<page>138r</page>

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

<div>

<cont/>

<id>p137v\_1</id>

<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 <tl>molds</tl> of animals that one burns must be reheated in such a way that the animal burns. But if it has <m>big bones</m>, 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 <tl>molds</tl> that can open. This readily happens with flowers, the <tl>mold</tl> of these does not open because they are made all in one go.</ab>

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

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

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

<ab>  
<margin>left-middle</margin>  
For medals, and flat things, it is necessary that the sand be thick enough, wet, because it sets quickly. And when the sand is thusly thick, one can hit and shake the <tl>table</tl> where the <tl>mold</tl> is placed, to make it run everywhere. But when the sand is thin, like for flowers and plants, one ought not to hit, nor when there is something attached with <m>wax</m> or another thing that is subject to coming off, like <al>crayfish</al> legs or similar things. And if the sand is, by chance, too thick, you <corr>quickly</corr> put in it some <corr><del>pour</del></corr> <m>water</m>. Having put the sand in <m>water</m>, <del>it</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 <tl>mold</tl>.</ab>

</div>