<page>155r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f315.item.r=></image>

<div>  
<id>p155r\_a1</id>  
<head>Moulding a rose</head>

<ab>Because of the little branches of the rose bush, which are around the flower, are sometimes very spread out, they would demand too big of a mold. We make and cast them separately, the rose and the rosebuds separately as well. And then one brings them together, soldering the little branches and leaves of the rose bush to the stem of the rose, on which you will have purposefully left bits of the small branches. Put your petal or rose as low as you can in your mould, because <m>sand</m> will always bring it up or raise it. You can also mould several petals together, arranged one on top of the other, separating them some thread. And for the look of the rose you can give a thin layer of <m>melted butter</m> on the back of the petals, but only on the outside petals, not the inside petals, to stiffen them and give them the strength to withstand, so that the wet sand does not stretch or spread them out more than necessary. You can also mold well the leaves of a rosebush, strawberry plant and similar things, that are flat and can be flattened without being spoiled. For two castings, to open your mould, when it has been reheated and then clean the ashes out, make some vents, and <x>you will be able to do</x> several casts. This is the easiest way and you can also do the other. And with little veins of <m>wax</m> that has been adapted and joined from leaf to leaf, you can make casts. You can even make a little vein of <m>wax</m> from the back of the first petal, which will join up with the main cast. All of this will facilitate the casting process. The main thing is to let your reheated moulds cool down rather than cleaning them and blowing inside them to make the wax come out, because when the mold is hot, the ash almost attaches itself to it. But when it is cold it, it detaches and leaves with air draft or when one draw in one's breath through the small opening. </ab>

<figure>

<id>fig\_p155r\_1</id>

<margin>left-top</margin>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5b3lFZ18wbGducEk></link>

</figure>

<ab>  
<margin>left-middle</margin>  
You can also give a little thickness at the ends of the stems that are holding up the petals, by lightly oiling them underneath with <m>melted butter</m>, because the petals are big and weigh heavily, and the stem made of <m>lead</m> or <m>tin</m> will not have enough strength <x>to hold it</x>.</ab>

<ab>  
<margin>left-bottom</margin>  
I would be of the opinion to mold the rose on its own with a bit of its stem close to its bud, and then to join the rose to a longer one <x>a stem</x> made of <m>glazed brass</m>, because the rose bloom is very big and heavy.</ab>

<ab>  
<margin>bottom</margin>  
Moisten your rose with <m>spirits</m> before placing it in the clay. Do not forget to oil the <m>wax</m> cast. And when you have thrown in your <m>wet sand</m>, blow heavily, until it begins to set. The rose came out well. But because the <m>sand</m> was mixed within the petals, soak your work in water for a long time so that when you shake it in the water, the earth comes off.</ab>

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