

THE PRINTER'S CORNER.

PRINTERS' TECHNICAL CLUBS.

THE organization of several printers' clubs at various points in the United States is the subject of an article by F. C. in *The Chicago Evening Post*. He says:

"Stated in general terms, the purpose of these clubs is to facilitate the acquisition of advanced technical knowledge in the various crafts, to sift from the apprentice class those who are ill adapted to the successful mastery of the higher demands of the calling in which necessity or accident may have misplaced them, and to bring into more intimate and friendly relationship the employer and the employed.

"The principle implied in the organization of these clubs, which might as aptly be called classes, is that the theoretical must precede the practical, that every step in technical progress must be mentally discerned before it can be intelligently taken and that a workman of advanced skill and progressive ideas may be able to impart to an apprentice or a journeyman a clearer and broader idea of the more difficult and complex problems of his craft through the agency of a fifteen-minute 'black-board talk' than the possible learner would naturally acquire in many days and perhaps months spent in a perfunctory discharge of routine duties 'about the shop.'

"There are now in the United States four of these Printers' Technical Clubs, and the credit of their organization is mainly, if not wholly, due to the far-sighted wisdom and the professional devotion of A. H. McQuilkin, chief editor of *The Inland Printer*, who was first to propose the general plan and urge its adoption as a means of raising the standard of the typographical craft of America. The latest outgrowth of this movement is the Printers' Technical Club of Springfield, Ohio, the membership of which is close to the hundred mark. At New Rochelle, N. J., was organized club No. 3, which meets in a private hall once a month and has a library of technical books. The two other clubs—No. 2, of Oakland, Cal., and No. 1, of Rockford, Ill.—have been organized for a longer period and have found sufficient profit in their work to maintain weekly instead of monthly meetings.

"In all these gatherings, whether weekly or monthly, a regular course of study is pursued, practical talks are given, interesting and difficult problems discussed; the whys and wherefores of processes which the ambitious craftsman sees each day in the shop or workroom, but does not comprehend, are explained; the ambitions of the indifferent are awakened by the revelations of the possibilities and the beauties of skilled craftsmanship, and that which has been perfunctory, commonplace and simply an irksome agency by which to reach the 'pay envelope' is exalted into a competition in which the nobler motive of strife for artistic excellence exerts its wholesome inspiration. Not less important is the nearer touch into which the members of the craft are brought in this new relationship. The foreman meets the apprentice not as a taskmaster, but as the distributor of the riches of his own experience, and the grace of this giving furnishes him with a new interest in the apprentice, who is not unappreciative of the benefaction. This interest goes beyond the club and crosses the threshold of the workroom. It carries with it an invigorating atmosphere of fraternity, arouses dormant faculties, incites honorable ambition and gives the strength and facility which comes from added knowledge. Such is the testimony of those who have observed, with keen and increasing in-

terest, the cheering experiments in the line of technical club life in the printing craft. Its tendency is to push out those who have neither ambition nor adaptability for the field of labor in which fickle circumstances have placed them, making room for such as respond to the call for technical advancement and thus elevating the general standard of the calling."

NEW IDEAS IN MENU CARDS.

Menu cards are nowadays very expensive. The bill of a swell dinner must have a dainty back and front, and decorations in fruit and flowers are most favored. At a dinner recently given in society the flowers which decorated the table were reproduced on the menu cards, specially designed for the occasion. Little rural views and pictures of cottages in colors, and etchings are also popular, and for these designs good artists are engaged. All sorts of occasional dinners have their proper cards. Those given on yachts are headed with the proper colors, with the vessel's name underneath, while for hunting parties appropriate sketches cover the outside; and all big clubs, sporting and social, have special designs of their own. Among the different shapes and sizes the most popular is a two-fold screen about 4 inches high, with a scrolled border interlaced with violets and forget-me-nots. Another pretty card is only 2 inches square with just a single blossom in the centre—such as a rose or chrysanthemum.

A MONTREAL ASSIGNMENT.

Jos. P. Beaudry, printer, Montreal, has assigned at the demand of L. A. Lazier & Sons, Belleville, Ont. The liabilities are placed at \$4,000. The largest creditors are: J. C. Wilson & Co., \$409; Dominion Type Foundry, \$384; L. A. Lazier & Son, \$217; Letang, Letang & Co., \$200; J. B. Walker, \$459; S. Bissonette, \$459; and Cousineau & Gohier, \$504.

The only assets are his plant, consisting of two or three presses, type, etc., and three lots of real estate at the village of St. Laurent, one of the suburbs of Montreal.

THE MONTREAL CRAFT.

The Montreal branch of the International Typographical Union are not sending any delegates to the convention at Denver this year. A meeting was held to consider the matter and it was decided that the distance was too great and the funds of the Union too slim this year to permit of the expense. It has been decided, though, that it will be represented at the gathering of all the Canadian trades unions, on September 17th, in the city of Quebec. The printers' delegates to the convention have not been selected yet.

INK FOR HALF-TONES.

It cannot be too generally impressed that for getting the best results in printing from a half-tone block there is nothing to beat a good black ink. Colored inks never seem to work with the same degree of cleanliness and never bring out the half-tone in its utmost richness and fulness. Even assuming that a colored ink could be prepared of equal consistency and working qualities to black ink, it would never yield as effective a proof as the black. The reason I take to be this: the half-tone is broken up into a stipple, which produces a grey instead of decided black and white. Thus, we have degraded whites and lightened shadows, so that the keen contrast of light and shade, which is essential to the proper rendering of color, is