

The Printer's Miscellany.

AN EXPONENT OF PRINTING AND ALL THE KINDRED ARTS.

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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.

The foremen of printing offices are respectfully asked to canvass their offices for subscriptions to the *Miscellany*.

PRACTICAL MATTERS.

Suggestions on the Art of Composing.

Composing is the art of arranging the type correctly into words, and of justifying them into lines of equal length, according to the form and sense prescribed in copy. It requires a knowledge of reading, spelling, division of words, punctuation, and a perfect and practical acquaintance with the many boxes into which the upper and lower cases are divided; and, also, with the nature, character, size, and uses of the several alphabets contained in each pair of cases, including such sorts as accents, figures, fractions, references, etc. It includes not only intelligence to know how it should be done, but ability and skill to do it.

To composing all the other operations are subservient; hence the derivation of compositor. This is certainly the most important part of the profession, whether it be viewed in relation to society or to the art itself. The mental exertion required to execute it creditably, is much more intense than that for jobbing; a fact, perhaps, sufficiently manifested by the paleness and unhealthy appearance of the majority of news hands. Indeed, the continual application of the mind necessary to compose well, is always fatiguing, and sufficient to induce compositors to adopt any system that might tend to lessen it; but when the injurious habits of nodding the head, throwing out the arms, hitting every type against the setting rule, violently agitating the body, etc., be superadded, compositors appearing, or really being unhealthy, appears only a natural consequence. These and such like motions, are the more to be deprecated and avoided, because they excite an unnecessary degree of exertion, and naturally impede that very progress which they are designed to assist. Surely, then, to compose with ease and certainty, is well worth an effort. But such an effort, to be successful, must be guided by principle, and directed to a given point. It is not sufficient to strive at random; every necessary motion must be reduced to some degree of order, and each be made to