

ANNOUNCEMENT FOR

Fall Trade

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THE MODERN MAGAZINES.

From The London (Ont.) Daily News.

THERE has been no more remarkable business development of recent years than in the making and selling of magazines. A few years ago, as we can all recall, magazines were few and expensive, the cheapest of them selling at 35c. Now there are dozens of them on the market selling at ten cents, some at five and some even at a penny. These are not trashy, skimpy, undesirable affairs, either, but magazines that are well-printed, well-written and handsomely illustrated, containing on the whole more good matter and better illustrations than the high-priced magazines afforded ten years ago.

The great reduction in price, the improvement in quality and the profusion of illustrations has been brought about by the cheapening of paper, by the invention of type-casting and type-setting machines and by the perfecting of photographic processes of engraving. The magazines of to-day are, as a rule, "set" by machinery, and the pictures in them are chiefly what is known as half-tone engravings, which are photographed on zinc plates direct from photographs and etched with acids. The process is cheap, convenient and accurate, and one result of it has been to practically drive the wood engraver out of the market, which is a matter for some regret, for your wood engraver was often enough an artist, while the photo-engravings of to-day are purely mechanical, and look it. There is no scope for originality in them.

The public has benefitted largely by the cheapening process that has been going on. It has put within the grasp of everyone a wealth of readable articles on all sorts of topics, and a practically endless series of pictures, many of which are of world-wide interest. The educational value of all this can hardly be estimated; and it has had this additional merit, that it has cultivated a fondness for reading among the masses—a wholly desirable achievement.

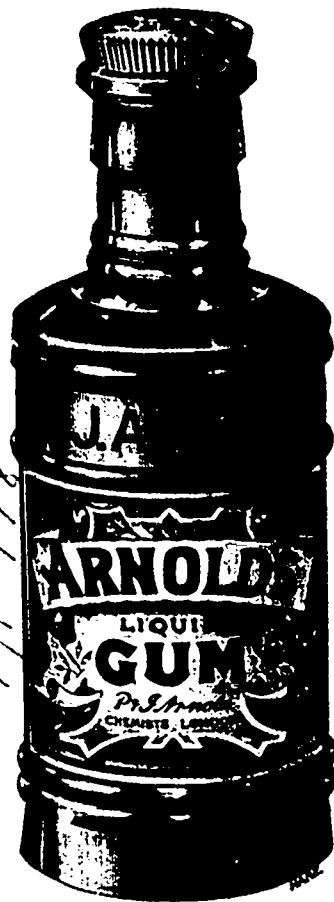
THE VICTIM OF A BOOK.

Vivian Burnett, the son of Mrs. Frances Hodgson Burnett, has just finished his sophomore year at Harvard. His fame as the original of Little Lord Fauntleroy has cost him dear at college, where he is universally known as "Curly Locks." One of the tasks imposed on him during his initiation into the Pi Eta Society was to wear the costume of Little Fauntleroy in public for three days. He performed it courageously, however; he visited a high priced tailor, and ordered an elaboratesuit of Fauntleroys—short breeches, velvet collar, and all. His haberdasher got some fine, long, black silk hose for him, and from a wig-maker he secured a wig that looked like molten gold.

HIGHEST AWARD CHICAGO, 1893

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