<page>119r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f243.image</image>

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<ab> As I saw that they did not smoke anymore, &amp; that, scratching the back &amp; the front of the cast &amp; having found that they are rough &amp; firm &amp; hard on one side and the other, which is a good sign of their being quite dry, I left them to cool. I took some <m>fine tin</m> <del><fr>f</fr></del>, one <ms>lb</ms>, &amp; one <ms>ounce</ms> of <m>lead fine &amp; new</m>. I melted it in a <tl>crucible</tl> until it was <del>a little</del> like a bit red. Being in this way quite hot <del>I smoked &amp; not p</del> &amp; being ready to cast &amp; not before, I smoked with the <m>smoke of a <tl>tallow candle</tl></m> all sides of my <tl>frames</tl> &amp; imprints &amp; cast &amp; everything. I set my <tl>frame</tl>, well joined, in the <tl>press</tl>. I drew my <tl>crucible</tl> from the fire. I left it a bit <del>pass</del> so that the redness at the bottom of the <tl>crucible</tl> could <add>die down</add>. And wanting to cast, I threw in two or three <ms>grains</ms>, like <m>pitch rosin</m>, &amp; when &amp; when the <ms>measure of a <pa>bean</pa></ms> of <m>looking-glass tin</m> &amp; I mixed, &amp; stirred a little the <tl>crucible</tl>, and I cast. And the medal came out as neat as the original. I smoked it with the <tl><m>candle</m></tl> &amp; cleaned it with <tl>small brushes</tl>.</ab>

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<margin>left-middle</margin>  
Always cast through the foot of the medal because the head, which is lower, will come out better, &amp; make the cast longish. And when you will cast in a <tl>large frame</tl> several medals, they will come out better.</ab>

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<head>Advice about the above</head>

<ab><df><m>Good tin</m></df> is that which is hard as <m>silver</m> &amp; soft nevertheless. If your work is thin, it must be almost all <m>tin</m> &amp; alloyed as is said.</ab>

<ab><m>Looking-glass tin</m> must not be <del>smoked</del> mixed until the instant that you want to cast.</ab>

<ab> Nor must the forms be smoked until then.</ab>

<ab> If the sand shrinks in the <tl>frame</tl>, this means that it must be reheated &amp; reddened on the fire.</ab>

<ab>Good sand when moistened does not stick at all to the <tl><bp>hand</bp></tl> when pressed.</ab>

<ab>The perfect sand for the <tl>frame</tl> is <m><fr>aspalt</fr></m><comment>c\_119r\_01</comment> which is found in <pl>Germany</pl>, which is soft as <m>flour</m> <del>&amp; almo</del> when wet, and almost all the others are lumpy.</ab>

<ab>

<rub><la>Nota</la></rub> that the cast must be thin &amp; hardly thick in order that it does not overtax the material at all, and must not exceed the <ms>thickness of the width of a <m>grain of <pa>wheat</pa></m></ms>, likewise for <m>tin</m>, that wants to be cast very thinly. For <m>lead</m>, a little thicker. There is no need to make the vents very large &amp; deep either.</ab>

<ab>  
For <tl>frames</tl>, the sand that you use for the <fr>noyau</fr> of the composition aforementioned is excellent. But in washing, crushing &amp; reheating it several times, it must be corrupted from its nature &amp; so that it will no longer be fit to grip &amp; for molding <fr>en noyau</fr>.</ab>

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