

3. Dust slightly a little powdered French chalk over the face of the mould, and take it off again *carefully* with the chalk brush.

4. Paste a piece of manilla paper on one end on the edge of the face of the matrix. This paper should be long enough to project fully four inches out of the mouth of the casting-press, as it conducts the metal over the matrix. It must be well pasted on, otherwise the metal may get in on the back of the plate and spoil it. Then lay the matrix over your metal-pot to be thoroughly warm and dry.

5. Have your metal hot enough to color paper a dark brown, *without burning* it, when dipped into it. If too hot, cool by adding more metal.

6. Put the type-high guards in the casting-box, screw down the lid, turn its mouth up, and fill it with metal, letting it stand a few minutes to become heated through (this can be repeated, if not sufficiently warmed the first time), then remove the metal. The guards should also be heated.

7. Place the mould, face upward, on the surface of the casting-press as near the centre between the two uprights as possible, and put the gauges on the margin of the mould, half covering the space made by the guards in moulding. If casting type-high, put in the cores, the smooth side to the back of the lid; then put the lid down and screw it tightly. Alter the position of the casting-box from the horizontal to the upright position. It will then be ready for pouring the metal on the matrix.

8. Before pouring the metal, carefully remove the scum from the surface of the melting-pot, in order to take into your ladle *bright metal only*. Be sure the metal is of the heat described; and, in pouring it in, run the ladle across the box from one side to the other.

9. The metal will cool in about three minutes, when the box must be lifted to its former horizontal position, and fixed to remain there; and, after raising the lid, the cast must be turned over on its back, and the mould gently raised by working the fore-finger of each hand gently along underneath the edge of the mould, being careful not to put too much strain on any particular part. The extra metal can then be sawed off, the sides planed, and the stereotype is ready for use.

**STEREOTYPE METAL.**—For every six pounds of lead add one pound of antimony. The antimony should be broken into very small pieces,

and thrown on the top of the lead when it is at a red heat. It is a white metal, and so brittle that it may be reduced to powder; it melts when heated to redness; at a higher heat it evaporates.

The cheapest and most simple mode of making a stereotype metal is to melt old type, and to every fourteen pounds add about six pounds of tea lead. To prevent any smoke arising from the melting of tea lead it is necessary to melt it over an ordinary fire-place for the purpose of cleansing it, which can be done by throwing in a small piece of tallow about the size of a nut, and stir it briskly with the ladle, when the impurities will rise to the surface, and can then be skimmed off.

In the mixing of lead and type-metal, see that there are no pieces of zinc among it, the least portion of which will spoil the whole of the other metal that is mixed with it. Zinc is of a bluish-white color; its hue is intermediate between that of lead and tin. It takes about eighty degrees more heat than lead to bring it into fusion; therefore, should any metal float on the top of the lead, do not try to mix it, but immediately take it off with the ladle.

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An exchange speaks of a Vermont editor's wife presenting her husband with a fourteen-pound daughter. Oh, yes, we remember the circumstance. The editor received the donation with his accustomed suavity, and penned the following before he discovered that the gift was not sent for the usual puff: "A magnificent baby has been laid upon our table by Mrs. ———, and we have no hesitation in pronouncing it the best that has come under our notice this season. We return thanks for the generous gift, and can only add that we hope that the printer will be similarly remembered by many other of our readers." When the editor discovered what a blunder he had made, he took a solemn oath never to write another puff, not even if his cellar was filled with water melons and his back yard with cordwood.—*Ex.*

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