

with a more difficult class of work in London than in New York. Works plentifully besprinkled with Greek, Latin and French are quite common; dry and knotty treatises, of which the narrow double-column notes occupied more space than the text itself; glossaries, indexes, contents, etc., full of italic, full points and abbreviations, to make them come in and take as little space as possible; works requiring the plentiful use of accents of all kinds, italic, bold-face, and every other abomination; law digests and histories, with cut in notes; novels, set in pica, of narrow measure, requiring 50 lines to make 2 hours, or 16d.; algebraic work, on which a man can clear from 4 to 8 hours a day—such is a sample of a big part of the work done by the men in Spottiswoode & Co.'s, and which I daresay is a fair standard for other book offices. The compositor gets no more for setting manuscript French or Latin than he does for setting English; for Greek, every line that has any in it counts one extra, which pays equal to composing about 200 ems an hour. Nothing extra is allowed for setting narrow measure, or for matter with a profusion of sorts, accents, or two or three different fonts. The consequence is that solid reprint, or plain go-ahead manuscript is considered the fattest work; but owing to the beautiful system of management, the chances are that five times out of six either the leads give out before you have done a day's work, and you have to set solid till they arrive, and *then* put them in, or else the type runs out; or you have to distribute all kinds of "punk" to get letter.

The mode of measurement is altogether different from the American method. A week's work consists of so many hours. An hour is equivalent to 1000 ems. To get the number of lines per hour on the work in hand, the number of ems in a line are divided into 1000, which gives the required number. For reprint works, either one line over the 1000 ems must be added, or else the press' corrections—if any—must be made by the compositor—after correcting first proof and revise on the stone! For manuscript the nearest number of ems under the 1000 are allowed. The only benefit derived from leaded matter is the adding of *one en* to each line. The compositor only sets the solid matter—all dashes, whites, headings, etc.; being put in by the clicker or his deputy in making up the matter, and which makes the work pay more or

less per hour, according to the fatness of it. The almost uniform average in the shop I worked in was 8d. per hour; but it is my decided opinion, taking into consideration the leads, dash-lines, whites, etc., lost to the compositor—which I think he is entitled to—that the rate per hour is not actually more than 6d. It simply amounts to this, that the compositor pays for the imposition, line corrections, and putting to press. Take for instance a leaded pica novel, 20 ems wide, leaded with 6-to-pica leads. There would be 25 lines to the hour; and by their method of adding one en for leads, the comp. has the benefit of only 25 ems to every hour over setting solid, which is not worth counting. The leads actually amount to $\frac{4}{8}$ lines on every hour, making a loss to the comp. of $\frac{3}{8}$ lines on every hour he sets. If his bill amounts to 60 hours for the week (equal to 30,000) it represents a loss of about $8\frac{1}{2}$ hours, exclusive of that sustained from other causes above mentioned. This loss is doubled and trebled when the matter is leaded with two and three leads between each line, as is often the case. This mode of working furnishes a very satisfactory reason for comps. preferring solid matter to leaded. There was one hour deducted each week from every man, for "clearing"—whatever that meant was never made "clear" to me. The men looked upon it as an imposition.

The average wages of men in the book shops was about 27s. per week—the average hand ranging from 20s. to 30s., while the better class made from 30s. to 40s. It was pitiable to see the miserable pay made by some men, who have grown grey in the service, and to whom one would fancy the proprietors would give the easier berths in the house, such as taking charge of the furniture, assisting in the storeroom, etc., places that are occupied by able-bodied young men. One little printer in our shop did not average more than 20s. per week. I have seen his bill as low as 14s. for a full week, and he had worked in the house for near 20 years. He was a very fair average for cleanliness, his drawback being that he was rather slow, and in his diminutive stature; and it was an amusing, although a commiserating spectacle to see him wrestling with a form almost as big as himself, certainly a good deal heavier.

The common practice, when sorts are not to be procured at the storeroom, and no "dis." to