

most cases it isn't. My advice is for the journalist to devote his leisure first, to what will fit him better for his professional duties; secondly, what will develop any special talent he may be possessed of. Some journalists may have literary ability, which finds no outlet in the daily newspaper. Why not cultivate that? There are scores of men who have made fame and money at general literary work who have not a tithe of the talent of many journalists. The latter fail to employ their leisure profitably. They are forgotten as quickly as Mrs. Malaprop's dear departed dropped out of the good lady's memory. Their lives were spent

on "scoops," or paragraphs, or leading articles, and when the end came there was hardly money enough left to pay the undertaker. Now, we are ourselves to blame. We are too fond of being satisfied with the consciousness of secret power, with the opportunity to pull wires or utilize the immense influence of the press. What benefit is this to us when we grow old? The number of old journalists is limited, because they have failed to develop that special talent which would give them a standing when the fund of nervous force for active duty begins to give out



CANADA CAN WITHDRAW.

THAT Canada can withdraw from the Berne Convention Treaty and make her own Copyright laws is now admitted by almost everybody, as witness this dispatch:

"New York, Aug. 4.—Isaac N. Ford cables to The Tribune: The Rosebery Government, not being able to reach a decision respecting the Canadian Copyright Act, invited the Dominion Government to send a representative to London to discuss the subject. When the Government was defeated, it was too late to recall the invitation, and the Canadian representative is now in London, but he has not opened negotiations with the Colonial Office. Mr. Chamberlain will have to deal with this question and sanction the Canadian Act or disallow it, or send it back to Ottawa for revision. It is not generally known that Canada, in accepting the Berne Copyright Convention, reserved the right of withdrawing from it after giving a year's notice. The argument that the Canadian Act must be disallowed because it is contrary to the policy to which Great Britain was committed at Berne is not well founded. England did not assume obligations for Canada. When the Dominion Government acquiesced in the Berne Convention, it was with the explicit understanding that Canada could withdraw from it after a year's notice. These facts stand in the way of the rejection of the Canadian Copyright Act on Imperial grounds; yet no British Government can sanction it without setting a precedent for all colonies of compromising the principles of the Berne Convention, exposing American publishers to destructive com-

petition from cheap Canadian reprints, and working great injury to English authors."

While Brother Ford admits Canada's legal right, he brings up three reasons to show why Copyright control should not be granted. As the question should not be decided on any other than legal grounds, these three points are hardly worthy of notice. If Canada has a constitutional and legal right to pass a Copyright law, the Colonial Office has no business to interfere, and Canada will punish severely any such obstruction.

But Mr. Ford's three (unnecessary) reasons.

(1.) It would be a precedent to colonial compromise of the Berne Convention. If the colonies are a party to it, they will have to abide by it; if not, they cannot "compromise." Answered.

(2.) Exposing American publishers to destructive competition. What whining! United States publishers asking Great Britain to protect them against little Canada! We cannot answer this argument for laughing.

(3.) Working great injury to British authors. Here is a well-taken objection. British authors are, in our opinion, not sufficiently protected by the present Act. But their place is not to fight the principle of the Act. They should rather send a statement of what they would like to the Canadian Parliament, and no doubt that statement would have due consideration and the Act be amended as desired.



NOTICEABLE PROGRESS IN ADVERTISING METHODS.

ALTHOUGH much has been said and written on the subject of art in advertising, it is not due to that fact alone that so large a portion of the public have come to realize that, as now practised, advertising is an art. The work speaks for itself; and it is not alone in words that the tale is told, for the designer shares in honor with the writer for the results attained. The ponderous platitudes by which the merchant of former days took the public into his confidence have given place to a most comprehensive blending of catchy phrases and artistic illustrations, brevity of expression and aptness of illustration being combined in the most remarkably effective and skilful manner. The effect sought by the illustrator is to attract the attention of all, old and young, while the writer endeavors in the fewest words and in the most attractive manner to convey the desired information to the public. By their combined efforts they appeal to the eye, to good taste and to reason, and have

succeeded not only in reducing advertising to a science, but in elevating it to an art.

A recent writer says, "We cannot command success, but we can coax it along by judicious advertising." Even a superficial investigation will lead to the conclusion that advertising artists now depend largely upon their ability to please and coax the public. It is not in evidence that they have failed in their purpose, while it is manifest to even the casual observer that they have succeeded admirably in lending attractiveness to the columns of the daily newspaper, as well as to the pages of catalogues and miscellaneous works of all kinds where advertisements find a place. The newspapers especially have been benefited by the work of the modern advertisement designer, their advertising columns no longer being the dull and prosy receptacles for commonplace announcements which so long was their distinguishing and only feature. Readers can now turn