

## THE ART OF ILLUSTRATING.



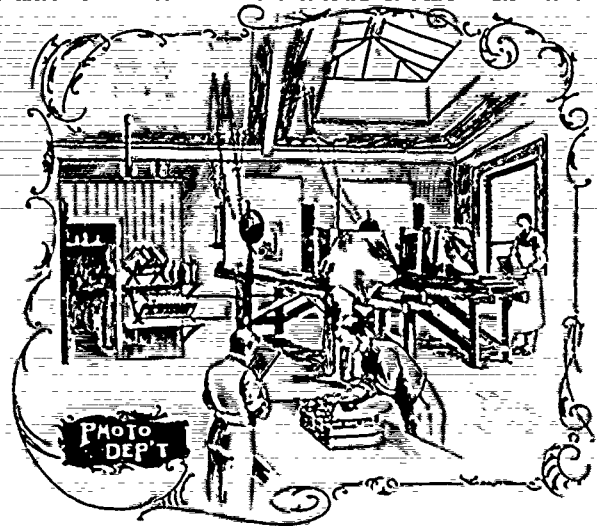
Geo. A. Howett.

not illustrate, along with the printer who discourages the use of cuts because they are difficult to work, are simply "not in it." For proof of this it is only necessary to glance through the magazines, newspapers, catalogues or business announcements that are so freely circulated throughout the length and breadth of the continent. As results of this advancement the public have become educated to demand illustrations and the printers to print them. To supply this demand new firms have been organized and old ones have adopted new processes. Among the latter the Grip Printing and Publishing Company is prominent. This company, for many years associated with Grip newspapers as publishers, and from which the name comes, has carried on an engraving business since 1881.

Besides the illustrations for Grip and other publications, which were made mainly by the old transfer process of zinc etching, a large business was done in wax and wood engraving and a number of artists employed. When photo etching on zinc was perfected, it superseded the transfer process, and a year or two later half-tone engraving on zinc was added. Since that time progress has been rapid, and to-day the Grip Company do a business second to none in Canada. Two years ago, in accordance with the policy decided upon by the directors, a beginning was made in the direction of closing out all other departments and devoting the entire energies of the management to the engraving business, and as part of this plan the company removed from their old premises at 26 and 28 Front street west to 201-203 Yonge street. This line of action has been closely adhered to, and to-day the Grip Printing and Publishing Company are engravers, and engravers only. The business continued to increase and the recent removal to their new premises at 28 and 30 Lombard was rendered necessary. In their new building, an engraving of which appears in these pages, no trouble or expense has been spared, and the Company pride themselves upon the fact that they are now in possession of the most modern and up-to-date establishment in the Dominion.

Small sketches made by two of their artists illustrate, as far as it is possible to do so, the various departments in the new premises. A very fine hanger, got out as a removal notice, a copy of which will doubtless reach all readers of the **PRINTER AND PUBLISHER**, shows samples of the various kinds of work

done. It will not be amiss to speak briefly of the various styles of engraving now done by The Grip Printing and Publishing Company. We will take, first, the simplest and least expensive work, known as reproductions of line engravings. By this process, from any print in black or red on white or blue paper, or a properly-made pen or crayon drawing, a zinc plate can be made, from which, when mounted type high on a wood or metal base, some fifty thousand impressions can be printed. The



results in this class of work depend almost altogether upon the "copy" supplied. In some cases retouching can be done or alterations made which effect considerable improvement, but the bulk of this work is done without either, and, as the copy, so the plate. If the copy is sufficiently open, it can be reduced if desired, but it is well to remember that reduction always closes up, and a print from which a cut can be made which will print on any paper or press, will, if reduced too much, become useless for anything but fine printing. The plate can be made larger than the copy if wished, but not over half as wide or deep again. These plates are called line engravings, as in are fact all photo etchings, except half-tone engravings. Next come line engravings made from photos, colored lithos, or wash drawings. These are much more expensive than mere reproductions, as in every instance a drawing is necessary. Here the results depend entirely upon the artist and engraver, provided full and explicit instructions are given, and any changes desired can be made. If a building, new signs can be put on, a story or wing added, a street scene appear in the foreground, or the background can be completely changed or left out altogether, without adding but slightly to the cost. The same thing applies to almost anything else to be illustrated, except in the case of portraits, where, of course, an exact likeness is what is wanted.

