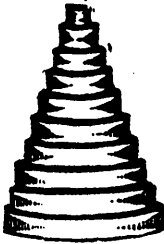


strips to quadrat height, are best. An indispensable requisite is something to curve them upon; and I append a diagram of a useful contrivance for that purpose which any cabinet-maker can furnish for a trifle:

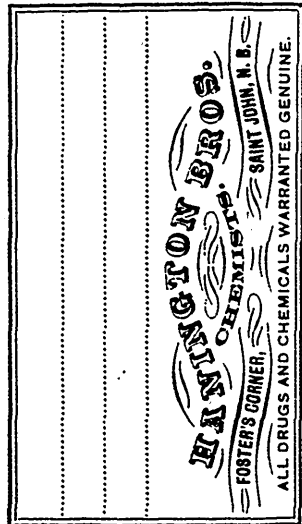


It is about twelve inches high and six inches in diameter at the base, turned perfectly round, each of the circles type-high, and about half an inch less in diameter than the one below it. Where stock leads are hard and brittle, soft leads, for bending, can be bought from any of the type foundries. Supplied with these, and the "monument," the next thing is to form the curved line. Take, for example, an ordinary business card with a curved head-line. Make up metal furniture in the chase to the dimensions of the card, allowing proper margins, and push up the quoins with the fingers. Select two pieces of lead, and bend them to the desired curve, having them of sufficient length to brace against the side furniture without springing. Put in the first lead, and insert quads above it at the corners, and midway between the centre and ends; set in the type-line, then the next lead, and then the body of the card, beginning at the bottom. Open out the form to proper proportion; place a quad between the top straight line and lower lead of curve; insert another at each end so that they will hold firmly; see that the type are on their feet; space the curved line from the ends; and the form is ready for the plaster.

The handiest arrangement for mixing this is a pint tin cup and iron spoon. Place the quantity of plaster required in the cup, and add *only* sufficient water to make it of the consistency of cream—not too thick—and pour from the spoon or cup into the spaces of the form. If it can be done without touching the face of the type, all the better; if not, take a sponge well saturated with water and apply to the form until every particle is washed from the face of the type down to the height of the quads. (This can be done without disturbing the type in the

least.) Allow the form to stand until the plaster sets—about ten or fifteen minutes; then use the planer and shooting-stick, brush off the face of the form with a soft brush and a little turpentine, and it is ready for the press. *Be careful not to let the plaster thicken in the tin and then thin with more water*, as in that case it will not harden in the form at all; be sure, also, to rinse out the tin before the plaster hardens in it, as thereby much trouble is avoided.

Where several curved lines are used—as in the annexed form, for instance—the leads should be cut to the length of the lines only, and the top and bottom leads bent together to the shape; and although more trouble is required in justifying a form like this in the *first* instance, once done, the trouble ends. As a proof of the efficacy of this method, I may say that the form here shown was set up upwards of eighteen months ago; and has been locked, unlocked, and washed with lye and water upwards of a dozen times since then:



In color work the use of plaster is invaluable. Take, for illustration, a form in which there is a curved line proposed to be shaded in one or more colors. The least variation after the working would mar the appearance of the job, but when properly set with plaster, this is impossible.

"Finally, brethren," comes the clearing up. No letter or quad should be put away with the least vestige of plaster on it. After dissecting the form, the sponge, properly applied, will re-