<page>136r</page>

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

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

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

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

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

<ab>It is enough that the gate be of the thickness <del><ill/></del> of the medal, 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><fr>Mai</fr></del> Also, it could be made wide, the most that can be done, to embrace the medal.</ab>

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<head><del><fr>D</fr></del><del><fr>Esm</fr></del>Enamelling thin works</head>

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

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