<page>151r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f307.image</image>

<div>

<cont/>

<id>p150v\_1</id>

<ab>the <m>white wax</m> with which you have composed your <m>black sulphured wax</m>, has such little substance, since being dry and purified, that it leaves nothing inside, and flows very gently. As for the <m>charcoal</m> which is mixed in, if some remains, it burns &amp; reduces to <m>ash</m> &amp; is emptied afterwards, by blowing through the gate. You could even open your <tl>mold</tl> after the <m>wax</m> has melted, if there is no fanciful thing which could break, like some reattached thing or similar. After having covered the <tl>clamps</tl> with the <m>lute</m> from your sand &amp; having covered all of the <tl>mold</tl>, give it on top a layer of <m>common lute</m>, &amp; then sprinkle this with some <m>pestled brick</m>, in order that you can handle it better. Let the <m>lute</m> dry slowly, before firing it, which melts the <m>wax</m>. The <m>wax</m> having left through the gate, that which remains with the <m>charcoal</m> will burn. Being reheated for the first time, <m>lute</m> it <del><fr>pou</fr></del> once more, <del>to reheat it the second time</del> because the <m>plaster</m>, not being good, will have readily made the <tl>mold</tl> retract, and the joints will crack open, which might make large fins. And for the second time, one ought not to reheat it, if you only want to cast in <m>lead</m> or <m>tin</m>, but rather only make sure that the <m>lute</m> is well dry &amp; the <tl>mold</tl> moderately hot. For these <al>turtles</al> that have a large size &amp; enough thickness, it is better to <del>mold <fr>ault</fr></del> cast <del>your <m>lead</m></del> an alloy <ms>half</ms> of <m>lead</m> &amp; <ms>half</ms> of <m>tin</m>, especially for hollow things. For, if you only have very thin &amp; very weak things to cast, like flowers, rely rather on the abundance of <m>lead</m> than of <m>tin</m>, which becomes porous, once cast a little thick, &amp; readily makes some flaw around the cast. <pn>Master Alexandre</pn> says that he has never gone wrong with <ms>half</ms> <m>tin</m> &amp; <ms>half</ms> <m>lead</m> for things weighty &amp; with the <ms>thickness of the <tl>back of a knife</tl></ms>. If there is <m><la>crocum</la></m>, the joints hardly appear &amp; consequently the fins are very small &amp; thin. You can repair &amp; through the hole of the belly, pull the <m>earth</m> of the <fr>noyau</fr>, leaving it wet a long time,</ab>

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

When you have cast your <m>black wax</m> in the <del><fr>a</fr></del> <tl>mold</tl>, &amp; when it is well cold, you need to <del>the</del> open your <tl>mold</tl> halfway, to make the cast. And if the representation of <m>black wax</m> breaks, there is no danger, for it can always be reattached with a <tl>hot <m>iron</m> <del>touching</del> point</tl>. Or else, if the pieces are not separated from the <tl>mold</tl>, <del><fr>qu</fr></del> they meet up &amp; join like beforehand, by joining &amp; binding well the two halves of the <tl>mold</tl>. When the representation is large, one needs to cross inside many <tl><m>iron wires</m></tl>, to sustain the <fr>noyau</fr>.

<figure>

<id>fig\_p151r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5dEhadHEzVWlxejg></link>

</figure>

</ab>

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

<figure>A</figure><comment>c\_151r\_01</comment>only in <m>lead</m> or <m>tin</m>. However, one needs to redden the <tl>mold</tl> nearly as much as if there were inside some animal to burn, in order that the <m>wax</m> melts well &amp; leaves nothing inside &amp; flows on its own, by keeping the <tl>mold</tl> leaning towards the gate when reheating it. And when the <tl>mold</tl> is reheated, leave it to cool gently, then blow inside, and draw towards yourself, while sucking, in order that the <m>ashes of the wax</m> come out. Do this with a <tl>bellows</tl>.</ab>

<cont/>

</div>