<page>145r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f295.image</image>

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<id>p145r\_1</id>

<head>Casting in three <tl>frames</tl></head>

<ab>One casts in three <tl>frames</tl> <tl><m>bronze</m> mortars</tl> &amp; similar things, which are easily released, namely the body of the <tl>mortar</tl> in one, <del>the two <tl>frames</tl></del> <add>the <fr>noyau</fr> in the other</add>. <add>And the <add>bottom of the <tl>mortar</tl></add> <del><fr>noyau</fr></del> in the <del>other</del> third one, <del>for small work</del> because otherwise the molding that is in it would not be released.</add></ab>

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<figure>

<id>fig\_p145r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5MXRaSldvRzY2UTg></link>

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<id>p145r\_2</id>

<head><tl><m><al>Cuttlefish</al> bone</m></tl></head>

<ab>One ought not cast in either <m>tin</m> or <m>lead</m> too hot, for it would burn the <tl><m>bone</m></tl> &amp; come out lumpy. And <ms>to know when it is at a good heat, dip a <tl>little piece of twisted <m>paper</m></tl> into it. If it blackens it without lighting, it is at a good heat. But if it burns it &amp; catches fire there, it is too hot</ms>. <m>Gold</m> &amp; <m>silver</m> are able to be cast well there, but it never comes out very neat. To mold something delicate well, it is necessary that the <tl><m>bone</m></tl> not be so dry <del>If</del>, for it is brittle &amp; does not release as neatly &amp; crumbles &amp; flakes. However, before casting in them, dry them, &amp; especially for <m>gold</m>, which does not want humidity. You will recognize that they are dry enough when, after having brought the inside &amp; the imprint of these to the fire, <sn>they cry &amp; crackle once brought near the <tl><bp>ear</bp></tl></sn>. Then join them &amp; <m>lute</m> the joints with a little <m>clay</m> &amp; make it dry lightly by the fire, &amp; cast &amp; then shake the <tl>mold</tl> or scratch over rough scales &amp; let it cool before opening. Usually one cuts the <tl><m>bone</m></tl> in the middle, and the dullest part, and that which does not have any half circles <figure><id>fig\_p145r\_2</id><link><https://drive.google.com/file/d/1-NGCS8NDm7NI4xFQ9ZF058I9vEhQRBuQ/view?usp=sharing></link></figure> is the most delicate and smoothest for molding, &amp;thus one always imprints there the principal, the other is scaly on the inside as it demonstrates on the outside. Thus one does not use this for delicate things that are molded on two sides. One smooths &amp; flattens these two halves on some <tl>smooth <m>wood</m></tl>, then one scrapes <m>charcoal</m> on top to make it release well. And to make the <m>charcoal</m> run evenly everywhere, one knocks on the side of the <bp>hand</bp> that holds half of the <tl><m>bone</m></tl>. Once both <m>charcoaled</m>, one takes the main <tl><m>bone</m></tl> that is prepared &amp; rounded on the sides, and having set the medal on top, one tightens and presses it quite strongly.</ab>

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