<page>136r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f277.item.r=></image>

<div>

<cont/>

<id>p135v\_1</id>

<ab>a mirror. And since you want to <del>cast</del> cast, put again a little of the color &amp; let rest a little, always blowing with the small &amp; large bellows. Finally, arrange your very red mold between the <fr>moulet</fr> or in a crucible full of very hot sand &amp; cast. And when it has set, throw, if you want, in the water. For gold does not get damaged like tin, which jumps.</ab>

<ab>To melt <m>gold</m> in ingots, it is of no importance to<del>gec</del> blow on top with little bellows.</ab>

<ab>For large works, the crucible of <m>sand</m> needs to be put in a <fr>fourneau à vent</fr>, to become entirely red at the end of the <fr>fournaise</fr>.</ab>

<ab>The <m>gold</m> that the wind hits or that one forges, becomes black. But a little aquafortis uncovers it immediately..</ab>

<ab>If you have some work of <la>sol</la> on latten to forge, like one does small statues, put between the gold &amp; the latten a blade of lead. And before reheating the gold &amp; reputting it in the fire, soak in aquafortis &amp; it will be <fr>douls</fr>.</ab>

<ab>It is enough that the gate be of the thickness of the medal <del><ill/></del>, that is to say from the middle of the gate to the medal. But if the medal is very thick, one ought not, for this reason, to thicken the gate, for a very thick gate never comes out well. <del>Mai</del> It could well be made wide, to embrace the medal, the most possible that can be done.</ab>

</div>  
<div>  
<id>p136r\_1</id>  
<head><del>D</del><del>Esm</del>Enamelling thin works</head>

<ab><pro>Goldsmiths</pro> scrape <m>gold</m> leaf with the brim of a <fr>burin</fr> &amp; then they set <m>enamel</m> down on it.</ab>

</div>