<page>140v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f286.item.r=></image>

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<id>p139v\_1</id>

<ab>

etch on <m>silver</m> &amp; <m>copper</m> with <m>aquafortis</m>. With this also, one takes the hollow of the relief &amp; then one throws in this hollow some wet sand, which immediately represents the relief very neatly. And then, you can cast on this one, the hollow of this one in <m>copper</m>, <m>gold</m> and <m>silver</m>, and make seals of great singularity.</ab>

<ab>  
<man><margin>left-middle</margin>  
Seals</man></ab>

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<id>p140v\_1</id>  
<head>For casting in <m>sulfur</m></head>

<ab>

To cast neatly in <m>sulfur</m>, arrange the <m>bread pith</m> under the <tl>brazier</tl>, as you know. Mold in it what you want &amp; let dry &amp; you will have very neat work.</ab>

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Try <m>sulfur</m> passed through <m>melted wax</m>, because it no longer inflames &amp; and no longer makes eyelets.</ab>

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<id>p140v\_2</id>  
<head>Molding and shrinking a large figure</head>

<ab>

Mold it with <m>bread pith</m>, having come from the <tl>oven</tl>, or as the above, &amp; in drying out it will shrink &amp; consequently the medal that you will cast. You <del>it</del> can, by this means, by elongating and widening the imprinted <m>bread pith</m>, vary the figure &amp; with one image make many various ones. <m>Bread</m> coming from the <tl>oven</tl> is better. And the one that is reheated twice retracts more. You can cast <m>sulphur</m> without leaving the imprint of the <m>bread</m> to dry, if you want to mold as big as it is. But if you want to let it shrink, make it dry, either more or less.</ab>

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<id>p140v\_3</id>  
<head>Cast of <m>lead</m> and <m>tin</m> in <m>plaster</m></head>

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If you want to cast some flat medal or some animal that is not very weighty, and that does not need to burn in the <tl>mold</tl>, you can cast in <m>plaster</m> &amp; <m>brick</m> mixed like above, and not in <m>plaster</m> alone, for it contracts too much, feeling a harsh fire if it does not have a companion. But, with <m>brick</m>, it holds well. However, take heed to dry out your <tl>mold</tl> at length &amp; on a slow fire &amp; with patience, for there is no need to reheat it. But when your work is of <m>flowers</m> or other things that want <del>to be</del> their <tl>molds</tl> reheated &amp; set ablaze, mix in some <m>alum de plume</m> &amp; even some <m><la>crocum</la></m>. I have molded in <m>plaster</m> &amp; <m>brick</m> very neatly &amp; it withstood several castings.</ab>

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<render>tall</render>

<man><margin>left-top</margin>I tried</man> <m>plaster</m> &amp; <m>brick</m> alone and molded <fr>en noyau</fr> like others. My <tl>mold</tl> was very neat, having lightly <m>oiled</m> &amp; rubbed with <m>eau-de-vie</m> my medal. I made my gate ample at the entrance, narrowing it until the medal, which was very thin. I notched the gate which embraced well the medal. I dried the <tl>mold</tl> well on a slow fire &amp; at the end, heated it well without reddening it. I let it <ms>cool in such a way that <sn>I could hold my <tl><bp>finger</bp></tl> to it without burning myself</sn></ms>. I made an alloy of 4 <ms><figure>℥</figure></ms> of <m>tin</m>, &amp; six <ms><fr>deniers</fr></ms> of <m>lead</m>. I cast red, and it came out well. I put in, afterwards, for 4 <ms><figure>℥</figure></ms> of <m>tin</m> xii <ms><fr>deniers</fr></ms> of <m>lead</m>, it came out very well.</ab>

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When there is nothing to burn in the mold, it is not necessary to reheat it for <m>lead</m> &amp; <m>tin</m>. But for flowers &amp; what should burn, yes.</ab>

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