<page>119r</page>

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

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<id>p118v\_2</id>

<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 fine <m>tin</m> <del>f</del>, one <ms>lb</ms>, &amp; one ounce of <m>lead fine &amp; new</m>. I melted it in a crucible 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 smoke of a <m>tallow candle</m> all sides of my frames &amp; imprints &amp; cast &amp; everything. I set my frame, well joined, in the press. I drew my crucible from the fire. I left it a bit <del>pass</del> so that the redness at the bottom of the crucible could die down. And wanting to cast, I threw in two or three grains, like pitch rosin, &amp; when &amp; when the measure of a bean of <m>looking-glass tin</m> &amp; I mixed, &amp; stirred a little the crucible, and I cast. And the medal came out as neat as the original. I smoked it with the candle &amp; cleaned it with <tl>small brushes</tl>.</ab>

<ab>  
<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 large frame several medals, they will come out better.</ab>

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<id>p119r\_1</id>  
<head>Advice about the above</head>

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

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

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

<ab>

<rub>Nota</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 thickness of the width of a grain of <m>wheat</m>, 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 frames, the <m>sand</m> 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 <pro>en noyau</pro>.</ab>

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