<page>128r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f261.image></image>

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<id>p128r\_1</id>

<head>Casting in <m>silver</m> and <m>gold</m></head>

<ab>

Wanting to melt, always put for these two metals, a small stone of pulverized borax at the bottom of the crucible &amp; the gold and silver on top. This makes it so that if the crucible renders some steam or sour smoke, it will not impair these two metals. For gold mainly, this is good.</ab>

<ab>

If you have several molds to cast, do not think of filling them in one cast, for the <m>metal</m> would be cold. But having cast while hot &amp; filling one, remelt &amp; cast in the other. </ab>

<ab>When your mold starts to redden on the inside, <del>&amp; that the cast loses its blackness, then put your</del> &amp; that looking inside the cast you <del>you</del> do not see a single point of blackness, continue to maintain it in this heat &amp; if needs be, adjust it in some half lit charcoals with your <fr>molletes</fr>. However, <del>com</del> put in the forge your crucible with a little ground borax at the bottom, &amp; the silver that you want to cast <del>in your forge</del>should be on top. Let your crucible reheat between the lit charcoals <del>jus</del> <del>without blowing</del> until it is red, for before, one ought not to blow. And when you do blow, push in a long and continuous movement the bellows, giving them a little shake when pushing &amp; another when pulling towards you. In this way, the heat becomes stronger. <del>Com</del> <del>Ne</del>Take heed to raise sometimes your crucible <del>with the</del>with hot pincers, because <del>that</del>if it is placed right in front of the <fr>tuelle</fr> &amp; the <del><tl>bellow</tl> b</del> <del><add>wind builds the</add></del>wind of the bellows hits the crucible, it will cool your silver rather than heating it. Make sure that the lit charcoals support it from above the <fr>tuelle</fr> &amp; take care that it is at a distance of three good fingers from the wall of the forge. In this way, it heats better. Therefore, when your silver starts to melt, if you recognize that it is brittle, seeing cracked &amp; burst lumps, take the size of a hazelnut of arsenic &amp; two times as much of raw tartar, coarsely pulverized, for in this way, they have more ability to heat. And throw it sometimes in the crucible on the silver, which clarifies it. But if you have some of that sublimated crust on a metal substance, which looks like <fr>grain</fr> of steel, as previously described, take a little of that, leaving <figure>#</figure> the others &amp; throw it on your melted silver.</ab>

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Some let the silver rest a little outside before casting.</ab>

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<m>Gold</m> and <m>silver</m>, melted with the above said things, scarcely become porous .</ab>

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For <m>gold</m>, one does not need <del>d</del> as much <del>tin</del> crocum as <m><fr>alum de plume</fr></m>.</ab>

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Small molds are reheated quickly, but big &amp; small ones should dry beforehand in the oven, for the humidity of the mold, by <del>e fo</del> the heat of the oven, is attracted outside. But the fierce heat of the charcoals chases it from the exterior through the inside.</ab>

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All alloyed <m>silver</m> makes <fr>chape</fr>, and all other metal as well.</ab>

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<m>Silver</m> does not want to be uncovered when melted.</ab>

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<figure>#</figure> Coarsely pulverized.</ab>

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A lump of adulterated <m>silver</m> vitrifies in red because of the <m>arsenic</m> &amp; <m>orpiment</m>.</ab>

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