

# The Printer's Miscellany.

AN EXPONENT OF PRINTING AND ALL THE KINDRED ARTS.

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## PRACTICAL MATTERS.

### Typography.

The invention of power presses has produced radical changes in TYPOGRAPHY, and for the better, though its devotees reap but a slight measure of the fruit of their ingenious exertions.

While labor-saving machinery is *restrictive* from its very nature, and bounds far beyond the denounced proscriptive (?) *dicta* of tradesunionism (the latter certainly the result of an endeavor to secure to the apprentice a thorough knowledge of his business, while the former places such a consummation beyond the range of possibility by destroying the rudiments), yet, in usurping the place of intelligently-directed labor, it depreciates its intrinsic to an extrinsic value, simply because its development is not called into action by the mere supervision of a machine.

It is not my purpose to enter into an extensive argument of this subject, but will dismiss it with the observation that *one* man, in *one* month, can make *one* machine that will do the work of *ten* men for *ten* years, and that machinery has caused *over-production*, and consequent thereupon, *failure* and *distress*.

Happily for the craft, "the running of the machine" does not betoken the pressman. The best machinist may be an indifferent pressman, and *vice versa*; to the *pressman* typography accords the laurels, while the *machinist* is admonished that he has "mistaken his vocation."

Before the era of printing by steam it was the exception to find a **PRINTER** who was not all the term *then* implied—both *compositor* and *pressman*. The exception is *now* the rule. This is the legitimate result of machinery. Reducing and limiting the number "at press," it has also drawn a sharp line of distinction between the two positive branches of *typography* and made them separate and dissimilar avocations. This division or separation has materially benefited *typography* as an **ART**, and renders comparatively easy its rapid advancement to the plane of perfection.

The line having been drawn between *compositor* and *pressman*, investigation discovers that