

Because the compositor has to read it across his case at a distance of nearly two feet. Also, because the editor often wants to make additions and other changes.

Don't begin at the very top of the first page. Why? Because, if you have written a head for your article, the editor will probably want to change it, and if you have not—which is the better way—he must write one. Besides, he wants room in which to write his instructions to the printer as to the type to be used, when and where the proof is to be sent, etc.

Never roll your manuscript. Why? Because it maddens and exasperates every one who touches it—editor, compositor and proof-reader.

Be brief. Why? Because people don't read long stories. The number of readers which any two articles may have is inversely proportioned to the square of their respective lengths. That is, a half column article is read by four times as many people as one of double that length.

Have the fear of the waste basket constantly and steadily before your eyes. Why? Because it will save you a vast amount of useless labor, to say nothing of paper and postage.

Always write your full name and address plainly at the end of your letter. Why? Because it will often happen that the editor will want to communicate with you, and because he needs to know the writer's name as a guarantee of good faith. If you use a pseudonym or initials, write your own name and address below it. It will never be divulged.

"These precepts in thy memory keep," and for fear you might forget them, cut them out and put them where you can readily run through them when tempted to spill innocent ink.

#### Drawing as Part of a Printer's Education.

We are constantly surprised to find how few printers—even overseers, foremen and others, who have reached responsible positions—are able to draw. The art is an invaluable one, and in importance is next only to writing. Indeed, it often does away with the necessity of long-written explanations altogether. It is desired, for instance, to convey to a second party a correct idea of some part of a machine. If this be of any unusual shape, it is next to impossible to explain the form of it in words; and, if practicable, it would entail a great loss of time.

Drawing is useful, again, in planning a job.

Even the ability to lay down a few curves, a straight line or two, and a border, are often wanting on the part of a man who would be insulted if he were told that he was not "master of his business." This kind of thing is wanted more and more. The "tombstone" style of printing, as it has been aptly called, has had its day, and people want novelty, ingenuity, originality and taste.

Printers should understand that to learn drawing is as easy, or easier, than writing. Any one who can write can draw. We do not mean to say that every one can become an artist, for the artistic faculty is born within a man, and is not the result of education. But no one who can see at all, need think that he is unable to express graphically what he sees. It is simply a matter of practice and imitation of good copies.

A knowledge of drawing, and an appreciation of truth and elegance of form, which generally follows it, would also preserve us from the typographical monstrosities we too frequently encounter. The horrible, if they were not absurd, mis-application of curved quadrats and "line formers," that are daily perpetrated, are a disgrace to the craft; and so are the so-called architectural designs made up of bits of borders and rules, often displaying a bit of every "style" and "order" in the same edifice, and perpetrating other anachronisms, too contemptible to deserve mention.

We have seen a pretentious piece of work in which a massive pillar was represented, but divided in the centre by a basket of flowers, which was supposed to sustain the heavy mass above them. Stairs leading to nowhere, an utter disregard of all the rules of perspective, and other eccentricities are so common as hardly to call for remark. Yet the producers of these things often call themselves "artistic printers."

In Germany, France, Austria, and some other foreign countries, they have schools where drawing is taught to printers systematically, and the typographical work turned out from such places is usually free from these ignorant blunders. Books and drawing copies are published in great abundance, and at the very lowest prices; and there are the Schools of Art. No one who wishes to rise in his profession need be longer without the ability to draw.—*British & Colonial Printer & Stationer.*

Renew your subscription to the *Miscellany.*