<page>153v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f312.image</image>

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<cont/>

<id>p153r\_2</id>

<ab><m>flour</m>. And to flatten it, take a small stick of <m>wood</m> that is round and of an even thickness, which has at both ends a small circle that sticks out from the rest, in order to give the necessary thickness to your <m>paste</m>. And then with this rolling pin, flatten it so that it becomes thin and tenuous. Then apply it on the hollow part of your mold and press it down with <m>cotton</m>, and your figure will impress itself on the paste, in relief on one side, and hollow on the other. This done, with a brush that is dipped in melted <m>butter</m>, grease the part of the <m>paste</m> that is hollow. Then trim off the extra <m>paste</m> which extends beyond the hollow of the mold. Also <m>oil</m> your mold with <m>olive oil</m>, as you have done with others. Apply your <m>clay</m> contour, and cast your second mold. And you will have a medal as thin and hollow on one side as you wish. You can have various rolling pins which some edges are more raised than others, in order to make various thicknesses, or you can use sheets <m>lead</m> and <m>copper</m> of various thicknesses, or <m>cardboard</m>, all cut with the rolling pin.</ab>

<figure>

<id>fig\_p153v\_1</id>

<margin>left-top</margin>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5czR5TF9scDhsSG8></link>

</figure>

<ab><margin>left-top</margin>If you were to <m>oil</m> your <m>paste</m>, the <m>paste</m> would absorb the <m>oil</m> and it <sup>the oil</sup> would penetrate through the <m>paste</m>, right up to the edge of the mold and attach to it. But <m>butter</m> remains on the surface of the <m>paste</m>, and does not penetrate it. For these back bits, you must not temper your sand with <m>hot water</m>, because it will melt the <m>butter</m>. <figure>

<id>fig\_p153v\_2</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5c3FRZnZSMnU1Njg></link>

</figure>

</ab></div>

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<id>p153v\_1</id>

<head>Testing the goodness and strength of a sand to be reheated</head>

<ab>After it has set, it must be found smooth &amp; easy to cut, and not rough. It tests better in a large &amp; fantastical mold, than in a small one, for the large one remains long in the fire &amp; the small one is soon reheated.</ab></div>

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<id>p153v\_2</id>

<head>Making <m>gold</m> <fr>doux</fr></head>

<ab>Sometimes, there is <m>gold</m> so dry that neither <m>cement</m> nor <m>antimony</m> can make it <fr>doux</fr>. Only <m>verdigris</m> can render it <fr>doux</fr>.</ab>

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