<page>139v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f284.image></image>

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<ab> either of <m>earth</m> or <m>blades of copper</m>, or <m>iron</m>, or <m>wood</m> covered with <m>white iron</m>, to bury more easily these aforementioned <tl>molds</tl> between the <tl><m>sheets of copper</m></tl>, &amp; the <tl>stirrup or screw of <m>iron</m></tl>.</ab>

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<id>p139v\_1</id>  
<head>Cast of <m>wax</m> to represent an animal that one has not got</head>

<ab>Take some <m>white wax</m> which is more appropriate for this work than anything else, because it is firmer &amp; does not leave as much <m>filth</m>, as much as you need to mold the animal that you propose, &amp; no more, and <ms>half</ms> as much <m>charcoal, pestled &amp; finely passed through a <tl><m>linen</m></tl> or a <tl>sleeve</tl></m>. The <m>charcoal</m> gives color <add>and body</add> to the <m>wax</m>, which would otherwise be transparent &amp; the features would not be seen as well. Therefore, put your <m>wax</m> to melt in the <m>charcoal</m> fire. And as it is well melted &amp; liquid, have, for a <ms><tl>bowl with handles</tl></ms> full of <m>melted wax</m>, as much <m>sulphur</m> <del><fr>la</fr></del> <ms>as a large <pa>walnut</pa></ms>. Pulverize it, melt it over a slow fire &amp; when it is melted, do not leave it on the fire because it will become <add>too</add> hard, but take it away, &amp; always agitate it with a <tl>little stick</tl> &amp; let it finish its bubbling &amp; as it is liquid as <m>water</m>, throw it in the <m>wax</m> that you have removed from the fire. And mix &amp; always stir the one &amp; the other, in order that they mix well. Next, mix in, always stirring &amp; in several goes, <m>the above said pulverized charcoal</m> <corr><del>in several goes</del></corr>. And as it will be well incorporated, take heed if your <m>wax</m> has passed its high heat, which you will recognize <ms>when it no longer smokes</ms>, <ms>when it makes large tracts <del><add><fr>se</fr></add></del> <del><fr>re</fr></del> pulling at the edges, &amp; unmoving, &amp; close <del>to</del> one to another</ms>. For, if you were to cast too hot, you could not separate your <m>wax</m> from the <tl>mold</tl>, &amp; it would set in the cast. When it is in this good state, stir it with a <tl>little stick</tl>, in order that <add>the</add> <m>pulverized charcoal</m> is everywhere &amp; not placed at the bottom. And in this way, cast in your <tl>mold</tl>, little by little, &amp; not in one go, because the <m>wax</m>, by its unctuousness, does not flow

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This <m>black sulphured wax</m> is for modelling round figures that are not for releasing, and that one needs to burn in the <tl>mold <fr>à noyau</fr></tl> before opening it, <del><fr>po</fr></del> like those which have arms &amp; legs out front or entwined. And then this <m>wax</m>, by means of <m>sulphur</m>, melts with very little heat, and exits without leaving any <m>filth</m>. If, by chance, the <m>pestled charcoal</m> remains there as <m>ash</m>, by opening the <tl>mold</tl> &amp; blowing inside, it stays neat.</ab>

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<margin>left-middle</margin>  
@To make <al>snakes</al> with <m>wax</m>, or another thing to fix on a <tl>candle</tl>, one needs to cast with <m>modelling wax</m>, in all colors.</ab>

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