<page>116v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f238.image</image>

<div>  
<id>p116v\_a1</id>  
<head><tl>Molding</tl> <al>snakes</al> at all times</head>

<ab>Because in the winter they hide within the earth, some feed them a lot in barrels filled with earth &amp; covered with <m>manure</m>. Others make several <tl>mold</tl>s in <tmp>summer</tmp>, because with one snake, you can make four or five. And others mold, lengthwise, a snake, naturally without it writhing, with <m>common plaster</m>, reheated as said, <fr>en noyau</fr> &amp; in two half molds, as said, then they cast it in <m>wax</m>. In that way they have <al>snakes</al> that they can twist as they like, and then they cast them in metal, as is said.</ab>

<ab>  
<margin>left-top</margin>  
If, in twisting the snake from wax, some parts become undone, you can repair it by removing the flaws from the <tl>molded</tl> <m>wax</m>.</ab>

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<id>p116v\_a2</id>  
<head>Mixture of <m>tin</m> and <m>lead</m></head>

<ab>For delicate <pa>plants</pa> &amp; other <pa>flowers</pa> or thin <pa>foliage</pa>, the fine tin ought to exceed the lead more than three times. And if it is a thick &amp; coarse material, the lead ought to exceed by more than three parts. Heat the mostly <m>tin</m> mixture, until it is almost red &amp; very hot. And when you want to cast, in removing your crucible from the fire, throw in two or three grains of <m>resin</m>, &amp; for one <ms>lb</ms> &amp; a half or two of <m>lead</m> or <m>tin</m>, put with the resin as much looking glass tin as the size of a hazelnut with its shell, &amp; mix &amp; cast. And make sure that there is more of the <m>metal</m> than is needed, in order that some is left. However, if there is not enough, finish casting, &amp;it will take. But it will not be so neat. After, dip your mold into <m>water</m>, &amp; with a point release it carefully, so that nothing is spoiled. Make your <tl>cast</tl> elongated. If the material is very thin, one needs for it to be almost all tin.

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<margin>left-middle</margin>  
If you <del>mold more</del> want to <tl>cast</tl> <del>in</del> <m>lead</m> or <m>tin</m> <fr>en noyau</fr> in the aforementioned sand, reheat your mold once, only if there is nothing to burn within. But if it is for <pa>plants</pa>, <pa>flowers</pa> &amp; <al>animals</al> to be burnt,one needs to reheat it two times, however not as much the second time for lead &amp; tin as for silver &amp;gold. For for these, they ought to be red when you cast, but for lead and tin, let it cool until you can you can hold the tip of your finger in the cast without burning yourself, in such a way you find a lukewarm heat. </ab>

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<id>p116v\_a3</id>  
<head>Cast for <m>Copper</m> and <m>latten</m></head>

<ab>For <m>red copper</m> one needs to put <m>sal ammoniac</m>, which cleans &amp; cleanses it of all its crust when it is well melted. There are some who put in large pieces of <del>old leather</del> new leather. Others parings of the feet of <m><al>field mice</al></m>. Others melted <m>common salt</m> alone, or melted with <m>saltpeter</m>. The principal is <m>sal ammoniac</m> &amp; a little fine tin, as to what you want to cast. <m>Red copper</m> is more troublesome to melt <del>M</del> than <m>latten</m>. But when it is well melted it runs better, especially if it is alloyed <del>d’un</del> with <m>latten</m>. Latten alloys itself with a quarter of <m>copper</m>,and one puts it in like in copper. But particularly, a little <m>calamine</m> makes it run well.</ab>

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