<page>116v</page>

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

<div>  
<id>p116v\_a1</id>  
<head><tl>Casting</tl> <al>snake</al>s in all <tmp>season</tmp>s</head>

<ab><al>Snake</al>s hide underground during <tmp>winter</tmp>. Some people feed them a lot in <tl>barrel</tl>s filled with <m>earth</m> and covered with <m>manure</m>. Other people make several <tl>mold</tl>s in <tmp>summer</tmp> because you can make four or five <tl>mold</tl>s with one single <al>snake</al>. Other people <tl>cast</tl> long, natural <al>snakes</al> without coils, using <m>common plaster</m>, annealed as said, with a core and two half-molds. Then they cast it in <m>wax</m>, that way they have a <al>snake</al> as twisted as they want. Then they cast <m>metal</m> as it is said.</ab>

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<margin>left-top</margin>  
If, while twisting your <m>wax</m> snake, some parts become undone, you can rework it if you remove the drips from the <tl>molded</tl> <m>wax</m>.</ab>

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<id>p116v\_a2</id>  
<head><m>Tin</m> and <m>lead</m> mixture</head>

<ab>For fine <pa>herb</pa>s, <pa>flower</pa>s and <pa>greeneries</pa>. You need more than 3 parts of <m>tin</m> for one part of <m>lead</m>. If this material is thick and fat, you need 3 parts <m>lead</m>. Heat the mostly <m>tin</m> mixture, which must become red and very hot. When you want to <tl>cast</tl>, remove your <tl>crucible</tl> from the fire, and add two or three grains of <m>resin</m> for one and a half or two <ms>pound</ms>s of <m>lead</m> or <m>tin</m>. With the <m>resin</m>, also some fat <m>looking-glass tin</m>, the size of a <pa>hazelnut</pa> with its shell, mix and cast. Make sure you have more <m>metal</m> than you need; some <m>metal</m> should be set aside. If you haven't enough <m>metal</m>, keep <tl>cast</tl>ing and finish your <tl>cast</tl>, it will set, however it will not be so neat. Dip your <tl>mold</tl> into <m>water</m>, and dismantle your <tl>mold</tl> carefully with a <tl>point</tl>. Make an elongated <tl>cast</tl> in order not to damage anything. If you <tl>mold</tl> something very thin, you must make your <tl>cast</tl> with mostly <m>tin</m>.</ab>

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<margin>left-middle</margin>  
If you want to <tl>cast</tl> <m>lead</m> or <m>tin</m> as a core with the sand above mentioned, reheat your <tl>mold</tl> once only if there is nothing to be burnt inside. But if there are <pa>flower</pa>s or <al>animal</al>s to be burnt inside the <tl>mold</tl>, reheat it twice. However do not reheat the second <tl>cast</tl> for as long as the first <tl>cast</tl> for <m>lead</m> and <m>tin</m>. As for <m>gold</m> and <m>silver</m>, those must be red when you <tl>cast</tl>. For <m>lead</m> and <m>tin</m>, let them cool down until you can dip your <tl><bp>finger</bp></tl> into the <tl>cast</tl> without burning yourself. The <tl>cast</tl> must be warm.</ab>

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<id>p116v\_a3</id>  
<head><m>Copper</m> and <m>tin</m> <tl>cast</tl>s</head>

<ab>For <m>red copper</m> you must add <m>sal ammoniac</m>. It will clean it and remove the crust when melted. Some people add big pieces of <m>new leather</m>. Other add peels of <m><al>mice</al> feet</m>. Other add melted <m>common salt</m> only, or <m>salt</m> melted with <m>saltpeter</m>. The main ingredients are <m>sal ammoniac</m> and also a little bit of <m>tin</m>, depending on the <tl>cast</tl> you want to do. <m>Copper</m> is harder to <tl>cast</tl> than <m>tin</m>. But when it is melted it runs better, even if alloyed with <m>tin</m>. Add a quarter of <m>copper</m> to <m>tin</m> and mix it like <m>copper</m>. <m>Calamine</m> especially makes it run well.</ab>

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