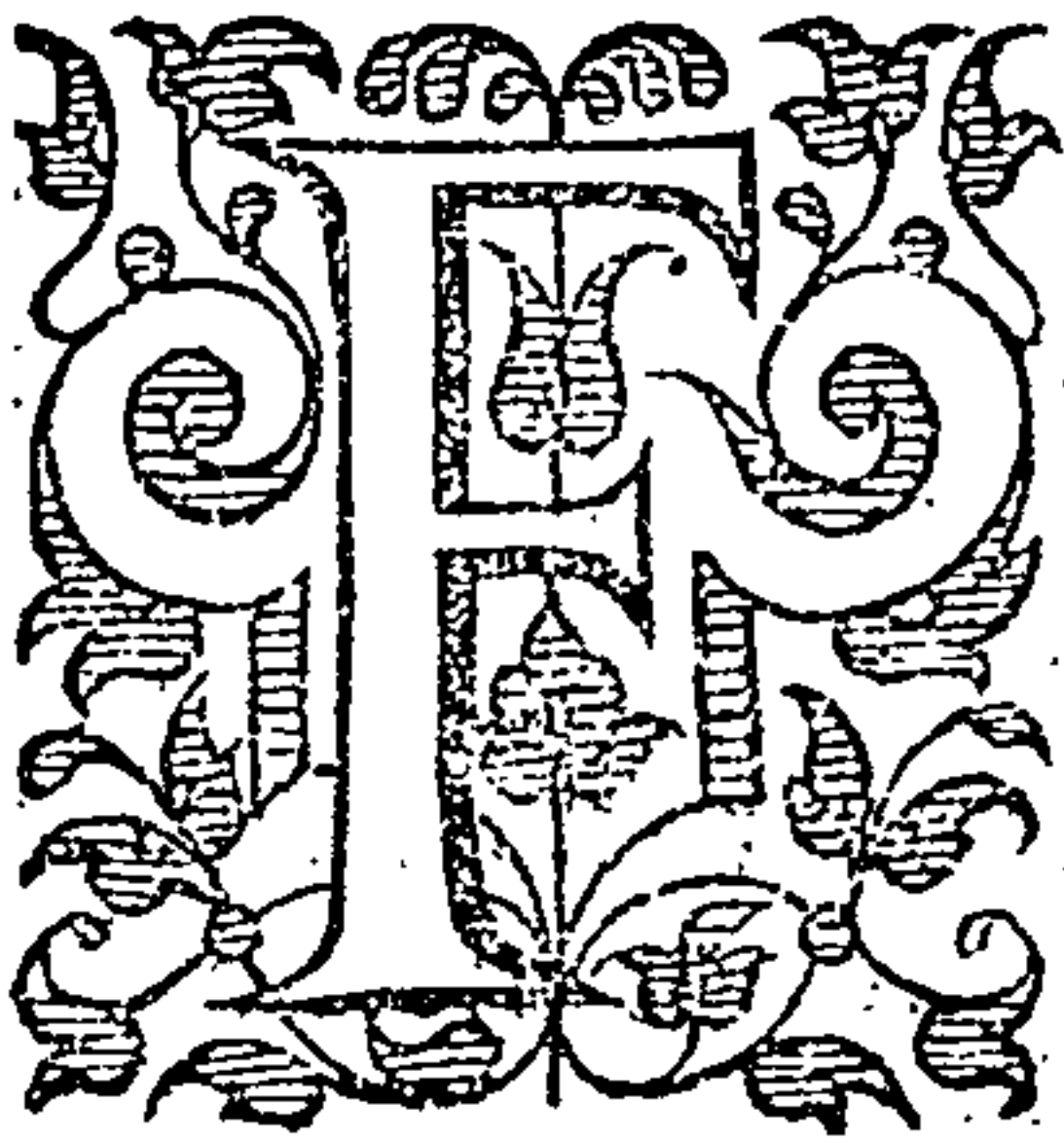




The Art of molding and casting.



Girst you must labor common loame a little moistned, to a stitnes: working y^e same smooth with a rolling pinne, as they vse to doe past, then make thereof a coffen like vnto a pye, sauing that you shall need no other bottome but the bord, or table whereon you worke, and that you must fashion your coffin according to the patterne, which you meane to cast, for sparing of your pap hereafter mentioned. Fasten well this coffen, or sides of lome to your table with your fingers, so as the thinne part of your pap may not run out at the bottome, then take a branch of rosemarie, tyme, or Ilope &c. and at the end of the steale fasten a little lump of loame made taperwise with the small end thereof towards the stalke, & the greater end fasten likewise to the midst of some part of the sides of your coffin in the inside, so as the same may sticke fast ouerthwartwise, and that no part of your braunch either touch your table in the bottom, or reach to the vppermost part of the sides, for which cause you must alwaies make your coffin deeper the your braunch, or flower which you meane to cast, then make your pap in a woden dish, or stone panne, presently stirring the composition well together,

G

either

either with your finger for a shift, or some other apte brush, or pensill, that there may be a solution, or mixture of the licor, or powders together. Then powre the same speedily about the sides of your branch, having care that you doe not losen the same from the coffin, and bee sure that you make pappe enough to couer all your braunche at once, whereat, by often practise you shall easily gesse. Let the same stande a prety while .s. about the fourth part of an houre, and the whole composition will harden into a masse or lump, then take away your lome sides from it which will serue oftentimes, and you haue your branches included therein, then with a little sticke digge out the peece of lome, which you fastened to the stalke of your braunch, but so as you impare not the molde, then lay your branch abroad for a time in som ayrie or windy place, but not in the sun, and after neale it in a little earthen furnace, making first a foundation of Charcoles, and afterward laying your molde vppon them, and then couering your mold with more charcole, and kindling your fire at the vpper most coales, and so continew your fire by adding of freshe charcoles, till you see that the molde be well nealed. s. that it be red hotte, both within, and without, which you shall perceauc by a little hole, which the lome made at the end of the stalke, which they call their gitte: if enclining your body you look therein carefully. Then let the fire goe out of it selfe, and suffer the molde to coole; then hath the branch or flower leste the impression thereof in the molde into the which when you haue cast your gold, or siluer, you must dipp your mold in cold water, whereby it will fall in pieces, and you shall finde your braunch of gold and siluer in all points according to the patterne. All other necessary

circumstances for this art doth presently enſew.

1 You muſt firſt roaſt or burne the plaſter of Paris, before you mixe the ſame with the reſte of the powders, which ſome men do in this manner. They breake the ſtones in great gobbets, and then laying ſome coales in a little ſtone furnace, ſuch as are ſolde at more gate; they lay theſe pieces together vpon the coles, and then couer them ouer with coles, and after kinde the fire at the top, and ſo let the ſame burne downewardes, and with one fire ſo made they will be ſufficiently burnt, then beate them into powder, and ſearce them as before, but if they breake not eaſily then they doo burne them longer. Others thinke it a better way though more longe and troubleſome, to beate the plaſter in a great iron mortar to a fine powder, and then to ſette the ſame in the fire, in a large ſtrong earthen pot, or pipkin, making a good fire vnder it, and ſtirring it continually, with a wodden ſpattle for an houre, or there abouts, and vntill you ſee the ſpattle leaue as it were a viſible line, or tracte behind it, after you haue ſtirred the powder round about there with.

Preparatiō
of the plaſter.

2 Let your powder whereof you make your pap conſiſt of burnt aleblaſter, and plaſter of Paris both of them finely powdered, & ſearced, & of ſome like fine powder of newe earthen pots, ſome vſe the powder of bricke in ſtead thereof. To three parts of the powders of Aleblaſter, and plaſter firſt mixed in equall proportion, mingle one parte of the powder of earthen pots or bricke, but many do caſt of in wax, only in moldes conſiſting in aleblaſter alone, or plaſter alone, or both together without any other compoſition.

Compoſitiō
of the
Pap.

There bee ſome that thinke one ſhall caſte more ſharply if hee doe likewiſe grinde the aforeſaide

powders vpon a Marble stone after they bee searsed, but if you searse onely, the searse must bee exceeding fine. *Qre.* If *Gypsum*, *alumen plumosum*, or spawde bee not good to mingle with the rest of the powders. I haue seene oftentimes many good patternes of metall, cast off very sharpely in spawde alone, but you must heat the flasks wel, before you pour in the met-
tals, and you must sprinkle the spawd with some moi-
sture, wherein there is some *sal Armoniack*, before you
doo imprint your patternes, some commend y light
and downy substance, finely gathered from the vpper
most part of the ashes of old coales.

Making of
the pappe.

3. Of the aforesaid powders, you must take a rea-
sonable quantitie at once, putting the same into a
stone porringer, or wooden dish, and put thereunto
some cleane water, wherein some dissolve an ounce
of *Sal Armoniack* to euery pottle of water, and pre-
sently stir it wel together as before, to make a perfect
solution and mixture of the matters aforesaide, this
pap must not bee made too stiffe, when you cast off
branches of hearbes or flowers, for then it woulde
presse the leaues together. Sometimes temper with
warne water, and sometimes with colde, to make
the pap drie the faster, for some kind of workes.

Preperati-
on of the
papp.

4 If you would attaine to a perfection of this pap,
you may weigh your powders before you put them
into your water, and measure the water, which you
mingle with your powders, and trying seuerall pro-
portions of water and powder together, you may ob-
serue which of them proueth best in the moulds, and
euer after continue the same.

Waters for
the pap.

5 Some doo mingle *Aquavita*, some vrine, and
some put a small quantity of *Sal Armoniack* to a
great

great proportion of water, and therewith temper their pap.

6 As you poure in your pap, knock vpon the Table with your fist, hard by the cofin, to make the pap settle the better to the bottome, and more close to the patterne. To settle the pap.

7 If you woulde saue your patternes, as being of plaster, wax, mettall, Aleblaster, &c. Then take some clay that is well tempered, and not ouerstiffe, and make the *basis* thereof in discretion, according to the thicknesse of your patterne, and hollow or dimple the same a little, according as the fashion of your pattern shall require: then presse your patterne gently into that hollownesse, and with your fingers and knife together, worke vp your *basis* with more loame, till by as neere a gesse as you may, the iust one halfe of your patterne be euen wrought vp round about, then set vp your lome sides as before in your branches or flowers, and poure in of the pap likewise as before, till you haue couered all the vppermost part of the patterne, that lyeth bare, with some reasonable thicknesse: then let it rest a prettie while, till it bee growne to some stiffenesse; and after take away your sides, & you shal finde the one halfe of the patterne truely imprinted in the dry pap. Then lay that halfe vpon your table, with the hollow part vpwardes, wherein the impression remaineth, and clap on your loame sides againe, leauing your patterne still within the pap, and poure more pap vpon the patterne, till you haue also couered the other part of the pattern with some reasonable thicknesse as before: then let it dry, and take away the sides, and dip the whole moulde a litule in water, and you may with your handes verie easilie, deuide the one side from the other. Take out

your patterne, and keepe it to cast againe withall, as often as you please. Note here, that you must print some little gutters or hollowes in the lome, whereon your patterne lyeth after you haue fitted it, with the iust halfe of your patterne, and this is because y^e pap which is powred on the second halfe shal fil vp those gutters or hollowes, wherby you may, after you haue taken out your patterne, knowe howe to shut your mouldes very close together, which otherwise you should neuer be able to doe.

How to
neale many
moldes at
once.

8 You may neale many moldes together, by laying one by one in a chimnie, with a small distance a-funder, but first making a good lay of dead charcole vnder them, and after couer them all ouer with charcoles, making sides about the coles of lose bricke, and remember to lay the ends of your moldes where the gitties or entrances into them are made, towards you, that as you shal see cause, you may now & then stoop and look into the moulds, to see when they are thoroughly nealed, that you may surcease the making of any more fiers.

9 It is also very requisite to haue deep pannes, very full of sand, or ashes that be warme, wherein to set your mouldes, when they are made ready to cast in, and then to fill vp the mouldes euen to the neckes or gitties of them, for by that meanes you shall keepe your gold or siluer, from passing through the molds.

Molding
many bran-
ches toge-
ther.

10 Mold many branches of Time, Isop, rosemarie, &c, at once. that if some of them should faile, yet one or other might proue wel, for the charge is not great, neither of your moldes, nor yet in the melting of your mettall.

What heat
in the
moldes.

11 When you meane to cast any golde or siluer, you must neale the molds red hot againe, & cast presently.

sently. But if in pewter or lead, a lesse heat will serue; and some vse no heat at all, but cast the saide mettals in the moulds being cold.

12 You must make a vent with a strawe from the bottome of the mold vnto the top, wherby the metal (finding aire) may run the better, or rather make a double vent from each side of the mold; this strawe must be laid in the cofin, before you pour in the pap, and when the mold is nealed, the straw consumeth to ashes, and the vent appeareth, yet I haue seene many patternes cast, without giuing any vent at al.

Ventes for
the molds.

13 Before you cast of, cleer your molds from y ashes which are left behind, vppon the consuming or burning out of the branches, flowers, wax patterns, &c. in this maner, presently after the mold is cold inough to hold in your hand, take it by the great ende, & pat the mouth or gittie which is at the other ende, in the palme of your hand, till you can perceiue no more ashes to issue out of your molds, and after by applieng the nose or pipe of a paire of bellowes against the gittie, and so blowing out the ashes. Som poure in quick siluer at the gittie, mouing the same vp and downe a prettie while, and so cleanse their moulds.

Clenfing of
the molds.

14 You may cast off in wax, in the powders aforesayde, but then you must holde your moldes in hot water for a time, and so the work may the easlier bee taken out, and in the said moldes you may cast off in wax diuers times, one after another. Note also, that you must dip the said molds a prettie while in hot water, before you cast off in wax, and presentlie after, you haue taken the molds out of the water, & before you cast; you must drie them with a sponge.

Wetting of
the molds.

15 Some are so precise in this art, as that they will neuer mold any fine patterns but in faire weather, or in summer time, and perswade themselues y the their molds.

Times to
mold in.

moldes do receiue the impressiō most liuely, and also do dry most kindly.

Gittee
large.

16 Let your gittee where you powre in your mettall be wide and large, according to the greatnesse of your patterne, for that the weight of your mettall being therein, will by the peize thereof thrust downe the rest that runneth firste into the farthest parte, or corners of the moldes.

Hollowing
of y^e gittee.

17 When your molds consist of two partes, before you neale them, you muste with a knife hollow, or take away some parte of the gittee, in the inside of either parte of your molde, making the same like a gutter thereby to conuey the mettall the better into the whole molde.

Casting in
glewe and
wax.

18 But if you will caste any imbossed patterns, of waxe, or any other slender or curious paternes, that be vnder cutte as they terme it. s. such as stande anticke wise, and whereof you may see some partes behinde, which will not suffer them to come oute of the moldes without breaking either the patternes or the moldes, then must you vse this deuise following. Take one pound of common glew, put thereto one ounce of yellow waxe (some put two or three ounces) but first dissolue the glew by a gentle fire, with a little water into a thicke body, and after this solution, put in your waxe, into which waxe, some doe vse to put a little quantity of the fine powder of charcole searced, and some mingle the blacking only that cometh of the smoke of waxe or rosen there with. Then laye an euen peece of lome according to the fashion of your patterne, but an inch broder then the paterne and in the midst thereof place your paterne firste oyled, then sette vppe the lome sides of your coffin and powre your glew thereon, being of a temperat heate
and

and when it is thoroughly cold, take away the sides of loame, and take out your patern gently. Note also y^e whē you haue molded any gentle pattern in glue, you may open the moldes by flitting of them, or bowing them backwards therby the esilyer to get out the patterne without danger of breaking it, and yet the mold will returne to his first shape.

19 Note that you may dissolue your moldes of Glewe fer-glew againe, and cast often in them according to the ueth often. manner before set downe.

20 *Qre.* Of hanging patterns by a threed, in the glew afore said being first oiled ouer, vntil the glew be colde, and somewhat stiffe, and then carefully cutting out the patternes without impairing the molds. Here a good wit may find greate varietie of matter whereon to meditate, but I holde it not conuenient for the greate hindrance, to all the Jewellers, and workemen in golde and siluer, to discover all the secrets either of this compositiō, or of the rest that are contained in this discourse, and that for sufficient reasons beste knowne vnto my selfe, and such others as haue spent their time, and thereby attained to any exquisite skill in this art of casting. Although I muste needes confesse that I haue giuen sufficient lighte, euen to the purblinde workeman to performe any excellent conceipts by this discorse. And as I looke for thankes of many that are ignorant herein, so I am sure to receaue blame of those who with long trauaile and expence, haue skarcely attained so muche skill as they may finde in this worke with a fewe houres study. Neither may I safely sette downe the infinite vse of this arte, for feare of the infinite abuse which would follow by the lewde, and finister practizes of idle, and ill

Whole patternes cast without defacing the patterne or molde.

disposed persons; that are ready with the Spider, to turne euery thing which they touch into poison.

The trewe
heate of
your molds
and Wax.

21. Note that your moldes of glewe muste bee thoroughly colde before you caste your compounded waxe therein, and the waxe must be taken in a temperate heat, least it happen to dissolue the molde.

To lessen
your pat-
ternes.

22. Note also the moldes of glew, the longer they stand before you cast in them, the lesser they waxe by reason of the water that vaniseth away; and therefore it is an excellent deuise, not only to caste strange and hard patterns in, but also to cast of your patterne into a lesse compas. So that if the grauing of the workmanship of your pattern be grosse and wide assunder, by this meanes it will become lesse, and shewe much smaller and finer to the eye. And if at the first casting in glew when your molds haue stood three or foure daies to dry; your patterne come not little enough to your mind, then caste that little patterne againe in glew, and let that molde lye as longe a drying before you pour in your wax, and so with often casting in this fashion you shall bring your newe paterne to bee of a greate deale lesse compasse, and finer workmanship then the first patern. Note also that it is very requisite to make your moldes of glewe very thicke, for feare of warping, or casting awry. It is also thought very requisite to annoint the moldes within very delicately, with a fine calaber pensill, and with some of the thinnest of the aforesayd oiles, before you put in your waxe.

Casting in
brimstone.

23. You may also caste, all your mettaline patterns in brimstone, and from thence in waxe, and after in alebaster, and so into mettall.

24. Some will molde greate, and curious patternes
in.

in the crumme of fine manchet wel tempered into a past, and pressed hard vppon the patterne, and some commend flower, and the fat of bacon dissolued, and strayned. Molding in cromes of breade.

25 Note also that you must first cast all your curious patternes in yellow wax tempered with the fine powder of smale cole, and wring through a cloth, and some thinke it best to put in the smale cole powder when the wax beginneth to coole, and then to stir it well that they may incorporate together. But if you wil cast of in red wax, then must you put in some red ocre insteade of smale cole, to color your wax withall. Some comend this composition of wax best sc. 2. parts of old yellow wax one part rosen, & a little blacking dissolued, and mingled together, and then streyned through a fine cloth: and when you haue once gotten your patternes in wax, then mold those waxen patternes in the afforesaid plasters, alleblaster, and bricke powder, and then burne out the wax as before in flowers, and cleer the moldes, and so cast them into what mettall you please. Also when you haue molded any patterne in glew, you may cast it of in Alleblaster if you please. Artificiall wax to cast in.

26 Some do greatly commende the fine powder of Flaunders melting pots that be new, and bole Armoniack mingled together in equall partes, you must put this powder in water, and mak agitation of them together, and then powre away the same water so-dainely into some cleane vessell, and put in more water, reiterate your agitation as before, and so continue this worke vntill your water which you powre away from the powders becom cleer; then let al this thick water so gathered together, settle wel, and then dreine away the water by declination, and after drie Powders to cast in.

this powder, and keep it to make pap thereof at your pleasure. And this was commended to me by excellent men for an excellent receipt.

To cast in
moldes of
wax.

27 In this manner following you may cast of in wax, and also in waxen moldes, which is a delicate, and necessarie secret for them that can tell how to vse the same to the best purpose. You must take three quarters of a pound of rosen (yet some vse no rosen at all) and a pound of yellow wax, and an handfull of sifted ashes, melt them altogether, & put in the ashes when the rest is molten (in steede of ashes some vse spawd, or plaster burnt as before) and presently after the putting in of the ashes you must hold an iron that is red hot, or a great glowing coale in the dissolved substances, chaunging your iron, or coale as often as you se cause, for by this meanes you shall keep your materials from boyling ouer. In this substance you maie mold anie patterne that you please, then take out the patterne, and you may cast therein infinitely with a mixture consisting of two partes wax, & one parte rosen, but let the same bee but of a temperate heat when you pour it in, least you melt your moldes, and after it hath taken the impression, you may forthwith lay your moldes in water to coole your infused substances the more speedily, wet those mouldes onely with a fine cloth, or pensill vsing no oile but in the gittee onely.

Strong
moldes for
grosse pat-
ternes,

28 If you would haue a strong compositiō, or earth wherein to cast great and grosse patternes of copper latten &c. Then take one part clay, tempering the same throughlie well vpon a marble, with flockes, adding therevnto two parts of bricke, and halfe a part of plaister wel burned (as before) work as y^e said

sub

substances well and painfully together, and cast your mettall therein after you haue molded off your patterns, you must set your moldes in a vessell full of sand and presse the same as harde as you can aboute the molde, euen from the bottome to the toppe thereof. And som vse to cast copper, and latten works in high gate sande, some in lome only, some in cuttle bone, and diuers other substances, which because they are more common then the reste, I passe them ouer in silence.

29 The potters white claie is also very good substance to embosse in, if you drie the same thoroughly, and after beate into fine powder, and then searce it, and temperit with warme water. In the working, and alwaies when you leaue worke, keep your claie moist in a wet cloath, till you haue cause to vse it againe.

Matters to
imboffe in,

30 Some holde opinion that it is beste to spende your aforesaid powders whilst they are fresh, and before they haue lien longe, for that the plaster of Paris being of an attractiue nature, and desirous to gain the moisture which it hath losse in the burning, wil loose his binding force if it bee not quickly spent, but after your molds be once nealed, you may keepe them a long tim so as you stop the gittes of them, that no dust may enter into the moldes.

The lasting
of the pow-
ders.

31 Oile al your patterns of mettals, plaster, or wax with a fine pensil, and with the oile of sweet almonds but others esteeme the oile of Turpentine or Spike, to be the best, by reason of their thinnesse, whereby they will not fill vppe any parte of the worke. Then you must pat the paterne gētly ouer with a little clean burnbast, that you may leaue the oile very thin vpon y paterne, som vse *aqua vita* only. And som oile their

Oiling of
the pater-
nes.

wodden patternes with oyle of waxe, butter, or larde melted, to keepe them from blistering in the molds.

The heats
and tough-
ning of Sol
and Luna.

32 Learne of the Goldsmithes howe to take your golde and siluer in their true heates, as also with what additions to make the mettall runne the better and sharper, and how to toughen them both, that your worke proue not brittle. If you finde this work either too troblesom, or too curious, then make your molds ready, and carrie them to some Golde smithes, which haue their apt furnaces for the purpose, and let them heat, and toughen your mettals, and then cast them in your moldes so made ready as before.

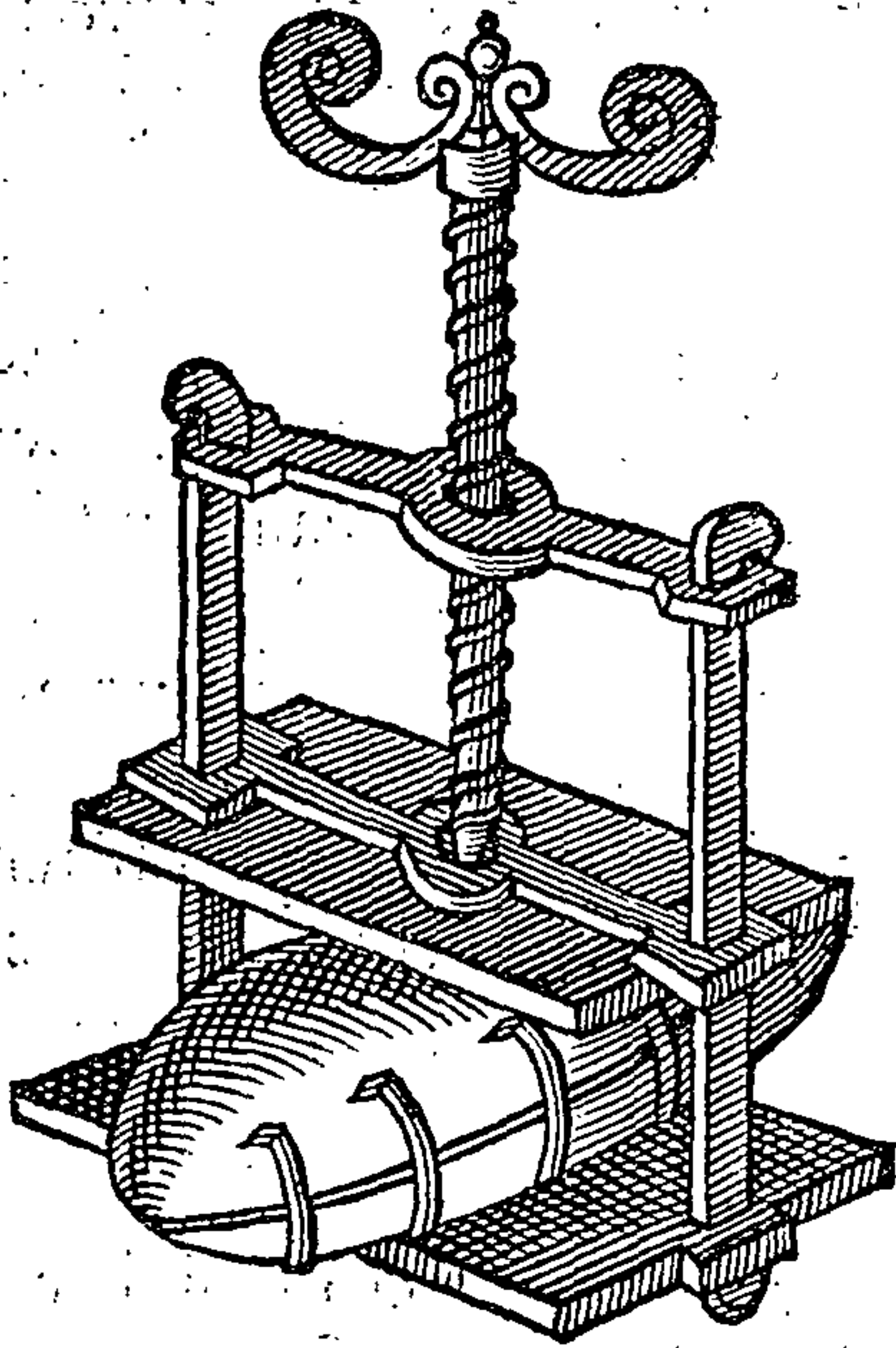
Colloring,
& boyling
of Sol, and
Luna.

33 How to colorish your patternes in golde, and how to boile those that are cast in siluer, I must refer you to the Goldsmithes, although I could easilie set downe both the matter, and the manner thereof, but because therein I should discover a secret, that concerneth their whole trade, I haue thought good to suppress it for this time.

Which pat-
terne com-
meth shar-
pest.

34 The first time th at you cast off your patterne, it will come most sharpely, if the worke be performed as it ought, and euer after more bluntly, but yet the selfesame patterne will serue oftentimes, and deliuer his impression truely, though not so perfectly in the cie of a worke man as at first.

35 Note, that you must haue a little presse of copper or Iron to hold fast your mouldes after they are made ready to cast in: especiallie when your moulds consist of two partes, and the outsides of these partie moldes you must cramp together, when the molds
are

A copper
presse.

are cold, with many little Iron Wiers made for that purpose; and then with a knife close the ioynts all o-
uer with some of the said pap, which closing or lu-
ting, you must also reiterate if you see cause, after the
mouldes be nealed, placed in your presse, and readie
to receiue the mettals, at which time it shall not bee
amisse in like manner to close vp and stoppe all the
crackes, or chinkes of your moulds which you shall
finde in them, after they be made ready to cast in, for
otherwise, your mettall will oftentimes run through
your moldes, and then is all your labour lost.

Cramping
wires.

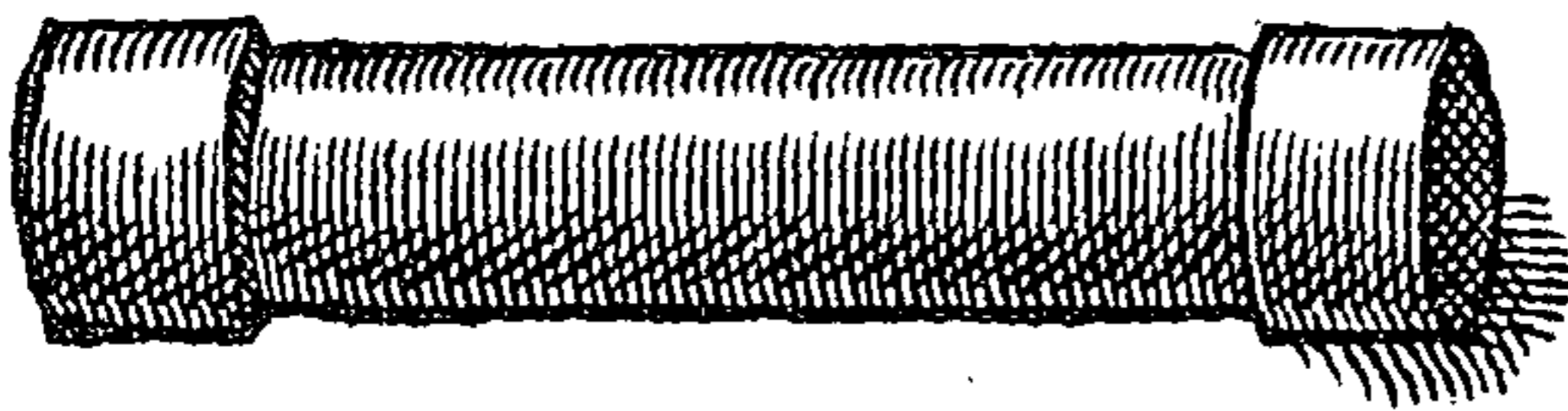
36 But in the casting of branches, of hearbs or flo-
wers, some commend the sprinkling of the branch,
or flower, first ouer with good *Aqua vite* well rec-
tified, and some doo wet the branch, first with a little
pap that is made very thinne with *Aqua vite*, and the
afore-

Preparing
the herb or
flower.

some plaster made into pap, if you cast but in lead or else som of y first composition .s. plaster, Aleblaster, and bricke together, if you cast of in gold and siluer; but first you muste anoynt all your past very nearely with a fine penfill, and with the fat of bacon, melted with a gentle fire, and before it congeleth; for this maketh your worke to come very smoth on the outside. Then take your mold in sunder, and take out the past out of either parte, and hang in the core againe in the first holes, set your mold together againe, cramping, and luting it on the sides, and then neale it, and poure in the mettall, which running round about the core must of necessity be hollow, and of an equal thicknes, then at some hole in the end, or side of your work you may picke out all the plaster, or other composition, and so you may cast any patterne both light and hollow: you must also remember to make your gitty, and to vse the other meanes sette downe *Antea num. 7.* to make the one side of your mold meet with the other.

You may cast hollow, & light either in leade, pewter, or wax, if after you haue cast your work solid, you powre out againe at the bottome thereof so much as will run, but the exact time when to powre out, must be gotten by often practise, and cannot well bee expressed in words.

39 You muste haue a rowling pin of a foot long, The row- made of 6, or 8 inches compasse, and the same taken ling pin.



I

downe

downe the thickeſſe of a ſhilling all the length thereof, ſauing halfe an inch at either ende, whereby you cannot faile to make your paſt, al of one iuſt thicknes.

To mold
the hand
or face of
a man.

40 In the foreſaide glewe you may molde ones hand, or face if the partie be firſte laide on his backe, with his eies plaſtered ouer, his noſe and eares ſtopt with wooll, and his mouth cloſed vp, ſauing that in the miſt he may draw breath by a little hole at a pipe or quil, and then ſet your ſides of lome, as before, about his face, which ſome annoint ouer with oile (as before) and poure on the aforeſaide glue beeing but temperately warme. This is an excellent deuife to haue the liuely counterfeit of the true fauour & countenance of euery man.

The placing
of
your braun-
ches,

41 Some doo hold it beſt to ſet your flowers and branches vpright, & not ouerthwart wiſe, with their tops vpwards, before you moule them, for ſo they are perſwaded, that the leaues will ſpread abroad the better, and diuide themſelues in ſunder, whereby the mettall may run into euery leafe ſeuerally.

Killing of
the beaſts.

42 Some doo kill Toades and frogs, which they meane to caſt, by leauing them in oyle till they die, and ſome do put ſtrong water into their mouthes. As for flies, ſpiders, graſhoppers, and ſuch like, you may keepe in cloſe boxes, and let them die for lack of aire, and then mold them whileſt they are ſtiffe.

To print
grauen pat-
ternes vp-
on paper.

43 If you would take but the print of any worke, grauen either in braſſe, wood, or other bodie. Firſt, with a ſponge lightly wet ouer your paper with fair water (ſome commend Allome water) then make a ſable colour with the ſume of ſearing wax candle, in a ſpoon, porringer, &c, to the which put a few drops of ſallet oyle, or of the extracted oile of cloues, tem-

per the same wel together, and put it lightly vpon the ingraued patterne with a quilted leather, such as Printers vse, then clap the print vpon your paper lightly wet as before, and take off the paper, and you shall finde the impression very faire, if you do it carefully. Note, that if your pattern be of wood, you must lay the same first a pretty while to soke in Water, before you lay on your sable vpon it, because the wood wil drie vp the colour exceedingly. Note also, that the smoke of tallow, maketh a good sable, the smoke of rosen a better, but the smoke of wax giueth y^e best of al other, and thereof is made that excellent veluet blacke, vsed in the art of Lymming.

44 It is a pleasing and commendable practise, by this Art to mold of those excellent counterfeites, of carued or embossed faces, dogges, Lions, Borders, Armes, &c, from toombes, or out of noble mens galleries: as also of pillers, balles, leaues, frutages, &c, therewith to garnish beds, tables, court-cupboords, the lawmes and mantletrees of chimnies, and other stately furnitures of chambers or galleries. But I may not disclose the whole Art with euery circumstance, whereby to make the same contemptible with the vulgar sort: onelic I wil giue a taste thereof vnto the sharper wittes, who with some studie, and practise, may reach vnto the full perfection thereof. And therefore, whosoever can first dissolue Isenglasse or fish g'ew, as it ought to be, and after harden the same by such means, as that no sudden moisture can make it to relent or giue againe, the workeman and Artist whatsoever he be (and I am sure there be some such, though but verie few, that I know in England) may cast many rare and excellent patternes, in the fine fi-

Speciall
vles of this
Arte.

led or raped dust of Brasill, box, Ieat, Amber, aleb-
 ster, Ebonie, Elephants tooth, and such like: beeing
 first well tempered with the glew so dissolued, or with
 the pap of common paper, beeing wel wrought and
 laboured with the hande of a workeman. And hee
 may also make his moldes of the finest and whitest
 potters Clay, when they haue wrought and tempe-
 red it first in their manner. Of els if some excellent
 Caruer in wood or stone did carue some excellent
 peece of a border, of halfe a yard long, and a foot in
 breadth, with antique faces and personages, or other
 frutages thereon, and with the coatarmors of gentle-
 men, and other pleasing deuises, to garnish the same;
 the aforesaid Artist, might thereby easilie and with
 small cost, cast off whole borders for chambers or
 galleries, in the aforesaid substances or compositions,
 which would seeme to be of infinite charge. And for
 the better encouragement heerein, of those that shal
 be doubtfull, and suspitious of this skill, let this satisfie
 them, that *I* haue seene not farre from London
 bridge, diuers excellent and carued patternes cast
 off in sand, and common glew, but they would
 endure no weather, yet they will serue suf-
 ficiently within doores so as they
 bee kept drie.

Here endeth the art
of Casting.