<page>131v</page>

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<ab>in a round form to cast it in <m>gold</m> and <m>silver</m>, put only in your <m>wax</m> what you prepare for this effect <del><fr>sino</fr></del> from all these drugs, except casting with <m>melted sulfur</m>, since it is melted &amp; <m><tl>candle</tl> smoke</m>. The melted <m>sulfur</m> goes to the bottom and nevertheless leaves its quality in the <m>wax</m>, making it melt readily in the fire &amp; giving it firmness. In this way, you can melt in the fire this roughed out <del><fr>ci</fr></del> figure of <m>wax</m>. But if it is composed of <m>ceruse</m> or similar things, it is necessary that you put your <tl>mold</tl> in <m>boiling water</m>.</ab>

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For figures of flat <m>wax</m>, there is no need for all this, for the <m>wax</m> releases &amp; does not stay in the <del><fr>la</fr></del> <tl>mold</tl>.</ab>

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<head>When the cast of <m>tin</m> or <m>lead</m> becomes porous</head>

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If your cast work has become porous, it can be repaired with very hard <m>wax</m>, that you can <m>gild</m> afterwards with <m>silver</m> or <m>gold</m>. To prevent this, if you cast thin, the alloy of one <ms><figure>℥</figure></ms> <del><fr>d’est</fr></del> of <m>lead</m> for one <ms>lb</ms> of <m>tin</m> is good. But if you cast with <m>lead</m> <add>for a thick thing</add>, one needs for one <ms>lb</ms> of the latter, two <ms><figure>℥</figure></ms> of <m>tin</m>, for the <m>lead</m> being fat &amp; weighty, carries more. From this alloy, I cast a <al>large lizard</al>, as if natural. In thick things, <del>if</del> which keep their heat a long time, if there is little <m>tin</m>, it makes it porous. Your <tl>mold</tl> must not be cold, but <sn>of such a heat that you can handle without harm, or that you can keep your <tl><bp>finger</bp></tl> in the cast without burning it</sn>. It is also necessary that your <m>lead</m> or <m>tin</m> be like red. Melt firstly the <m>lead</m>, &amp; then the alloy of <m>tin</m> on top. And as you want to cast, put a piece of <m>resin</m> &amp; then a little<m> looking-glass tin</m>. @If you put into the <m>tin</m> too much <m>lead</m>, it does not run very thin. And to know <add>this</add>, if <del><fr>l</fr></del> the <m>tin</m> shouts loudly, it is a sign there is not enough <m>lead</m>. If it shouts slowly, that means that is there is too much. Take heed</ab>

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You can <m>solder</m> with the <del><fr>l’es</fr></del> same substance, then repair it with the <tl>burin</tl>, <tl>file</tl>, <tl><fr>chaple</fr></tl> &amp; similar things.</ab>

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<m>Tin</m> is a <m>metal</m> that penetrates, that becomes porous &amp; burns, and is fanciful to us, more than <m>gold</m> and <m>silver</m>.</ab>

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<m>Lead</m> wants not only to be red, but also lively &amp; runny &amp; liquid as <m>water</m>, which is a sign of its perfect heat &amp; the <tl>mold</tl> <del><fr>ch</fr></del> is <sn>so hot that you suffer with your <tl><bp>finger</bp></tl> in it</sn>. Do not open until it is cooled. It is a sign of a good cast, as much for it as for <m>gold</m> &amp; <m>silver</m> when it exits by the vents.</ab>

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