

these two branches have also undergone subdivision. Thus, of *compositors*, we have—

1. The job department ;
2. The rule and figure department ;
3. The music department ;
4. The book department ;
5. The newspaper department ;

Each differing in essential particulars from the other ; and many who are competent in one department prove indifferent in another.

While the above are the distinctive *departments of composition*, it is not to be presumed that a job hand is always master of his particular line. By no means. There are so many *classes* in that department that of necessity *one* man cannot aspire to perfection in all with any reasonable hope of success. There are excellent *fancy* jobbers who would not be countenanced on *plain* work, and among others, for the same reasons which prevent one from employing a fresco painter to whitewash a barn.

Then, again, there are *color* jobbers who mar *black* work by a seeming indiscriminate use of heavy lines, while the *poster* jobber is sometimes a miserable failure in any other class of that department, but particularly on *small* work.

The rule and figure department is composed of *two* classes—the *reprint* and the *manuscript*. Some who are expert in this department when composing from *reprint* are totally unfitted for *original* composition ; have no conception of the “eternal fitness of things” in *casting* off and *dividing* tables, and consequently cannot be entrusted with work required to be contracted or expanded to a prescribed limit. This is also true of the music department.

The book department is indivisible. The rule of composition varies to suit the *style* of the book. A careful hand will note the desired modifications, and conform to them.

The newspaper department, so far as composition alone is concerned, is the simplest and most expeditious, but the *style* of one paper differs as much from another as two classes of the job department. These differences are not perceptible to the reading public, and are a source of annoyance to the compositor when changing from one paper to another. The “sub” has a “lively” time in avoiding a “jumble” where his necessities compel him to work in three or four offices during a week.

These differences are frequently traced to the peculiarities of the proof-reader, who, having a

style of his own, seeks to perpetuate and make it a part of the paper on which he is employed.

Authors are frequently detected by their writings. The average newspaper hand who has *traveled* and worked in many offices can name the writers of leading editorials without seeing the manuscript—the *peculiarities* of style have become indelibly impressed on memory's tablets. So, also, the proof-reader can be readily detected by his ear-marks.

The great majority of *type-setters* are *compositors* merely. They have no knowledge of *imposition*, and very little of *making-up*, while the mysteries of the practical part of *proof-reading* are a total blank in their experience.

This condition of affairs has been brought about through the economy taught by experience, for it has been demonstrated time and again that, besides enhancing the credibility of the work by preserving *uniformity* in style, it is *cheaper* for one man to do all the making-up and imposition. Thus we have, independent of the compositor—

1. The maker-up and imposer ;
2. The proof-reader.

That the former *must* be a compositor, there can be no question. That the latter *should* be one, there is no doubt in my mind. Otherwise, slovenly book-work would pass undetected, and *botch-work* could supplant *job-work*.

Of *pressmen* we have—

1. The job department ;
2. The wood-cut department ;
3. The plate department ;
4. The book department ;
5. The newspaper department.

I now come to the “true inwardness” of this article. Lexicographers have failed to note the changes wrought in typography. The American standard (Webster) is sadly deficient in this respect. The popular mind is also at variance in making distinctions *with* a difference. Error should be corrected, and encroachments on our domain repelled. Let us make a few comparisons :

#### PRINTING.

*Webster*—“The act, art, or practice of impressing letters, characters, or figures on paper, cloth, or other material ; the business of a printer ; typography.”

*True meaning*—1. Presswork ; 2. Printed matter.