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<ab>thus one mixes it &amp; reducing it into <del><fr>p</fr></del><m><add>b</add> small stones</m>, purging it of its impurities. Then one puts it to cook neatly in a <del><tl><fr>pot</fr></tl></del> <add><tl>earthen vessel</tl></add> in the <tl>furnace of <pro>those who make <tl>pots</tl></pro></tl>, and one leaves it there until the <tl>pots</tl> are cooked. Next, one mixes it again with <m>essence of sal ammoniac</m> &amp; one grinds it very well, and one empties the <m>muddy &amp; clean water</m> in a separate <tl>vessel</tl>. Again, one puts the same <m>essence</m> on top &amp; one grinds &amp; again one puts the <m>muddy water</m> with the other. And one does thusly, until it has passed everything. In this way, one purges &amp; purifies it, &amp; one renders it very fine &amp; handleable. Having taken away the <m>water</m>, by tilting it or with a <tl>sponge</tl>, one takes the residue and one dries it. Then, moistening it with the above mentionned <m>water</m>, like one does with the other <del><m><fr>eau</fr></m></del> sand, one uses it in <tl><fr>chassis</fr></tl>, where, if it retracts, it is a sign that it has not reheated enough &amp; that one needs to reheat it further. This one is appropriate for molding all <m>metals</m>, and especially <m>gold</m> &amp; <m>silver</m>, and the more it is used the better it is. One needs to set aside the one in which you cast <m>lead</m> or <m>tin</m>, for it would sour the <m>gold</m> you would cast.</ab>

<ab><rub><m><fr>Alum de plume</fr></m></rub> should be reheated in a <del><tl><fr>chaulderon</fr></tl></del> <add><tl>crucible</tl> covered with a <tl><m>tile</m></tl></add> in a strong <del><fr>flamme</fr></del> <add>charcoal</add> fire, so that the impurities, which could be there, burns with it which does not burn. This is done either in the <tl><pro>goldsmith</pro>’s forge</tl>, <tl>surrounded with <m>bricks</m></tl>, or in a <tl><fr>fourneau à vent</fr></tl> with <fr>foeu de fusion</fr>, so that the <del><fr>sable demeure <tmp>asses long temps</tmp></fr></del> <add><tl>crucible</tl> remains red for a <ms><tmp>quarter hour</tmp></ms></add>. This is done more to purify it than for anything else. It becomes reddish on the surface &amp; on the inside it remains white &amp; better dried out <figure>#</figure></ab>

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<margin>left-middle</margin>  
<figure>#</figure> After your <m><fr>alum de plume</fr></m> is cooled, pestle it in a <tl>mortar</tl>, then grind it on the <tl><m>marble</m></tl>, and it will be rendered in very fine wooly filaments, which gives binding to the sand, without getting burned as other things do, which is a fine invention. Pestle it in the <tl>mortar</tl>, by dragging the <tl>pestle</tl>, for the flying dust could enter your <bp>throat</bp> or land on your <bp>face</bp>, which will give you reason <sn>to scratch yourself well</sn>. Put a little every time in the <tl>mortar</tl>, to avoid the flying dust. It is better to grind it thusly, in the <tl>mortar</tl>, dragging the <tl>pestle</tl>, than on the <tl><m>marble</m></tl>, <del><fr>car</fr></del> where <del><fr>c</fr></del> it spreads &amp; in the <tl>mortar</tl>, it collects on all sides. Render it very fine &amp; <sn>soft to the touch</sn>.</ab>

<ab><rub><m>Clay</m></rub>,to make circles around <tl>molds</tl>, should be very fat &amp; handleable, and serves only to make the surrounding of the <tl>molds</tl>. Thus, one needs only choose it well fat, and beat very well &amp; moisten it moderately with some <m>water</m> &amp; keep it in a <tl>pit</tl> or in a <tl><fr>terrine</fr></tl> and make numerous holes with a <tl>stick</tl> in it, which fill with <m>water</m>, in order to keep always fresh &amp; soft, so that it is always ready to use when needed.</ab>

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