<page>138r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f281.image></image>

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<ab>If you want to cast <m>gold</m>, <m>silver</m>, <m>copper</m> or <m>latten</m>, it is necessary that they be perfectly red, &amp; inflammed on the inside when you cast, &amp; perfectly reheated two times, if there is something inside to be burnt &amp; cleaned.</ab>

<ab>The molds of animals that one burns must be reheated in such a way that the animal burns. But if it has big bones, it is troublesome to pull out &amp; <m><figure>☿</figure></m> often breaks some fine things by its weightiness. One does not put <m><figure>☿</figure></m>in molds that can open. This readily happens with flowers, the mold of these does not open because they are made all in one go.</ab>

<ab>When you want to reheat your molds, put the clamps on the joints, in order that, when reheating, they do not bend, contract or break. This is done after the gate is made.</ab>

<ab>The scrapings of the mold can still be used, using them in place of <m>brick</m>, after having reheated them, &amp; also the pieces of the molds that have been used. One lutes with it also important things, like works of gold or silver. One also reheats it, &amp; prepares it with <del>se</del> water of sal ammoniac, as spat from Germany, &amp; it is excellent <m>sand</m> for frames for all metals.</ab>

<ab>The molds of things where one needs to burn them inside, do <del>souf</del> not open until the things which are inside are burnt, like with molds of crayfish, crabs, stag beetles, representations &amp; pieces of sulphured black wax, which do not release well.</ab>

<ab>One ought not to mold on <m>brick</m> or <m>wood</m> because they <del>l’ea</del> drink &amp; attract water too soon, and do not allow the sand to set. It would never be better than on a fresh <m>clay</m> slab. Yet, I have experienced that <m>grey earth</m> dries the mold too soon. The <m>yellow</m> one is better.</ab>

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For medals, and flat things, it is necessary that the <m>sand</m> be thick enough, wet, because it sets quickly. And when the <m>sand</m> is thusly thick, one can hit and shake the table where the mold is placed, to make it run everywhere. But when the <m>sand</m> is thin, like for flowers and plants, one ought not to hit, nor when there is something attached with wax or another thing that is subject to coming off, like crayfish legs or similar things. And if the sand is, by chance, too thick, you quickly put in it some <corr><del>pour</del></corr> water. Having put the <m>sand</m> in water, <del>le</del> examine that it is thick at the bottom &amp; thin on top. The thinnest is cast at the beginning and then becomes porous &amp; the thickest at the end in order to fortify the mold.</ab>

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