

Recipe to be annotated:

We may decide not to have one particular recipe to be annotated, since it is a more general/larger theme that we are thinking about.

(Related) Recipes from MS Fr 640:

fol. 42r: 'wax for seals and stamps' ("You can carve figures and color them in gold, in silver, or paint them with couleurs à vernis, and transfer them onto a glass pane painted with couleurs à tourmentine & mastic")

fol. 50r: 'molding' ("If you want to quickly mold in demi-relief anything you come upon, fold some paper five or six times over, and place it on the medal and make sure the paper is folded around the edges of the medal so it is very secure. Next take a stick, broad at one end and with a well-dulled point at the other, and rub firmly on the paper, and retrace the lines with the point of the stick until you reckon that your impression is well done....")

fol. 120r: 'stamped medals made from wax' ("You can mold your relief with wax mixed with a bit of resin to make it harder and firmer, whatever relief that you wish, either an animal or a medal")

fol. 131r: 'adorning beds, mirrors and similar things' ("Sketch any drawing in half relief on a flat slate in order to set it on round or flat things. Cast with very fine tin, then you can gild it with gold leaf, and set it wherever you want")

fol. 156r: 'quickly moulding hollow mould and relief' ("Make an impression in colored wax of the relief of your medal")

Additional Sources:

Cellini

- 61-66: "On Cardinals' Seals": "The seals are made in the following manner. You take a smooth and polished black stone, and draw thereon the design you want to appear on the seal; and with black wax, a bit hardened, you fashion whatever relief you wish the seal ultimately to impress."
- 69: "How to Make Steel Dies for Stamping Coins": "You very carefully cut upon the finest steel your design, e.g., the head of whatever prince you are serving, and in order to do this nicely you must first have your steel well softened in the fire in the way I showed you the *pila* & *torsello* were.... Thus for a head I should make the tool in two pieces, and for the various figures on the reverse of the coin I should use a number of different pieces according to my discretion."
- 72: "About Medals": "The first thing to be done is to make a model in white wax of the head, the reverse, and whatever there may be, to the exact size and relief of the final work.... The white model in wax is made as follows: Take a little pure white wax, add it to half the quantity of well-ground white lead, & a little very clear turps.... After this you begin to work with your chisels ever so carefully, cutting away the steel in order to round off the form of the head in just such manner as you have it in your gesso model."
- 75: "How the Before-Mentioned Medals Are Struck": "Before beginning the actual thing, it is necessary first to strike a medal of lead of just the size you wish the gold or silver one

to be. You do it in the usual way, taking the impression of it in caster's sand—you remember we spoke about it before—the same that all founders use for the trappings of horses, mules, and brass work generally. From this pattern medal you make your final casting which you carefully clean up, removing the rough edges with a file, and after that polishing off all the file marks.”

Biringuccio

- 325: “It [sand, magistry of preceding recipe] also served me very well in that one, two, three, or four casts were made without having to mould it again, if the relief that was moulded was not very great.”

Piemontese

- The Seconde part, 30: “To imprint medalles in hoste [?] with Dragagant”
 - “Take five ounces of Dragagant, and steepe it in strong Vineger the space of three daies. Then stampe or beat it well, and ingrosse [?] it into a bodie or substance with plaister grounde very small, and if you will make them of other colours, put into it what poudre you will, be it white, or [illegible], so that the paste maie be somewhat hard, and all well incorporated together. Then take your hollowe formes or moulds, and annointe them a little, and fill them with the saied paste, and presse it well doune, and lette it drie in the Sunne, and you shall have the print of your moule neate and fine. And of this paste you maie make also other workes as you will, as Beades, stones, or other.”

Materials: t.b.d.

Experiments: t.b.d.

Questions:

- Does the author of the manuscript ever describe making an original pattern? If so, what materials does he use? If the author doesn't describe this process (in depth), is this because he does not do it himself/has no interest in doing this or experimenting with it, or because he presumes that his audience knows how to do this?
- Do other authors explain processes of making original patterns for casting?
- Does the author of the manuscript discuss certain materials that are better for carving than others? Does he differentiate between materials used for carving and those for casting?
- If not describing the process of making patterns, where does he seem to get his patterns to cast? How often - relatively speaking - does he seem to be using already existing medals as patterns to cast from?
- Can we use this information to make inferences about the identity or trade of the manuscript's author?