<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 frames</head>

<ab>You can cast <m>bronze</m> mortars and similar things which release well in three frames. That is to say the body of the mortar in one, its noyau in the other, and the base of the mortar in the third one, because otherwise the cast which is there will not release well.</ab>

<ab><margin>left-top</margin>Inquire

<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><m>Cuttlefish bone</m></head>

<ab>You must not heat the <m>tin</m> or <m>lead</m> too hot, otherwise they will burn the <m>bone</m> and become lumpy. And to know when it is the right temperature, dip in it a little piece of twisted <m>paper</m>. If it turns black without catching fire, it is the right temperature. But if it burns &amp; catches fire, it is too hot. You can cast <m>gold</m> &amp; <m>silver</m>, but it never comes out neatly. To cast something delicate well, it is necessary that the <m>bone</m> not be extremely dry, because it is rough &amp; does not release as well &amp; crumbles &amp; is brittle. In any case, before you cast, dry them <sup>the <m>bones</m></sup> &amp; especially for <m>gold</m>, which does not react well to humidity. You will know that they are dry enough when, after having exposed the insides and the imprint to the fire, they hiss &amp; crackle when you bring them near your ear. Now join the <m>bone</m>s &amp; daub the joints with a little <m>lute</m> and slowly dry it near the fire &amp; cast &amp; then shake the mold or scratch the rough crannies and let it cool down before opening it. Usually one cuts the <m>bone</m> in the middle, and the dull part that does not have half circles <figure/> is more delicate and smoother to mold with, and therefore one always uses it to do the main part of the casting, the other <sup>part of the <m>cuttlefish bone</m></sup> is crumbly on the inside as on the outside. Therefore one does not use this to cast delicate things which need to be molded in two places. One evens out &amp; flattens these two halves on some piece of wood, then one rubs some <m>charcoal</m> on top so that it releases well. And to make sure the <m>charcoal</m> is evenly spread everywhere, tap the side of the hand which is holding the half <m>bone</m>. Both having been covered in <m>charcoal</m>, take the first <m>bone</m> that has been prepared &amp; rounded on the edges, and having placed the medal above it, press the medal down strongly.</ab>

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