<page>121v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f248.item.r=</image>

<div>  
<id>p121v\_a1</id>  
<head>Casting in <m>silver</m></head>

<ab>You need to place the animals as said, and make up the same sand out of <ms>four parts</ms> <m>plaster</m>, <ms>two parts</ms> refired<m>brick</m>, and <ms>one part</ms> annealed <m>stone alum</m>. Mix it well, and once it is ready and you wish to mold, take <ms>three parts</ms> of the aforementioned sand in the earthenware <tl>dish</tl> from which the peasants eat their soup. Add pure annealed <m>stone alum</m> that has been pulverized in the <m>mortar</m>, as much as you can grab with your <ms>four <bp>finger</bp>s and <bp>thumb</bp></ms>, or a <ms>small double handful</ms>. Then, mix well and mix in a little of <m>sal ammoniac</m> and the remainder with <m>common water</m><figure>+</figure>

<ab><margin>left-middle</margin><add>Which needs to be placed in the <tl>dish</tl> rather than in the sand, which is put in the <m>water</m>, and not the <m>water</m> in the sand</add></ab>

And stir it with your <tl>spatula</tl> so that it all becomes like a thick sauce or clear <m>mustard</m>. And having rubbed spirits on the animal with the <tl>brush</tl>, cast and blow, and beat the table to shake the <tl>mold</tl> and do as with the others. Do not forget to put in <m>crocum</m>, because it prevents <tl>molds</tl> from cracking, and it is appropriate for all <m>metals</m>.</ab>

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<margin>left-top</margin>  
Alloyed <m>silver</m> is better for casting than fine <sup>silver</sup>, provided it is soft.</ab>

<ab>  
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The <m>stone alum</m> needs be well pulverized and well mixed.</ab>

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<m>Sal ammoniac</m> gets along well with <m>gold</m> and <m>silver</m>.</ab>

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<m>Brass</m> is the enemy of <m>gold</m> and works well with<m>silver</m>.</ab>

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<div>  
<id>p121v\_a2</id>  
<head><m>Silver</m> <x>used</x> to cast</head>

<ab>It is not pure but alloyed <m>silver</m>, and it does not become perfectly white on the fire because they <x><pro>goldsmiths</pro></x> whiten it after the melting to clean up the welding marks that occur when an animal needs to be attached to another or when it needs repairing. <x>The process</x> is similar with teston <m>silver</m> and all alloyed <m>silver</m> as long as it is soft and good.</ab>

<ab>Before starting to cast in <m>silver</m>, in order to coat all round and strengthen your <tl>mold</tl>s, you should use <m>earth</m> that can withstand fire, such as this sandy <m>earth</m> mixed with <m>cloth waste</m> which <pro>founders</pro> use to cast their canons, or any good <m>lute</m> that can withstand fire. They need to all be red and to be tied with <tl><m>iron</m> wire</tl>.</ab>

<ab>Rather than anneal the <tl>mold</tl>s, have the mixture necessary so that the <m>silver</m> runs.</ab>

<ab>If <pro>goldsmiths</pro> knew the material to make <m>silver</m> run in their work, they would buy it in quantity. Some buy it five sols for a denier.</ab>

<ab>  
<margin>left-middle</margin>  
I have used <m>silver</m> from the capital.</ab>

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<margin>left-bottom</margin>  
Before luting and strengthening the <tl>mold</tl>s for <m>gold</m> and <m>silver</m> with the said <m>earth</m>, the cast and the vents must be made and the <tl>mold</tl>s must have been annealed and made quite red to burn the animals, flowers and herbs that are inside. The ashes in the <tl>mold</tl>s should be cleaned thoroughly. Once the <tl>mold</tl>s are quite clean and ready, lute them and bind them with <tl><m>iron</m> wire</tl>. Anneal them straight away until they are quite red.</ab>

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