<page>124v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f254.image</image>

<div>

<id>p124v\_1</id>

<head><m><fr>Rouge clair</fr></m> @ <add><m>enamel</m></add></head>

<ab><m>Fine gold</m> is opposed to it, for <del><ill/></del> on it it remains yellowish. But alloyed <m>gold</m> is more appropriate for it, such as that of <cn>escu</cn> &amp; <cn>pistolet</cn>. <del>If</del> <m>Gold</m> <del>f</del> <del>is not put back on the fire</del> with its own pale color renders the <m>enamel</m> a dead colour. <del><fr>Ma</fr></del> And for this occasion, once cut, one puts it back on the fire to give it a reddish color, to make the <m>enamels</m> beautiful. <add>Otherwise, they are matte.</add></ab>

<ab>There is <m>rouge clair</m> which, once it is used with <m><fr>arene</fr></m>, loses its beauty.</ab>

<ab>Some can be found that have <m>grains of gold</m> inside, and it is also the opinion of good <pro>goldsmiths</pro> that the good one is made with <m>gold</m>.</ab>

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<id>p124v\_2</id>

<head>Casting with <m>gold</m></head>

<ab>Molds are reheated better &amp; more surely in a closed fire, such as <del><tl>pot</tl></del> in a <tl>reverberatory furnace</tl>. So that when goldsmiths want to cast some important piece <del>d’<m>or</m> e</del> that cost a lot to rough out in wax, they put the <tl>molds</tl> in a <tl>pot</tl> &amp; cover them, &amp; fill the pot with earth, sustaining the fire that holds them together &amp; tight. Then, they reheat the <tl>mold</tl>, <m>earth</m> &amp; <tl>pot</tl> together, and when everything is well red, they cast the <m>gold</m>. Fine <m>gold</m> does not run well, but alloyed <m>gold does well</m>.</ab>

<ab><m>Gold</m> &amp; <m>silver</m> do not sour, having been, once entirely red and hot, dipped in <m>water</m>.</ab>

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<m>Gold</m> is a quarter heavier than <m>lead</m>.</ab>

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When <m>gold</m> reaches its perfect heat, it is green like an <m>emerald</m>.</ab>

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Take care that where you want to cast the <m>gold</m>, there has been no fall of <m>lead</m>, <m>tin</m>, or <m>lime</m> thereof in the <fr>forge</fr>.</ab>

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<id>p124v\_3</id>

<head>A way to make the gate for small female <al>lizards</al></head>

<ab>Because you always have to make the gate by the tail, and that it is so delicate and thin that the <del>casting scarcely</del> metal would flow with difficulty, especially when the tail is folded, roll <m>wax</m> in little filaments of this size

<figure>

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and apply some with the hot <m>wire</m>, as said, one at the end of the tail &amp; others that correspond in the same way, from one <del>end</del> <add>side</add> of the tail to the other, as you see depicted. But take heed to do it with the end of the <tl>hot iron</tl> so that the end of the <m>wax</m> scarcely touches the animal, for the sand of the second gate will not touch this part. But make the end of the <m>wax</m> arranges itself only at the end of the empty part of the first mold. Make as well channels of <m>wax</m> around the legs &amp;, around the contours of the body, which are a little long &amp; they will serve as a trough for the molded thing.<cont/></ab>

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<add>Follow here above</add>

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When the tail, which is delicate and closer to the gate comes out well, the rest will also come out well.</ab>

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The most important is that the ears of the <al>snake</al> come out well-molded.</ab>

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Your gate must be very thin at the entrance of the animal &amp; of the thickness of a knife.</ab>

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