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Montreal Type Foundry.

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1 ST. HELEN ST., MONTREAL.
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HARD TYPE, AGAIN.

Again we refer to the hard type question. It seems to be the bugbear of the printing business.

Our experience, as well as that of first-class United States foundries, has proved the futility of manufacturing type of which the *only merit* was in its *hardness*. It is amusing to read the test proposed by an old country friend that "the respective strength of the qualities may be ascertained by rubbing a type of each, face against face, or what is better, the edge of one against the edge of another, proving which sustains the least injury by the friction." This brilliant suggestion might be improved by the substitution of a piece of glass for the famous Scotch hard metal type. Glass would certainly *scratch away the face of the type, and no one would be so absurd as to try how the hard glass would stand under the impression to which type is subjected*. Scotch hard metal, if it has the special quality of glass, must also have its brittleness under an impression, and this is a quality for which the printer would be loath to pay.

The result of our experiments on various type alloys proves the fact, that in order to produce a type with the largest amount of durability (and consequently of most profit to the purchaser), it is absolutely necessary it should possess the property of *TOUGHNESS* to resist the lateral action of the cylinder, as also the horizontal pressure of the hand press.

A paragraph which we have lately seen in the *Printer's Manual*, aptly illustrates the facts we state above:—

"The idea which some printers have, that the harder the type metal is, the better the types will be, is erroneous. If it be made over a certain degree of hardness, the hair-lines will crumble under the impression to which they are generally subjected on the printing press.

"Printers, generally, put too much impression on their types when first used, and by this means they become injured in such a manner, that each time they are required to be used afterward the impression must be made heavier, so that by the time fifteen or twenty jobs are done the types are not worth more than the price of old metal; and when they are thus worn out—say by four or five months' bad usage—the fault is laid at the door of the type-founder, when, in fact, it is caused by their own negligence and ignorance."

WRINKLES.

Shaded presswork, or lapping one colour with another and finishing with bronze, is produced by shifting the gauges to give the shade desired, using the same form or lines from it as many times as there are to be variations of shade. The lightest colour is printed first. Thus, if orange, light blue, and black are to form the shades under the bronze; they should be printed in the order we have given them. When thoroughly dry, print with gold size to hold the bronze. When the bronze is to form an intermediate shade between inks, and a solid colour is to complete the work, white size must be used, and dry powdered colours applied in the same manner as bronze. This produces an elegant effect, if nicely done.

Only such inks as dry quickly, and become hard, should be used for shaded work, as much delay and trouble will occur from inks that dry slowly. It sometimes happens with the best inks, however, that spots will not dry in due season. By rubbing finely powdered soapstone with cotton wool over the work, previous to bronzing, the defect will generally be removed.

Tinted grounds are usually printed first; but when they are lined and in delicate tones, and the covering matter is in a strong color, they may be printed last with quite as good an effect as if done at first, provided the color is perfectly dry.

When forms are to be printed in several colors, care must be taken that the same gauges are used in printing the first section throughout, if the sheets are not pointed. Otherwise more or less trouble and vexation may be expected when the divided portions of the entire form are brought together, and exact register is necessary. Several impressions of each section of such work should be taken on common paper, whereby to adjust those which follow, thus obviating the spoilage of good sheets.

In cases where a line must be printed in two colours, to be made complete, or where letters are divided for two colours, the adjustments should be made with metal quadrates, or furniture and leads so placed that the pressman may shift them to make register if necessary.—*Harpel's Typograph*.