<page>156r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f317.item.r=></image>

<div>  
<id>p156r\_1</id>  
<head>Molding promptly and reducing a hollow to a relief</head>

<ab>You can imprint the relief of a medal in colored wax, &amp; you will have a hollow, in which you can cast <fr>en noyau</fr> a relief of your sand, on which you will make a hollow of lead or tin, in which you will cast a wax relief. And then on that <m>wax</m> you will make your hollow <fr>noyau</fr> mold, to cast in it the relief of <m>gold</m> &amp; <m>silver</m> or any other metal you like. But to hasten your work if you are in a hurry, make the first imprint &amp; hollow in <m>bread pith</m>, prepared as you know, which will mold very neatly. And into that, cast melted <m>wax</m>, which will give you a beautiful relief, on which you will make your <fr>noyau</fr>.</ab>

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<div>  
<id>p156r\_2</id>  
<head>Very light and hollow work of <m>gold</m></head>

<ab>Cast a lizard or any medal you like in <m>base silver</m>, like <m>billon</m>. Next gild it lightly. And once the first gilding is done &amp; dried by fire, quicken, rub with a scratch-brush, &amp; make another layer of light gilding like the first time, &amp; do thus three or four times or more, according to the thickness you want to give. And then, having made a small hole in the least visible place, put your work into good <m>aquafortis</m>, which penetrating to the <m>silver</m> through the hole will eat it all away without damaging the <m>gold</m>, so that you will have a lizard hollow to its nails, or any other work, so light that by blowing you will agitate it. But take heed not to make the layer of <m>amalgamated gold</m> all at once, or of hardly any thickness each time, because that would block the small features; but proceeding therein as said, lightly &amp; several times, and cleaning well, you will do fine.</ab>

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In order for the aquafortis to eat away better, it is necessary to cast in base silver.</ab>

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<id>p156r\_3</id>  
<head>Chasing</head>

<ab><m>Lead</m> is so fat &amp; soft that one cannot strike it boldly, &amp; one needs to have a very light hand. The other great metals are easier. With a burin called <fr>onglet</fr> you make &amp; retrace the more delicate lines, with the ordinary engraving burin the broader ones, and with the <fr>chaple</fr>, you remove the big fins, and with the chisels you soften the harshness of the lines, you smooth, you add relief to a line.</ab>

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