<page>138v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f282.item.r=></image>

<div>  
<id>p138v\_1</id>  
<head><m>Talcum</m> mixed with the molds</head>

<ab>I used the one from which I had extracted the <m>oil</m>. I crushed it very finely even more into a <m>steel</m> mortar with a pestle <x>which was</x> rough like a file. I crushed it very finely into a cottony, downy powder. I mixed it with the <m>sand</m> and soaked both matters together, and I casted it en noyau. It molded very clean and there is no doubt that it will withstand fire.</ab>

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<div>  
<id>p138v\_2</id>  
<head><m>Gold</m> casted very thinly</head>

<ab>When goldsmiths have to solder something quickly but don't have enough time to forge it, they melt <m>gold</m> and then they pour it on a cloth or on anything else that withstands fire. Then they flatten it swiftly with a hammer or another similar tool, and it <x>the gold</x> is very tenuous and it even retains the impression of the cloth.</ab>

<ab>Unalloyed pure <m>gold</m> can be cast into a medal but not into herbs and lizards or other very delicate things if it is not alloyed.</ab>

<ab>A <m>pansy</m> which is <m>oiled</m> with <m>wheat oil</m> can be cast with alloyed <m>gold</m>.</ab>

<ab>And other fruit <m>leaves</m>, but with branch<x>es</x> that are not large and especially the leaves, once cast, can be soldered.</ab>

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<div>  
<id>p138v\_3</id>  
<head>Imitation <m>diamonds set into the work</m></head>

<ab>Spread a fine layer of imprinting black wax on the inside of the frame then coat it inside with <m>wheat oil</m>, then dust it with <m>lamp smoke</m> because this color should not be lustrous for fake stones. Having done this, set your stone with a piece of wax then, with a steel point, or a small finishing hammer, join the edge of the frame with the stone, so that light cannot get in but be careful not to hit the stone, which would break.</ab>

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