**List of illustrations**

Figure 1: Detail of Ms. Fr. 640, folio 84v. Note the placement of the note “Essaye huitres bruslées,” which is the last marginal note on the right side of the folio.

Figure 2: The white calcined oyster powder turned green immediately upon contact with the red wine.

Figure 3: Once on the hot plate, the mixture turned a brilliant emerald green, and then a lighter, more opaque green.

Figure 4: Once the mixture turned a dull, olive green, it did not change. After being poured into a glass container, the mixture separated into a green substance and a red-brown liquid.

Figure 5: Applying the “squeeze test” mentioned in 118v, “Molding in a box frame”. The mixture can be squeezed together, but readily falls apart after applying slight pressure with a fingertip.

Figure 6: The fine, detailed impression of the mold.

Figure 7: The resulting tin cast from the mold; the black substance is from smoking the mold with a flame before pouring the molten tin.

Figure 8: After one cast, the edges around the mold fell apart, making it unable to take a second cast.

Figure 9: Notice the moisture on the table after packing the calcined oyster sand mold.

Figure 10: While other sands might fall in the middle of these scales, the calcined oyster shell sand was dry and prone to crumbling, yet it both absorbed and repelled moisture.

Figure 11: The oyster shell mold produced an exothermic reaction, resulting in the expansion of the sand, which was completely dry and produced no salvageable impression.