

a living (?) setting type out of the present style of case, and we warrant a change would soon be made. We say the compositor is not to blame for trying to carry out his desire to have the type in the boxes of his case even and near the top. Why should he be compelled to work at a disadvantage all the time? It would cost very little to half fill some of the boxes with wood; at least it would be much cheaper than to do it with type. There is no reason why he should be compelled to squeeze his thumb and finger into a box only $1\frac{3}{4}$ x 2 inches and 1 inch deep, when $\frac{3}{4}$ of an inch, and in some cases $\frac{1}{2}$ inch, would be deep enough to hold all the letters required to set out the other boxes.

An English type founder's sheet, in remarking on the laying of type on the "even-surface principle," deals only with a small portion of the subject, and that, too, from the founder's standpoint; however, we subjoin a few extracts from the article referred to:

"A common cause of unfounded complaint about irregular assortment is the compositor's desire—a most unreasonable one—to have his cases *even*; very nice to set from, no doubt, but practically erroneous and extravagant. It is impossible to *set out* a case so laid. It is very natural to conclude, from the irregular sizes of the boxes in a lower case, that it is accurately constructed for proportions, but this is unfortunately not so; and if it were possible to upset the routine case now universal, much improvement in its form might be devised.

"In laying a font of a thousand pounds weight in, say, sixteen pairs of cases on the even-surface principle, there would not be found nearly enough of the thin sorts, such as *i*, *l*, *f*. On laying such a font, then, all the sorts should be equally divided amongst the sixteen cases, and the probability is that the assortment will set out satisfactorily—unless, indeed, the matter for which it is required be peculiar, and runs on "sorts." In list and tabular work, of course, the printer is quite aware that sorts will be required, and does not condemn the founder's proportions because he has to order them; but it is not so generally known that sometimes ordinary and regular looking copy will run curiously on sorts. It is a fact that the matter of Charles Dickens' works will empty the vowel boxes long before those of the consonants, and that Lord Macaulay's ponderous style, with its rounded periods and Latin terminations, will run with

like persistency on consonants. No amount of calculation or precaution will provide for such peculiarities. At all events, it is most unwise of a printer to order more sorts on the appearance of his cases only; he should set the font out first—and in all offices there should be font-cases for each leading book-font to take such type as the cases in use will not hold. Not very long since we supplied newspaper fonts to an office where the even-surface system of laying was in unchecked operation, and, before a type was set, we had many pages of certain sorts returned to us. Feeling confidence, however, in the correctness of our assortment, we kept the pages separate in our warehouse, and, as we anticipated, before the font was nearly set out, we had the satisfaction of receiving an order for those very sorts back again.

"How common it is to see some boxes of the upper case brimming over with type, whilst others are only half, or even less, full. The foregoing remarks on the inaptitude of our lower case are doubly applicable to the upper. How unreasonable it is that the boxes for the capitals and small capitals should be all of one size! Those for the *E*, *M*, *N*, *R*, *S*, *T*, should all be double the size of the others, as well as for the figures 1, 2, 3, and 0. As a matter of fact, type-founders do not send so large a proportion of the above-mentioned sorts as they would do, if there were accommodation in the case for them—especially in jobbing fonts—and the consequence is that orders for additional sorts generally comprise those characters."

The year 1881 will be a mathematical curiosity. From left to right and from right to left, it reads the same; 18 divided by 2 gives 9 as a quotient; 81 divided by 9 and 9 is the quotient. If 1881 is divided by 209, 9 is the quotient; if divided by 9 the quotient contains a 9; if multiplied by 9, the product contains two 9s. One and 8 are 9; 8 and 1 are 9. If the 18 be placed under the 81 and added, the sum is 99. If the figures be added thus, 1, 8, 8, 1, it will give 18. Reading from left to right it is 18, and 18 is two-ninths of 81. By adding, dividing, and multiplying nineteen 9s are produced, being one 9 for each year required to complete the century.

A dollar bill (either U. S. or Canadian currency) enclosed in an envelope with a registration stamp on it (costing two cents in Canada and ten cents in the U. S.), and addressed to this office will secure the *Miscellany* for one year.