<page>151r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f307.image</image>

<div>

<cont/>

<id>p150v\_1</id>

<ab>the <m>white wax</m> you have used to make <m>black sulfured wax</m> has so little substance, being dry and purified, that it leaves nothing with it <sup>the mold mentioned in the first part of this recipe</sup> and trickles very gently. As for the <m>coal</m> which is mixed in it, if there is some left, it burns and reduces to ash, and can be taken out afterwards by blowing into the cast. You can open your mold after the <m>wax</m> has been melted, if it does not contain a fantastical piece which could break, which are like pieces added on or similar. After having covered the clamps with <m>lute</m> from your sand, and having covered the entire mold, add to this a layer of common <m>luth</m>, and then sprinkle ground <m>brick</m> so that you can better manipulate it. Leave the <m>lute</m> to dry slowly, rather than putting it in the fire, which will melt the <m>wax</m>. The <m>wax</m>, having exited the cast, that which remains of it, mixed up with the <m>charcoal</m>, will burn. Having reheated it for the first time, <m>lute</m> it again, because should your <m>plaster</m> be bad, it will have eaten away at the mold and it will be found in the space between joints, which can result in large overflow. And for the second time, you must not reheat it if you want to cast only in <m>lead</m> or in <m>tin</m>, simply make sure that the <m>lute</m> is very dry and your mold attains an average heat. For those very large <al>turtles</al> that have enough thickness, it is better to cast using an alloy of half <m>tin</m> and half <m>lead</m>, as you do with hollow things. Because if you only need to cast very thin and fragile things like flowers, rely instead on using more <m>lead</m> than <m>tin</m>, which bubbles when cast a bit thickly and will easily some flaws to your cast. Master Alexander says he has never gone astray with using half <m>tin</m> and half <m>lead</m> for things that are heavy and as thick as the back of a knife. If there is <m>crocum</m>, you will not be able to clearly see the joints and as a consequence the metal overflow is very small and thin. You can repair this, and through the hole of the belly draw out the earth from the noyau, leaving it to soak for a long time.</ab>

<ab><margin>left-top</margin>When you have thrown your <m>black wax</m> in the mold and it has well-cooled, you will have to open half of your mold to make your cast. Should your <m>black wax</m> figure break, there is no danger, because it can always be reattached with a hot <m>iron</m> needle. Or if the pieces have not separated well from their mold, they will meet up and join as before, by joining and tightening the two halves of the mold. When your figure is big, you must interweave more <m>iron</m> threads inside to give support to the noyau.

<figure>

<id>fig\_p151r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5dEhadHEzVWlxejg></link>

</figure>

</ab>

<ab><margin>left-bottom</margin>

<figure>A</figure>only in lead or in tin. You must however heat the mold as much as if you were about to burn an animal inside, so that the <m>wax</m> melts well and leaves nothing inside, and trickles out while holding the mold slanted towards the cast and at the same time reheating it. And when the mold has been reheated, leave it to cool slowly, then blow inside and suck out the wax ashes. Do this with a bellows.</ab>

<cont/>

</div>