

would be "stenochromy," the new art we are speaking of. Instead of stones, cakes of color are substituted, the color being so compounded that, when moist paper is pressed upon them, they yield a print in kind.

The colors are originally prepared and used in a liquid state, but are of such a character that they rapidly solidify. A little of the color is poured on a flat slab into a sort of little cell or compartment formed by slips of metal standing edgewise on the slab. As soon as this has become solid, the slips are removed, and the little mass of color pared away to the outline required, say the form of a green leaf. The next color is similarly applied, and cut, say to the form of a rose leaf, then the next to that, and so on, until the picture is built up piece by piece, in different colors. The paring away is done by a vertical knife fixed in a frame, so that it can be moved sideways in any direction, but all its cuts are perfectly vertical. From the compound block thus produced the picture is printed in a press like that used for lithography.

The specimen now before us, a floral picture, is marvellous for the purity, brilliancy, depth, and freshness of the colors. Some of the pictures exhibited by the lecturer contained no less than seventy-two different shades of colors, and were quite artistic in their general effects. The new art promises well in respect to future development. The field for its employment commercially is very large. To say nothing of pictorial and book illustrations, it would seem that the publication of daily newspapers, illustrated by artistic pictures in colors, is among the possibilities of the near future. But if the new process had but one capability—namely, that of a color exhibitor—it would, in an educative sense, be a boon to the public. By its use the beautiful hues of the spectrum may be economically represented with such approximate correctness as to satisfy the eye.—*Scientific Am.*

We recognize our worthy contemporary the *St. John Telegraph* in a new and improved dress.—*Colchester Sun*, Jan. 10, 1877.

There's a slight mistake in the above, friend Alley. The last new dress put on by the *Telegraph* was in 1873. The improvement, noticed above, must have taken place about the time a new set of rollers, made from "Anglo-American" composition, was "put in." A new set of rollers from this composition is almost as good as a new dress to any paper. See advertisement regarding this celebrated composition in another part of this paper.

EDITING a paper like the *Miscellany* is a nice business. If we publish jokes, people say we are rattle-headed. If we omit jokes, they say we are an old fossil. If we publish original matter, they blame us for not giving selections. If we publish selections, folks say we are lazy for not writing something they have not read in some other paper. If we give a complimentary notice, we are censured for being partial. If we do not give complimentary notices, folks will say we are jealous. If we do not cater to the wishes of the ladies, the paper is not fit to tie up a parcel, or make into a bustle. If we remain in our office and attend to our business, folks say we are too proud to mingle with our fellows. If we go out, they say we never attend to our business. If we wear poor clothes, folks say business is bad. If we wear good clothes they say we never paid for them. Now what are we to do?

PROOF-READERS.—So long as authors the most accomplished are liable to err, so long as compositors the most careful make occasional mistakes, so long as dictionaries authorize various spellings, just so long must there be individuals trained and in training to detect errors, to rectify mistakes, overrule dictionaries, and conserve the English language. The experienced proof-reader speaks *ex cathedra*, and submits to no council his claim to infallibility; he lays down rules, but never descends to give reasons. In all other callings and professions, humility is a virtue; in proof-reading, it is little less than a sin.—*Drew's Pens and Types*.

A VERSATILE EDITOR.—A western editor who thinks the wages demanded by compositors an imposition, has discharged his hands, and intends doing his own type-setting in future. He says: "OMING To the EXORBITANT WAGES d EMANdEd by pRintERS WE hAve CONCluded to do OUR OWN tYPE sETTING IN THE fUTURE; AND ALTHOUGH WE NEVER lEARNed THE BuSIness WE dO Not sAE ANd gRAt mAsTeryRY IN THE ART."

THE German is a language that is termed "agglutinating." An example of its tendency in this direction is afforded in the title of a document once issued by the Town Council of Vienna:—

"Kanalraumungskostenrepartitionsmodusregierungskommission."

which, translated, means "A Commission for Regulating the Method of Apportioning the Expenses of Dredging the Canal."