

pend the greatest amount of vitality in their productions. And we base this opinion upon the principal that "ideas begat ideas." It is a common thing to hear editorial writers remark that they have no time to read; and the truth of this remark is very surprising when the fact that editors have more available reading matter than they could possibly read. But it is so, the majority of editors do not read; they scan the columns of a few of the leading papers, and occasionally quote a paragraph.

Our editorial writers live too fast as a rule; they do not take enough time for careful consideration. They live fast, work fast and exhaust their nervous system, and, in fact, rush themselves into their graves.—*Weekly Journalist*.

ART IN PRINTING.

TO many people printing may seem to be an art more in theory than in practice. The familiar expression, "The art preservative of all arts," is recognized as truly representing the relation of printing to other arts. It is indeed the most influential in the preservation and advancement of the arts and sciences. Printing, however, is not usually regarded as of equal rank with architecture, sculpture, music, and painting. It is, perhaps, owing to the important part which printing has in all business affairs, that it has become tinged more with a commercial than an artistic aspect. The price lists and tables of tariff rates can hardly be considered good subjects for a display of artistic sentiments.

The printing which was done in the early decades of the art was of a very high character. By some it is estimated as more worthy than that of the present time. This idea is due, however, to the fact that the comparison is made between the elaborate works which were first produced on the one side, and the ordinary book and commercial work on the other. Such comparison should be made with the finely illustrated and expensively bound editions of the present, which receive but a limited circulation.

Notwithstanding the purely mechanical idea which is so largely attributed to printing, there is great satisfaction in considering the artistic elements in the work of the present day. Art in printing is not confined entirely to expensive works and special editions. There are certain artistic elements which enter into all work. They have their place in the productions of every printing office, no matter how small the equipment, of a few typographic ornaments gives the necessary decorative effect.

It is also interesting to note that these ornaments are introduced, not for the purpose of filling a special space, but for the proportionment of the work. The choice of ornaments must also be made with a due regard to the relative weight of the elements and

the lines of the letters. The same conditions affect the durability of ornaments as in the case of fancy types. Anything of an erratic tendency should be omitted, because it is of only temporary interest. Conventional and geometric designs are preferable to any floral ornaments.—*Engraver and Printer*.

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