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THE CANADIAN PRINTER AND PUBLISHER

VOL. II. NO. 11] TORONTO, NOVEMBER, 1893 [$2.00 PER YEAR.

High Grade Flat Papers for Printers

The Best
Values
in the
Market.

Every Printer
should
get Samples
and
Prices of
These Goods

Samples and Prices Promptly Mailed on Application.

THE W. J. GAGE CO'Y, LTD., Wholesale Stationers and Envelope Manufacturers, **TORONTO**

Printer and Publisher.

VOL II.—NO. 11 TORONTO, NOVEMBER, 1893 $2.00 PER YEAR.

EDITORIAL NOTES.

This is the harvest time for printers. The Christmas advertising is the most extensive of the year, and when goods are selling, the money flows out freely for job printing and advertising. The live printers are now preparing to get all of this increased trade that they possibly can—the other fellows, well, they are still figuring out whether that lot of borders they bought five years ago will do another season.

* * *

It is astonishing how unprogressive some printers are. There is a danger of being too progressive; but only one man in every 5000 is too progressive. Progressiveness is a disease which is less infectious than it ought to be. How we all like to patronize the man whom we recognize is always leading the other men in his trade! He boasts little, but he has that air of confidence that subjects your will to his, and your implicit trust leads you to place dependence in him without knowing why. When he gets an order from you, you know the work is going to be well done, and a job you can be proud of. The progressive printer leads the trade.

* * *

How would you tell whether a printer or publisher is progressive? There are many ways which must be combined in order to attain an accurate judgment. If he has a chattel mortgage on his plant to some paper firm—put him down as a chump. If he uses type which is worn out with long years of use—he lacks spunk. If his press requires hours of tinkering each day—he does not know the value of labor. If he takes a contract on which he makes no profit—he is an ignoramus. Does he employ boys and girls to do work which only a thorough workman can do—he is niggardly at his own expense. Does he consider his trade paper too costly at five dollars a year—he is shortsighted. By all these signs shall ye know the unprogressive printer. The unprogressive publisher can be picked out by one glance at his publication. On its face it bears the signs of its owner's character—the physiognomy of newspapers is a great study.

* * *

The writer wanders through several hundred papers a week. They come from all quarters of Canada, from the United States, from Great Britain, Germany and other countries. This face is clean, pleasant and smiling—its editor is the same. This face is monotonous and without variety—so are its proprietor's ideas. This face is aged, wrinkled and yellow—the proprietor has outlived his ambition. Another face is black and smudgy—its proprietor's fingernails are the same, and this detail is a neglected one. This face is coarse-looking owing to the poor paper—the proprietor dries his face with a crash towel and puts his knife in his mouth when he eats. Some are very fair faces, not striking yet not revolting—the proprietor is on the ridge between progression and retrogression, and one asks, "which way will he go?" Then there is the ruddy countenance, with health blooming out in all its advertisements—its proprietor has good health, a bonnie wife, and a fat purse. Then there is the one that appeals to your artistic taste, and you handle it tenderly, making your cuts into it as straight as possible, and you throw it into the waste paper basket with regret that all the nice things in the world cannot be preserved, and you conclude that you want to know that publisher, know him more thoroughly than by seeing his character reflected in his journal. You desire to fathom the fountains of genius and energy which must be walled up in his mind, from which such copious streams are flowing.

* * *

The weak publisher thinks other men have more genius than he, and he cannot attain success like theirs. Genius, that is business genius, is made—not born. Business ability is a *house plant; it has been cultivated by the careful gardener.* The man who says he has no talent for business may tell the truth, but if he add that he cannot attain it no matter what he does, he lies. Every man can attain excellence if he has a desire sufficiently strong to enable him to overcome the few minor difficulties. How is business ability attained? Is it stolen? Is it bought like a suit of ready-made clothes? It is like football ability—it is gained by study, observation, conversation and practice. Watch that half-back on the football field and answer the question, "Where gained he that cool head and calm judgment?" Watch that business man when the troubles come, and the cool head and the calm judgment again excites your envy. They both result from cultivation of ideas. The poor printer and the mean publisher have no excuse but their own ignorance, and it is something which they wear of their own free will. They may wash it off with the abundance of knowledge which is to be found if the proper places are searched.

* * *

Poets may be born, but business men are not. They attain their excellence by gaining knowledge from men, experience and books. They gain knowledge and then learn to apply it with the help of the common sense with which nature has endowed them. This is a thought which young men should thoroughly make their own and the effect will be most beneficial.

PRINTING AS A FINE ART.

THERE seems to be a great difference of opinion among printers generally in regard to art in printing. "Art" is too often applied to a piece of printing when in reality "fancy" would be the proper term. The difference of opinion is largely due to the non-existence of an apprenticeship system. In the leading printing offices of the United States, from whence emanates the bulk of fine printing, the management usually regulates the apprenticeship problem, and in well regulated offices there is not much difficulty experienced in retaining skilled workmen. Master printers cannot expect to rely wholly upon the Typographical Union for their supply of skilled workmen, and it is a question as to whether the blame can be placed with the Union for the large number of incompetents among its ranks.

Below are given the opinions of different writers relating to printing as an art.

William Dean Howells, who does not seem to be over proud of the fact that he was once a printer, says:

"Though I cannot pretend that printing is an art in the highest sense, I have heard old journeymen claim that it was a profession and ought to rank with the learned professions, but I am afraid it was from too fond a pride in it. It is in one sort a handicraft like any other, lake carpentering or stone cutting"—and he might have added blacksmithing.

It is quite evident that Mr. Howells has only an imperfect knowledge of printing. However, we all know what the country printing office is like, and also that there can be little room for art where it is necessary to utilize all available space for the accommodation of potatoes, pumpkins, cabbage, etc., received in payment for the paper. One would naturally suppose that his present occupation would enable him to be more observant in regard to the progress of printing.

Victor Hugo, although not a printer, entertained a somewhat different opinion of printing than that expressed by Mr. Howells. Mr. Hugo says:

"Gutenberg is a redeemer. These submersions of the work of the mind, inevitable before the invention of printing, are impossible at present. Printing is the discovery of the inexhaustible. It is perpetual motion found for social science. From time to time a despot seeks to stop or slacken it, and he is worn away by the friction. The impossibility to shackle thought, the impossibility to stop progress, the book imperishable—such is the result of printing. Before printing, civilization was subject to losses of substance; the essential signs of progress, proceeding from such a philosopher or such a poet, were all at once lacking, a page was suddenly torn from the human book. To disinherit humanity of all the great bequests of genius, the stupidity of a copyist or a caprice of a tyrant sufficed. No such danger in the present day. Henceforth the unseizable reigns. * * * Gutenberg is forever the auxiliary of life; he is the permanent fellow workman in the great work of civilization. Nothing is done without him. He has marked the transition of the man slave to the freeman. Try and deprive civilization of him, you become Egypt. The decrease of the liberty of the press is enough to diminish the stature of a people. * * * Gutenberg is like the second father of the creations of the minds. Before him, yes, it was possible for a chef-d'œuvre to die."

I am not quite positive as to to whether carpentering or stonecutting or even blacksmithing have been such prominent features in the progress of civilization as that accorded to printing by Mr. Hugo, but in the estimation of Mr. Howells, I suppose they should come in for an equal share of praise

Here is still another opinion by F. Hopkinson Smith, the artist author.

"While in Venice last summer an old librarian showed me a volume, and it contained the most exquisite title page I have ever beheld. * * * The man who conceived the Salute and erected the fairy dome, which at morning is an opal, at noon a ruby and at twilight a sapphire, and the man who wrote the Milo were of the same mould and genius as he who took those types in his hands, placed the proper spaces, put a rubricated letter here and a footnote there and all in exact proportions. It seems to me that you who handle the type often miss the keynote of your vocation. Yours is not a trade. It is a fine art—the art of printing."

The true progress of printing has just begun, and with each succeeding year printing is becoming more and more a fine art.

In the Smithsonian Institution at Washington, there is a gallery for the display of the graphic art. Among the large collection are many beautiful specimens, and after an inspection of the collection one cannot help being convinced that printing is an art.—H. E. Johns in American Bookmaker.

THE PERSISTENT MAN.

MONEY and brains, a rare combination, often fails to unlock the door of success. Money can buy the goods which the brain selected, but it takes something more than either to build up a business and gain a reliable foothold in the world. Often the most brilliant minds are anchored to an important, to an impatient, disposition which cannot brook delay or await development. The bright intellect may evolve a good scheme to increase trade, but if the body is unwilling to bestow the tedious labor necessary to carry out the project, nothing is accomplished. Ten men out of a dozen can readily and clearly define what course to pursue to achieve success, but hardly one will have the persistence to faithfully take up in turn the various details which are essential to the result.

The streets of New York and Chicago are lined with smart men who are going down hill. They are men who have intellects above the average, and are well posted in matters of general interest. Many of them have at some time handled round sums of money, and been in business with flattering prospects. They have lived to see what they style "slow men" pass them on the road to wealth, and this in spite of their bright ideas and once ready cash. The simple reason why so few men succeed in business is not because they are not brilliant, but because they are not patient for results.

Building up a business may be likened to a brick wall. Each individual brick must be carefully and faithfully placed, and not until this simple operation has been repeated thousands of times will the wall commence to assume importance. It does not take any extraordinary amount of brains to plan out in a single hour sufficient business plans to consume a year's exertion, but it requires a high degree of persistence to follow out the details six day in the week, and fifty-two weeks in the year.

The opportunities which we often hear about are at our feet and not over our neighbor's fence, as too many imagine. I know a successful business man, past middle age, who has worked his way up from a small beginning. Speaking of his life, he remark-

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 alloted 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 typestickers, "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 less 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 sacrice all poetic expresston 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 carricature, 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.

Printer and Publisher

A JOURNAL FOR PRINTERS AND PUBLISHERS

PUBLISHED MONTHLY BY

THE J. B. McLEAN CO., LTD.

TRADE JOURNAL PUBLISHERS AND
FINE MAGAZINE PRINTERS

No. 10 FRONT ST. EAST, TORONTO

Subscription $2.00 per annum Single copies 20 cents

J. B. McLEAN, President HUGH C. McLEAN, Manager

TORONTO, NOVEMBER, 1893

NEWSPAPER DIRECTORIES.

THERE is one form of business relation between the newspaper publisher and the advertising agent that should have long ere this been vigorously touched upon by THE PRINTER AND PUBLISHER, and which seriously affects the publisher.

It is the question of advertising in the newspaper directories and guides which the agents do so dearly love to publish—at the expense of the newspaper proprietors.

For months in advance of the date of issue of such directories publishers are solicited most persistently for an advertisement—from an inch to one page—to appear in the directory owned by the agents, and although it is very rarely that it is intimated flatly in so many words that the ad. must be given or business will be withheld, still there is always that certain inference which is plainly to be deducted owing to the clever phrasing of the circular matter issued.

In the vain delusion that advertisers will turn to his announcement when looking over the directory, and will be impressed by the statements therein contained, the publisher agrees to pay an exaggerated price for his announcement—in space in his paper, at cash rates—and then throughout the year waits for the orders that never come.

If any do come, cash rates are found to be cut rates, and if none come the first year, it is almost certain that later on some good advertiser who has paid a fair price for years for space in the paper will suddenly renew through the agency, which has sold him a large amount of space in many papers at perhaps one third or one-half the rates he had been paying, so that the cash customer is lost, and instead of him there comes an order paid for by advertising in a back number newspaper directory at half rates, and with an impudent deduction of the usual commission.

As a matter of fact, advertising agents smile at the gullibility of newspaper publishers who thus furnish them with the means of issuing bloated volumes which are primarily intended to advertise the agency, and it is well understood that such advertisements as are procured are intended by the publisher to act as bribes to influence the agent in placing his customers' business.

As a matter of fact, the amount of business that can be so influenced will never pay for the cost of the advertisement. Agents do not dare to dishonestly recommend papers to their customers that are not worthy of receiving business. There is too much competition among agents for every customer's business to make it wise to offer him anything but the best mediums, so that such mediums can afford to placidly ignore the insinuating advances of the agency with a directory, and second-class mediums are worse than wasting their space by paying for any such advertising.

The most vital point in the directory is the circulation rating. It costs the publisher nothing to furnish full particulars as to his circulation, and if done in accordance with the form required by the directory publisher, proper credit is almost certain to be given.

It is the circulation rating the advertiser looks at. Attend to this point, but scorn the useless advertisement in the directory, which brings you no business, but simply furnishes the agency with space in your paper to sell at cut rates to your best foreign advertisers.

To Canadian publishers this most pertinently applies, as the most persistent sinner among the U. S. agencies in the directory swindle places less business in Canada than any other of the larger concerns, and the space taken in the only Canadian directory issued has not proved an exception to the universal experience.

THE CHICAGO CONVENTION.

THE seventh annual convention of the United Typothetæ of America at Chicago on September 19, 20, 21 and 22, was not a glowing success, if one is to judge by the results. Still as conventions go it was a brilliant meeting. The Chicago printers had a big task in the entertaining such a huge crowd just when every man was very busy, but they seem to have accomplished the work in a creditable manner. Three hundred and seventy five persons sat down to the banquet and ninety four voted on the motion to appoint a shorter hour committee. The discrepancy between the two numbers merely shows that the banquet must have been exceeding 'taking.'

The President made a good address. It was pleasant and not too radical. The readers of this journal have already had an opportunity to read a verbatim report of it.

Amos Pettibone of Chicago, presented the report of the Executive. There was no increase of membership—a bad record for any executive. This doesn't look very much like arming for a fray—and the fray so close at hand. Employing printers may discard their mantle of indifference too late to be able to use their powers in self-defence. An unguarded foe is an easy prey.

The Executive recommended a reduction in wages of ten per cent. That may be all right in the United States, but Canadian employing printers are not forced to admit such business weakness. They have a humane consideration for their employees, and no doubt all American printers have too, but they are far from desiring to cut down wages which are none too high at present. The laborer is worthy of his hire—if he is honest, earnest and progressive. If he is not possessed of these qualities,

he should be immediately discharged. Any reduction of wages, just as any increase, should be the result of a conference of each employer with his own workmen. This principle will obtain in spite of all the "scales" that ever were created.

They also recommended the propriety of figuring for the payment of wages on the hour basis. This is a blow, it seems, at piecework—retrogression not progress. Piece work has many advantages both to employer and employee it is the only thing which prevents a fixed scale from being an unbearable burden. It brings out the best men and gives them an incentive for their sluggish ambition.

Then on the second day there was the discussion on the nine hour day. Toronto has a fifty-four-hour week, and hence the matter is of little importance here. Most Canadian cities have a less than 60-hour week. In the country printing office of the towns and village the hours per week are from 60 to 80, according to the employer's ideas. Where they work more than 10 hours per day, the employees generally take the extra hour or two, they are forced to put in, out of the centre of the day by means of loitering and 'foxing.' Occasionally there is a real good workman, who is conscientious enough to put in eleven or twelve hours honest work—but he is killing himself for the sake of his conscience, and his employer is a species of murderer. In the convention, the motion to appoint a committee of five to consider the question of the hours of labor was defeated by a vote of 50 to 36. That the delegates were not even in favor of appointing a committee to look into the matter and gather facts on which to base an opinion as to future action shows that the employing printers of the United States are down on the nine-hour movement. It must also be concluded that they have looked into the matter themselves, and have all the knowledge of it they desire—or else it would be necessary to conclude that they did not desire to investigate the matter for fear the facts might not bring about the conclusion most hoped for. The former deduction is more in keeping with the well-known moderation of the members of the Typothetæ than the latter.

On the third day, the subject which most occupied the attention of the delegates was that of arbitration as a means of settling disputes between employers and employees. After a paper by Sam Lawson of St. Louis, the following resolution was unanimously adopted:

Resolved, That the United Typothetæ of America hereby places itself on record as favoring legislation by the several States providing for arbitration of all controversies between employer and employed, and enforcing the conclusions of the arbitrators.

It will now be in order for the Dominion Government to enact a law providing for compulsory arbitration. The convention were wise in upholding this new method, and Canadians should follow in the path which wisdom has chosen, and experience has illuminated.

Philadelphia was chosen as the next place of meeting.

The following is the list of officers for the year 1893-4: President, John R. McFetridge, Philadelphia; first vice-president, R. R. Donnelley, Chicago; second vice-president, George H. Ellis, Boston; third vice-president, E. Parke Coby, New York; fourth vice-president, J. H. Bruce, Nashville; fifth vice-president, P. H. Tiernan, Kansas City; sixth vice-president, James Murray, Toronto; secretary, Edward Waddey, Richmond, Va.; treasurer, Chas. Buss, Cincinnati, Ohio; executive committee, Joseph J. Little, New York, chairman; W. A. Shepard, Toronto; George M. Courts, Galveston; C. H. Blakely, Chicago; Thomas Todd, Boston; W. L. Becker, St. Louis; Harry P. Pears, Pittsburg.

POSTAL COLLECTION AND CURRENCY.

EVERY publisher knows the difficulties of collecting subscriptions in small villages where there is no bank. Why could not the post office machinery be used to make these collections? It is done in other countries and why not in this?

The postmaster could present the publisher's bill to the person who called for the paper, collect the amount and charge from 1 to 5 per cent. for making the collection, according to the amount of the debt. Other accounts could be collected in this way also, so that all classes might share in the benefits which would result from such an institution.

Express companies collect accounts charging 25 cents on amounts less than $6, and then increasing the charge as the amount increases. Banks collect charging from ten per cent. up. But there are hundreds of places where there is neither bank nor express company, and hence no machinery for making the collection.

Did the postoffice undertake the work the advantages would be numerous; e. g. (1) a cheaper collection, (2) a more extended system, (3) the profit resulting therefrom would accrue it a public institution instead of a private one, (4) it would be a general benefit to the great community of debtors and creditors.

Another postal reform would be to adopt the German system of sending parcels c.o.d. through the post.

Still another would be the adoption of postal currency for use in small amounts instead of postal orders. A bill is now before the United States Congress to accomplish this. Under this bill, on and after the first of January, 1894, the issue of postal notes may cease, and in their stead there is to be used a postal fractional currency in denominations of five, ten, twenty-five, fifty and seventy-five cents. The issue is to be a legal tender for sums of less than one dollar, and redeemable in lawful money at any post office to the amount of one dollar; at any money-order office of the fourth class to the amount of five dollars; and at any money-order office of the first, second or third class to the amount of ten dollars in any one payment to any individual on the same day. This currency is to be furnished the public on payment of the face value in lawful money without cost. An immense amount of business is done by mail, involving the sending of small amounts—that is to say, for less than a dollar, or for a dollar and a fraction. Unless resort be had to postage stamps, which many business houses object to receiving, and which are liable to suffer from dampness and other causes, we have, apart from bank checks, nothing available for ready inclosure in such cases, except coin, a decidedly unsafe medium. The objection to a postal note is not so much the matter of expense, though the fee frequently adds a heavy percentage to the amount involved, as the delay and vexation of procuring it when wanted, coupled with the fact that the missives are only valid for a limited term, and have no element of safety over a legal-tender shinplaster, which could be slipped into a letter anywhere, at any time, and would be of itself a legal tender and redeemable in other money whenever wanted. There is no doubt that certain lines of business would be greatly benefited by the issue of the currency, while the general public would be much convenienced.

A POINTER—NO CHARGE.

POINTERS given without charge are generally useless. A pointer will now be given, but its value depends on the energy and powers of apprehension possessed by the reader. People often buy a copy of their local paper to send to friends, and they find it troublesome to put on a wrapper. They may not have one and they may not have the mucilage necessary. Read this:

THE WEEKLY JOURNAL

Published to-morrow, is the great dollar paper of the west. It is brimful of local news, and is just the paper to send to friends at a distance. For sale, in wrappers, at Journal counting room

This is an example of how an enterprising St. Thomas publisher gets over the difficulty, and makes the buying and posting of a copy of his paper an easy task. It is only a little thing, yet it is the little inconveniences of life that worry. For instance, a man never feels poverty so much as when he has ridden three blocks on a street car and discovers he has neither a ticket nor a nickel.

THE EDITOR'S CHARACTER.

THE editor's character in most cases determines the paper's reputation—if the paper is a country weekly. The editor's morality naturally reflects itself in the tone of his journal. His selections are less trivial, less sporty, and more educative in their tendency. He chooses a topic or an article because he believes it will at least do no harm, and often because he hopes it will do good. The immoral editor's paper is generally careless, haphazard, perhaps disgusting. Canada has more country weeklies of the former class than the latter.

But in the city daily, the case is different. The editor writes editorials, other people prepare the sensational parts, and another staff look after the advertisements. Immorality may creep into a paper and destroy its tone in three ways: Through the editorial columns, through the news columns, and through the advertisements. When it creeps in through the first medium the paper is discovered at once, and the best people drop it quickly. When it comes in through the news columns, it is often excused, because people consider that a very sensational thing is the work of a young reporter and they pass it by until the paper commences to make a regular thing of sensational and revolting descriptions—and the wife telephones the husband to stop that paper before he comes home that day. That brings to the writer's mind what a brother journalist remarked the other day. He said: "You know I used to be on the ——, and I always have had it delivered at the house every morning for years, but this morning my wife told me that she didn't want to read it any more." The reasons were similar to those already mentioned.

But immorality may also creep in through the advertising columns, and usually the paper that sells its columns to such advertisers as the Erie Medical Co., gains nothing. "Santal-Midy," "Big G," and similar advertisements, bring in a certain amount of revenue, but it is doubtful if any paper really gains what it makes out of these. That is, what it gains directly, it may lose indirectly by losing its tone. To keep a circulation, the paper must be such that no reader can take exception to its tone, and to keep advertisers, the circulation must be maintained. The editor is not a man who can make money, and care not what sort of influence he wields. He must be narrow and self-fish, indeed, who takes such a view of his occupation. The editor and the newspaper manager influence the world, and are morally responsible for the character of such influence.

TIPS FOR OFFICE AND SANCTUM.

THE exchange table is an important adjunct of every well-regulated editorial room, but it is often not fully appreciated. The swindlers are numerous in these latter days; but let one of them be exposed in one locality, and the exchange carries the intelligence of his manner of working to large numbers of his intended victims. As a consequence, he changes his field of work to some point far remote, or is seized by the strong arm of the law. In that case, the exchange table acts as a successful detective bureau.

Pressmen frequently have difficulty in bronzing surfaced papers successfully. The cause of the difficulty is the heavy coating on the surface of the paper, which absorbs the size so that the bronze will not stick. The remedy is to run the sheets twice through the press, using size each time, and allowing it to dry after the first impression, which it will do very nicely, says the Lithographers' Journal. The first printing fills up the pores in the paper, leaving an excellent ground for the second impression, to which the bronze will adhere firmly. The extra cost of the double working should, of course, be taken into account in estimating the cost of the work, as it absorbs some time and material.

Pressmen waste a good deal of time, says the American Bookmaker, by not properly preparing their beds, cylinders, rollers and forms before starting on their patching up. The bed of a press should be carefully wiped off with an oily rag until no particle of dirt remains. The cylinder should be gone over carefully and all remnants of the previous make-ready removed. The rollers should be examined for the purpose of finding out whether they are in proper condition for the job upon which they are to be used. The back of the form should be wiped off so as to remove any dirt which may have come from the composing room, and when placed on the presses should be unlocked, planed down and locked up again carefully to prevent springing. If these points are carefully attended to there will be much less patching up to do than would otherwise be necessary.

Dr. L. Webster Fox, a distinguished Philadelphia oculist, gives the following advice to editors, printers, etc., regarding the care of the eyes:

"Avoid sudden changes from dark to brilliant light. Avoid the use of stimulants and drugs that affect the nervous system. Avoid reading when lying down or when mentally and physically exhausted. When the eyes feel tired rest them by looking at objects at a distance. Pay special attention to the hygiene of the body, for that which tends to promote the general health acts beneficially upon the eye. Up to forty years of age bathe the eyes twice daily with cold water. Do not depend on your own judgment in selecting spectacles. Old persons should avoid reading by artificial light; be guarded as to diet and avoid sitting up late at night. After fifty, bathe the eyes morning and evening with water so hot that you wonder how you stand it; follow this with cold water; that will make them glow with warmth. Do not give up in despair when you are informed that a cataract is developing; remember that in these days of advanced surgery it can be removed with little danger to vision."

TWO COLOR COMBINATIONS.

PRINTERS who are not accustomed to color work, and desirous of experimenting in a branch of the art which is every day coming more into use, says the Paper and Printing Trades Journal, should begin with inks purchased ready made from the ink manufacturers, and also procure a tin of varnish or white ink, or one of the special preparations sold under various names. The latter are used to reduce the colored ink, and produce varied tints or shades of them. The one essential in using colored inks is to observe perfect cleanliness.

The tyro in this branch of typography usually errs, not in the way he uses, but in the way he chooses his colors. We receive, from time to time, many specimens of color work that are quite unexceptionable from a mechanical point of view, but are marred by an injudicious selection of colors, not only in relation to each other, but to the color of the paper on which they are printed. It may assist beginners if we present a list of useful and attractive combinations, which are also legitimate ones. The list is taken from Noble's "Co - Printing," published some years ago, but now out of print.

Combinations of color in two workings, on white ground:—

Bright green and vermillion red.
Bright green and carmine.
Bright green and purple.
Bright green and warm brown.
Bright green and orange.
Ultra-marine and carmine.
Ultra-marine and maroon.
Ultra-marine and warm brown.
Light blue and bright orange.
Purple lake and bright yellow.
Crimson and bright yellow.

Combinations in two colors upon pale yellow grounds which incline more to lemon than to orange:—

Yellow green and carmine.
Yellow green and maroon.
Sage green and maroon.
Sage green and carmine.
Bright green and red brown.
Bronze color and carmine.
Bronze color and purple.

Combinations in two colors upon pale yellow grounds which incline more to orange than to lemon:—

Bright pale ultra and orange.
Bright blue green and orange.
Bright blue green and carmine.
Bright ultra and carmine.
Bright ultra and maroon.
Bright green and maroon.
Bright ultra and bronze color.
Bright ultra and red brown.
Bright ultra and red purple.
Bright purple and orange.
Bright purple and carmine.

Combinations in two colors upon pale purple grounds:—

Red purple and ultra.
Red purple and blue green.
Blue purple and crimson.
Ultra-marine and carmine.

Combinations in two colors upon pale green grounds of a bluish tone:—

Ultra-marine and carmine.
Ultra-marine and red purple.
Deep blue green and red purple.
Deep blue green and carmine.
Deep blue green and maroon.

Combinations in two colors upon pale blue grounds:—

Deep ultra and red purple.
Deep ultra and carmine.
Deep blue green and carmine.
Bright green and red purple.
Bright blue and red purple.

Combinations in two colors upon pale green grounds inclining to yellow:—

Bright green and carmine.
Bright green and purple.
Bright green and red brown.
Bright green and maroon.
Sage green and either of the above.

Combinations in two colors upon pale pink grounds:—

Carmine and bright ultra-marine.
Carmine and bright green.
Carmine and blue purple.
Carmine and bronze color.
Purple and bronze color.
Light ultra and bronze color.
Red purple and yellow green.

Combinations in two colors upon deep buff grounds:—

Maroon and deep blue green.
Maroon and deep ultra.
Deep purple brown and carmine.
Deep blue purple and carmine.

Combinations in two colors upon light brown grounds:

Carmine and deep purple.
Carmine and deep green.
Carmine and black.
Maroon and deep green.
Red purple and deep green.
Deep brown and deep green.
Deep brown and black.

Combinations in two colors upon green grounds of medium strength:—

Deep green and deep purple.
Deep green and maroon.
Deep green and carmine.
Black and carmine.

It will be noted in the foregoing examples that the governing principle in most cases, is, that one of the contrasting colors is a deeper tone of the color on the ground. If it is necessary to use gold, instead of one of those contrasting colors, the printer will always be right if he retains the color which is a deeper tone of the ground, and substitutes gold for the other colors. Thus, in the combination upon a pale pink ground, carmine and ultra-marine are given. The blue should be omitted and gold used instead—and so on throughout the whole series.

AN INDEPENDENT JOURNAL.

I SHOULD call that an independent journal which, while printing the principles, platforms, and events concerning all parties, as they occur, boldly comments upon them, and gives to its readers an unbiased opinion Not necessarily to suggest a medium course, or name a candidate or platform of its own; but to point out the weaknesses or strength of those which exist, and suggest wherein the policy of either would be of the most good for all. Not to suppress a good point made by either side, because it did not meet its views; but to publish it, and state wherein it differed. To publish the transactions of all parties truthfully, without enlarging, distorting, or suppressing any part of them. Not to unnecessarily eulogize one candidate, nor cause unfounded aspersion upon another. To show the right and the wrong, according to the evidence presented; but to leave the passing of sentence to the intelligence of its readers. There is as wide a difference between neutrality and independence as there is between the latter and partisanship, in this matter.

An alleged independent newspaper, which flaunts in the breeze the flag of any party, or taxes its principles as its own, is sailing under false colors, like the merchant who sells an inferior article under a well-known good name, for the sake of extra profit. The people surfeit of it, and then comes the alternative—either to adopt the party, or cease publication.—J. G. Hodgkinson.

ADVERTISING RATES.

AFTER an endeavor for several years to establish a system of graded rates that would be just to the advertiser and publisher, and convenient for use in the business office, I have abandoned the principle entirely. Advertisers in our columns, giving promise of remaining three months or longer, are charged uniformly at the rate of one dollar an inch per month, regardless of amount of space occupied. Short-time advertisers pay eighty cents a week for the first insertion, and forty cents a week each additional insertion, for each inch of space.

This system has in it as many elements of fairness as the most elaborate table. Every customer is given space at the same rate; and, when collections are made monthly as they should be,—it is a very easy matter to figure the amount due from each advertiser to the end of the month, whether the advertisement has been running a full month or less.

Where advertisers are given a guaranteed position, as top of column, alongside reading, etc., a charge of twenty-five per cent. additional is made, and this is as easily figured as the above.

Where a regular advertiser uses additional space for a few weeks, he is charged pro rata, and ten cents an inch extra for space occupied, to cover cost of composition and rearrangement of forms.—M. M. Alderson, Bozeman Courier.

The Clinton (Ont.) News-Record will appear this week in new dress from Miller & Richards' foundry. Mr. Todd seems to be very progressive.

THE PARLIAMENT BUILDINGS, OTTAWA.
(From the River.)
Engraved on Copper direct from Photo, by the Grip Printing and Publishing Co., 201-203 Yonge St., Toronto.

Correspondence.

TYPE-SETTING MACHINES.

Editor PRINTER AND PUBLISHER.

SIR,—You are doing the craft throughout Canada a great deal of good, and it must redown to their credit as well as your own in giving information from month to month about the type-setting machines, one of the most wonderful inventions of this or any other age. The Typograph has found its way down here by the sea, as well as to far away Vancouver, and to say that it is giving satisfaction here is to put it mildly. No better print is seen to-day in Nova Scotia than the Truro News and Amherst Press, both of which papers use the Typograph and whose editors are delighted with it. As you said in your last issue, the introduction of the Typograph here has fairly set the newspaper men wild, for many of them regard it as the "life-preserver of the modern newspaper." Mr. Best, who has been representing the company here, is a gentlemen who knows his business, and, if I am not mistaken, will soon be down here again putting in more Typographs.

Publishers are only beginning to find out the benefit of the type-setting machines; it will not be long before all who can afford it will have one.

Referring to machines, M. J. Keating, who is an old newspaper man, having worked his way up from the case, has the following to say:

"Last week I inspected at Amherst the Typograph machine, which is to revolutionize the printing business of the future. Having seen most of those in use in the United States, I have no hesitation in saying that this machine more nearly approaches *what is needed than any other. It simply means this;* the reporter who gathers the news will come into the office and operate this machine (which sets up matrices and casts the type), instead of writing out his notes on a typewriter. Of course it will send out of printing offices large numbers of men, as it will be only necessary to retain a sufficient number for the composition of advertisements, etc. Hence it means a survival of the fittest. My advice to the more intelligent among the printers would be, "learn to operate the typewriter," if a machine be not handy; other things being equal, the capable typo will still be the more economical man to employ."

ALBERT DENNIS.

Pictou, Oct. 17, '93.

[This letter gives one side of the Typograph story. The Dominion Co. must send different machines to the Maritime provinces to those used in Ontario. Several Toronto offices have had one or more in operation for over a year and the results of their trial are not satisfactory. It is true that more type has been set by machine in the same time and at somewhat less cost than by hand, but the work thus turned out is in most instances not good. Owing to the softness of the metal in the matrices the faces of the letters blur and hair lines appear between them giving the printed matter a very dirty appearance. It does seem likely that this difficulty will be overcome and that some mixture can be got that will make matrices that will wear. It may be that in the machines sent to Nova Scotia the metal of which they are made is of the proper texture to wear. None of the Toronto machines have worked satisfactorily in this respect. It is more than probable that several Toronto offices will discontinue their use shortly. This outcome to the trials is regretted, as it was hoped the machines would do nearly all claimed for them. With matrices that would give a good, clear, readable face, that would compare favorably with that produced by type, and a reduced rental, it would perhaps be profitable for newspapers to use them, but until they have such a machine it will not pay to invest.—Editor PRINTER AND PUBLISHER.]

NEWS FROM MONTREAL.

MR. W. WALLACH, a member of The Star staff and one of the brightest newspaper men in the city, has joined the ranks of the benedicts. His specialty is financial and street gossip, and at a complimentary dinner which was tendered him at the city club his friends on the street presented him with a purse of $300 to help him along the first steps of married life.

Desbarats & Co. are busy rushing forward some important contracts in illustrated photo-gravure work.

The first edition for this term of the McGill Fortnightly has just been issued and contains much matter that must be interesting to the academic mind.

Mr. G. H. Flint was down in Quebec this week on business connected with the Linotype, which some of the newspapers down there have been enquiring about.

The Sabiston Lithographic and Publishing Co. are rushing the work on the Toronto Board of Trade number. We have seen some of the photo-gravures and they are genuine works of art.

Mr. David English, the job printer who was burned out in the King's block fire on St. George street, has settled with the insurance men and re-commenced business at premises which he has secured on Craig street west.

The Gazette Printing Co. are hard at work on their People's Almanac, which is got out every year as a supplement to the Daily Gazette. It is fully up to its usual standard, and reflects credit on Mr. Kydd, its editor and compiler.

It is being kept secret, but we know for a fact that work is being carried on a Star Christmas number which is to eclipse anything of the kind ever published here. The work on the Star almanac is also being pushed forward rapidly and it will be ready by the end of the year.

Mr. James Crossley has left the Herald staff to accept the position of assistant editor of the Journal of Commerce. "Jimmy" is very popular with his confreres, and as the change brings with it a substantial increase in the "root of all evil" his many friends compliment him on his luck.

There is no change in the paper business at present, but it is worthy of note that supplies of many kinds of printing stock are being secured at a considerable reduction on the values ruling a year ago. A leading job printer closed a contract with an American house for a large line of tinted card stock last week at 25 per cent. lower basis than the goods cost him last fall.

The Canada Bank Note Company's premises on Craig street were visited by a fire on the morning of the 19th instant, which practically destroyed all their plant, machinery and work, etc., as owing to the inflamable character of much of the material the firemen could not check the flames, which practically burned out. The loss naturally on account of the valuable kind of material and the many expensive engraving plates is heavy,

being placed around $100,000, the insurance held by the company being as follows: Royal $7,500, Northern $3,750, Queens $5,000, Phoenix of Hartford $5,000, Hartford $2,500, United Fire $2,500, Western $6,000, North American $25,000, Eastern $2,500 and some other small sums amounting in all to about $40,000. The two arbitrators for the company and the insurance people have been holding their enquiry since and find that the insurance will practically cover the loss. As soon as the appraising is finished therefore the firm will resume business. It may be noted that they intended to move next spring into the big new block which the street railway company are erecting for their general offices at the corner of Craig and Lambert's Hill, but as it is not complete they will have to secure temporary premises somewhere. The only difficulty that remains now is a difference of opinion between the arbitrator for the insurance people and the gentleman who acts for the Bank Note Co. as to the damage to the machinery. The latter holds that it is a total loss, while the former says that some of it can be utilized again. In the meantime some 75 or 100 workpeople are temporarily out of employment.

EARLY BOOKBINDING.

THE art or craft of bookbinding has, in varying degrees, occupied the minds of literary men and book lovers from times all but coeval with the existence of books themselves; and there have been few, indeed, among those entitled to the name of bibliophile who have been proof against the attraction presented by an artistically bound volume. "This seductive branch of book-commerce," as Dibdin justly calls bookbinding, has undoubtedly been for some years past more generally popular than it has ever been before. Nor is this taste at present confined, as frequently in old times, to any one country more than another. In England, France, Germany and the United States, the artistic revival which has taken place during the last ten or fifteen years has impressed itself most unmistakably on the binder's craft. In all these countries, for some time now, both patrons and artisans interested in the art have, in their respective spheres, been united in an endeavor to make their age, if possible, the rival of the best periods of bookbinding in better times, and it is no exaggeration to say that such efforts have been attended with a large measure of success. Under the circumstances it is therefore a matter which calls for no little surprise, that the history of this fascinating subdivision of bibliography has until recent years remained wholly unwritten. The subject has now and then been touched upon by many writers, in many languages, who have devoted their labors to the production of works on books and bookmaking, but the gathering together into systematic historical sequence of such scattered allusions as are to be found in the pages of these authors is a task which, we regret to say, has not yet been fully and successfully accomplished by any one.

The early history of the subject is enveloped in an almost impenetrable mist of obscurity. What are generally considered the first known specimens of the art are terra cotta cases, samples of which are to be seen in the Assyrian Collection in the British Museum. These ancient book covers bear the inscriptions in cuneiform characters, with a simple archaic ornamentation, and are capable of containing a small-sized volume. Next to these in point of time comes the wooden tablets on which hieroglyphics were inscribed, fastened together by means of rings. After these came the Egyptian roll, the most usual form of ancient manuscripts, and the form in which books continued to be made up without any change for many centuries, being commonly found both in Greek and Roman libraries for a considerable period after the Christian era. The appearance of these rolls is too well known to need description, and it will be readily seen that their very form precluded the possibility of any great variety in the bindings; and, accordingly, the history of bookbinding—as the term is now understood—cannot be said to have commenced until a new departure from the old methods of literature took place, which consisted of folding, instead of rolling, the manuscript. It is somewhat remarkable that the Greek writings which remain to us from classic times, give us no details as to the bindings of books; although we are enabled to collect from Latin literature a very full account of almost the entire process by which the Roman binders did their work. Cicero himself, not to mention others, tells us that the bindings fashionable at his time were already of a very costly and sumptuous kind. Nor was the habit of collecting fine books in the old Roman days by any means confined to men of literary taste. We find Seneca inveighing against those who were mere book collectors, and for whom the bindings had a greater value than the contents; while Lucian wrote a treatise specially directed to the exposure of this common folly.

It is uncertain at what period the place of the roll was first taken by the book in folded form. Eumenes II., King of Pergamus (197 B.C.), a city renowned for its library, is generally supposed to have at least made the new shape popular. Its invention has been attributed to him, but on insufficient grounds, as the idea was in all probability derived from the Roman pugillaria, or table books, many of which have been found at Herculaneum; while the author of "The Art of Bookbinding" gives it as his opinion that the most ancient instance of books formed of separate pages will be found in the sacred books of Ceylon, which were composed of palm leaves connected by a silken string,

With this folded form, whenever introduced, bookbinding, in the everyday sense of the term, may be said to have commenced; for the two boards which were first used as the protecting covers for volumes so made up, being attached by thread to the body of the work, were, for all practical purposes, identical with the means now everywhere adopted by binders for the preservation of modern books.

In the adornment of these old-world covers we must look for the origin of artistic binding; and we accordingly find that, shortly after the introduction of this new fashion in the making up of books, the worker in gold, in silver and in copper began to be associated with the manufacturer of literary wares, and lent his aid toward the embellishment and decoration of the outside coverings in which such literary products made their appearance. The earliest specimens of bindings in this folded form were probably the productions of the Eastern Roman dominions, or Byzantine empire, and the art of decorative binding which, we may assume, sprang into existence there, continued to be practiced with success for many centuries in the same locality, until in process of time it came to be transplanted from the place of its birth to the western cities of Italy and Spain, partly as the result of the visits of the Crusaders and others to the East, and partly by reason of the increased demand for models and examples of ornamental bindings which followed on the invention of printing and the consequent multiplication of books to which that discovery led. —London quarterly Review.

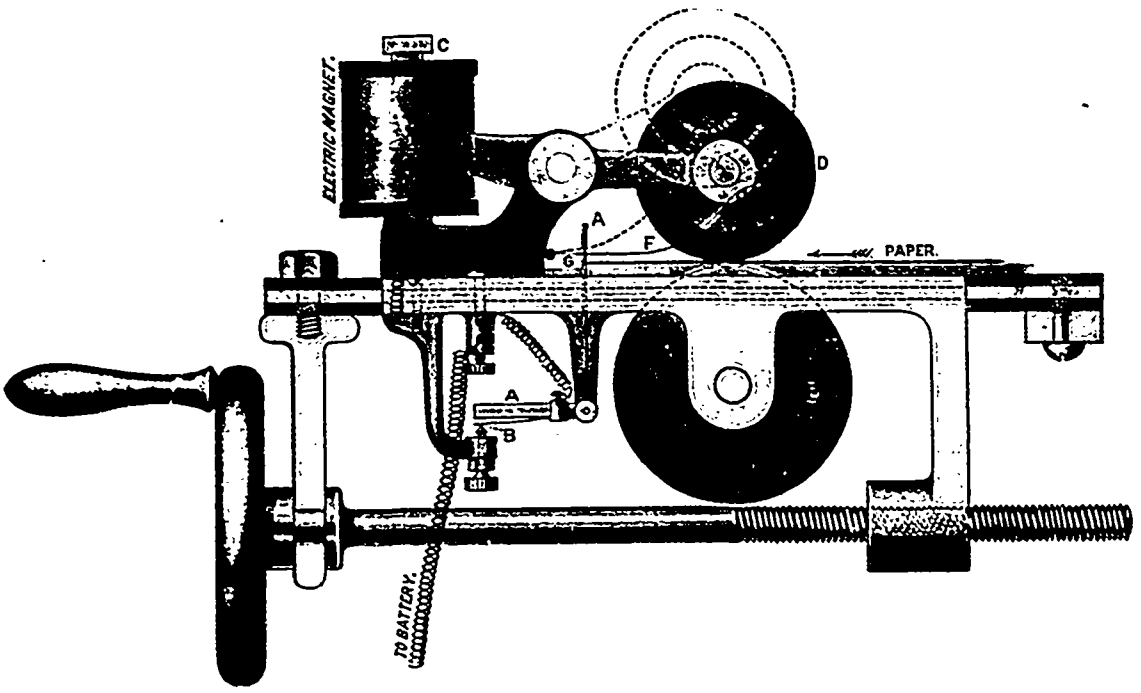
AUTOMATIC REGISTER BY ELECTRICITY.

ELECTRICITY has become so popular that its application to any new purpose meets with universal approval. It being admitted that such application means increased possibilities and a much greater degree of efficiency. A careful study of the accompanying illustration will satisfy most people that its application to the purpose of actually registering sheets of paper is a wonderfully effective arrangement, but the more wonderful for its great simplicity. The lower wheel "E" has a continuous motion. The upper wheel "D" is operated as a friction drop roller. As the sheet is coming into the folder, the drop roller "D" is elevated to the position shown by dotted lines, but as soon as the sheet reaches the first fold gauge, this roller is brought in contact with the lower roller, and the sheet being between the two, is carried endwise until its advancing edge comes in contact with the circuit making lever marked "A A" and tips its upper end sufficiently to cause the lower end to touch the connecting point "B," thus completing the electric circuit that lifts the friction roller "D" by its lever "C" being drawn down upon the electric magnet. This action is instantaneous, consequently, absolutely accurate and entirely automatic. The electric connection cannot be made except by the advancing edge of the sheet and there can be no variation in the point reached by the edge of the sheet each time. The movement of the lever "A A" is so sensitive that it can be operated by a sheet of tissue paper. It is perfectly balanced and the lightest pressure will bring its lower end into electric contact. The space at "G" is slightly exaggerated in order to give room to illustrate the principle of construction. The space at this point is just sufficient to allow the sheet to move freely with no possibility of its edge curling up, and even should the edge be curled before the sheet reaches this point, the fender "F" would press it out flat before it reaches the electric lever causing all sheets to lay exactly alike. The complete attachment slides in grooves, the side register being made by simply turning the hand wheel without stopping the machine.

The electric attachment takes hold of the sheet at the same point that it was fed to at printing. The forms are so placed on the press that the gripper edge of the sheet comes in contact with the first fold gauge on the flolding machine, so that the sheet, before it is started into the first fold rollers, is automatically registered to the same end and side used in printing, and is adjusted to the gauges with more accuracy than would be possible were they placed there by hand.

To furnish the electric current salammoniac batteries are used. Four cells give an abundance of current; two will operate the attachment perfectly. It requires no skill to keep the batteries in condition, and they are inexpensive to keep in order.

To grip the sheet of paper and carry it to a given point, and to bring each sheet into position so accurately as to give perfect register, requires the device to be very sensitive, consequently it is extremely difficult to get a mechanical movement so nicely constructed and adjusted as to give the desired results.



The machine is made by the Dexter Folder Co., of Fulton, N. Y.

The National Reformer of London, England, has ceased to exist. The weekly was established thirty three years ago by the Charles Bradlaugh, M. P. It was the medium of his fusilades against the church and state. At one time its circulation was a quarter of a million weekly. Its decay is attributed partly to the decease of its founder, partly to the dwindling of the atheistic element and partly to the fact that the English Radicals prefer to take their politics straight rather than to have them mixed with iconoclastic irreligion.

Mr. J. E. B. McCready's retirement from the editorial management of the St. John Telegraph will be much regretted by his confreres. He has filled the position creditably for ten years, and has faithfully and vigorously upheld Liberal principles, while maintaining the reputation of the Telegraph as a clean newspaper. Mr. McCready has had a lengthened newspaper experience, and being a clever writer it is not likely that he will long remain out of journalism. His brethren of the quill in the maritime provinces will wish him prosperity wherever his lot is cast. Halifax Chronicle.

TID-BITS FROM EVERYWHERE.

TWO conferences which have been held of late are of singular interest to newspaper men. Emile Zola and a number of clever men of his stamp have been expounding the doctrine of anonymous press writing. In fact they are agreed that anonymous work only should be put before the public in the shape of newspaper articles. At the same time Mr. Strachan, the celebrated English journalist, has gathered about him a number of the most brilliant press writers in Great Britain, and they have agreed that the salvation of the press lies in the formation of a legal profession of journalists, and that all editors and contributors to newspapers should be licensed by the School of Journalism. The school should, in their opinion, exercise a censorship over all its members, such as the Inns of Court does over the English Barristers and the Law Society over members of the Canadian Bar. It is not, however, probable that the conclusions of either of the informal bodies of pressmen will be of permanent importance.—Critic.

A new paper is to be started in St. John, N.B.

Daily News Publishing Company of Kingston has applied for incorporation.

The Wiarton News has not succumbed to financial stringency as was reported.

The Golden Crusader is a new temperance paper published by G. C. Huttemeyer, Montreal.

Mr. John Hague has been appointed editor of the Montreal Insurance and Finance Chronicle.

Mr. James T. Pattison, of the Portage-du-Fort Advance, has become proprietor of the Aylmer Gazette.

Turcotte's printing establishment, Quebec City, has been bought by P. Pelletier at 31 cents on the dollar.

Mr. W. C. Cunningham has gone to the Northwest in the interests of his firm, Buntin, Gillies & Co., Hamilton.

The creditors of the Napanee Paper Company met recently at Napanee, and an extension of three months was granted to the company.

The Enterprise Printing and Publishing Co., Steveston, B.C., have dissolved. T. J. Burnet retired, and F. N. Trites was admitted.

Mr. James Crossley of the Montreal Herald has accepted the position of editor of the Journal of Commerce, and will begin his duties in a few days.

Mr. W. E. Anderson has resigned his position as editor of the Belleville Ontario. Mr. Geo. F. Stewart, late of the Ottawa Free Press, is his successor.

The proprietor of the Streetsville Review offers his paper for one year, and The Ladies' Journal for the same period—both for $1. This is cheap surely.

Waldemar Wallach of the Montreal Star staff was married last month. His confreres in the office did not forget him. It was a handsome travelling valise.

Mr. Joseph Chrysologue Legarde, who had worked continuously for fifty-two years as a printer in La Minerve office, Montreal, died last week, aged 69 years.

An item appeared in this column of our last issue, announcing that Buntin, Gillies & Co., Hamilton, were offering to supply printers with complete sample books of their lines of wedding stationery, programs, folders, etc. The firm has been deluged with requests, so much so that the first edition was exhausted in a few days, necessitating the making up of another lot of sample-books to supply the demand.

The Jacques Cartier Typographical union has adopted a resolution calling for the taxation of all religious establishments in Quebec which compete with the regular printing houses.

Printers are numerous in Winnipeg; this is said to be due to the introduction of machines in American cities, and the consequent crowding out of the printers who will not work machines.

Messrs. George W. Prouty & Co., manufacturers of the job printing presses, Boston, Mass., are now making some changes in the manufacture of their presses, which will be ready in a few months.

Buntin, Gillies & Co., Hamilton, advertise "something new" in the line of cover paper—the "Gothic"—it is a coated paper in colors (4 tints) of exquisite design, and comes in royal (20 x 25) size, 40 lbs. to the ream.

Offers are coming to Canadian papers from New York for the insertion of an advertisement from a new firm. Subscribers to PRINTER AND PUBLISHER may have private imformation on this matter by writing this office.

Mr. Edward Farrar, at one time editor of the Toronto Mail, and later of the Toronto Globe, is in Canada at present picking up pointers about this country to be given to the reading public of the United States. He is visiting Montreal and Quebec.

The Valley Scribe, N.S., edited by G. S. Hutchinson, and the personal organ of Attorney-General Longley, has amalgamated with the Kentville Chronicle, and in future the publication will be semi-weekly, which, from an economical standpoint, is a good move.

The Daily Tribune, published in St. John's, Nfld., by P. R. Bowers, is to hand. It will be remembered that the Colonist, edited by Mr. Bowers, was destroyed by the late fire, but with commendable enterprise Mr. Bowers imported an outfit and started a daily of his own.

Mr. John King, Q.C., late of Berlin has formed a new law firm in Toronto associating with himself M. S. Mercer, S. H. Bradford and F. E. Titus, under the firm name of King, Mercer, Titus and Bradford. Mr. King is well-known as an authority on newspaper libel law.

The London Advertiser refuses to publish letters save over the actual name of the writer. There can be no doubt this is the proper system to adopt. People who have anything to say that is worth hearing will not be ashamed to state it over their own signature.—Essex Free Press.

The Dominion Typograph Co., Windsor, Ont., have recently sold one of their machines to the Truro, N.S., Daily News, and we have it from good authority that the proprietors of that paper are well pleased, so far, with their investment. The machine at Amherst is also giving good satisfaction.

A St. John's, Nfld., despatch of Oct. 25 says: "Political feeling is running high here. Patrick McGrath, acting editor of the Evening Herald, was the victim lately of a cowardly assault made by the oldest son of Sir R. Thorburn because of strictures in The Herald over the father's desertion of his party. McGrath was writing alone in The Herald office, and Thorburn attacked him unexpectedly, inflicting serious wounds with a heavy stick. McGrath was stunned, made no resistance and was knocked to

the floor senseless. He was conveyed home and attended by two doctors. It is likely he is incapacitated for some weeks. Thorburn was arrested and held under bail for trial at the Supreme Court. This is the second assault made on McGrath. Yesterday a hoodlum named Skiffington, who was probably paid, assaulted him. Much sympathy is felt here for McGrath."

The worthy editor of the Paris Review challenges the correspondent of the Brantford Courier and a policeman to open combat. The Review man must be a knocker or he wouldn't put the chip on his shoulder in front of another scribe and a whole policeman. Let the policeman stay at home and then go at it, boys.—Guelph Herald.

The Clinton (Ont.) New Era will soon be housed in a new home. Its proprietor, Robt. Holmes, has a brick building in course of erection, and it will be ready for occupation in a few weeks. The New Era deserves a good habitation, as it is a clean sheet editorially and typographically, and is a paper which gives more local news than most of its contemporaries.

The Eastern Townships Press Association, at its last meeting, passed resolutions of regret at the death of Mr. M. D. Corey of the Cowansville Observer. The following officers were elected: President, W. A. Morehouse; vice-presidents, C. H. Parmelee, L. A. Belanger and L. A. Lance; secretary-treasurer, E. S. Stevens; executive committee, W. E. Jones, E. Avery and J. A. Chicoyne.

The Moncton, N.B., Plaindealer is to be enlarged. Editor McDougall has not his equal in Canada for hitting "straight from the shoulder," and, if in the right, standing as firm as a rock by his utterances. From a paltry sale of 100 copies he now sells 2,000, and at five cents each. Many a man has to walk straight in the presence of Bruce McDougall, for he is a terror to evil-doers.

The London Advertiser says: "We have information from Owen Sound to the effect that Mr. David Creighton, at present manager of the Toronto Empire, has been appointed postmaster of that town, to the disgust of Mr. Masson, M.P., who desired to have his brother selected. Mr. Creighton has always regarded his stay in Toronto as temporary. He yet controls the Times newspaper."

Buntin, Reid & Co. have taken out an injunction against William Campbell to restrain him from publishing the Budget, the well-known insurance and financial journal. The plaintiffs claim they own the paper by virtue of an assignment, and the seizure of the Budget printing plant some months ago. The paper had been dormant since the seizure, but a powerful company was being organized to run it.

The first number of a new trade journal, The Wine Trade, Brewers', Distillers' and Licensed Victuallers' Gazette, is a clean and well gotten up magazine containing 28 pages of matter, and is published and owned by Mr. E. C. Mann, who has for some years published the Jewellers' Guide. The new Gazette has been appointed the official organ of the Licensed Victuallers' Association of Montreal and of the Hotel Protective Association of Toronto. It will be published in Montreal.

Mr. N. D. Gagnier, late of Winnipeg, late publisher of the Emerson Times, late publisher of the Bathgate Democrat and late printer of the North-West Pioneer Printing and Publishing Associotion of Bathgate, has put in a $3,000 outfit at Cavalier and will proceed to put Mr. Frawley's nose out of joint by issuing another newspaper at that point. Mr. Gagnier is an excellent printer, but two papers in Cavalier and eight papers in Pembina county is a little excessive. Pembina Pioneer.

A. H. Merrill, a resident of Brockville for many years, died recently, aged 58. He was a printer by trade, and with his father published for some years the Prescott Telegraph. He came to Brockville in 1870, and some time afterwards started The Enterprise, the first daily paper published in that town. He leaves a widow of one son and five daughters.

COON IN CANADA.

Herald Office, Hinesville, Georgia, Sept. 22, 1893.

Editor of Printers' Ink:

SOME time ago I received an advertising order from W. A. Coon & Co., of Montreal, Canada, to insert a reading type advertisement for $3, less 25 per cent. commission. The order was faithfully executed and bill rendered accordingly, but no money or reply has ever been received, although they have been written three times concerning the matter. I would like to know why Printers' Ink (our little Bible of points to editors) does not print the names of the reliable advertising agencies in the United States and Canada.

R. M. MARTIN.

A younger merchant, wishing to learn what rule he had followed, was told by the older one, famous for never making bad debts: "I never trust a man who stutters, I never trust a man who squints, and I never trust a man by the name of Bradshaw." Our friend, Martin of Georgia, may not find any application of this story to his own case. Perhaps he can, though. It is an undoubted fact that the general run of newspaper publishers are more than willing to trust any and everybody who wishes to be trusted. Advertising costs them nothing, and to swap it for a bill against a worthless debtor seems to them a pretty fair transaction. It has even been asserted that an advertising agent, known to be irresponsible, can induce publishers to take business from him at a lower price than would be accepted from Bates or Ayer, on the ground that as the account will never be paid, the smaller the charge the less the loss will be.—Printers' Ink.

THE FINE ART OF BOOKBINDING.

COLLECTORS of books will turn with interest to the article on the art or craft of bookbinding, which surveys the whole subject from the terra-cotta cases of Assyria down to the present day. Before printing was discovered, the manufacture of books and their bindings was chiefly carried on by the Church. After the printing press, artistic bookbinding began its history, and when women took to reading books, they became portable. Then bookbinding in wood, precious stones, enamel and ivory disappeared, and calf, morocco and parchment came in their place. Venice took the lead in the new art, and the Crusaders gave a stimulus to highly embellished bookbindings as to other things. The French school of binding was founded by Crolier at the beginning of the sixteenth century. Modern bookbinding was introduced into England by Germans, Dutch and Normans. After the French Revolution, an influx of French emigrants once more reinforced our English bookbinders. There is not so much gossip as is often to be found in an article of this kind; but here and there are items such as that Harley, first Earl of Oxford, employed a firm of bookbinders to bind his library in red morocco at a cost of £18,000.—Quarterly Review.

AROUND THE CITY.

THE Grip Printing & Publishing Co., has disposed of The Educational Journal to Prof. J. E. Wells, who has so long and ably edited it, and it is now issued under his management. This company is now confining itself to its printing and engraving business.

Tom Galbraith, recently commercial editor of the Star, is now commercial editor of the World.

W. L. Edmonds, editor of The Canadian Grocer, put in ten days seeing the World's Fair. He has returned much pleased with what he saw.

Fred. Pym, of W. S. Johnston & Co., printers and binders, Melinda street, has been spending some days doing the pretty sights at Jackson Park.

Geo. Harrington, who has been assistant night editor of The Mail for some time, has resigned; and W. Gault, formerly of the reportorial staff, has taken his place.

Tim Healy, the Mail's Ottawa correspondent, has been to the World's Fair. Harry Scott, commercial editor of The Globe, and Mrs. Scott, have also been doing the Fair.

A noted social event during the month was the marriage of Cameron Brown, night editor of The Globe, to Miss Margaret Ross, daughter of the Minister of Education. Mr. Brown has the earnest wishes of his journalistic friends for his future happiness.

Warwick Bros. & Rutter are doing a great trade in printers' supplies. All their departments are rushed at present, and October is the busiest October they have ever experienced. It is gratifying to run across a house who can report progress even when trade is not estimated to be at the expanding point.

The Canada Paper Co. have a new sample book of wedding stationery which they are mailing to all their customers who return their old sample book. The lines shown are very tasteful and many of them exclusive. This company report a good sale for their duplex cover papers which are found very suitable for covers, circulars, folders, etc.

The Times is the name of a new city paper published in the West End. Its Editor is A. G. Gowanlock, who is well known to many newspaper men in this country, and its business manager is Alf. W. Wood, who recently returned from British Columbia. These two men, being both possessed of ability and energy, should be successful in their venture.

The Copp, Clark Co. have a neat little sample book of hand-made ledger, linen, writing and tinted papers, which should be in the possession of every printer. Their special papers are Zephyr, Survey, Blackstone, Bristol Mills, Flax Fibre, Record, and they have already a fair reputation among the men who can tell to a nicety the difference between one paper and another.

The conservative old Telegram worried along for a long time without the daily cartoons which the News and the Star were putting out, but at last they made the change, and it now appears on the northeast corner of the front page. Cartoonists in Toronto ought to do well. Sam. Hunter and J. W. Bengough still lead in public favor and in the quality of their conceptions.

Mr Chas. Johnson the inventor of the famous Johnson padding process has secured a patent on a new invention for a flat opening account book. The binding consists of webbing and vellum, which is so sewn that the book is perfectly flat opening and almost indestructible. Mr. Johnson has been foreman of Warwick Bros. & Rutter's bindery for many years, and he has sold the patent to this firm at a good figure. He is now working on one or two other plans which he hopes will be productive of some valuable inventions in his specialty—binding.

Saturday Night seems to have the social news all to itself now, except for the opposition of the Sunday World, which is only strong enough to urge the Saturday Night reporters on to fuller efforts. Opposition is the life of journalism, just as of trade; but when the opposition becomes too great it causes death. There is very little danger of it becoming to great among the society papers of this city.

T. G. Wilson, trustee, is making good progress with the sale of James Murray & Co.'s valuable plant and machinery. Some of the leading firms in the printing business find it to their advantage to purchase. Mr. Rutter, the keen and practical buyer of Messrs. Warwick Bros. & Rutter, has made large purchases during this last month. The printers who are desirous of securing modern plant and machinery should not allow this favorable opportunity to pass without purchasing and making additions for their increased trade. The plant can be seen at any time at 28 Front street west, Toronto.

The Brown Bros. carry a full stock of printers' supplies and their latest offering to the trade is a handsome sample book containing specimens of the latest designs in wedding cabinets, programmes, regret, memorial and visiting cards. This is a valuable adjunct to a printing office, as it enables the proprietor to show a handsome range of new goods to every customer that calls upon him. They have a shipment of new fine and superfine printers' cardboards which they claim to be selling at prices which make the values twenty per cent. better than any they have ever been able to offer to the trade.

J. H. Charlesworth is doing some good threatrical work for The Empire. His non de plume is "Touchstone." Mr. Charlesworth was on the World over a year before he took his present position on the Empire. The Empire has at last introduced some specialties into its Saturday editions, but has not yet adopted the illustrated sheet, which is represented in Toronto in its two characters—what is supposed to be genuine and what is supposed to be fake. The Empire's historical articles are commendable, as Canadian history with all its romantic charms is too little appreciated by those Canadians who should appreciate it most.

It is said that there are 149 second-hand printing presses for sale in this city. These are many of them old and almost worthless, but many are nearly new and thrown out of use because the makers who sold them sold them to irresponsible parties, and a chattel mortgage brought them back to the seller or to some other creditor of the impecunious printing firm. Some presses are being sold, but at ridiculous prices. It is said that a press which two years ago cost $2,700 was sold last week, in first-class condition, for $1,400. Some very rotten business principles have obtained in this city among the printers and those who sell them supplies. Toronto is not the only city where such rottenness exists. The October American Bookmaker says: "Announcement of the failure of a well-known printer doing business in New York will be found in our column of 'Trade Information.' It invites speculation as to the underlying reasons for such a result and a review of the circumstances

connected with it. A paper dealer, it appears, had been selling the concern paper, bolstering it up, as it were, but taking very good care to protect himself from loss and insure his risk, which from the indications was a necessary precaution, although at the cost of others. The printer must have been insolvent for some time prior to his assignment; but the aid and encouragement afforded by the paper dealer enabled him to go on when he should have called a meeting of creditors. This is a feature which we do not like. The paper dealer referred to sold paper to the printer and took a chattel mortgage on the plant one week prior to the assignment, this lien operating to prevent other creditors from sharing to a full extent in the division of the assets or their proceeds. The good faith of such a mortgage can be tested before a jury, and collusion between the parties to the instrument will suffice to annul it. This failure seems to have ignored those ethics of trade essential to the conservation of business morality. No person is absolutely secure against disaster, but there are some things more to be avoided than failure."

The paper trade is not sufficiently brisk to have many features. Fine papers are quite active and by the use of watermarks and brands, prices are fairly well maintained. In manillas and coarser papers, there is a considerable amount of underhand cutting of prices which obtains in spite of all the "understanding" which is supposed to exist in the trade. The call for news papers is mainly on contract and hence prices cannot vary very much, although some mills are getting higher prices than others for equal quality papers. With the beginning of the new year there will be a large number of contracts which will require renewal and the fight for these will probably cause a slight drop in prices. Prices cannot possibly lower to any great extent because they are at rock bottom now, and paper manufacturers are making no more than a living profit.

KEEP SAMPLES ON HAND.

IT has always seemed strangely odd to me that men dealing in a manufacture of so varied a character as printing should, as a class, devote so little attention to the showing of their product, or to preparing facilities for exhibiting to intending purchasers the various grades of work and proportionate cost of same.

If you were to go into a rubber store to buy a mackintosh, and the clerk would, after considerable skirmishing around, discover a small piece of sheet rubber and state that the mackintoshes he would make were cut from rubber just like that of which he had a piece, only covered with silk cloth on one side, and that the said mackintoshes were about your size, would you buy one without further investigation? Well, hardly. And yet, if that same man should come into your office to purchase one thousand good circulars, you would complacently show him a little piece of 80-pound 25 x 38 book paper and tell him the stock would be the same as that only coated and the type—oh, well, that will be all right, etc., etc., you would feel insulted if the poor fellow couldn't drop his eyelids and imagine before his mind's eye just the same beautiful completed job you have in front of your mind's eye.

There are a few exceptions, but this is the exact habit of nine out of ten printers. Now, it is a ruinous habit, because whenever the idea the customer forms is different from your idea the result is likely to be unsatisfactory and the work has to be done over. It is a fact that the amount of labor expended on doing work over again would in many offices create a handsome margin of profit.

The money which can be saved by the proper handling of the customer in the business office is just as good money as that which is made by fast presses or skilled workmen. No extra capital is needed to handle this division of the business properly, all that is required is brains.

Printing cannot be kept in stock, but samples of it can. Prepare for yourself six, eight, or ten scrap-books. Have each one labeled neatly with the class of work it contains. As a practical hint in this direction, I have found my own division to work very nicely:

"Fine Work."—For elegant specimens from everywhere.

"Commercial Work."—Bill-heads, letter-heads, note-heads, envelopes, cards, etc.

"Society Printing."—Programs, invitations, engraved work, copperplate samples.

"Our Own Advertising."

"Miscellaneous Advertising."

Have a sample of each job you do put in the proper book, and as the volume grows in thickness you will find that you are acquiring a valuable collection of specimens to exhibit to the interested purchaser. Select some of your choicest specimens and have them neatly framed and hung up as an ornament to your office walls. There they will attract the attention of visitors and be a good advertisement for your office, besides being a source of satisfaction to yourself. In addition to the above books you should have a sample book of stock. A good-sized invoice book will do very well. Begin print paper, then book paper, tissues, French folios, colored folio, all grades of flat stock in each different weight of the brands you carry or use. Then plate papers, tagboard, cardboard, envelopes, etc., etc., so that when Smith comes in for some circulars, and is undecided whether to use 16 or 20-pound folio, you will have a sample pasted right in your book and indexed so that you can turn to it in one minute.—F. W. Thomas in Art Printer.

ORNAMENTS AND BORDERS.

IN an article on "Small Office Management and Economy," the London Printers' Register has this to say of ornaments, wood type and brass rule:

"Of ornaments generally there are, classifying them roughly, three kinds: (1) Line and space ornaments; (2) "White" ornaments, if we may term them, consisting of head, tail and side-pieces, land and seascape views, vignettes, etc., in great variety; (3) Borders. Of these space and line ornaments are most frequently supplied with the font of type, of which they form no unimportant part. So useful, indeed, are they, to either help a line out or to lend variety to its appearance, that the wonder is that they are not cast and supplied uniform in design with every fancy font sent out from the founders. This want is partly met by the sets of card and space ornaments supplied in a separate shape, and intended to work in anywhere or in anything. These are very useful when kept up to date—in shapes more recent than the Japanese and Egyptian designs so much in vogue a few years ago. Who uses them now? The larger space in "white" ornaments serve the useful and artistic purposes of filling large margins, or equally large but irregular patches of "white" caused by the exigencies of displayed lines.

In a manner, they serve the same purpose, though much more fully and freely, as the head and tail-pieces in book-work, of which they are a development. The simpler and more artistic they are, the better: anything not too mixed in character, or too heavy and cumbersome in design, sets off a card or a circular to perfection. A varied selection of such ornaments suggest themselves for use as corner pieces, head, tail and side pieces, and pieces to stand alone (in suitable positions) anywhere, supplied mostly in electros from designs which have proved their usefulness in high-class periodicals or magazines. Given these ornaments, they nevertheless depend much for their appearance upon the skilful way they are handled and introduced.

"Modern borders have lent themselves to elaborate treatment, especially in the hands of German founders. It is open to question whether anything so extensive as these larger borders find their way into small jobbing offices, or, having found their way there, how they manage to recoup their purchasers by their use. Rather, the ornament case in most small offices is a study. If the firm has been established any length of time, one can read a fair lesson in the development of ornaments from such cases. Apart from the general heaviness of such old borders, they could never, even at their best, be got to join without wide and unsightly breaks. It is not too much to say that such borders, no matter how cheaply they may have been bought, are expensive from mere uselessness. To our mind, the recommendations of a good border are these:

(1) That the general design should be light, with a minimum number of junction lines.

(2) That the parts comprising the design should not be too numerous.

(3) That the separate parts are capable of making several different designs, by reversion, transposition or similar rearrangement.

(4) That the whole set of pieces is cast to pica ems and ens of some recognised standard, to work with leads, rules and quads of that standard.

(5) That each part justifies well, and joins up close by and detection, each with its neighbor.

"Some borders never join well, and, consequently, as borders, are eyesores; while others show the slightest amount of wear at their junctions very quickly. Many of these defects are attributed to bad casting. The greatest care should be taken to have borders from reliable foundries. It is the common fault of many good borders, also that they are too complex, affording quite a puzzle in composition. It would take a workman half a day to make one up satisfactorily, and that solely on account of the variety before him. The brass rule combination borders, with the labor-saving contrivance in the shape of mitred corners, etc., are liked chiefly because they are so quickly put together, are capable of some variety of treatment, especially with a selection of corners, and, moreover, from being brass, they wear well and join well, and from these advantages, always aid the appearance of a job. Plain borders of varying thicknesses of brass rule are, of course, accessible to every printer, and look exceedingly well, where no positive ornamentation is desired. A few light borders (unless intended for gold or color work, when they are best heavier) of a floral or simple decorative design, based, if possible, upon some recognized art models, of a kind best calculated to suit octavo and quarto work, is all that small offices need. If the taste exercised in the choice of a few borders is a correct one, their use in suitable jobs can offend very few customers rather, their skilful adaptation should give pleasure. These borders do well for printing groundwork tints.

Wood Type. The truth with which wood letter is now cut, both in height as well as to line, entirely does away with the necessity for casting type above four-line in extent in metal. Yet large metal type still figures in the specimen books of most founders, and is still to be found in use in many offices. Looking over an old provincial office the other day, we could not help noticing the enormous amount of metal which lay horded on racks in the shape of complete fonts of letters, varying from six-line to fourteen-line, most of them cast solid, and not upon arched feet. Apart from its extra cost, metal type of large dimensions makes a form unnecessarily heavy, and entails much laborious work to lift and carry about. Besides we have always fancied that such metal type was more prone to injury from bodkins and general office mishaps than wood.

"A useful selection of wood type for small offices would be found in about three mixed series, extending from six-ems to forty ems, rising two ems each font up to twenty ems, and four ems from twenty to forty ems. It is evident that for folio bills, with their narrow measures, condensed letters will be in greatest request, so preference in the smaller sizes should be given to such letters, rather than to a quantity of extended fonts. For large bills, intended to be read at a glance by a hurrying public, open letters are a necessity, and should always be worked in to the exclusion of thin, condensed letters, and crowded lines. Thus about four extended fonts below twenty ems, and about the same number condensed above twenty ems, will give a serviceable lot of wood letter. Six dozen, letters of each font afford a fair but not a superabundant supply—that is, without figures.

"Brass rule is so closely associated with type, and almost as much used, that a few lines about its economical use may not seem out of place. We have heard long arguments as to whether rule cut from twenty-four-inch lengths as wanted, regardless of ems or ens, were not better than rule cut to proper ems and ens and cased ready for use. It is very handy in slovenly composition, especially in table-work, to cut your rule to odd thick leads, or thin leads; but it is wasteful in the extreme, and the cause of wholesale loss of time to hunt up, in the first instance, pieces of rule to the size wanted, or failing in that, to cut to size from a near measure. The system of rule case is excellent and cannot be improved upon greatly, especially where a sufficiency of rule is supplied. We are referring now to eight-to-pica rule, which is most in request: four-to-pica and six-to-pica must, of course, be kept distinct—if it is necessary to keep the latter at all, in addition to eight-to-pica—which we question. Dotted rule, waved and other fancy rule is very handy also in numbered lengths, but its occasional use does not altogether justify the expense attending to having it so cased and arranged. A rule and lead cutter, with shears, and (sometimes) a small file or mitring machine, are necessary accompaniments."

ADVANCE INFORMATION.

Belle Archer will go out as advance agent for Carrie Turner.—Daily paper.

Just think what's in store for the out-of-town editor,
Used to the agent who swoops like a creditor
Into his sanctum and corners him there,
Demanding his gore or a three-column article,
Blustering, swaggering, bluffing a particle,
Pulling him round by the nap of his hair!
For pastoral ink-slingers now will be fortunate,
Catching a dainty, sweetly importunate
Call from an agent who's pretty and fair.
And it's safe to presume, when she asks for a page or two,
None will refuse, for they haven't the courage to
Kick pretty Belle all the way down the stair!

—Town Topics.

CARE OF THE PRESS.

IT is too frequently the case that the press, upon which the promptness and good appearance of a journal depends, is thrust into a remote corner of the office, where the light is bad, where the foundation is shaky and uneven, and where the power developed by the engine is at its least. Often, too, it is in the hands of an incompetent man, who is unable to get out of it its maximum of production, or the best appearance of which the types will allow. None of these things ought to be. The certainty of delivering the paper at a given hour depends upon the condition of the press. A delay to repair something, or to tighten a nut, or make the rollers perform the work of distribution properly, should hardly ever happen, if good sense, fortified by experience, is used. The getting of the press out of condition should be almost impossible.

The foundation of the press should be firm. This can be secured, in a poor building, by laying another floor over the original one, the boards and timbers being much thicker and stronger. Its horizontal position is tested by a water level, and no press ought ever to be run any where till it is perfectly horizontal. It is ruin to such a machine to try any other way. If it is likely to be chilled in winter—as will happen in our northern line,—examine where the difficulty is. If the press is upon a floor with many cracks, and there is a cellar beneath, or a room into which the air can come freely, lay a new floor, and put paper sheathing between; if at the side, use the paper, and over it a wooden sheathing. Make the windows tight. Recollect that rollers ought to be in a room heated to 68 degrees, if not a little higher. If—after all these things are done, and as much heat secured as can conveniently be given by a stove or furnace—the rollers are still chilly, try a hot water reservoir beneath the press; any tinman can make one. They are flat and low, with an opening into which hot water can be poured. Well managed, there is very little work to this. Stoves must not be placed too near a press, as they will make the rollers on the near side soft, while on the other end they remain hard.

Good light is essential, and the press should be well situated in regard to the light. It is idle to expect a clear, well-printed sheet, when the pressman has to guess at it.—Newspaperdom.

HALF-TONE PLATE PRINTING.

THE printing of half-tone plates has been the subject of many articles in trade journals and of much controversy among prints; but we think that in most cases the discussions have been misdirected. Great stress has been laid upon the necessity for learning how to handle the plates in making ready, overlaying, etc., to the almost entire neglect of the more important matter of learning how to prepare the press, the packing, the rollers, etc., for printing such plates. In most cases there is too much making ready, in the common acceptance of that term, i.e., cutting out, overlaying, scraping and fussing. This arises from the mistaken idea that the plates necessarily need a certain amount of patching up in order to bring out the heavy parts and bring out the light, and the pressman in his anxiety to accomplish this too often neglects the more important considerations, and does so much of this patching up that the work may be spoiled and the plates permanently injured. If the plates are carefully bevelled by underlaying (to counteract any unevenness there may be in the bases), and if the cylinder and bed are clean, if the packing is hard, the impression rigid and the rollers in proper condition, the less overlaying that is done the better will be the appearance of the work. The trouble is that many pressmen neglect these preliminary matters and then set about remedying the evil results of their neglect and call it making ready, The American system of hard packing calls for level forms, clean presses and good rollers, and *having these it reduces the necessity for overlays to a minimum.* The system of soft packing calls for much overlaying of cuts and gave rise to the "overlay cutter." Modern pressmen must get out of the old rut and adopt methods which are more suited to the changed conditions, especially with regard to half tones.—American Bookmaker.

TEMPERATURE OF THE PRESS-ROOM.

NOT long since I visited a very good pressman, holding the position of foreman in one of our city press-rooms, who was frantically endeavoring to get a finely illustrated form to work on an enameled wood cut paper. The impossibility was fully apparent to the man, but he was desirous of making a "showing" to his firm, as they evidently could not be convinced that a certain degree of heat was absolutely necessary to run fine cut-work. The temperature of the room at the time was frigid, and every condition opposed to the possibility of printing even an ordinary job on the toughest paper. This is only a single instance which I narrate, and is mentioned simply as a reminder of the fact that better things must be looked for, at least from intelligent owners of printing offices.

To make conditions practically correct, whereby pressmen may be enabled to turn out work promptly and artistically, the pressroom should be heated to as near 75 or 80 deg. fahrenheit as possible. This should be rigidly maintained to insure an even supply of ink om the fountain all day, or during the time a job is being run off. When the highest mark is reached, and *indications point higher, let one or two upper sections of the* windows be pulled down, about an inch from the top, to allow the surplus heat to escape from the room; when this has been done then close them. As cold air will always take care of itself and force the hot air out when an opening is made at the highest place for its exit, it is not necessary to open windows from the bottom in winter.—W. J. Kelly.

THE LOGOTYPE—A NEW TYPE-CASTING MACHINE.

MR. S. D. CARPENTER, of Washington, D.C., an inventor who has received high testimonials to his ability and experience, has invented a novel type-casting machine that promises remarkable results in speed of composition and ease of manipulation. A system of logotypes is the secret of the machine's rapidity, and figuring on sixty impulses per minute, the inventor claims the machine will score 252,000 ems in ten hours. The matter can be corrected and run over in the usual way. All print characters made by typefounders can be used in the machine black-faced headings, etc.—so that the operator does not have to leave his place for special sorts.

Rule and figure work can be composed rapidly on the machine, and so can border combinations. A peculiarity of the machine is that mistakes in spelling are minimized. There is no distribution and the system is complete in itself. The machine makes and uses quads and spaces, which can be availed whenever needed without extra movement of the mechanism. For blank open spaces the operator can so change the quad

mould in an instant as to secure a whole news line or a portion thereof. The work of the operator of the machine is more than half done by the maker, yet it contains altogether but 180 pieces.

The machine is suited, with but a moment's change, to news columns, bookwork, circulars, or any class of body-type work that can be done by hand. Its full assortment of space rule, figures (Arabic and italic), fractions, financial and market report representations; algebraic, arithmetical, geometric and other signs; accented letters suitable for high literary work. It contains four styles of borders, all occupying but one-sixth of an inch square on the cylinder, and yet capable by repetition of forming a chain of borders of miles in length. There are 30,000 characters, under the control of 500 keys—or 60 characters to a key—so arranged in circles of 10's (a new system that has been been secured by the inventor) as to be readily availed as a keyboard of fifty keys. By another patented system there may be only two instruments (levers) answering to keys, with which the operator may instantly avail any one character, of any number up to 100,000, but that number is neither necessary nor very practical. This is only stated to show the power of the two levers, which are very simple and perfectly available. The machine can be rented at a large profit, so that the smallest country printing office could afford to employ three of different sizes, costing less than $1.50 gross per day, a very reasonable figure, and one which compares favorably with other machines now before the public. All of these points Mr. Carpenter is willing to submit to the closest scrutiny by the best experts.—Inland Printer.

THE EXACT BOY IS A SILENT BOY.

IF there is any place in the world where "Silence is golden" that place is a printing-office. It is said that boiler makers, who work at hammering heads on rivets on the inside of boilers, become so used to that terrific din that they are able to hear other talk while working. A compositor can set type undisturbed with half a dozen presses humming within 25 feet of him; but the noise of three or four feed-boys talking and laughing will disturb the best man in the world.

If, however, there is reason for a boy to keep still on account of others, there is a dozen times as much need of silence for his own good. The boy who talks learns nothing. The boy who keeps his mouth shut and his eyes open will some day be a printer and a good one. Talking takes a person's best attention away from the work at hand and leads to many acts of neglect and carelessness which characterize a boy as "one of those worthless kids." Silence and strict attention to business tends to make a boy exact in the fulfilment of all his duties, and he becomes one of those reliable young men with whose work no fault can be found, and who is a delight to the heart of his employer.

Remember, boys, silence is a valuable characteristic. Exactness is the first quality of a good workman. The one leads to the other. Exactness can be purchased with silence, and silence costs you nothing.—American Art Printer.

The Sherbrooke Examiner, commenting on the growth of pulpit advertising, says that recently an auction sale of farm stock was announced from a local pulpit at the Sunday service.

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From St. Thomas Journal.

The new dress of type in which The Journal has attired itself has elicited many complimentary remarks from subscribers and contemporaries, and we have to confess we are rather well pleased with it ourselves. It is only justice to one of the most reliable and fair-dealing of firms to state that this new type is the product of the celebrated Edinburgh Type Foundry. Messrs. Miller & Richard have built up a reputation for "hard metal type" which is now world wide, but is not more firmly established than is their record for square dealing. The Journal has been using their type for thirty-four years, and this latest purchase is the best testimony it can offer of its appreciation of the merits of the products of this foundry. To Mr. R. L. Patterson, of Toronto, the Canadian representative of Miller & Richard, not a little of the success of the firm in the Dominion is due, his unfailing courtesy and businessacumen being prominent factors in the steady increase of business of the Canadian branch of the Edinburgh Foundry.

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