<page>119v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f244.image</image>

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<id>p119v\_1</id>

<head>Fashion of preparing <del><fr>aspalt</fr></del> <add>spat</add><comment>c\_119v\_04</comment></head>

<ab>It is found in earth in <pl>Germany</pl>, the color of <m>cooked plaster</m>, made of long filaments, very soft to handle. And because it is mixed with <m>earth</m> and <m>filth</m>, one pestles it roughly &amp;one makes little balls, having, for this purpose, soaked it in <m>sal ammoniac water</m> of such a composition that you were told above. One places these balls to reheat in the fire of the <tl>furnace of the <pro>potters</pro></tl>, then one soaks it again in the same <m>water</m>. The <m>earth</m> and <add>the</add> coarseness and <m>filth</m> go to the bottom, and the <m><fr>pure aspalt</fr></m>, which is light &amp; soft and handleable as <m>wet flour</m>, adheres with the <m>water</m> and goes to the surface, clouding the <m>water</m>, empty that cloudy part in a separate <tl>receptacle</tl>. Having sat, one, one empties the <m>water</m> by tilting, or by taking it away with a <tl>sponge</tl>, and the<m><fr>pure aspalt</fr></m> remains at the bottom. Dry it &amp; employ it in <tl>frame</tl>, having been moistened with <m>sal ammoniac water</m>. And try it in the <tl>frame</tl>, in which it shrinks when reheated or dried, that is to say that one needs to reheat it again on a good fire and redden it. Thus, for medals and flat things, you should use this one, because it is the most perfect of all for <m>gold</m>, <m>silver</m>, <m>copper</m>, <m>lead</m>, <m>latten</m>, &amp; <m>tin</m>, for it withstands the fire &amp; reddens whenever need be, without corrupting. The more it is used, the <del>b</del> better it is, &amp; it does not spoil. At the beginning it is white, &amp; being used it becomes grey. However make sure to put aside the one that served for casting <m>lead</m> &amp; <m>tin</m> &amp; <m>latten</m>, for <m>gold</m> would sour in it, &amp; would not come out of it well. And to do this better, you could put it aside to be used for each <m>metal</m>. </ab>

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See <la><pn>Gesnerus</pn>, De lapidibus</la>

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It endures ten or twelve castings without corrupting, it withstands the fire &amp; reddens, it is suitable for all <m>metals</m>. It is so tenacious that should the <tl>frame</tl> be straked, it holds.

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The <m>spat</m> almost does not set, even though it is reheated &amp; is a kind of <m>plaster</m>. Raw, it breaks easily with the <tl><bp>fingers</bp></tl>.</ab>

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<id>p119v\_2</id>

<head>Excellent secret for molding hollow and very delicately in<m>fine gold</m></head>

<ab>Cast with your aforementioned sand your animal and <al>lizard</al> or other thing with <m>silver billon</m> &amp; it will come out very neat. <del>E</del> But take heed to mold it hollow, or at least leave a small hole, in its <corr>mouth</corr> or in another place. Next, <m>gild</m> it with <m>fine gold</m>, as uniform as it will be possible for you, three or four or five times, &amp; until your <m>gold</m> has the <ms>thickness of a piece of <m>paper</m></ms> or something similar, &amp; all the scales will always show equally. Next, put it in good <m>aquafortis</m>, which, by this hole, will corrode the <m>billon</m> &amp; the <m>gold</m> will remain hollow &amp; light &amp; wonderful.</ab>

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