

canvas bags made, in size about $3\frac{1}{2}$ to 4 x 6 inches, with a stout "pucker" string at the top; one bag for each character of sorts required for the font, and each one properly marked so as not to mix them, this being done with Dennison's wired price tags. Then, at some convenient place on the wall, put up a board with a number of small hooks in a row upon which to hang the bags by the string—labeling each hook, above it, the character contained in its bag, with the name and size of the type above all. Each separate font will require its board and bags, but the room thus employed is small, and the sort bags occupy space rarely utilized otherwise. A glance at the bags suffices to tell just what sorts are on hand, and a touch of the hand says what quantity. When the supply man comes to see you no waste of time is incurred in looking up what is needed. The best feature of all, however, is the fact that all sorts are constantly in view, do not accumulate dust and can never be stowed away under stands, etc., to be lost when needed and found when not required."

A WORD TO THE APPRENTICE.

While the grade of printing does not vary so much between the up-to-date printing office of country towns and large cities, yet the surroundings for the boy who is taking his initiatory steps in the trade are of a considerably different nature, says James A. Cramer, in *The Practical Printer*. In a country office, when the apprentice is first given his position, he has something to do. He not only has to sweep out the office in the morning, wash the rollers and attend to the fires; but before the first week has passed he is given cases, and is taught the use of the stick and rule. It is at this point when he begins to develop his artistic ability, and if he could realize what is to be built upon his first few weeks' work, there would be many less traveling "prints" than there are to-day.

The first essentials toward becoming a success at the trade, are that a boy must practice thoroughness, alertness and punctuality. If he has been taught cleanliness at his home he will be quite apt to practise it in his work. There is nothing that shows a boy's traits up so plainly as the fact that he has to be told everything. If he is alert he will hear and understand orders the first time without making it necessary to have the words repeated. Nothing a boy can do will anger a busy man so quickly as to be continually asking unnecessary questions. He should learn to do things without being told; and should take hold of his work as though he enjoyed it—not as though he was in a prison and compelled to do it. A boy who, in his duties, learns the peculiarities of different presses and other machines the first time he is told, takes to his duties as though they were a pleasure to him, and has the make-up of a successful man. In addition to these qualities, he should become interested in the many mysteries of the uninitiated and study the different journals which come to the office. The most successful boy I have ever seen in an office, was one who became a subscriber for *The Inland Printer* before he had served three months' time in the trade.

In large city offices, the apprentice, if put in the composing-room, may never learn the first principle of a press;

and if put in the pressroom, possibly he may never learn the location in the case of a single letter. In smaller cities and country towns, his education is entirely different. He not only learns about the press, but the case as well, and on some occasions takes up the duties of the reporter. In fact, he learns the business from the office door to the wood shed, providing he makes himself agreeable to the other employes. He should remember, however, that he cannot learn it all. Every day will bring chances to learn something new; and if he goes at his work with vim and determination, he will receive, by far, more encouragement than if he only has an eye for the quitting hour.

During my experience as a journeyman I have never known a young man to finish his apprenticeship, who would come to the office late, and besides having trouble with the fires or some other grievance, would manage to raise more dust while he was sweeping than was really on the floor in the first place. It is the boy who goes at his work with the idea of doing it right and speedily—the one who takes pride in the progress he makes who becomes the most successful printer. It is not difficult for a youth, who has had the right home training, to take up a profession or trade and makes a success of it. It is the young fellow, who has spent his boyhood disobeying his mother's commands, and in absenting himself from school, who makes every employe in the office disgusted with his presence. It is he who knows more than the entire force before he has put in three months of his time; and it is he who turns into a tourist before he knows enough to do the work of a devil thoroughly and systematically, and then heaps curses upon the hour that he first stepped inside of a printing office.

COMPOSITION.

Composition in printing, as well as in painting, derives its merits or its defects from the attention given to its light and dark shades. In a painting there may be every variety of light and shadow, but if these are not put in their proper places a very poor impression is created. In printing it is the same. The printer has light and heavy faced types to work with. These should be used so as to attract notice to the most important idea in his composition, and not scattered promiscuously through his work. The chances are that if he uses, in setting an advertisement, etc., his heavy type for the important points in the copy, the whole piece will look well when viewed merely as an artistic composition. A lot of care is often bestowed on the work as a whole, and though this is a good thing, the principal points in the ad., or whatever is being set, are not always as attentively looked after as they might be. Along this line *The Inland Printer* has the following:

"He (the printer) is given a certain space to fill. There is a particular idea he wishes to convey, an important point which he wishes to emphasize. It may be an advertisement, a business card or a letter-head on which he is to work. For material to accomplish his end he has the light and dark faced types and his rules, borders, ornaments and spacing, which can be used in countless combinations. If he uses these materials intelligently and in good taste, so that the balance is agreeable and the important point well brought out, it is good composition. If he sets up his