<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>One casts in three frames <m>bronze</m> mortars &amp; similar things, which are easily released, namely the body of the mortar in one, <del>the two <tl>frames</tl></del> <add>the <fr>noyau</fr> in the other</add>. And the <add>bottom of the mortar</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.</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>One ought not cast in either <m>tin</m> or <m>lead</m> too hot, for it would burn the <m>bone</m> &amp; come out lumpy. And to know when it is at a good heat, dip a little piece of twisted <m>paper</m> into it. If it turns black without lighting, it is at a good heat. But if it burns it &amp; catches fire there, it is too hot. <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 <m>bone</m> not be so dry <del>If</del>, for it is brittle &amp; does not release as neat &amp; crumbles &amp; flakes. However, before casting there, dry them, &amp; especially for <m>gold</m>, which does not want humidity. You will know that they are dry enough when, after having brought the inside and the imprint of these to the fire, they cry &amp; crackle once brought near the ear. Then join them &amp; lute the joints with a little <m>clay</m> &amp; make it gently dry over the fire, &amp; cast &amp; then shake the mold or scratch over rough scales &amp; let it cool before opening. Usually one cuts the <m>bone</m> 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 first, 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 smooth wood, then one scrapes <m>charcoal</m> on top to make it release well. And to make the <m>charcoal</m> run evenly over everything, one knocks on the side of the hand that holds half of the <m>bone</m>. Once both <m>charcoaled</m>, one takes the first <m>bone</m> 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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