<page>085v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f176.image></image>

<div>  
<id>p085v\_a1</id>  
<head><pro>Founder</pro></head>

<ab>They mix <m>beaten egg glair</m> with <m>earth with which they make the first layer of the <fr>chappe</fr> of pieces, &amp; bells, &amp; all other pieces</m>, saying that the said <m>glair</m> makes it come out <del><fr>d</fr></del> neatly, &amp; makes it settle, &amp; seats the substance. In the <fr>noyau</fr> for a small work, <m>glair</m> is also good.</ab>

<ab><m><fr>Rosette</fr></m>, to come out neatly, wants the <tl>mold</tl> to be a little hot &amp; <m>lead</m>, which was also mixed with the <m><fr>rosette</fr></m>, similarly for small pieces.</ab>

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<id>p085v\_a2</id>  
<head><tl>Mortars</tl></head>

<ab>They should be of the finest material possible. <sup>In the same way</sup>, it is better to use <m>copper for a cauldron</m> than <m>red copper</m>, because it better resists a blow.</ab>

<ab>The mortars, therefore, used for grinding are stronger &amp; there is less danger of breaking them if they are of <m>fine copper</m>. And for a private home, they do not ring so much &amp; do not make as much noise as those of <m>metal</m>. It is true that those that are of <m>metal</m> ring louder for <pro>apothecaries</pro>.</ab>

<ab>Grenades must be made from fine <m>metal</m></ab>

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<id>p085v\_a3</id>  
<head><m>Sand from a <env>mine</env></m></head>

<ab>It wants to be well reheated for <m>great metals</m>. Some burn it in the <tl>furnace</tl> until it is very black, and grind it finely on <tl><m>porphyry</m></tl>. Others burn it with <m>asphaltum</m>, @but when it is too burned, it does not mold so neatly, because it does not have body, and is too lean. You can give some with <m>tripoly</m> or <m>burned felt</m>.</ab>

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<id>p085v\_a4</id>  
<head>Experiments with sand </head>

<ab>I have experimented with <m>sand from <pl>Th<exp>oulous</exp>e</pl></m>, &amp; after having reheated it well, twice, in a <tl>skillet</tl>, I passed it through a <tl>fine sieve</tl>, like <tl>the <pro>apothecaries</pro>’ double</tl>, without finely grinding it further on the <tl><m>porphyry</m></tl>, as I have done previously. I moistened it with <m>wine boiled with <pa>elm</pa> root</m>, and molded with it a large piece of a portrait of <pn>Jesus</pn>. I found it easy to release, without having it to knock on it <del><fr>Jen</fr></del> &amp; molded neatly with one side in relief, &amp; on the other in cavity, &amp; of the <ms>thickness of a coin of forty <cn><fr>sols</fr></cn></ms>. I cast very hot</ab>

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<m>Sand from a mine</m>, well chosen &amp; well reheated, is the most excellent of all, without looking for any other mixtures, because it receives all <m>metals</m>. It does not want to be used hot, because it makes things porous. The most finely ground for big works is not the best, because it does have enough body to withstand</ab>

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