

ed that the greatest enemy he had to conquer was a natural disposition to try a new field of labor. There had not been a year since he started business but he had been tempted to experiment in some other line of trade which promised more profits. That he had not yielded to his inherent feeling he attributed his success. For, as he stated, only two of all the young men who were his competitors at the start were now independent, although they had in the meantime tried a dozen occupations.

There is only one road to success, and that is in a bee line from where you stand. Steer straight and you will reach the goal.

It takes more persistence to day than it did twenty years ago, for the avenues of trade are more closely populated. It was possible once for a bright man to make a fortune out of a single idea with comparatively little personal effort, but there is to-day a surplus of schemes, and too few persistent workers. Every merchant knows a score of "short cuts" in trade, but it is only occasionally that we find one who has the patience to patiently work out his ideas.—D. T. Mallett in *Business*.

ARTISTIC PERCEPTION IN PRINTING.

WHAT is "art printing" to a printer without intuitive artistic perception? It is merely a cant phrase for any novelty in the arrangement of type, even if carried to outrageous freakishness. Instead of trying to aid the truly artistic printers in their effort to guide public taste within the lines of genuine art and originality in printing, the typefounders in very many cases pander to the eccentric taste of the printer, whose knowledge is purely mechanical and whose conception of artistic type faces is the merely novel. Such printers are to the craft what the citizens who yearn for exhibitions of monstrosities are to the general public. The man who delights in the sight of two headed cows and other museum blood coolers is not a factor in elevating public taste. There are a good many of him, too; otherwise the large and increasing number of such shows would not have the numbers of patrons they have to-day. Now it is surely evident that if the natural desire for novelty on the part of uncultured persons is taken advantage of by fakirs for the purpose of gain, the vitiation of taste—the destruction of the artistic instinct—must lie at the door of these charlatans and mere money grubbers. There is nothing to educate in what they offer; there is nothing to elevate or to refine, but there is more than enough to lower, to debase and to corrupt.

So it is with printers and typefounders in about the same proportion. Under present conditions—I will not say "system," for we have no system—under present conditions of teaching (?) the printing trade, most of the young men who having served their allotted term, and as journeymen—having "learned their trade"—labor at the case, are utterly destitute of artistic conception, judgment or taste. They have a certain rule-of-thumb idea of their calling. Having set a sufficient number of jobs from reprint to get the conventional style firmly lodged in their minds, they are then supposedly competent to struggle with manuscript, and within a circumscribed degree ring in the changes from the reprint models stamped in the grey matter of their minds. Other times they are mere typesetters, "only that and nothing more." Such printers, if frugal enough to save or fortunate enough to obtain \$200 or \$300, can secure as much credit as they desire to start in business as "master" printers or as "artistic" printers, with a fine line of "new and novel" art types. They hail the

hoi polloi with business announcements in splotches of color, green and mauve, mayhap, because original and striking; and then they want "art type," in keeping with their taste and color, and get it from the complaisant typefounder, on long time and high interest. They get plenty of customers, too, of a certain class, and when the specimens of the art produced by them are criticised severely they have plenty of defenders, the argument being: "Well, they are mighty original 'fellers' anyhow. I'll admit they make a break once in a while, but I tell you it's a test of the 'fellers' talent for novelty that their work can be picked out from so many others." Yes, such sophistry prevails.

To strike at the root of the evil is in the hands of the employing printers and the journeymen printers—both of the better class. The real reason of the decline in the trade both in prices and in quality is because of too little theoretical instruction. A little more consultation on the elevating of the trade, a little more trade union wrangling and petty interference, a little more tolerance, a little less contemptuous indifference to the arguments of the veterans in the art, a little less of the father of the chapel, a little less of the demagogue and a little more wisdom in selecting apprentices, a little less selfishness on the part of employers, and a little more genuine love of the art on the part of all, will do much to place the printing trade on a higher financial and artistic plane.—Albert Henry in *American Bookmaker*.

THE ILLUSTRATED NEWSPAPER.

THE public is wondering how much farther the newspapers are going in transferring themselves into picture papers. There must be a limit somewhere, if it were merely on account of the expense on the one hand and the reader's patience on the other—unless reading is to be given up entirely for seeing; that is to say, if the busy man is to give up reading the head-lines of news and to try to grasp it by a hasty glance at the illustrations. The newspapers themselves cannot tell why they have been driven along in this direction; they suppose the people want pictures. Gradually the distinction has been almost effaced between the paper of news and the paper to amuse. The rapid growth of this sort of illustration is curious. At first it was only intended for information—to give the features of a person or scene referred to, or the plan of an invitation, or a piece of architecture described. It is true that good illustration should give pleasure while it gives information. This is practically impossible for the newspapers, run off on lightning presses, to do. This is left to the impressions of the more leisurely magazines and books. New and wonderful processes, however, have permitted the attempt to be made by the use of colors, and prophets expect great things from methods. The general effect so far is to vulgarize art and to diffuse false standards of taste. Those who believe that art is a matter of individual genius get little pleasure from mechanical engraving, or processes that sacrifice all poetic expression to mere accuracy. In this case the cream does not have a chance to rise to the top or be separated. It is lost. Of course, if people want pictures and pictures of this kind, entering men will meet the demand, and the new industry is legitimate for what it pretends to be. But the demand may not continue long, for popular tastes change. Besides, there are already many people who want their news without sensational illustration or caricature, and these joined to those who are offended by base art may work a reaction in favor of the newspaper, pure and simple.—Editor's Study, *Harper's Magazine*.