<page>159r</page>

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Portraits in <m>Wax</m></head>

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If you do not mix your <m>wax</m> with any color <m>dye</m>, and if you paint some colors on the <m>wax</m>, these colors would fade if you cast it en noyau. But the representation is not damaged, rub it very lightly with spirits diluted with hot <m>water</m>. If your representations are varnished, repeat the molding process two or three times in order to remove this <m>varnish</m> which sticks to the mold. When the <m>varnish</m> is removed, your mold is very clean. If your representation is set on <m>wood</m>, it is necessary to pour very hot melted <m>wax</m> on the <m>wood,</m> otherwise the mold sticks to the <m>wood</m>. It is much better to mix your white <m>wax</m> with <m>white lead</m> than <m>ceruse</m>, because <m>white lead</m> is whiter and more firm.</ab>

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Chasing tool</head>

<ab>

If a chasing tool has passed through any part of the representation, it is necessary to rework the whole thing and follow it all again. Otherwise it would look like an additional piece.</ab>

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<m>Fish glue</m></head>

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Beat it very finely &amp; thinly on a well-cleaned anvil, &amp; next wet it with <m>eau-de-vie</m> over <del>ch</del> hot ashes &amp; a low fire, &amp; it will be quickly melted; &amp; if it is not strong &amp; thick enough, add <m>eau-de-vie</m>. And take heed <del>them</del> not to put it in a fatty <m>vessel</m>, but in a new one, if you can. It is melted on the fire &amp;is also dried quickly on the fire, but it may be warmed from a distance once on the work. It holds strongly. One adjoins with it flowers &amp; delicate things of <m>gold</m>, of <m>silver</m>, of <m>tin</m>, &amp; other materials which are in danger of spoiling if soldered.</ab>

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<m>Tin</m> and <m>lead</m></head>

<ab>

They must be beaten out very finely and <m>tin</m> will not get brittle or break, <m>lead</m> is a bit fatter. But that is why it is necessary to reheat it under hot ashes, and to beat several leaves together.</ab>

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