<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 aquafortis. 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 copper, gold and silver, and make seals of great singularity.</ab>

<ab>  
<margin>left-top</margin>  
Seals</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 brazier, 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 melted <m>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 oven, 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. Bread coming from the oven is better. And the one that is reheated twice retracts more. You can cast sulphur without leaving the imprint of the bread 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>

<ab>

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 mold, 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 mold 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 molds reheated &amp; set ablaze, mix in some <m>alum de plume</m> &amp; even some <m>crocum</m>. I have molded in <m>plaster</m> &amp; <m>brick</m> very neatly &amp; it withstood several castings.</ab>

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I tried <m>plaster</m> &amp; <m>brick</m> alone and molded <fr>en noyau</fr> like others. My mold was very neat, having lightly <m>oiled</m> &amp; rubbed with eau-de-vie 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 mold well on a slow fire &amp; at the end, heated it well without reddening it. I let it cool in such a way that I could hold my finger to it without burning myself. I made an alloy of 4 ℥ of <m>tin</m>, &amp; six <fr>deniers</fr> of <m>lead</m>. I cast red, and it came out well. I put in, afterwards, for 4 ℥ of <m>tin</m> xii <fr>deniers</fr> of lead, 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 <m>flowers</m> &amp; what should burn, yes.</ab>

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