

The "nut" (en), 2em and 3em "rules" (dashes), as well as braces and fractions, are kept in the storeroom, and are not allowed to be kept in the cases, unless working on a job requiring them continually. In Italic cases the right hand side of the upper case is laid with Roman and Italic longs and shorts, *i. e.*, vowels, in the boxes occupied by the small caps in Roman cases. The cases are smaller by 1½ inch each way, and are very roughly made.

A part of the office which very intimately concerns the printer is the storeroom, which was situated on the floor below the one I worked on. The amount of going to and from that storeroom, for one sort and another, very often having the journey for nothing, besides the extremely cool and leisurely way in which a man's requests were attended to by the storeroom attendants, who would sometimes keep a man waiting five or ten minutes before they served him, was not only trying to the temper, but very damaging to the prospects of a fair week's bill.

After nanging up your coat the clicker writes out a ticket for the cases of type which he wishes you to work on; the ticket you present at the storeroom window, and are forthwith furnished. After conveying the cases up-stairs, another journey is made for distribution, which you receive in the shape of a form of type—4, 8, or 16 pages, as the case may be—which you have to lug to your frame the best way you can. If some good-natured "comp." kindly gives you a helping hand, well and good, if not you stand a fair chance of breaking your back hauling it to the top of the stairs, when the dragging process is brought into requisition to bring it to your frame. Each man is furnished with a "bulk" beside his frame, with a board on top, on which to lay up his forms of distribution. Before starting distribution, you are expected to unlock the form and take it to the sink—situated outside the room—and give it a scrub with a lye-brush, and a thorough rinsing, "in order to remove the dirt from between the lines and the furniture." This is work American comps. always understood to belong to the pressman; but English masters think different, seemingly, and evidently include the work of a pressman, elevator and stone hand, in the category of ye poor comp.'s duties.

The chances are about even whether you get proper "dis." or not. Very likely if you have

solid matter to compose, you get distribution half leads and quads, very often four or five sizes of leads to the form, the which you are expected to sort carefully, tie into bundles and take down to the storeroom, along with the surplus quads and any other sorts you may turn out. After distributing the whole, or what parts of the form required, you inquire at the storeroom, or of the overseer, what ship the form belongs to, that you may request the clicker of it to clear the furniture, etc., away. Very frequently you are under the necessity of asking him three or four times before he condescends to send a man to do so, making the compositor lose more time than what he would take to clear it away himself, independent of the unnecessary amount of profanity which it compels the most even-minded "print." to indulge in. This is not right; but it is only part of a system that is about fifty years behind the age.

All matter is made up by the clicker as soon as composed; consequently, all the correcting is done on the stone, which is by no means as convenient as the American mode of galley correcting, and the comp. finds it out to his cost if he makes an out of two or three lines, and has, perhaps, to overrun sixteen or more pages before he gets it in. The proof is taken by the pressman, of whom there are one to each room. He chalks the signature on the outside of the chase and shoves it into one of the numerous racks in the room, underneath the stones and bulks. When the proof comes from the reader's closet, it is the duty of the first man in the sheet to lay the form upon the stone, unlock it, and make his corrections. Very often, through the carelessness of the pressman in marking the signature, a man may search many minutes—sometimes over half-an-hour—before he finds it. The last man in the sheet locks it up and puts it down beside the hand-press. After playing the coal heaver's part a few times to these 16-page forms, putting them down and up, I became thoroughly convinced that I didn't really know the nature of hard work in connection with our craft until my advent to this "tight little island." In correcting, the comp. either gathers his corrections in his stick, and uses a "space-berge," which is a receptacle for the justifying medium of two fonts, such as long primer and brevier, etc.; or he takes his case to the stone and corrects that way.

It is extremely vexatious to a man when he