

THE PRINTERS' MISCELLANY

AN EXPONENT OF PRINTING AND ALL THE KINDRED ARTS

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THE PRINTER'S MISCELLANY is issued monthly at \$1.00 per annum, *in advance*, or ten cents per number. Price to apprentices—50 cents per annum, *in advance*.

The name and address of subscribers should be written plainly, that mistakes may not occur. All letters should be addressed to

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The fifth volume of the *Miscellany* closes with this number. We have good reason to be satisfied with the success thus far achieved, and look forward to a still further advance during the coming year. Our patrons and friends, we trust, will lend their aid to extend the field of our usefulness by renewing their subscriptions promptly, and also by sending the names of a few new friends to add to our list. Very little effort on their part in this direction will greatly encourage and strengthen the hands of the editor and enable him to do more justice to them.

The Technical Education of Printers.

With the vastly improved printing machinery now in use, it would seem that a new departure should be taken in the matter and manner of educating the younger printers and apprentices to a more thorough knowledge of all the branches of the business—more particularly to the two principal ones, composition and presswork. In order to be a good printer a man must not only be a good compositor, but must also have a knowledge of presswork,—the mixing and harmonizing of colors, the proper effects of light and shade, and the adjusting of the

delicate machinery of a printing press, all of which practice alone can give. For many years printers have worked along in the old way: a billhead was a billhead all the time and a card a card—long line, short line, medium line, long line, catch line, etc., etc., *ad infinitum*, and we might say *ad nauseam*. Any man who could put in the long line in the right place, the short one next to it, and of the right size, and could lock up his form, was a "job printer." Then came combination borders, brass curves, flourishes, etc., and he who could put them together was a "job printer." But things are different now-a-days, and printers must keep step with the march of improvement. Everything is tending to make the job printer an "artist." He must display taste, originality, and be able to execute unique designs in order to keep up with the engraver and lithographer. Those who have been at all observant must acknowledge that the printers are doing their duty nobly, for during the past year printing has taken wonderful strides, and we have daily exhibitions of improvement in the right direction.

By the old system the pressman is a mere machine, in a certain sense. The compositor, not familiar with presswork, hands over his form with a request that it be printed in this color, and his next form in that color; and this one in gold and the other in black, and so on. The chances are that through the pressman not understanding the design, and the compositor being ignorant of presswork, the job is not the success anticipated. If all compositors were *artists* it would be an easy matter to turn over the form to a pressman as the sculptor hands his mould to the marble cutter. But where the first is governed by rules of art, the latter is very largely controlled by those of mechanics.

The point, then, at which we aim, is, that the