<page>158v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f322.image</image>

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<id>p158v\_1</id>

<head>Colors for green leaves</head>

<ab>One usually paints them in <m>oil</m>, because <m>distemper</m> colors have no hold. For <pa>marigold flowers</pa>, <m>lightly ground minium</m> for some, &amp; for others which are more yellowish, a bit of <m>massicot</m> with it. For green, the <m>verdigris</m> has depth &amp; is too dark. If it is a yellowish green, you can mix with the <m>verdigris</m> a little <m>yellow ochre</m> &amp; <m>stil de grain yellow</m>. If the green is dark, put with it <m>charcoal of <pa>peach tree</pa> pits</m>, which makes a <del>v</del> greenish black, in the same way that black of <m><al>ox</al> foot bone</m> looks bluish. And thus, by judgement &amp; discretion, put the color on the <m>natural flower or leaf</m> to see whether it comes close. But layer it transparently so as not to cover the lines of the work.</ab>

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<id>p158v\_2</id>

<head>Large molds</head>

<ab>Because of the heaviness of the metal, it is necessary to put them in a press so that they do not open.</ab>

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<id>p158v\_3</id>

<head>Candle smoke</head>

<ab>It allows the piece to be taken out more easily, and even if it is slightly thick, it does not stick because it has no substance. I have perfumed my core molds this way for tin and lead, and I have casted in a cold mold, but drying it well beforehand, and the piece came out quite cleanly. It is true that lead mixed with half the quantity of tin, because the medal was very thick, was very hot.</ab>

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<id>p158v\_4</id>

<head>Casts</head>

<ab>If the medal is very thick, do not pour a cast that is as thick; the cast just needs to be half as thick as the medal. But if it is thin, make a cast that is of the same thickness. Do not forget to make vents in the cast or the whole matter will fill with bubbles.</ab>

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Never forget to oil the cast with wax when you cast herbs or flowers, otherwise it will break and cannot be taken out.

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