<page>086v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f178.image</image>

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<id>p085v\_a4</id>

<ab>becomes porous. Most importantly, make that the cast is always higher than the molded thing, because usually the sand, being reheated, swells <del>&amp; if the</del> <del><fr>par ce</fr></del> in the middle, &amp; in this way, the molded thing remaining higher than the cast, the <m>metal</m> cannot run into it easily or enter at all. Also make sure that the <tl>mold</tl> &amp; the cast are well reheated. Cast also all at once &amp; <env>out of the wind</env>. And if your medal is really thin, put a <tl><m>card</m></tl>, or two or three <ms>thicknesses of <tl><m>paper</m></tl></ms>, underneath, when you want to mold it. In this way the <tl>mold</tl> will be lower than the cast. Cast also at the place where your medal will be <del><fr>plus es</fr></del> the least thick &amp; where there will be less relief.</ab>

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<id>p086v\_a1</id>  
<head>Excellent sand for <m>lead</m>, <m>tin</m> and <m>copper</m></head>

<ab>D</ab>

<ab>Since then, I molded with <m>burned bone</m>, <m>iron dross</m> &amp; <m>burned felt</m>, very pulverised &amp; ground finely on <tl><m>marble</m></tl> and well mixed together. I moistened them very well with <m>beaten egg glair</m>. And having covered the medal with it, as in the others, then filled the <tl>frame</tl> with <m>sand from the <env>mine</env></m>, I knocked moderately. I found it to be of very good release &amp; molded very neatly. I let it sit all <ms><tmp>night</tmp></ms> long. The <tmp>next morning</tmp>, I reheated it little by little, over the course of seven or eight <ms><tmp>hours</tmp></ms> <rub>(for if possible, no humidity ought to remain</rub> in the <tl>frame</tl>). I cast twice in <m>copper</m> alloyed with <m><figure>☾</figure></m>, as old <m><figure>K</figure></m>. The substance came very beautiful, shiny, &amp; <sn>sonorous</sn>, &amp; without a <fr>chappe</fr>, and my sand was not corrupted at all. Since then, I have cast with it several casts of <m>soft lead</m> &amp; <m>tin</m>, that came out better &amp; more neatly than any other that I have ever found.</ab>

<ab>When you mold, make certain lines around your <tl>mold</tl>, in the <tl>frame</tl>, in order to attract the substance to all sides, in this way.</ab>

<figure>

<id>fig\_p086v\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5dWFuOW9Db1ZjZFk></link>

</figure>

<ab><m><fr>Potin</fr> from <fr>seringue</fr></m> &amp; other <del><fr>co</fr></del>works, runs even better than <m>fine latten</m>. But I think that it is better <ms>half</ms> <m>copper</m> &amp; <ms>half</ms> <m>latten</m>, which have been used &amp; have been in very thin works, such as skillets &amp; other similar things. I have this mixture of <ms>half</ms> and <ms>half</ms> come out well.</ab>

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