro-cess is just the opposite, the part to be printed being engraved in the plate rather than standing out on it in rellef. American paper money and postage stumps are or Stereotypes—Plates made of type metal, obtained by pouring motten metal over a paper matrix or other

metal, obtained by pouring molten metal over a paper matrix or other similar material. Before the com-mon use of electrotypes, stereo-types were much used, but electros wear so much better and make so much better plates that they have largely superseded them except for newspapers, where there isn't much time to get electrotypes. Stet—A proofreading term, mean-ing to let it stand "as is."

Stick—The common term for a composing stick, in which lines of type are set and justified before putting into the form.

J.....

Stickful Printers and newspaper people frequently use the term "a stickful" to denote a paragraph or so, or approximately the capacity of a composing stick (about two

Stippling - Graduation of light Stipping — Graduation of light and shade in a picture, produced by dots of various sizes, more or less closely set together. Paper or eard stock which has a so-called nebbled surface is also called stippebbled surface is also called sup-pled. Many picture post cards are printed on pebbled or stippled

Stitching —Sewing or stapling of magazines, books, etc., together.



Stone—Any kind of surface for imposing, whether of metal, or of stone. The surface on which forms are locked up in the chase. It has an absolutely smooth surface, so that the form will plane and lock

Stone-proof-Proof made on the imposing surface, no matter whether that happens to be made of actual stone or not. Stone-work — Laying out and

locking up forms.

Straight Matter—Any type com-position which does not contain display lines. For instance, if a page of The Printing Course were to be set up without any headlines, it would all be straight matter.

String-and-Button Envelope—Envelopes whose flap is fastened by winding a string attached to the envelope around a tough fibre disc (button).

Strin Material Leads, slugs, rule,

etc. made in strips.

Substance Numbers—The method Substance Numbers—The method by which various weights of papers are identified. For instance, pounds to the five hundred sheets 17x22 inches, and all bond paper of that weight, no matter what the exportance of the paper, the growing size is 25x8.8. Cardboard is figured on the 23x8 and weight is on 16 or 1 as paper, altho it is often sold by the hundred. Some efforts have been made to figure on the basis makes No. 20 paper No. 40, etc.

'400' Club Size Stationery

Frost Parch Blue, a heavy parchment-lik hend naper, comes in a soft pastel shade blue

Frost Parch Pink, a heavy parchment-like bond paper, furnished in delicate pastel pink. Frost Parch White, a heavy parchment-like hand paper, comes in a pleasing off-white. Regency Tapestry, White, Green and Ivors
A 25% rag content, bond (laid) paper, comes
with rarallel lines watermarked thru it.

Quantities of 1 5 10 409, Frost Parch Blue 3.00 410, Frost Parch Pink 3.00 411, Frost Parch Wile 3.65 412, Regency White 4.25 413, Regency Green 4.35 414, Regency Ivory 4.30

WITH OUR R.E.A.DER.S

Paint and Varnish Remover for Cleaning Crusted Type

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

Ruy 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 furni-ture or hands, but keep it away from steel parts of the press, steel rule and numbering machines. will eat the steel or iron away in a hurry if not removed completely and at once in case of accidental

Editor's Note: Wood furniture 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 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 again, and there is not enough room at the bottom of the platen for gauge the control of the platen for a side pin, when printing with a metal pin interior with the cripper. The grasshopper flatters right back up when the gripper Tomorees theid. You probably the control of the cont "When printing a full chase, and

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 print-

How to Estimate the Space

Needed for a Projected Joh

A good method of determining the amount of space necessary to the amount of space necessary to accommodate a given amount of copy is given below. The advan-tages 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

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 characters in ten or twelve full lines of average length copy (pre-ferably typewritten), considering spaces as units equally as well as letters. Divide the total thus ob-tained by the number of lines tained by the number of lines counted and the result will be the average number of units per line. Now multiply the number of lines

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 result ingly 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 numher 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 quarter more space in depth than

Or if you have a certain space Or if you have a certain space to fill and wish to determine the type-size which it will accommo-date, 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, leaf-lets, etc. It will assure longer life for your own publicity and also your customers' printed matter, too.

1982 CALENDAR 1982				
JANUARY	MAY	SEPTEMBER		
SINDWITTES	SMTWTFS	SMTWTFS		
1 1 1 6 7 8 9 10 10 11 11 15 M 17 18 19 19 19 19 19	2 3 4 3 6 7 8 8 10 11 12 13 14 13 (6 17 10 18 20 18 22	1 6 7 8 9 80 11 12 13 14 15 16 17 18 16 16 17 18 17 18		
FEBRUARY	JUNE	OCTOBER		
SMIWIFE	SHTWTFS	SNIWIFS		
7 8 5 0 11 12 12 14 15 16 17 18 19 12 12 22 23 18 25 12 13				
		11-11-11-11-11-11-11-11-11-11-11-11-11-		
MARCH	JULY	NOVEMBER		
##TWTF# 1111456 151418180 15161818180 15161818180	8 M T W T F 8 0 5 6 7 8 9 90 11 12 13 34 15 16 17 18 18 20 32 32 33 31 18 77 78 78 30 31	5 N T W T F 5 - 1 2 3 4 5 6 7 8 9 19 11 12 11 14 15 30 17 18 79 20 12 22 21 14 25 26 27 28 29 30		
APRIL	AUGUST	DECEMBER		
5 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -	6 M T W T F 9 1 2 1 6 3 6 7 8 9 10 11 12 13 14 15 16 17 19 19 80 11	9 M T W T F 3 1 2 3 4 5 6 7 8 9 (0) 1 12 (3 14 15 (6 1) 7		
U8828960	19 10 11 11 11 11	N 27 DR 29 19 11 -		

No. M1149 \$4.95

Labor Saving Wood Furniture

Fonts consist of an assortment of 2.3, 4, 5, 6.8 and 10 pics widths and lengths increasing by 6 pics at east, from 6 picas to the full size listed, One of these fonts contains enough material to fill swerral 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 on type case.



Font No.	No. pieces	Width	Length
35-F 35 Pieces \$5.75	1 each	24, 36, 48 69, 72, 96 120	6, 12, 18, 24, 31

58-F 56 Places 1 each 60,72,96 36, 42,18,24, 30 512,05 60-F 70 Pieces 17.70 1 each 24, 36, 48 6, 12, 18, 24, 36 17.70

93-F



THE KELSEY MAN Comments On

Why Some Type Faces Have Two or More Letter Sizes

on a Single Size Body The printer, of course, uses the name "lower case" for what other people call small letters — a more people call small letters — a more general term used in other ways. which can cause confusion.

which can cause confusion.

Most type has caps, lower case, figures and points (punctuation marks) all of which are reasonably clear to the new printer, unless the style happens to be an old cnglish, script, or some face with

Strangely enough, a minority of the newcomers in the printing busi-ness trip over the plainest and easiest-to-read faces of them all. easiest-to-read faces of them all. They can identify the characters all right, but they complain that the font is missing its "small letters"—lower case. They may have purchased a so-called title line face, perhaps in several sizes, like Copperplate Gothic, Steelplate

CAT CAT CAT CAT Bond Gothic-four sizes on 12 point body

Gothic, Bond Gothic, or any one

Gothic, Bond dottic, or any one of several others.

Most of us have been exposed to stationery, cards and other work displaying these no -lower-case styles all our lives, but the way in which they are used apparently doesn't always penetrate. The best typography is supposed to be that which reads easily and without inwhich reads easily and without in-truding any mannerisms on our consciousness, so by that definition these title-line gothics seem to have done their job almost too well. The point apparently overlooked by millions of readers is that fre-

by millions of readers is that frequently in such printing, while it may all be in caps, the characters are by no means all one size. There is a capital letter at the beginning of each word, but the succeeding letters, while they are caps, are smaller. In other words, caps, are smaller. In other words, the type does not have lower case, but makes use of smaller caps

Since these title line faces do not have lower case, with their hook and loops below the line not an over the with the caps of the caps

The Place To Lock the Form in the Chase

On small jobs - which, fre On small jobs — which, frequently, like stationery, may be put on sheets much larger than the printed form itself — the place to put the form is where it will make easy feeding of the press. Such printing doesn't put much of a strain on the machine, and it will usually ink and operate easily with the type in any position.

On bigger work, the story is a little different. The heaviest part of the form should be a little below the center of the chase. Note that we said the heaviest part of parts well over toward the edge.



@ NOTE THAT HEAVY PART OF FORM Is JUST BELOW CENTER OF GUASE

(2) IL LUSTRATISE USE OF CHASE IRONS AND SCREWE This is done to take advantage of the best inking qualities of the press, which are in lower center, and also to put the strain of the impression where it will have the least effect on the mechanism.

Infrastructure of the control of the

er to use more than one face-size in a line without mixing point sizes. Instead of having lower case he uses smaller caps. He can set the line in the two top sizes, or the line in the two top sizes, or the in-betweens, whichever looks best in a given situation. Thus it comes about that a card or piece of stationery may have four different sizes of one style of type—all made on one size body.

Each size is sold separately, which holds down the cost if not can tell such title line faces in the sunnly hook because all six noint

can tell such the line races in the supply book because all six point sizes of one style, for example, are grouped together. They are very useful types, and every printer needs one or more series in his

BOND GOTHIC

The most favored type style today for eards stationery, tickets, etc.

No. 611 6 Point COMMERCIAL AND EDGIAL STATIONERY 4 5 No. 612 6 Point PRINTING WITH DISTINCTION No. 612 6 Point COVER DESIGNS MODERNIZED 2 REAL ESTATE INVESTMENTS! No. 1210 12 Point 17A SUCCESSFUL TIMES &7 No. 1211 12 Point 15A

FCONOMIC PRICES 6 No. 1919 12 Point WINTER SPORTS? No. 1913 12 Point ATTRACTIONS!

ABCDEFGHIJKLMNOPQ RSTUVWXYZ& .::.-'!?'

\$1234567890 6 Pt. Large Font, 21.90, Reg. Font, 10.65 12 Pt. Large Font, 31.85, Reg. Font, 14.00 1212, Large Font 31.85, Med. Font, 19.30 1213, Large Font 31.85, Med. Font, 19.30



No. Large Font CAP Font Regular Fo 94-14 16A \$14-00 16A \$10.65 5A \$6. THIRD DIMENSION 329 **ABCOEFGHIJKLMNOPO** ASTHVIDAAAS. -: 1911) '\$1234567890e;

No spaces and quads with N. E. type

SERIF: The one guy most printers try to stay one step ahead of