

COMPOSING CLEANLY AND QUICKLY.

At this time, when so many improvements are taking place, it is painful to observe that some compositors of the modern school are anything but good workmen, and not a few, even when fully employed on "piece-work," are unable to earn as much as comps. used to do thirty or forty years ago. Some men attain habits which are great drawbacks to their own financial interest, and which once acquired are not easily broken off, such as "playing a tune" on the setting rule, or flinging themselves about in divers attitudes; but all such false movements cause considerable fatigue, and if taken in time may be obviated by standing upright—not with one foot on the frame, as some of our juveniles are wont to do,—holding the composing-stick *easy* in the left hand, with the thumb on the rule, and following the right, which should always pick up the letter that presents itself to the eye with the face next the finger and the picks upward, dropping it into the stick *at once* in the most easy manner, at the same time catching it with the left thumb. While the compositor is spacing out each line he should always run his eye along it, and correct the errors (if any) he may observe, as this may be done in a quarter of the time it takes to correct the matter when on galleys, or dropped on the imposing surface. A line of the copy, or several words at least, should be observed at one view, as much time may be saved by referring to the copy as seldom as needful, or as the memory will allow.

THE WEAR AND TEAR OF TYPE.

It is of very little importance whether type is cast in hard or soft metal if it is not properly used. The destruction of type by incompetent and careless workmen is a matter of serious importance to all purchasers of this necessary and expensive material. It is the general rule, before a font is half fairly worn out, for all the finer parts of the letters to be utterly destroyed by rough and careless usage. To begin with the laying, where the type receives its first injurious blow: it is a common practice with compositors, when laying new type, to empty a large paperful into their aprons, and then to toss it up and down like Jews sweating sovereigns, till all the fine corners are pretty well rounded off; and it is pitched head foremost—not slid gently feet foremost—into the cases, to be violently shaken about to rout it out of the corners whenever a case gets low. In the daily use of type by compositors there are many things which contribute to its rapid destruction, and the principal thing is the want of strict cleanliness towards the type after it is worked off, before distribution. Sometimes, through insufficient cleansing in the machine-room or press-room, the type may come to the compositor's hand far from clean; in this instance, before it is put into the case, it should be thoroughly washed with lye, or any other liquid used for that purpose, and afterwards well rinsed in clean water, and in addition to this, should always be well laid up and washed after being unlocked, either on the letter board or on the galley. Of planing down, a small volume might be written, but it may be safely asserted that more type is destroyed by the sledge-hammer process, than by any other means used in a printing office. More than this, the face of the planer is never kept clean; and by allowing it to be laid down anywhere, *face downwards*, dirt and small substances adhere to it, which is all rammed into the face of the type by the malleting process. The face of a planer, like all other faces, cannot be kept too clean, and the implement itself should be discarded as soon as its smooth surface begins to rough up. The harder the wood of which these things are made, the better; lignum vitae, or box, is much preferable to the soft

pine or birch now used by many makers; and in using the planer care should be taken to hold it firmly with the hand, and strike it steadily with the mallet handle—not the head—in the centre. A slight tap with the mallet handle, *before the forme is locked up*, is all that is required to cause the types to settle down into their places; and all the Herculean efforts of mallet banging, *after the forme is tightly locked up*, are but dooming it to destruction. Imposing stones and surfaces should always be kept perfectly clean, and before the careful compositor thinks of laying down his matter on it for imposition, he will thoroughly remove all dirt and grit by wiping it well down with a rag. Small particles of dirt, when once they get firmly fixed under the feet of the type, are very difficult to remove, and by causing the type to stand higher than its neighbour are also the cause of the work looking bad when at press, unless the letters are removed and thrown away. In some offices the plan of chalking the face of type, for certain reasons, is adopted; this is also a very pernicious process, especially to small type, as the face of the type gets filled up by the chalk, and hardens into a substance when the ink adheres to it, which all the washing and scrubbing will never remove, and this causes permanent picks to appear. Therefore, by all means *forbid chalk* to be used on the face of your small type. Allowing type to be worked when off its feet is another most destructive process, because after it has been once so worked, it is never likely to be able to stand fairly upright again, and will also prevent its other more perfect neighbours from doing the same. This all arises from its being improperly locked up, which makes it almost imperative that no one but thoroughly competent persons ought to be allowed to do the stone-work, as type once injured in this way can never be repaired, but is only fit for the metal-pot, whatever its age may be. Office sweepings should never be allowed to be put into case until they are well washed; and it would pay in a large office to allow a superannuated workman a trifle a week to look after all the *debris*, and clear it away properly. All news-galleys ought to have bearers attached to them at each corner, which would thus obviate the necessity of placing a bearer on the galley when the matter to be pulled is only a short piece. The same with pulling news-pages at a press on a galley; bearers should be made of the same height as the type as it stands on the galley, and these bearers, about two feet long by three inches wide, should always be used when matter is to be "proved" on galleys; for as the platen is hung for pulling matter in a chase, the extra thickness of the galley makes a wonderful difference in the leverage, if not altered, and makes the strain upon the type all the more severe where no bearers are used. Very few compositors think anything about centralizing matter, either on the table or under the platen, but are satisfied with putting the galley on to the press, and then pulling away at the bar, like a lighterman at his long oar, till they can get it no nearer towards them. Juveniles, especially, want a sharp eye over them in these matters, for if they have never been brought up to be careful of their own property, they cannot be expected to display any vast amount of regard for that of any other people when they come to be connected with it.

The *Courrier de St. Hyacinthe*, the plant of which was completely destroyed in the great fire of September, is again published by the St. Hyacinthe Printing Co., Mr. Camille Lussier, Manager. The office has been well supplied through us with all the latest styles of news and fancy type, and with a Campbell Country Press.

The Prescott *Telegraph* has changed hands. Mr. Isaac Watson, long connected with the Montreal Press, a practical printer and most able reporter, is now proprietor. We wish him every success.

The *Journal* is the name of a new paper published at Annapolis, N. S. W. H. Banks, proprietor.

We acknowledge receipt of the December issues of the following journals, devoted to the interests of the printing trade:—

Paper and Printing Trades Journal,	London.
Printers' Register,	"
L'Imprimerie,	Paris.
Typographie Advertiser,	Philadelphia.
Printers' Circular,	"
Proof Sheet,	"
Typographie Messenger,	New York.
Chicago Specimen,	Chicago.
Rounds Printers' Cabinet,	"
Electrotype Journal,	"
Electrotype,	"
The Quadrat,	Pittsburgh.
Composing Stick,	Cleveland.
Pacific Specimen,	San Francisco.
Printers' Miscellany,	St. John, N.B.

SECOND-HAND PRESSES.

We offer for sale the following SECOND-HAND PRESSES, at the annexed prices, delivered on board of the cars in this city, well boxed:

One Dryden, Foord & Co., four-feeder Wharfedale, size Bed, 62 x 55; in good order.	\$2,000
One Payne two-feeder Wharfedale, size Bed, 37 x 52; guaranteed in good order.	1,750
One Hoe Bed and Platen Printing Machine (Adams Patent), six rollers; prints double royal; guaranteed in good order.	2,200
One Single Large Cylinder Hoe Press, size Bed, 36 x 44; good condition.	1,200
One Campbell Country Newspaper Press, prints double Royal, in good order.	900
One Demy Wharfedale, in first class order, will print Royal.	550
One Gordon Franklin Cylinder, 14 x 22 inside of chase; an excellent press.	400
One Chromatic Job Press; half-medium; size inside chase, 13 x 19½; with steam fixtures; now doing good work.	350
One No. 5 Washington Hand Press, in fair order.	250
One Hand Printing Press, Tuft's Patent, in first class order. Platen, 24 x 36; Bed, 27 x 39.	250
One Hand Printing Press, Tuft's Patent, good order. Platen, 24 x 30; Bed, 27½ x 32½.	200
One Champion Job Press, 8 x 12 inside chase.	150

Printers starting Country Newspapers can generally find a full line of second-hand Hand Presses at our Foundry, at greatly reduced prices, and practically as good as new.

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The prices now allowed by the Type Founders for worn out material, in exchange for new material, are as follows:—

Old Type,	8 cts. per lb.
" Stereotype Plates,	6 "
" Electrotypes,	5 "
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In all Cases delivered at the Foundry.

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