<page>116r</page>

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

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<id>p116r\_1</id>

<head><tl>Casting</tl> <pa>plants</pa> and <pa>flower</pa> bouquets</head>

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One must cast them as soon as they are picked because they wilt and dry out. Dunk them, therefore, right away in good <m>spirits</m> and then put them in your <tl>sand mold</tl>, soaked like <al>snakes</al>. There is nothing to be released <sup>from the <tl>mold</tl>s</sup> because while the <tl>mold</tl>s are heating up, the <pa>plant</pa> material burns away, which does not happen with animals, which have <bp>bone</bp>s. For bouquets, the sand must be finer than 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>

</figure>

burn the <pa>plant</pa>s, <pa>flower</pa>s, and <al>animal</al> parts that are remaining. Afterward, they must be cleaned and the <m>cinder</m> removed. Then reheat them <sup>until</sup> they are red for <tl>casting</tl>. Reheat in the beginning with some <m>charcoal</m> lit over a gentle fire, and put your core <tl>mold</tl>s down flat on the <m>charcoal</m> encircled by <m>bricks</m>. <tl>Molding frames</tl> are reheated on a <tl>grate</tl>.

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<id>p116r\_2</id>

<head>Core <tl>molding</tl> the same sand <sup>for</sup> <m>wax</m> images, <m>lead</m> medals, and similar things</head>

<ab>Make sure that these are well emptied. If they are not, fill <sup>them</sup> with <m>wax</m>, which will not be it, and then smear your <m>wax</m> or <m>lead</m> images with a very thin and light layer of <m><pa>olive</pa> oil</m> in such a way that the <m>oil</m> does not give any thickness or body to the medal. Then heat it with a little <m>spirits</m> and, when it is lukewarm, wet the <m>oiled</m> medal, because if the <m>water</m> is cold, it will resist the <m>oil</m>. It will not hold on to it. After, cast your <m>plaster</m> sand,<m>matton</m>, and <m>alum</m>. Wet it on top having placed your image on <m>clay</m> mold in the shape of a mandore and having given it some contour to give the necessary thickness. These medals <m>oil</m> and rub against themselves in this way with the <m>spirits</m> because they are firm and hard, and they would not ready to be taken out of the <tl>mold</tl>, which is resistant like real <al>animals</al>, which are soft and flexible.</ab>

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When you have soaked your sand, do not cast on the middle of the <tl>mold</tl>, but on the edge so that the sand gently settles, so that the first <m>cement</m> be clear and thick afterwards. If your soaked sand sizzles like <m>water</m> falling in a <tl>mold</tl>, it is a sign that it is too light. Make it, then, of an average thickness.

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<id>p116r\_3</id>

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

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The <tl>molds</tl> must be fire-red and ablaze when you cast <m>gold</m> or <m>silver</m> in them, or when you burn <pa>flower</pa>s and <pa>bouquet</pa>s. The gate must not be very big where the thing being cast enters because the matter will flow better without disturbing the <tl>mold</tl>, and does not become so filled with bubbles.

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<id>p116r\_4</id>

<head>A way to <m>enamel</m> very delicate <m>gold</m> <m><pa>rose</pa> leave</m>s 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 solder or braze your delicate <m>gold</m> leaves onto <m>silver</m> strips, which 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 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…

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