<page>086r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f177.image</image>

<div>

<cont/>

<id>p085v\_4</id>

<ab>with the <m>substance of a skillet</m> mixed with a knob that is <m><fr>potin</fr></m>. And before that, I had so reheated my molded <tl>frame</tl>, now with the flame of my <tl>furnace</tl>, now putting lit <m>charcoals</m> on top of it, that it became almost red. I let it cool and cast. It came out very neatly in relief on one side &amp; in cavity on the other, as well for the figure as the letters. It is true that the material was whitish, as almost metallic, but this was because of the <m><fr>potin</fr></m>. I made another cast with <m>substance of skillet</m>, alone in the same sand, but not so reheated, it did not come out well.</ab>

<ab>Since then I molded the <m>bone of <al>oxen</al> feet, burned, pulverized</m>, &amp; <tl>sieved</tl> through a <tl>double sieve</tl> &amp; <del><fr>hum</fr></del> <del><fr>fort</fr></del> moistened with <m>egg glair</m> or <m>wine boiled with <pa>elm</pa> root</m>. I knocked on it moderately while molding. Having <del>undone the</del>opened the <tl>frame</tl>, I found that the figures had not released neatly &amp; left the <tl>molds</tl> floury-like &amp; crumbling. I <del><fr>les</fr></del> moistened the <m>bone sand</m> further, so that it stuck together well <del>in the </del> between my <tl><bp>fingers</bp></tl>, and in this way, I molded neatly with a good release. And even though it seemed to me that the <m>pulverised bone</m> was lumpy, if there is some <m>substance of skillet</m> thrown in, my figures came out very neatly. It is true that I had very very reheated my <tl>frame</tl>, it withstood only one cast. <rub>I find</rub> that when a sand is so finely grounded that it renders itself dense as <m>ceruse</m> &amp; even, <del>like</del> without knowing it to be arid, rarefied, <m><fr>areneux</fr></m> &amp; rather spongy, that it molds very neatly, but it does not receive <m>metal</m> so well, as if it were porous to absorb the substance. But rather, once fat &amp; even, it becomes porous &amp; does not receive fine lines. <rub>I believe that the secret</rub> to cast well lies in finding a sand that receives the <m>metal</m> well, one for <m>lead</m>, the other for another, for each one has its particular one. Let it be molded slowly &amp; carefully, and leave it for a few days to become compact by itself, if you have the time for this. And next, reheat it very well not all at once nor over with a large fire, but little by little, otherwise it crumbles &amp; always has some fault. Finally, you ought to cast the <m>copper</m> or <m>latten</m> or other <m>great metals</m> very hot, &amp; if it possible in large quantities of substance, which contain more heat than small quantities. It is necessary that the <tl>frame</tl> be cold, &amp; that you cast all at once. Always <m>lute</m> the entrance of your <tl>frame</tl>, for the <m>metal</m>, touching <m>iron</m> or <m>metal</m>, </ab>

<ab>  
<margin>left-top</margin>  
This <m>bone</m> wants to be well crushed in a <tl>mortar</tl>, and does not want be reheated because it crumbles.</ab>

<cont/>

</div>