<page>116r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f237.image</image>

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<id>p116r\_1</id>

<head><tl>Molding</tl> bouquets, plants and flowers</head>

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One needs to mold them as soon as they are picked because they wilt and dry out. Dip them, therefore, immediately in good <m><fr>freau de vye</fr></m> &amp; then put them in your wet <tl>sand</tl>, like <al>snakes</al>. For which one needs no release, for while the <tl>mold</tl>s being reheated, the <pa>plant</pa> burns, which does not happen with animals, which have <bp>bone</bp>s. It is necessary that for bouquets, the sand be not as thick as for <al>snakes</al> because, if it were thick, it would crush the <pa>flower</pa>.

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<figure>

<id>fig\_p116r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5SEdPVDdsS2dEUmM></link>

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burning the <pa>plant</pa>s, <pa>flower</pa>s, and <al>animal</al> parts remain inside. Next one needs to clean them &amp; remove the ashes. Secondly, reheat them &amp; render them red for casting. At the beginning, reheat with some charcoals, gently lit, and put your <fr>noyau</fr> <tl>mold</tl>s flat on the <m>charcoals</m> surrounded by <m>bricks</m>. <tl> Frame molds</tl> are reheated on a <tl>grill</tl>.

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<id>p116r\_2</id>

<head><tl>Molding</tl> <fr>en noyau</fr> with the same sand, <m>wax</m> images or <m>lead</m> medals and suchlike</head>

<ab>Check if they release well. If they do not, fill with <m>wax</m> what does not, and then smear your images of <m>wax</m> or of <m>lead</m> with olive oil, very thinly &amp; very lightly, such that the oil makes no thickness nor body on the medal.Then, heat a little <m><fr>eau de vye</fr></m> &amp; when it is lukewarm, moisten the <m>oiled</m> medal with it, for if the <m>water</m> were cold, it would reject the <m>oil</m>, it would not set well. Next, cast your sand of <m>plaster</m>, <m><fr>matton</fr></m>, and wet <m>alum</m> on top. Having arranged your image on the clay mandore &amp; having made a circle around it to give it the necessary thickness. These medals are <m>oiled</m> and rubbed thusly with <m><fr>eau de vye</fr></m> because they are firm &amp; hard &amp; would not malleable for taking out of the mold, which is tenacious, as are the animals from nature, which are soft &amp; flexible.</ab>

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When you have wet your sand, do not throw it in the middle of the <tl>mold</tl>, but on the sides, so that the sand descends gently, and that the beginning is not thick &amp; afterwards thick. If your wet sand sounds like water falling in the mold, it is a sign that is not thick enough. Make it therefore of average thickness.

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<id>p116r\_3</id>

<head><tl>Casting</tl> for <m>gold</m> and <m>silver</m></head>

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It is necessary that the <tl>molds</tl> be fiery red &amp; ablaze when you cast in <m>gold</m> &amp; <m>silver</m> , or you burn <pa>flower</pa>s and <pa>bouquet</pa>s. The gate should not be very thick at the entryway of the molded thing, because the substance flows better when at ease and without shaking the mold &amp; does not become as porous.

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<id>p116r\_4</id>

<head>A way to <del>unmold</del> <m>enamel</m> <ms><del>gold</del></ms> very delicate <m>gold</m> <pa>rose</pa> leaves and others</head>

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After you have cast or beaten in <m>gold</m> the thin leaves of a <pa>rose</pa> or other things, if you want to <m>enamel</m> them, you need to <m>solder</m> or braze your delicate <m>gold</m> leaves onto <m>silver strips</m>, which <del><fr>uy</fr></del> will strengthen them to support the <m>enamel</m>. Next, once the thing has been <m>enameled</m>, put the work in <m><la>aqua <del><fr>d</fr></del>fortis</la></m>, which will eat away the <m>silver</m> &amp; leave all the <m>gold</m> with its <m>enamel</m>. For this, the <m>gold</m> needs to be passed <ill/>

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