<page>116r</page>

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

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<id>p115v\_3</id>

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<figure>

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

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

</figure>

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

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<id>p116r\_1</id>

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

<ab> One needs to mold them as soon as they are picked because they <del><fr><ill/></fr></del> wilt &amp; dry out. Dip them, therefore, immediately in good <m>eau-de-vie</m> &amp; then put them in your <tl>wet sand mold</tl>, like <al>snakes</al>. For which one needs no release, for while the <tl>molds</tl> being <del><fr>s</fr></del> <add>reheated</add>, the plant burns, which does not happen with animals, which have bones <del><fr>&amp; q</fr></del>. 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 flower.

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<id>p116r\_2</id>

<head>Molding <del><fr>de</fr</del> <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 <m><pa>olive</pa> oil</m>, very thinly &amp; very lightly, such that the <m>oil</m> makes no thickness nor body on the medal. Then, heat a little <corr><m>eau-de-vie</m></corr> <del>until</del> &amp; when it is lukewarm, moisten the <m>oiled</m> medal with it, for if <del>it is</del> 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>, <del><fr>bri</fr></del> <m><fr>matton</fr></m>, &amp; <m>wet alum</m> on top. Having arranged your image on the <m>clay</m> <mu>mandore</mu> &amp; having made a circle around it <del><fr>de</fr></del> to give it the necessary thickness. These medals are <m>oiled</m> and rubbed thusly with <add><m>eau-de-vie</m></add> because they are firm &amp; hard &amp; would not be malleable for taking out of <del>the</del> <del><fr>la</fr></del> <tl>mold</tl>, 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 <m>water</m> falling in the <tl>mold</tl>, it is a sign that is not thick enough. Make it therefore of average thickness.

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<id>p116r\_3</id>

<head>Casting 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 flowers and bouquets. 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 <tl>mold</tl> &amp; does not become as porous.</ab>

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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>

<ab>

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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