

ence to the fruit within in the simplest and most straightforward way. Ornamentation on a barrel head by the use of the stencil offers few opportunities for high art.

Occasionally labels are used, with the design lithographed on heavy paper. This is seldom satisfactory. They are somewhat expensive, do not stand the exigencies of barrel shipments, are quite unsightly in the case of a barrel that has been opened, and for these, and perhaps other reasons, are not to be recommended.



Fig 6.

STENCIL INK.

Nothing detracts more from an otherwise good package than imperfect or slovenly stencil work. The requisites for good stencil work are good stencil ink, and a fairly stiff, round stencil brush. The ink should be thin enough to work freely into the fibre but not so thin, or made of such material as will cause it to 'run' under the stencil, even in the direction of the fibre of the wood.

Paint manufacturers have given attention to stencil ink of late and nearly all city paint stores keep excellent qualities in different colours, a supply of which every large fruit grower should have on hand in the ordinary hermetically sealed cans.

A fairly good home-made substitute for stencil ink can be made by mixing lamp black and ordinary coal-oil. This should not be too thin. For use keep it in a tin can large enough to admit a stencil brush easily. In it place a fairly large sponge. The sponge will ensure the proper quantity of ink on the stencil brush at all times.

A still better substitute is ordinary printer's ink, thinned with coal-oil. This will keep in a similar receptacle, using the sponge in all cases.

Shoeblacking is occasionally used but it smudges very easily, even when dry.