<page>137r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f279.image></image>

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<id>p137r\_1</id>

<head>For casting in <m>red copper</m></head>

<ab><m>Pure red copper from a <tl>cauldron</tl> or other thin works</m> is appropriate for casting. And to make it run, throw in some <m>sal ammoniac</m> &amp; when you are ready to cast, put in a little <m>fine tin</m> &amp; very little. And note that one needs to cast <m>copper</m> very hot in the <tl>mold</tl>, which needs to also be inflamed &amp; entirely red like for <m>gold</m>, <m>silver</m>, <m>latten</m> &amp; <m>metal</m>. You will recognize that it is hot enough when it is smooth, thin &amp; shiny like a mirror <del>of <fr>cu</fr></del> of <m>steel</m>, newly polished, or like <m>melted silver</m>. Keep it from the <env>wind</env>, for it will quickly cool. Stop the cast with <tl>tows</tl> <del>or</del> to keep it from cooling. <m>Red copper</m> comes out more neatly than <m>latten</m>, which has <m>strong smoke</m> that prevents it from running. I molded it <fr>en noyau</fr> neatly like the principal one &amp; thin like <m>paper</m>. It is necessary that it be so hot that it is white &amp; shiny &amp; polished like <m>melted silver</m> and <add>like a mirror</add>. I cast it in the same sand as above <fr>en noyau</fr>.</ab>

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<m>Copper</m> and <m>latten</m> are the longest to melt, longer than any other <m>metal</m>, especially <m>red copper</m>. But also it flows &amp; comes out very neat, provided that it is cast very hot, that it is like <m>water</m>.</ab>

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Removing your <tl>mold</tl> from the fire, plant it in <del><fr>es</fr></del> a <tl>brazier</tl>, that fills a <tl>pot</tl> or a <tl>vessel</tl>.</ab>

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<id>p137r\_2</id>

<head><m><fr>Huile tingente</fr></m> to make <m>metals</m> run</head>

<ab>Take some <m><figure>☿</figure> sublimate of <pl>Venice</pl></m>, true &amp; not <m>arsenic sublimate</m>, a <ms>pea</ms>, <m><la>aes ustum</la></m>, a <ms>pea</ms>, <m>sal ammoniac</m>, a <ms>pea</ms>. Pulverize everything separately &amp; next mix everything in a <tl><m>glass</m> bottle</tl> &amp; put on <m>hot ash</m>. You will see that everything dissolves like <m>wax</m>, making many colors. Let it <del>everything</del> set &amp; put a little of it on each <m><add>melted</add> metal</m> &amp; it will run marvelously.</ab>

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<pro>Founders of large casts for statues</pro> throw in much <m>tartar</m>, to clean it of its <m>filth</m> &amp; <m>nastiness</m> &amp; much <m>sal ammoniac</m> to render it thin &amp; neat. And when they want to cast, they put in much <m>tin</m>. The <env>cold &amp; humidity</env> strongly disagrees with it, which renders dangerous the work of the <pro>founder</pro>, for one only needs a <env>spring of <m>water</m> in the pit</env> to lose everything.</ab>

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<id>p137r\_3</id>

<head><tl>Clamps</tl></head>

<ab>They are made with <tl>flat pincers of <m>iron wire</m></tl>, reheated &amp; refolded then beaten at the ends, on the <tl>anvil</tl>. When they are thusly fine, they are subject to burning, being put often in the <tl>molds</tl> for reheating. Therefore use the new ones.</ab>

<figure>

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<link><https://drive.google.com/open?id=0B9-oNrvWdlO5aG5XMHdYTTYzbzA></link>

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