<page>164r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f333.item</image>

<div>

<id>p164r\_1</id>

<head>Gate</head>

<ab>

When you make the gate of some delicate animal, like a <al>snake</al>, make it come from the side of the belly &amp; under the tail, for from the side, there are only straight lines, which are a lot easier to repair than the back, which is more visible &amp; more marked.</ab>

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<id>p164r\_2</id>

<head>Repairing burrs</head>

<ab>

Having gently removed them with the point of a <fr>chaple</fr>, or with a burin, scrape them with the side of the burin, or gently with a small file, &amp; rub with willow charcoal &amp; little brushes. Continue, as well, with the lines disturbed by the burrs.</ab>

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<id>p164r\_3</id>

<head><m>Leady</m> <m>silver</m></head>

<ab>

It degrades a lot, because the lead, which is mixed in, works it like in the cupel, and makes it jump in little balls at the edges of the crucible, &amp; on the charcoal which covers it. It is also fat, and thusly it is good to melt all coined silver, like realles &amp; others, &amp; to put it in ingots before melting it for casting lizards &amp; animals, for it comes out better. I molded with it neatly thus, first of all, a little silver viper, and made the alloy out of 4 realles of 20 <fr>sols</fr> from Spain &amp; a coin of xx <fr>sols</fr> from France.</ab>

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<id>p164r\_4</id>

<head>Blowing</head>

<ab>

When you melt <m>silver</m> &amp; <m>gold</m>, do not blow strongly &amp; with violence, because with the <m>charcoal</m> consolidating, the crucible would lower &amp; <del>the silv</del> could fall over. But when your mold is ready, at that moment blow strongly to well heat the silver or gold. Both, once melted, want to be blown from above with a little bellows, especially gold, for this removes their smoke &amp; softens them. </ab>

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