<page>146r</page>

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

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<ab>so that it is wet everywhere. If not, wet it with a large brush dedicated to this. Then pass the end of an <m>iron</m> wire that holds the <m>wax</m> casting through the end of the mold that closes the circle and have the <m>iron</m> cleave the <m>clay</m> mold as you see; &amp; position it on the bottom, attending that the herb or flower does not touch anything, and leave some thickness to your mold, because the moistened sand always elevates the herb or flower. Even so, if it isn't thick of its own accord, pass a slender thread through the flower with a needle to keep it elevated. Or, if you forget this, lower the flower with a little stick just until the cast sand starts to thicken. With your flower well-positioned, take a platter large enough to moisten all the sand that you will need to fill the mold. Put a little <m>sal ammoniac water</m> in it, and then some <m>spring water</m>, and when your platter is almost full, put a sprinkle of your sand on it, &amp; mix it, &amp; steep it until it becomes totally uniform, because if it were to clot it would consume the mold. For flowers it does not need to be very thick. And likewise, at the beginning, when you just barely pour it so it remains transparent on your flower &amp; covers it sort of half way, blow strongly everywhere so that you eliminate the little bubbles, and afterwards finish filling it &amp; blow, always slightly tilting your mold down towards its larger side. And if you find some remainder of thick sand that was not well soaked, set it rather close to the casting than otherwise. Then you can cast some thicker moistened sand to make it set sooner. I molded a marigold, with its leaves, in this manner. <m>Crocum ferri</m> is safer for flowers, and when there is some <m>crocum</m>, clay it with the same sand that has already been used and is the most excellent of all.</ab>

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<ab><margin>left-top</margin>

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

<ab><margin>left-top</margin>

If there are a few froths, fix it with a pen knife.</ab>

<ab><margin>left-top</margin>

Uncover the molded flower while gently breaking the mold with the point of a knife. And, even better, soak it well in <m>water</m>. Afterwards, try a pig brush at the end of an <m>iron</m> wire, etc.</ab>

<ab><margin>left-middle</margin>

When the mold is reheated for the first time, leave it to cool down halfway. Then, run an <m>iron</m> wire gentle through the casting to make an opening for the burned ash inside. Afterwards, blow inside with a bellows and turn the mold over on the casting to make everything leave, &amp; sometimes blow and suck in with your mouth.</ab>

<ab><margin>left-bottom</margin>

Heed that you not attach the stem of the flower too firmly to the casting with <m>wax</m>, lest it consume something when you remove the <m>wax</m> from the casting. To remove it, you have to loosen it a bit all around &amp; then draw it out by the <m>iron</m> wire with little pincers.</ab>