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<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f278.image></image>

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<m>latten</m> casting</head>

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Take <m>latten</m> from skillet pans, used to make baby's cereal, which is doulx and apt for the cast. Some people say that counter from <pl>Germany</pl> contain a lot of <m>calamine</m>. However, when they are tempered, <m>calamine</m> evaporates, <m>calamine</m> mixed with melted <m>latten</m> always evaporates, because <m>latten</m> becomes red again, thanks to the reiteration of melting. However, fresh <m>calamine</m> and only fresh <m>calamine</m>, which is blended with remelted <m>latten</m>, makes <m>latten</m> run, and allow a clean cast. Because <m>calamine</m> which is added to remelted <m>latten</m> is half-damaged compared with its natural state. This half-damaged <m>calamine</m> make <m>latten</m> porous and agitated because it has a tendency to evaporate. Thus add only very fresh <m>calamine</m> to melted <m>latten</m>. Make sure to cast your mold very hot, you mold must become red-hot, like molds to cast <m>gold</m>, <m>silver</m>, <m>copper</m> and metal. If you pour fresh <m>calamine</m>, avoid its smoke which is pernicious. To cast a medal, I took thirty counters from <pl>Germany</pl> and xii <m>clous de rosette</m> made of doulx <m>latton</m>, like for claires medals which are made of soft <m>latten</m>. This matter contains a lot of calamine like all kind of yellow <m>latten</m>, and make a lot of smoke which prevent <m>latten</m> from running, and make it porous, that is why it is necessary to make many vents and to cast very hot, <m>latten</m> must be as white as <m>water</m>, or as melted <m>silver</m> or as a polished mirror of <m>steel</m>. The second fusion will come out much better because evaporated <m>calamine</m> does not make as much smoke. If you use a molding frame that does not break and holds its own, the second <x>casting</x> will come more neatly out of the mold, because the frame is impregnated with the smoke of <m>calamine</m>. If you add <m>sal ammoniac</m> to your <m>latten</m>, this <m>latten</m> will be clear and shiny, but will be even more shiny with <m>huile tingente</m>. Do not use another sand than the above mentioned to mold a noyau, and the mold must become red-hot, like a mold to cast <m>gold</m>. Make a lot of vents. If you cast yellow latten with the prepared tutty you will not get any smoke.</ab>

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This metal is capricious to cast because of the smoke of the <m>calamine</m>. Do not leave it out of the fire, as some do with <m>silver</m>. Because when air or wind touch it, the mold gets cold at once. When you cast it, this metal always leaves burrs, like when casting <m>glass</m>. <pro>Foundry workers</pro> do not usually use this very yellow <m>latten</m> as much because of the <m>calamine</m> which is heated. They cast <m>red copper</m> and turn it yellow with fresh <m>calamine</m>, or with some prepared tutty. Before casting, clean it with <m>charcoal</m> with a quere made of <m>copper</m> or <m>iron</m>. Then cover it with a cloth soaked in <m>lard</m> blended with <m>saltpeter</m>, or <m>sal ammoniac</m>, in order to protect it from wind, which would cool it down.</ab>

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