<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>Work of <m>gold</m>, very light and hollow</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 in the fire, enliven, brush with a scratch-brush, make another layer of light gilding like the frst time, &amp; do this 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>aqua fortis,</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 unto its nails, or any other work, so light that by blowing you will agitate it. But take heed not to apply a thick layer of <m>amalgamated gold</m> all at one stroke, or of hardly any thickness each time, because that would block the small features; but proceeding in it as said, lightly and in several times, and cleaning well, you will do fine.</ab>

<ab>  
<margin>left-middle</margin>  
In order for the aqua fortis to eat away better, it is necessary to cast in base silver.</ab>

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

<ab><m>Lead</m> is so fat and soft that one cannot hammer it harshly, one should have a light touch. Other big metals are easier to work with. With a graver called an onglete, you make and retool the finest of details. With the ordinary graver, you make the larger ones, and with the chaple, you can remove the bits that have run, and with the <x>…</x> soften <x>…</x> some lines you flatten or raise the lines.</ab>

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