

THE PRINTING DEPARTMENT.

IRONICAL RULES FOR THE PROPER CARE OF ROLLERS

MY limited type foundry experience and observations among printing offices in about 20 States strengthen the belief that some alleged printers seem to adhere closely to these rules for the proper care of rollers :

If too hard, place them close—very close—to a hot stove.

If too soft, store them in a damp cellar or basement.

When coated with dry ink, rub down with strong lye and a stiff brush, if no sandpaper be handy.

If they shrink, from several years of hard usage, fill the low places with glue, and tell the maker he used a warped mold.

If they crack on rulework, pour in melted glue, and ask the type foundries why they make rule so high, anyhow.

If flattened by contact with forms or disc over night, press on the opposite side, and growl because presses do not automatically remove forms and rollers.

When ordering new rollers, do not give name and size of press or diameter of rollers. Any foundry knows all that, or should know it.

Don't give return shipping directions. Then, if returned by freight, kick ; if by express, kick.

Never wash rollers, or rub oil over them, especially after working copying ink. If the ink dries hard, as some ink will, tell the inkmaker he is a swindler and doesn't know his business.

If rollers show signs of wear after working day and night a year, send off a regular calliope roar to the maker. We all know that machinery requires rest, but rollers never.

If cores are bent by the kids while prying up boards in the floor, or in other useful work, roast the foundry, and demand that the cores be straightened and rollers recast, free.

And always between kicks whoop'er-up to the luckless fellow that made the rollers, and tell him plainly that he ought to be making ditches or something, instead of rollers.

Then send the next batch of cores to another rollermaker, and begin this set of rules all over again.—Inland Printer.

THE THREE-COLOR PROCESS.

We are getting some steps further towards the perfection of this process which is making great progress, perhaps more in America, however, than in this country, says the English Stationery Trades Journal. Amongst the most hopeful signs for future progress are the facts that, thanks to the labors of scientific men like Captain Abney, the process has been put on to a good theoretical basis, and we know now what to aim at ; whilst the spectrum plate, recently invented by Mr. Cadett, gives us a photographic plate sensitive to the whole range of the spectrum ; and Mr. Sanger Shepherd comes along with color filters which will cut out just the right portions of the spectrum. The proper inks have been indicated by Captain Abney, and it now only remains for skilful workers to put two and two together and evolve a really workable three-color process.

This is not all ; a further notable circumstance is the invention of a machine which will print all three colors in one run through. This machine is already set up in London, and is a remarkable piece of mechanism, revolutionizing all our previous ideas of color printing. Briefly described we may say that the three half tone color blocks are mounted on a revolving cylinder and inked in turn, the three impressions being taken up on an elastic roller, and transferred one over the other on to a polished steel plate, whence they are finally impressed on to the paper. All the registering is done before the printing is commenced by adjusting the impressions by means of micrometer screws, and therefore absolute register is assured, and many other difficulties of three-color printing are overcome.

A LYRICAL LADDER.

Mr. James J. Martin, a member of the composing-room staff of The Courier-Journal, Louisville, Kentucky, submits the following :

At	making	In
rhymes		olden
Old Homer caught the masses,		times
Likewise		well
was		up the
Pope		slope
That led to fumed Parnassus.		
That		long
fellow		held the
Moore		floor
In writing rhymed romances :		
And		was
Byron		of the
too,		crew
Of Poesy's free lances.		
Each		was
in his		very
line		fine,
And made his own times gladder.		
But		try as
they never		they
could.		would
Compose a rhyming ladder.		

DIFFERENCE IN HALF-TONES.

Those who make use of half-tones, no doubt are puzzled over the difference in them, and wonder why one firm can offer half-tones at about one-third the price of another firm. A St. Louis photo-engraver, by way of emphasizing the fact that there is a difference in half-tones, has printed two blocks, one of which is described as a "flat half-tone," and the other a "tooled and reetched half-tone." The difference is then obvious. The engraver suggests that one of the main points which the average person who buys half-tones loses sight of is that the better establishments in the photo-engraving business employ skilled men to retouch and reetch all of their cuts before the same are delivered, and the amount of money spent in finishing cuts in this manner is, in most cases, about 50 per cent. of the amount spent in making the original flat half-tone.

When an engraving firm quotes an extremely low price upon this work, it is probable that it furnishes what is known among