<page>140v</page>

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

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<id>p139v\_1</id>

<ab>

to engrave on <m>silver</m> &amp; <m>copper</m> with aqua fortis. With this <x><m>wax</m></x> too, one fills the cavity of a relief, &amp; then casts in this cavity, with moistened <m>sand</m>, which immediately takes the relief very neatly. And then you can cast its cavity on it in <m>copper</m>, <m>gold</m>, and <m>silver</m>, and make really singular seals.</ab>

<ab>  
<margin>left-top</margin>  
Seals</ab>

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<id>p140v\_1</id>  
<head>To cast in <m>sulfur</m></head>

<ab>

To cast neatly in <m>sulfur</m>, arrange the pith of <m>bread</m> under the brazier, as you know. Mold whatever you want into it &amp; let it 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 will no longer ignite &amp; and make eyelets.</ab>

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

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Mold it with the pith of bread just out of the oven, or like that aforementioned, &amp; in drying out it will shrink &amp; consequently so will the medal that you will cast. By these means - lengthening out or enlarging the imprinted bread - you can vary the shape &amp; from one face make several different ones. The <m>bread</m> straight from the oven is best. And the one which has been heated twice contracts more. You can cast <m>sulfur</m> without letting the imprint on the <m>bread</m> dry, if you want to cast it as large as it is. But, if you want to let it shrink, let it dry to a greater or lesser extent.</ab>

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

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If you want to cast any flat medal or any animal that is not very heavy, and that must not be burnt inside the mold, you can indeed cast in mixed <m>plaster</m> &amp; <m>brique</m>, as above; and not in <m>plaster</m> alone, because it contracts too much feeling an ardent fire if it is not so mixed. But, with the <m>brick</m>, it holds well. However, take heed to dry out your mold at length &amp; on a slow fire &amp; with patience, because there is no need to reheat it. But when your work is of <m>flowers</m> or other things that want their mold to be reheated &amp; set ablaze, mix the plaster with <m>stone alum</m> &amp; even with <m>crocum</m>. I have molded in very neat <m>plaster</m> &amp; <m>brick</m> &amp; it has sustained several castings.</ab>

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I tried both <m>plaster</m> &amp; <m>brick</m> alone and molded <fr>en noyau</fr> with like the others. My mold was very clean, having lightly <m>oiled</m> &amp; rubbed my medal with <m>spirits</m>. I made my casting wide at the entrance, narrowing it as it goes along until it reaches the medal which is very thin. I notched the casting which embraced the medal well. I dried the mold out well on a slow fire &amp; finally, I heated it well without turning it red. I let it cool in such a way that I could hold my finger to it without burning myself. I made a line of 4 ℥ of <m>tin</m>, &amp; ix deniers of <m>lead</m>. I cast it red, and it was quite good and beautiful. Afterwards I put xii deniers of <m>lead</m>on top of 4 ℥ of <m>tin</m>. It is very good &amp; beautiful.</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> and <m>tin</m>. But for <m>flowers</m> and other things that must be burned, it is.</ab>

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