<page>160r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f325.item.r=.zoom></image>

<div>  
<id>p160r\_1</id>  
<head>Press for the large molds</head>

<figure>

<id>fig\_p160r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5ZDNJT25PWjlUbGM></link>

</figure>

<figure>

<id>fig\_p160r\_2</id>

<margin>right-top</margin>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5MEUzMjhxUVl1ZTA></link>

</figure>

<ab>They are two small plates of iron attached by four small iron pillars, in such a way, however, that <del>lles</del> the <add>upper</add> is able <del>nt</del> to have play &amp; run freely the length of the pillars, &amp; that the lower one is fixed. At the end of the pillars is affixed a St André cross of iron, in the middle of which is a screw which tightens the small sheets against the molds which are between the two. Or, for small molds, one makes a frame, &amp; having put the molds between two sheets of iron, one <del>sets</del> tightens them in the frame with wedges. The large wooden presses made with screws, besides being heavy to put near to the forge for casting, one cannot know when they tighten too much, &amp; very often they break the mold.</ab>

<ab>  
<margin>left-top</margin>  
The screw is riveted to this stirrup which is nailed on to the upper plate, &amp; by this means, raises it &amp; presses it.</ab>

</div>  
<div>  
<id>p160r\_2</id>  
<head><m>Sand</m> for <m>flowers</m></head>

<ab>If it is cast thick, it bears down too much on the <m>flowers</m> &amp; constricts them &amp; reduces them as if massed together. Take heed therefore to wet it until thin, &amp; blow thoroughly before the <m>flower</m> is covered. Cast at the side of the mold. And wetting the sand, one ought not only turn the palette, but beat the sand in water as if you were beating glair of egg.</ab>

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