

girl who once in months lays out five cents in order to enjoy the perusal of some special piece?

People like discussions, not too abstract, on educational topics, the religious movements of the day, bright newspaper arguments on almost any topic which gives the editor free play for a lively imagination and a good-natured raillery. When they turn to the editorial page and find it meagre, colorless, or merely statistical, there is a dim suspicion that the shears have had more to do with its make-up than the editorial brain. Instead of the editorial being doomed to extinction, it seems to me that it is destined to greater expansion and development. The editorial page is a page for condensed, yet incisive, thought. Its range is not limited to the local sweep. Any paper which adopts as its motto that people care only for discussions of their own little bailiwick, is bound to stay on a very low level.

The editorial ought to be improved and brought more into the foreground. The editor himself should live less in the closet and more with the multitude. The tie that binds the personal exponent of public opinion with his constituency should be strengthened.

#### A NEW ERA IN COLOR PRINTING

**A**N important field has recently been developed for the type-printing press, that is, color work from half-tone plates.

Heretofore lithography exclusively covered the field of fine color work, although attempts were long ago made by ingenious engravers and printers of nearly all civilized countries on the globe to execute artistic color work, such as is noted on fine chromo work, on the type-printing press. In its early state xylography and metal plates took the lead; later grain-work on zinc followed or was used in combination.

Only those met partially with financial success, however, who opened a market for their work through their own publications. The process being too expensive and the effects lacking the softness of chromolithography, the field within which it was operated was very limited.

Lithographers had monopolized the chromo field. They produced most remarkable results, and with their trained and experienced force of artists, engravers, transferrers, color-mixers and pressmen, it often seemed impossible to the enthusiasts of the printing press that there would ever be a show for something more worthy than what is known in this country under the head of can labels and like work of little better character.

Still there were a number of firms, artists, engravers, and printers, in Europe and America as well, who upheld the idea of future success, and there is no question that their early labors gave the impulse to the results which we now obtain by the assistance

of photography through the half-tone process for color work on the printing press.

Results lately produced in Paris, Berlin and New York, almost within the same period of time, show remarkable improvements in the production of feasible plates for chromo work on the type-printing press, still there are mountains to be climbed over yet before we can speak of a technical and practical success. One point has been gained, however, which is eminently in favor of the new method, since it has been thoroughly demonstrated through the latest publications that there is a possibility for fine and practical results by aid of the relief-process plates and the printing press.

Artists and engravers are alike anxious to advance color-plate making, and while in this direction there is, so to speak, a daily progress on record, the printers will have to do their part in studying the printing of chromo work, teaching their employees, and equipping their press-rooms and plants with the very best of machinery. Only then, and no sooner, the new achievement will become a prosperous side-issue for the printing business, and this it will be for those printers, especially, who shall be able to overcome through a thorough methodical study, and through wise and energetic management, the many difficulties which will present themselves in chromo printing.—*Black and White.*

#### A GOOD SUGGESTION

Standing in a business office not long ago, "Tourist" in *American Bookmaker* says: "I saw a card sign which read as follows:

<p>WANT OF CARE DOES MORE DAMAGE THAN WANT OF KNOWLEDGE</p>
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It struck me as being so good that I thought of Captain Cuttle's advice to 'make a note of it' for future use. Such a sign might well be hung in every department of every establishment where printing is done. How it would apply in the composing room! Not more so, however, than on the proof reader's desk! The pressroom would be an especially good place for it, and among the binders it is of course necessary. Besides these departments the office might benefit by its constant admonition, and even on the proprietor's desk it would not be out of place. The trouble with most of us is that the mistakes we make are not so much because of lack of knowledge as that we do not put our knowledge to better use.