

**MR. STRINGER'S DEPARTURE FOR NEW YORK.**

CANADIAN journalism loses one of the brightest of its younger sons in the departure of Arthur J. Stringer, of The Montreal Herald, for New York, where he has taken a position on the editorial staff of the American Press Association. Mr. Stringer was not only a clever newspaper man, he was a poet and short story writer as well. Born in London, Ont., he graduated from the local high school and entered the University of Toronto. After attending lectures there for about two years he went to Oxford, and took a special course in English literature and poetry. On his return to Canada he joined The Herald staff as a reporter.

Under the nom-de-plume of "The Infant," Mr. Stringer contributed some amusing sketches and short stories, which were extremely popular with Herald readers. His literary chat and book reviews were among the best features of the Saturday edition. This brilliant young man has already published three volumes of poetry, which, critics say, are far above the average production, and which have given him a reputation in the United States and Canada.

Mr. Stringer has been engaged to write breezy, non political editorials and short stories for the American Press Association, and this is a field in which he should excel.

Though one wishes this clever Canadian every success in the "Land of the Free," still, his departure is only another evidence of the oft proved fact that Canadian journalists with brains cannot hope for adequate reward in their own country. W. M. M.

**DISAPPOINTING RESULTS FROM HALF-TONES.**

An editorial in Process Work and The Printer gives a reason why half-tones often prove disappointing when the machine-printed copies are compared with the engraver's proof. It is this: The half-tone operator, printer and etcher each strive to "keep the shadows open," which means that the shadows are broken up with tiny white points, instead of solid black. This white stippling gives a softness and harmony of contrast to the half-tone, if it is not overdone. It is very often the case, however, that these white points are too large and are etched too deep. The photo-engraver, in taking his proof, endeavors to correct

this by loading the plate with ink, and pulling with a rather soft impression, so that the white points are almost filled up. The printer cannot accomplish this filling up to the same extent, when he is working in the same form several other blocks which will not stand any excess of ink. The result is that the blocks in question appear flat and grey, especially when worked on a smooth paper with a hard impression and the best of ink. With a common paper and ink, and far less trouble of making ready, the same blocks would have rendered a much better effect. The fact is, that process workers have got so habituated to working for poor printing that they forget to leave in the block qualities essential to superior printing.



ARTHUR J. STRINGER.

**LITHOGRAPHING.**

E. T. Wagner, writing in The Inland Printer on the subject of surface plate printing, seems to have the greatest faith in the new method, and in its likelihood of revolutionizing lithographic work. He writes: "Scattering straws show the direction of an agitated current. The foremost press builders of all countries are constructing rotary presses for the use of metal surface printing. Lithographic stone supply-houses are going out of the business; others more progressive are taking up metal surface printing plates along with stone. My predictions of long ago are being realized. Typographic and lithographic methods will reach a point where they will meet. The simple rapid transfer will supersede the time-robbing relief etching. The artistic product of the lithographer will soon be run off on the type press; no more 'cradle' rocking for the

lithographic stone, but the revolution of the cylinder on the plan of old mother earth, that indicates progress." In another portion of his notes, the same writer sums up the advantages of aluminum as follows: "Less costly material than stone, but equally as good; greater rapidity in lithographic printing; greater perfection in 'process work,' and more general substitution of the same for hand work." In conclusion, the writer says: "All developments are making toward the realization of these ends. Lithography has certainly awakened from its centennial slumber, and is just beginning to realize where it is at; but all cannot be reached at one jump, much still remains to be done."