

The Printer's Miscellany.

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CONTENTS.

	Page.
PRACTICAL—The Overlay,	1
EDITORIAL—Notices to Subscribers and Contributors; Commencement of the Second Volume; An Apology; The Memorable 20th June, 1877, etc.,	2—6
A Little Scrap of History,	7, 8
The Manufacture of Wood Type,	9, 10
CORRESPONDENCE—Norwich Notes; Letters from Virginia, Massachusetts, Missouri, Toronto, Pennsylvania, etc.,	11—16
Acknowledgments, Editorial Paragraphs, Marriages and Deaths,	17, 18
"He Only Bent it," and "Sorts,"	19, 22
Domintion Type-Founding Co.; Boston Type Foundry and other advts.	19, 21, 23, 24

(From the Chicago Specimen.)

THE OVERLAY.

We are satisfied, that however true it may be, as regards the better class of machine press work, that too much overlaying is done, the same cannot be said regarding the work done on hand presses and some of the cheaper power presses. A thoroughly skilled pressman would laugh at us for trying to tell him how to properly overlay a job. We admit that there are many refinements of this art of which we know very little, except that they enable the pressman to produce the most striking effects, especially upon illustrated work. But there are many who are compelled to enter the field of competition with but indifferent implements and appliances. These frequently suffer on account of a lack of that knowledge which is essential to make up for what they lack in the other direction.

To them, suggestions in regard to the manner of overlaying would be valuable, either for the purpose of putting them in possession of a new device, or of recalling some half-forgotten knowledge upon the subject. For the benefit of such we offer the following:

1st.—For the purpose of overlaying, rain milla paper is the best, except where you have not a single patch to make for a cut, which requires a very strong additional pressure.

2d.—In marking your sheets for the overlays, regard only the white side, in order to note the different shades of pressure on different portions of the form. The white streaks on the printed side may not always indicate light impression.

3d.—In cutting out your overlays, use a sharp knife, so that the paper may be cut clean, and have no ragged edges.

4th.—Do not try to prepare your patched sheet on the tympan, or by doctoring it in small doses. Endeavor to make one job of it, as this will be a great saving of time. By spreading your sheet on the table and putting on your patches, you will be enabled to perform the work more rapidly and satisfactorily.

5th.—Be careful to use clean, smooth paste, without lumps, and to have the edges of each patch securely pasted down.

6th.—Do not resort to overlaying until your blanket has been thoroughly rubbed, and you are satisfied that the inequalities of the impression are not to be rectified by the use of the wrench.

7th.—Where the portion of the form which is too low consists of a stereotype plate, or a large cut, and the plate or cut is of uniform height throughout, it would be better to correct the evil, as far as possible, in the first instance, by underlaying until it is type-high.

8th.—Before patching your sheet it would be well to see to it that your ink and inking apparatus are in perfect order, and that the ink has been evenly distributed over the form, so that you may be able to cancel all probabilities of other defects besides those of impressions.

9th.—In taking the initiatory impression by which you are to judge of the impression, be very careful that the sheet is placed evenly on the guides, that you may be enabled to return it to precisely the same position.

10th.—Place your overlays on the white side of the sheet, and then, when it is restored to its original position and you are satisfied with the impression, paste it at the edges, and then tell the roller-boy to tighten his belt and prepare for trouble.