<page>028v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f62.image</image>

<div>

<id>p028v\_1</id>

<head><pro>Pewterers</pro></head>

<ab>They deem the best <m>tin</m> is the one that comes in <fr>saulmons</fr>, which has not been remelted since it came from the <env>mine</env>, because the masters remelt it <del>a</del> in <tl><fr>grilles</fr></tl>, weighing two or three <ms>lb</ms>, to easily cut it up and sell it by the piece. And in this they often mix in leftovers from <m>plates</m>, <m>soldering</m> &amp; <m>common tin</m>. And to recognise the best one, it is the most lustrous, which looks burnished, because it is the softest. Sometimes in their <fr>saulmons</fr> they find pieces of <m>iron</m>, stones, &amp; similar things mixed in, to cheat on the weight. The <m>tin from <pl>England</pl></m> is so hard that the <pro>miners</pro> put in <m>lead</m> to soften it. The one that comes by way of <pl>Germany</pl> is softer. Usually, the <pro>sworn master pewterers</pro>, from <env><fr>bonnes villes</fr></env>, add six <ms>lb</ms> of <m>fine lead</m> <del>on</del> or eight on a <ms>quintal</ms> of <m>fine tin</m>. The <pro>others, who work in the <env>countryside</env></pro>, put fifteen or 20 or as much as they can, and to cover up the blackness of the <m>lead</m> <del>they</del> and its softness, they put in <m>looking-glass tin</m>, 4 <ms>lb</ms> per <ms>quintal</ms>, <figure>+</figure>, <del><fr>po</fr></del> which whitens &amp; hardens, and <del>a little</del> six or eight <ms>lb</ms> of <m>rosette</m> on a quintal to render the plate <sn>sonorous</sn>. </ab>

<ab>

To mold platters &amp; dishes, they make them out of <m><fr>pierre <del><fr>porte</fr></del> morte</fr></m>, that is from <m><fr>grais</fr></m>, &amp; they shape &amp;polish <del>around</del> them on the <tl>wheel</tl>. They melt their <m>tin</m> in an <del><fr>dest</fr></del> <tl><m>iron</m> posnet</tl> on a <m>charcoal</m> fire, and with an <tl><m>iron</m> spoon</tl> that holds <del>almost</del> a sufficient quantity for a platter, they cast <del><fr>leu</fr></del> in their <tl>cold molds</tl>, which they keep joined &amp; tight between their <bp>knees</bp>. And soon after, they open the <tl>molds</tl> so that they do not heat up, &amp; having taken out the cast which is on the female side, &amp; which breaks easily. Then, with a <tl>cloth</tl> which soaks in <m>water</m>, which they always have beside them, they rub the middle of the back of the dish &amp; around the edge, so that it comes out better, and they rub the female mold.</ab>

<ab>

<margin>left-middle</margin>

<figure>+</figure>

When the <m>tin is fine</m>, one adds less <m>glass-looking tin</m>, namely 4 <ms>lb</ms> per <ms>quintal</ms>, but if the <m>tin is low quality</m>, that is to say allied with a lot of <m>lead</m>, one puts at least five or six <ms>lb</ms> of <m>looking-glass tin</m> to it.</ab>

<ab>

If there is not a lot of <m>looking-glass tin</m>, one puts about two or three <ms>lb</ms> per <ms>quintal</ms>. One puts eight <ms>lb</ms> of <m>rosette</m>. But if there is a lot of <m>looking-glass tin</m> <del>one</del>, like 4 or 5 <ms>lb</ms>, one only puts six of <m>rosette</m>. And commonly, per <ms>quintal</ms> of <m>tin</m>, one adds x <ms>lb</ms> of both.

</ab>

</div>

<div>

<id>p028v\_2</id>

<head>Go to the fifth folio</head>

</div>