<page>146r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f297.image</image>

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<ab>in order that it gets wet everywhere, if not, wet it with a <tl>large <fr>pinceau</fr></tl> dedicated to this. Then, pass through the end of the <tl>mold</tl> which closes the <tl>circle</tl> your bit of <tl><m>iron wire</m></tl>, which holds the <m>wax</m> gate, and cleaves the <tl><m>clay</m> closure</tl>, as you see, &amp; <del>it</del> place it low, so that the plant or flower touches no thing, &amp; can leave enough thickness for the <tl>mold</tl>, for the wet sand always raises the plant or flower. Thus, if it is not rigid in itself, pass with a <tl>needle</tl> some <tl>thin thread</tl> <del><fr>po</fr></del> on the flower to keep it from rising. Or, if you were to forget, <corr>lower</corr> the flower with some <del><fr>b</fr></del> <tl>small stick</tl> until the cast sand begins to <del><fr>d</fr></del> thicken. Your flower being well arranged, <del><fr>d</fr></del> choose a <tl>bowl</tl> big enough to wet in it as much sand as it needs to fill your <tl>mold</tl>. Put in a little <m>sal ammoniac water</m>, then some <m><env>fountain</env> water</m>. And when the <tl><del><fr>au en</fr> bowl </del></tl> is nearly full, put in, by sprinkling, your sand &amp; mix &amp; dilute it well in order that it all becomes smooth, for if it were to coalesce, it would spoil the <tl>mold</tl>. For flowers, it does not want to be so thick, and especially, at the beginning, you will throw, in goes, the clearest one on the flower, &amp; when it will be half covered, blow strongly everywhere, to make the little bubbles disappear. Next, finish filling &amp; blow always. Make the <tl>mold</tl> lean a little towards its widest part, and if you find the remains of thick sand, which has not diluted well, cast it rather towards the gate than elsewhere. Finally, you can even cast some thicker wet sand in order to make a quicker set. I have molded thus a <pa>marigold</pa> with its leaves. The <m><la>crocum ferri</la></m> is safer for flowers and when there is <m><la>crocum</la></m>, <m>lute</m> with the same sand that was used and is the most excellent of all.</ab>

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The alloy, with which I cast a large branch of <pa>marigold</pa>, which with its flower, its buds and its leaves came out neatly like its nature, was of one <ms>lb</ms> of <m>fine tin</m>, mixed with two <ms>ounces</ms> of <m>lead</m>.</ab>

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If there are some fins, repair with a <tl>pen-knife</tl>.</ab>

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Uncover the molded flower by gently undoing the <tl>mold</tl> with the <tl>point of a knife</tl>, &amp; better yet, wet it well in <m>water</m>. Next, use <tl>small bristle brushes of <al>hog</al></tl>, a bit of <tl><m>iron wire</m></tl>, &amp; When the <tl>mold</tl> is reheated the first time, leave it to half cool, then gently pass through the gate an <tl><m>iron wire</m></tl>, to make an opening for the burned <m>ashes</m> inside. Next, blow inside with a <tl>bellows</tl>, then turn the <tl>mold</tl> at the gate to make everything come out, &amp; sometimes suck and draw out with the <bp>mouth</bp>.</ab>

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Take heed not to attach too much the tail of the flower to the gate of <m>wax</m>, for fear of spoiling something when you pull out the gate of <m>wax</m>. To pull it out, one needs to dig out all around a little, &amp; then pull it with your <tl>little pincers</tl> by the tail of <m>iron</m>.</ab>

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