

chief factories is between 300 and 1,200 workmen in each of them. The printing and correspondence is done in no less than seventeen languages. Ledgers, copybooks, envelopes, etc., are exported to all parts of the world. In 1891 Germany exported M74,000,000 more of this class than it imported.

George Augusta Sala, the well-known journalist, began his professional career as an engraver. One night he found he was locked out by his lodging house keeper, and having forgotten his purse was compelled to walk the streets until daylight. Relating the circumstance to a friend he was urged to write up his adventure for Household Words. He did, and then he decided to venture into journalism, where he has met with great success.

The Streetsville Review is making a push for new subscribers by offering the paper to January 1st, 1895, for one dollar, or if would be subscribers prefer it, they will send the Review to any address in Canada or the United States, from now until end of present year (four months), for twenty-five cents cash; and if at the end of that time the person wants to continue as a subscriber, they will accept an additional seventy-five cents as payment in full to January 1st, 1895.

Monsieur Monnier, the correspondent of the Temps, Paris, who has been in Winnipeg, Man., spent some time at the Chicago Fair, and then went to Alaska and the Pacific coast. He visited the famous Yellowstone Park, but states that he saw nothing to equal the scenery of the Rocky Mountain country. M. Monnier was here some seven years ago, and was quite struck by the improvement in the city. He left for Chicago, and after a brief visit will go on to New York, where he will embark for home.

A motion will be introduced at the next meeting of the Windsor School Board asking Trustee McNee, of the Record, to hand in his resignation. Mr. McNee is a partner of the firm of McNee & McKay, and this year they have received a certain amount of advertising and printing from the Board, which it is claimed is contrary to the law. The law, it is claimed, says that no person can be a member of the Board who either directly or indirectly is financially benefited by any action of the Board. But this law is very unjust, and robs the towns of much valuable service from business men whose counsel is hushed simply because they get a few dollars a year in return for some merchandise.

Mr. George W. Childs has decided to fit up a loft with homing pigeons for messenger service in the Public Ledger building. The plans are for a perfectly arranged cot, and Mr. William Rowan, superintendent of the Ledger's machinery, is charged with their execution. The loft is to be in the sixth story, the trap in a window on the Sixth-street side. Pigeons have been used acceptably by the American press for ten years past, says a dispatch to the Boston Herald, but always to a disadvantage, as the birds were borrowed, and were not only unused to the work, but returned to homes at a distance from the news centre, so that time was lost in delivering the message. The Ledger flight will be the first in America to be housed as part of a newspaper plant. As the birds pass the "bobs" with the reporter's message, a bell will ring in the editor's room below to call the boy to take the "copy."

The Ottawa Typographical Union had quite a protracted and animated meeting on Saturday night August 7th, which lasted until well on into Sunday morning. The principal subject discussed was the recent laying off of forty-eight printers from the Government Printing Bureau, because there was abso-

lutely no work for them to do. The feeling amongst the typos is strongly in favor of a permanent staff, but owing to the peculiar and spasmodic nature of the work, which is very pressing just before, during and for a month or so after the session of Parliament, and very slack during the greater part of the recess, it is extremely difficult to arrange anything like a permanent staff of printers, except on a very limited scale. In conversation on the subject, Hon. Mr. Costigan said that if any fair estimate could be made of the number of men who could be found regular and steady employment in the bureau all the year round, he would be glad to take into consideration the proposition for the formation of what may be considered a permanent staff, and in any such arrangement, of course, care would be taken to retain the oldest and best workmen, having special regard to those who were married and have families to support. Mr. Costigan, as a large hearted and sympathetic man as he is, feels very deeply for those whose services he has been forced to dispense with, but it would be unreasonable to suppose that he could keep a hundred printers under pay the whole year round when for fully half the time there is not enough work for one-quarter of them to do.

WORKING COLORS ON EACH OTHER.

HOW to work a job in two, three or four colors, on top of each other, and keep the colors true, so that there shall be no amalgamation, is a problem that has so often puzzled pressmen.

We have before us an anxious inquiry from one who has a large cut on the press in three colors—certain shades of yellow, red and blue. He worked his yellow first, after striking his key-form; then he put on his red and ran that off. These two colors seemed to go all right, and to "stay put;" but when he got on his blue the trouble showed itself, and he found he was stumped because, as he says himself, "the impression showed up with a fatty or mottled look, especially after it had lain for some time; and the color wasn't true, wasn't what was wanted."

The remedy is an easy one. Have your sheets thoroughly dusted over with powdered magnesia, in the same way as you use bronze powder, and you will find the trouble disappear, for the reason that the inks will be prevented from amalgamating.

This is precisely the same treatment as you would give either a black or colored form, whether cut or type, on top of which you had to print in gold bronze—powder it with magnesia dust. By this means you can print anything that goes on a press on top of a dozen colors.

The secret of the trouble of working colors on top of each other is that the oil of the fresh ink softens the oil of the ink that has already been worked, and which is supposed to be dry. There is life in oil, as there is life in water (though neither has affinity for the other, yet both work in many respects in the same way). As soon as the under ink is set free by its fellow, the fresh ink, both begin to caper about and spread and run together, and of course they carry with them the coloring matter they hold, which now also partially released, breaks up into particles and presents the "fatty or mottled look" which our correspondent complains of.

Blue is a hard color to work sometimes, even alone, as many pressmen have experienced, especially with type of heavy face or cuts with solid surfaces. If the operator would stop to consider, he would find that there is grease somewhere, on his