<page>145v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f296.image</image>

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<id>p145r\_2</id>

<ab>But <del>because</del> <tl><bp>fingers</bp></tl> do not press evenly, for <del>one</del> if you press on the edges, the middle will remain hollow. Begin, therefore, by the middle, &amp; then follow the edges. But to make it better, put on the medal something flat &amp; smooth, or some <tl>big square file<del>e</del></tl>, &amp; press with this, for you will press equally, sometimes <del>after <fr>l</fr></del> with your <tl><bp>knee</bp></tl>, other times with your <tl><bp>foot</bp></tl>, with your shoe taken off, &amp; make the <tl><m>bone</m></tl> be on top, thusly you <del><fr>l’emprand</fr></del> will imprint it without breaking it. If, on the first go, it is not molded well, return to it several times. Then repair &amp; smooth on the sides your <del><fr>d</fr></del> halves of molded <tl><m>bone</m></tl>. <del>&amp;</del> And to cut it well, always begin coming from the softest part to the scales. And if your medal does not come out by itself, scratch the <tl><m>bone</m></tl> from the back, which is rugged, and it will release. When you want to cast, secure &amp; join your two <tl><m>bones</m></tl> with some <tl>small points of <m>wood</m></tl> &amp;<sup>c</sup>. But to mold very neatly, there is only our sand.</ab>

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<id>p145v\_1</id>

<head>Molding plants and flowers</head>

<ab>One does not need <tl><m>clay</m> slabs</tl>, because plants or flowers are not laid on top, but as in air, without touching on any side anything. <del>&amp;</del> Only the <del><fr>es</fr></del> <tl>circle</tl> &amp; <tl>contour</tl> are needed, which should be higher than for <tl>flat molds</tl>. And thusly, take heed to make it strong and thick according to the size that you want, otherwise it would burst, the sand being inside. Secure it &amp; fortify it well by the foot &amp; join well all the joints. Then, take your flower, well joined &amp; <corr>securely</corr> adapted to the end <del>of <fr>cir</fr></del> of the gate of <m>wax</m>, which should not be rough, but rather smooth, in order that it can release well. Then, wet your flower or plant in some <m>good eau-de-vie</m>, <del>or else <fr>moin</fr></del> placed in a <tl>long glass</tl></ab>

<figure>

<id>fig\_p145v\_2</id>

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<link><https://drive.google.com/open?id=0B9-oNrvWdlO5b1FOQ1Z5b1J3TWc></link>

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<id>p145v\_2</id>

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<head>Flowers</head>

<ab>comment>c\_145v\_01</comment>

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When you mold them, if they are not strong enough to hold themselves upright, pass a <tl>thread</tl> through the <tl>mold</tl> to keep them from rising up, &amp; throw the sand little by little, &amp; always blow strongly in order that it settles everywhere, otherwise it will become lumpy.</ab>

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Because you did not put in this a <tl><m>clay</m> slab</tl>, the <tl>mold</tl> sometimes holds to the <tl>table</tl> where you cast it. To undo it, hit a great blow of a <tl>hammer</tl> at the side of the <tl>table</tl>.</ab>

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It is enough to reheat your <m>luted</m> <tl>mold</tl> once for flowers &amp; to heat it the second time if you cast with <m>tin</m> &amp; <m>lead</m>, for with <m>gold</m> &amp; <m>silver</m>, one needs to reheat it twice.</ab>

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Cast your <m>tin</m> very red in the <tl>mold</tl>, <sn>of <corr>such</corr> heat that you can hold your <tl><bp>finger</bp></tl> there without harm in the hole</sn>.</ab>

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