

job; clay shrinks in hardening and will "part company" with the type; calcine plaster "runs like the devil" and protrudes into places not designed for its housing, and one false movement in pouring destroys the labor expended in shaping; the correction of an error is made with difficulty; no alteration of design is possible until the plaster sets, and *then* it can only be accomplished by reaming and patching.

With all its drawbacks, in large work, calcine plaster is probably the best material for the purpose. During a visit to the work-room of an Italian manufacturer of images, I observed that he laid strips of wood in certain parts of the mould before he poured the plaster, for the purpose of strengthening the weaker points of the figure, such as arms and legs. I have applied the same principle with success in the execution of work in which plaster was used, dispensing with the trouble of making curvatures with leads by simply forming the proper lines with cardboard and bracing them with pieces of wood, and then adjusting the type and pouring the plaster, first having squared the job in chase by slightly tightening the quoins with the fingers.

For *small work*, having used it with satisfactory results, I suggest *putty*.

#### High and Low Prices.

1. The higher the rate paid the employé, in book and job offices, the greater the profits of the employer.

2. The smaller the cost of maintaining the composing and press-room, in newspaper offices, the greater the gain of the proprietors.

To many the above may appear sweeping and conflicting assertions, unsupported by fact. The doubters can be convinced that, under certain conditions, the declarations will successfully bear the test of a rigid investigation:

1. The existence of a typographical union, and the absence of rat offices, place all employers in a position of equality, in the mere matter of wages, and an employer's organization, having for one of its objects the maintenance of a *minimum* percentage of profit on the cost of composition and presswork, are the only essentials necessary to this consummation, for it is well-established, by experience in daily life, that the higher the price by retail of any merchantable commodity the greater the profit.

2. With *newspapers* the case is different. The *retail price* of the *printed paper* is generally an insignificant factor—the subscription list is *never*

expected to pay the cost of its production. *Advertisements* are its life: hence it is a rare thing to read an announcement of reduction in the rates established at its inception, no matter how many *scalings* have been forced on their employés. It is notorious that reduction after reduction have been forced on the craft on the plea of "fall in prices of living," when no corresponding reductions have been made for advertising and subscription, and that, too, in face of the fact that paper stock, type, inks, etc., have, during this time, fallen, on an average, fully 50 per cent.

This state of affairs naturally produces a conflict of interests between the news hands and the book and job hands, and is a prolific source of contention between them, for the newspaper hands justly claim their labor is worth *more* than they can command, while the others maintain that the influence of the news hands prevents them from obtaining *as much* as they can command.

#### Graduated Scales.

Some years before the war between the States, Columbia Typographical Society (Washington, D. C.,) received an advance on nonpareil and a corresponding increase on each smaller-sized type.

In 1870, Nashville (Tenn.) Union's scale demanded 5 cents extra for all sizes above bourgeois and below nonpareil.

To me both these scales appear to need modification, in this: Small type is fatter than large, and in a narrow (newspaper) measure its fatness more than compensates for the difficulty of handling, and it should *not* command an advance, while the sizes above bourgeois, in the same measure, owing to the extra spacing, *should* command an advance. In book-work the width of the measure reverses this order, and the scale should run accordingly.

#### Objectionable Matter

Causes much dissent in the composing room, many claiming that any matter composed at a single price should not come under this head. There is logic in this reasoning, because the "foulness" of black-letter and italic cases often more than offsets the gain in the saving of letter in the body cases. After running the risk of correcting the greater part of a galley, because of the possibility of a *single* error in italic or black, equity seems to indicate that the unfortunate who comes in for a take of either of these