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THE <sup>✓</sup>ART

OF

Making Wax Flowers.

WITH ILLUSTRATIONS.

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*Second Edition.*

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15894



PUBLISHED BY  
PERRY MASON & CO.,  
Youth's Companion Office,  
41 TEMPLE PLACE,  
BOSTON.

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## INTRODUCTION.

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IN preparing the Second Edition of this little work, the Publishers have added a few new flowers, also lessons in making a Wax Cross. This book has been arranged with special reference to the wants of the beginner who may not be able to secure the services of a teacher.

We would suggest to our readers that a nice taste does not require a large bouquet; a single bud of Moss Rose, or a cluster of Fuchsias in a delicate vase of appropriate color is superior in effect to any gorgeous display.

PERRY MASON & CO.,  
41 TEMPLE PLACE, BOSTON.



## THE COMPONENT PARTS OF FLOWERS.

IN the most perfect flowers there are seven parts, besides the peduncle, on which the flower is supported.

1st. The calyx, or flower cup, which does not differ much from the leaf in texture.

2nd. The corolla, which is formed within or above the calyx. It is of a finer texture, and often displays the most beautiful colors.

In some flowers there is only one organ, which in those cases may be considered as the calyx and corolla united together, as it has the rough texture of the one on the outside, and the delicate texture of the other within. When the corolla consists of more than one part, they are called petals.

3rd. The stamens, which are thread-like substances, generally bearing little knobs on their points. They are ranged within the corolla, and vary in number in different flowers.

4th. The pistils are organs standing on the seed vessel. There are sometimes one and sometimes many in the same flower.

5th. The pericarpium, or seed vessel; but sometimes it is wanting, in which case the plants are said to have naked seeds.

6th. The receptacle, or that in which all the other parts are united.

7th. The seed.

8th. The leaves.

## STAMENS AND PISTILS.

THESE are generally made of white, red, yellow, and green sewing cotton. Stiffen the cotton, either with melted gum or starch. When quite dry, dip in melted wax; then cut into lengths. The little knobs that are seen on their points are made by dipping the ends in thick gum, then into powder color, suited to the flower for which they are intended.

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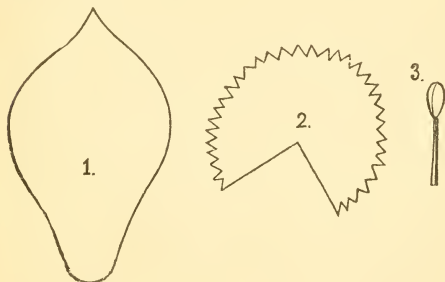
## LEAVES.

PRESS three sheets of green wax together, the two upper ones being of the shade of the right side of the leaf, and the third sheet lighter, to form the under part of the leaf; after pressing and warming them by a fire, place the real leaf upon the warm wax, going with the grain of the wax, then with the leaf still on the wax, cut the surplus away with the scissors, taking care to follow every little turn in the edge of it. When done press it again before the fire, and whilst warm remove the real leaf from the wax one, taking care to get it clearly off, when it will be found that the wax leaf has all the veins and markings of the real one. To make leaves from metal moulds, moisten the moulds slightly with warm water, press the wax on the back of the mould, and with a steel pin cut away the surplus.

## NARCISSUS.

THE materials required for a spray of Narcissus numbering eight flowers, will be about five sheets of lemon colored wax for the blossoms, two sheets of rather light yellow-green for the calyx and stems, and one sheet of a darker shade for the seed-cup and main stem; about a yard of fine silk-covered wire for the flower stems, with the same quantity of wire several sizes larger for the main stem, a small quantity of yellow, and of orange powder, together with some white bloom and pale yellow-green powder; a medium-sized camel's-hair brush; a fine sable one; a very small moulding-pin, and one of larger size. (The scissors used should be small and loose at the joints.)

Commence by taking the natural flower very carefully to pieces by first separating the petals from the centre, which is cup-shaped, and when slit open, will form a strip of about an inch in width, and half an inch in depth.



Place one of the petals upon thick white paper, and after cutting it out very carefully, put the paper pattern, No. 1, which is shown in our diagram, upon the lemon-colored wax, which should be doubled and pressed together before the fire for a moment, and cut out six petals for each flower, not forgetting to go with the grain of the wax; then cut one of the center strips, No. 2, which is to form the cup in the centre of each flower.

When they are all cut out, the petals marked No. 1 must be painted thus: into a saucer place a little of the yellow powder, with a very small quantity of white bloom; crush them with a palate knife, and after mixing them together with a brush, bloom each petal by dipping the camel's hair brush into the dry mixture, and brushing the petals lightly on both sides, being careful not to paint quite to the base of each or they will not adhere in making up. When they are all painted, mould them round the edges with the head of the pin, pressing the pin down the centre to form the vein as in nature; great care should be taken in moulding them, as the beauty of the flower depends upon it. Give them one bloom more and commence to make up the flower by taking a strip of fine wire, and moulding a small piece of lemon-colored wax round one end of it, dipping the point into the orange powder to form the pistil; then press round it at stated distances the stamens, which should be formed from the lemon wax, as in diagram No. 3. Dip the point in turpentine, before dipping them into the orange powder; then take the strip of lemon wax numbered 2, and after warming, place it round the head of a moulding pin and press the sides together, which lap over, taking great care to do it so neatly



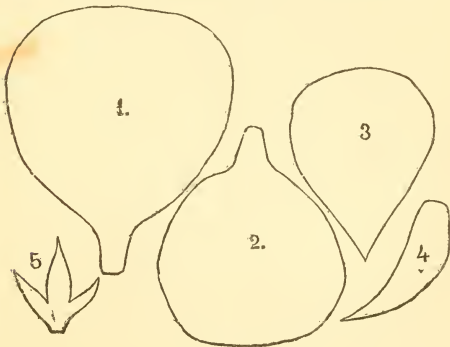
that the union will be imperceptible, and with the head of a smaller pin mould the edges, and hollow it out in the middle. Warm it by the fire, and after passing the wire with the pistil and stamens through the center of it, press it at the base carefully to the cup-like shape seen in the center of the real flower. Paint it inside and out with the sable brush, and the orange powder mixed with the weakest gum water, to the consistency of thin cream, taking care to do it lightly, or the painting will look coarse, then press on it at the base of the cup three petals, at regular distances, placing the other three between those of the first three, nipping the points of the last between the finger and thumb, to give them the sharp pointed appearance of the natural ones. The calyx, which varies in length according to the size of the flower, should be formed of a strip of the light green wax, moulding it quite close to the base of the petals. The seed-cup and stems should be formed from the natural flower, out of the dark green wax. The stems of the flowers should vary from one to three inches in length, and they should when completed, unite on to one stem formed of the thick wire, and covered smoothly with the dark green wax. The leaves are grass shaped, and if required, should be modelled from the real ones out of three thicknesses of bright green wax; they should not be joined to the flower, but should be made to droop over the vase naturally.

## THE BLUSH ROSE.

THE materials required for a spray of blush roses will be about six sheets of thin white wax for each rose, or twelve sheets for a pretty group of two roses and a bud, two sheets of light yellow-green wax for the stems and backs of the leaves; and two sheets of green, some shades darker, for the leaves; a small quantity of Chinese white bloom, a bright shade of pink and deep gold color, all in powder; about a yard of medium sized silk or cotton covered wire for the stems of the roses, and a wire several sizes finer for the bud, stems and leaves; a medium sized moulding-pin, with one much smaller for the crushed petals of the rose, and a rather large camel's hair brush for blooming. Commence by taking the real flower to pieces very carefully; the petals of it will be found to be of four different sizes, as seen in our diagram of the petals. The crushed petals next to the stamens we will call No. 4, and the other sizes follow to No. 1, which is the largest. When they are all arranged in their separate lots, take a petal of each and cut it out on thick white paper, numbering each size. When done, take No. 4, which is to represent the crushed petals, and place it upon the thin white wax, and cut out most carefully twenty, varying them according to nature, but at the same time cutting them clearly. Then in like manner, take size No. 3 and cut out twenty of them, and of each of the next two sizes cut

out sixteen petals ; when done, bloom each petal most carefully on either side with Chinese white, mixed with a lesser quantity of bloom, after crushing them well together. When they are all bloomed and put in order, mould them according to nature, crinkling the small petals of the 4th size with the head of the small pin, being careful at the same time not to break the wax. The larger sizes should be moulded first round the edges with a large pin, and then pressed with the thumb of the right hand in the centre of each to hollow them out ; after which they should all have one bloom more, this time adding a little of the pink powder to the white mixture before used. The small petals, which are for the centre of the rose, should be of a deeper pink than the next-sized petals, so getting each paler, until the last sized petals have but the faintest tinge of pink. Care should be taken when blooming not to paint quite to the base of the petals, or they will not adhere in making up.

To make up the rose, take a strip of wire and mould round one end of it a tiny piece of white wax, turn



the end down about a quarter of an inch and then mould round this doubled piece of wire and wax, on another strip of white, warming it by the fire and pressing it between the finger and thumb to the form of a tiny cone; then press on several of the stamens, which should be formed of white wax doubled and cut into strips of about half an inch in length, dipping their points first into weak gum-water, and then into the yellow powder, to form the pollen. The number of the stamens should be about twenty, and in pressing on the crushed petals the remainder of the stamens should be mixed with them. The crushed petals should be put on with care, but not formally — some should turn back, some should be crinkled, whilst others should look almost crushed. Then take five of the third size, and placing them one within the other, and then within one of the second size, press them on to the under part of the cone, which will, when the other three clusters of petals are pressed on, form the cup shape of the natural flower. Great care must be taken in this part of its construction to make the petals look as natural as possible. Press on the remaining petals of the second size together with those of the first singly, making them look, when done, like those in the engraving, if the natural flower is not at hand. Form the calyx by cutting a strip of the light green wax about half an inch deep and one inch and a half long, and mould it round the wire just at the base of the last petals of the rose, and, after smoothing and shaping it according to nature, press on the five pointed divisions of the calyx, after cutting them out of the green wax doubled, from diagram No. 5, taking care that their edges are moulded thinly, and at the same time not letting their joining to the other part

of the calyx be visible. When done, mould a narrow strip of green wax round the wire for the stem, and then after holding the rose near to the fire for a moment, to warm the wax, regulate the petals, touching them as little as possible with the fingers, and turn back the points of the calyx towards the stem. Make the buds by rolling up some pieces of white wax of the form of a small acorn, only more pointed at one end than the other; cut a strip of thin wire and mould round it about a quarter of an inch down, a piece of light green wax in the form of a grain of rice only larger; insert the point of the wire above this piece of green into the centre of the broad end of the acorn-shaped piece of white, and press four or five pink petals on the under part so as to form a bud bursting into bloom; then place on neatly the five pointed divisions of light green, and make them nearly meet at the top. The leaves should be formed from the real ones out of three thicknesses of green wax, using the light shade for their backs, and finish the spray by arranging the flowers, buds, and leaves according to our illustration, making the roses and buds spring from the same place, as shown.



## THE LABURNUM.

THE materials required will be about four sheets of pale lemon-colored wax for blossoms, or white if the colored is difficult to procure, and two sheets of pale blue-green wax for the stems, as near the natural shade as possible; two sheets of a bright green for the leaves, with one sheet several shades lighter for their backs; some bright gold powder, as near the natural shade as possible for the buds and flowers, together with a small quantity of white bloom and carmine; a cake of sepia, and a very fine sable brush, a medium sized camel's-hair brush, and a small moulding-pin; some fine silk or cotton-covered wire together with about a yard of wire several sizes larger for the centre stem—great care should be taken in selecting the wire fine enough.

Commence by taking the real flower to pieces very carefully; it is composed of five petals, the first two are very small and enclose the hook-shaped stamens in the centre of the flower. This size we will call No. 1; the two petals on either side of the centre just described will be No. 2; and the back petal, which is veined with brown, we will call No. 3. Place the natural petal upon thick white paper, and after cutting each size carefully out, warm the lemon wax and place the paper pattern No. 1, which is the smallest size, upon it. Cut two of them out, then two of size, No. 2; and out of the lemon wax doubled, cut

one of No. 3, which is for the back petal. When all the petals for the flowers are cut out, bloom them with a mixture of white bloom and gold powder after crushing and mixing them well together, being careful not to paint quite to the base of each, or they will not adhere in making up. When they are all bloomed, mould the first two sizes by hollowing them out with the head of the small moulding-pin; the petal cut from No. 3 should be pressed down the centre with the pin, and then mould round the edges with the head of it. When all the petals are moulded, paint very delicately the back petals of each flower with rich brown, which can be made by mixing a little carmine with more or less of sepia, and moisten with the weakest gum-water; the streaks should be very fine and as near nature as possible. To make up the flower, take a strip of the fine wire and mould round one end of it a small piece of lemon wax, moulding to the hook-shaped form of the centre of the real flower; when done, press on at the base of it the first two petals cut from No. 1; enclosing the hook within the petals, at the same time, being careful that the petals are not crushed; then press on the two petals of the next size, placing one on either side of the centre; then at the back of the flower press on the two petals of the next size, placing one on either side of the centre; then at the back of the flower press on the large petal cut from No. 3, and curve it slightly back as seen in the real flower. The small round calyx, with its two points back and front, should be cut from the light blue-green wax, as also the short fine stem of the flower. The buds are formed the same as the flowers with the exception of closing the petals; to make them look natural they should some of them

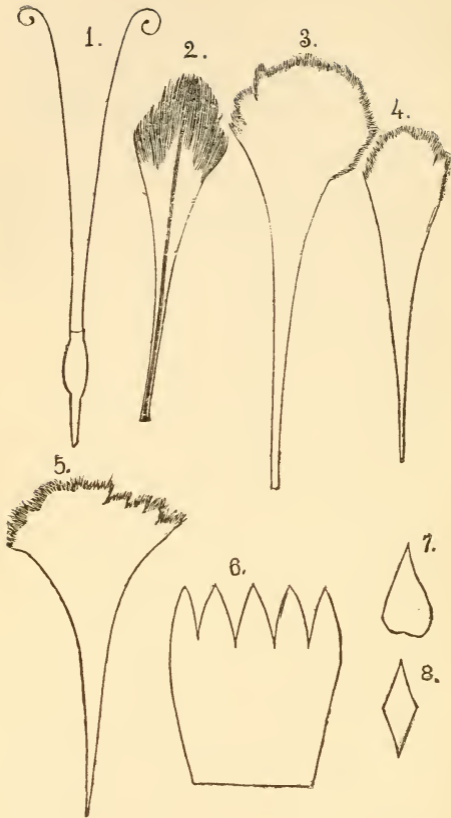
have the appearance of half blown ones. The leaves should be modelled from the real ones, out of three thicknesses of green wax, placing the light shade at their backs, and the whole should be made up from nature.





## THE PINK CARNATION.

FOR a spray of the carnation, the materials required are as follows: about three sheets of medium white wax for the blossoms, two sheets of light green wax for the calyx and part of the stems, and two sheets of a rather light blue green for the leaves. A small quantity of scarlet with about the same quantity of a deep pink, also in powder, a little white bloom, and a medium-sized camel's-hair brush, a very small curling-pin, with a medium-sized moulding pin, and about one yard of fine silk-covered wire. Commence by taking the real flower very carefully to pieces; when done, it will be found that the petals are four different sizes, place them upon thick white paper, and cut carefully out one of each size; then place the paper patterns upon the white wax, and cut out four of each of the two first sizes, Nos. 2 and 3. Of the two next sizes, Nos. 4 and 5, cut out twelve of each, and when done bloom them on both sides with a mixture of pink powder, putting a small quantity of the scarlet just to give to the pink a tinge, and softening the whole with the white bloom; when they are all painted, mould them first in the centre with the large pin, and then most carefully with the small pin round the edges, after which give to each one more bloom. Then commence to make up the flower by forming the centre, which is composed of two strips of white wax doubled. They should be very

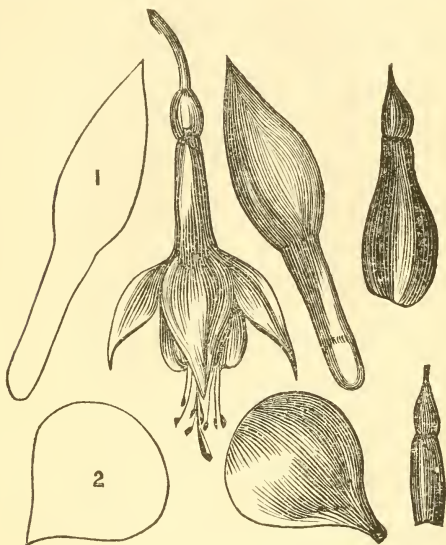


narrow, and about an inch and a half long, each curled round at one end as in nature, or as shown in the engraving, diagram No. 1; they should be joined at their base to a strip of wire, and mould round all a small piece of light green wax, narrowing and pressing it to the form of a large grain of rice; then press on the petals, placing the smallest first, but not too regular. When done, form the calyx from nature, or diagram No. 6 out of the light green wax doubled, and after moulding it carefully, press it round the lower part of the petals, which will form a kind of sheath to the flower; then press on at the base of the calyx the two tiny leaves of green from diagram No. 7, opposite to each other; then press on two smaller ones from No. 8, between the spaces left by the others. Make the stem about a quarter of an inch from the calyx with the light green wax, and cut out two more very small narrow leaves, and place them opposite to each other; continue the stem with the dark green. This completes the flower. The opening buds should be formed with about six pink petals, making them from the first two sizes of the flower, twirling them round a solid piece of wax after the form and length of the bud. From the wire attached to the bud form the stem, and press on at the base of the back, the calyx, which should be formed the same as for the flower together with the tiny leaves. The closed buds are composed of a solid piece in wax, with the calyx of green to cover it.

## THE FUCHSIA.

To make this graceful flower, prepare four pieces of wax for the corolla, (see cut fig. 2) and four pieces for the calyx (fig 1); pinch the edges of the latter very little, merely taking off the square edge caused in cutting. Then press the body of the calyx with the thick end of the bone-tool, until it is somewhat hollowed, and the neck part of it tubular, which must be done with the steel pin; the corolla cannot be too thin at the edges. Tint them purple or pink, as is required, and the calyx fine scarlet or full color, or of very pale tints, according to the color of the flower to be imitated. Take a thin piece of wire and color it pink, and dip the point in melted white wax, which forms the pointal with a knob at the end. Take eight stamens, fix them round the pointal with a little silk, then take the corolla, which must be previously curled a little, and place them so that the stamens protrude about an inch below the flower; one lapping over the other, so that they encircle each other; pinch them nicely round the base, then the calyx immediately over them as shown in diagram; press and join the neck-part of the flower quite smooth and round (which part will require tinting over again); and finally fix on the seed vessel, of a dark maroon or green, as the flower may be, which is done by rolling a piece of wax to the size, a little oblong; make an incision half way through lengthways with a knife, place it

against the stem of the flower; press it together neatly, and the flower is complete. The buds can be made by moulding with the fingers, according to their several growths. In mounting the leaves and flowers on the stem, join two opposite each other, the small young leaves of a reddish hue on the end of the stem.



## WAX CROSS.



To make this Wax Cross as represented in the cut, first cover the entire surface of the wood cross with the white paper. When this has become thoroughly dry mould the wax over the paper on the cross and press it on firmly. Be careful to make the joints even and smooth. To make the Ivy Wreath cover a piece of the wire with wax by moulding it around with the fingers. Then proceed to make the leaves. Moisten the mould with a little warm water then press a piece of wax on the back of the mould. Now cut

away the surplus around the edge of the mould. Take a piece of the wire (covered with wax) from one to two inches long, and place one end on the center of the mould for the stem, then press another piece of wax over this as before. Carefully remove the leaf from the mould. Make as many leaves as are required. The leaves made from the small mould are to be placed near the top of the cross, those from the large mould, around the base. Now arrange the leaves by the stem on the long wire by twisting the wire around. Entwine the vine around the cross as seen in the cut and you will have a very pretty ornament.



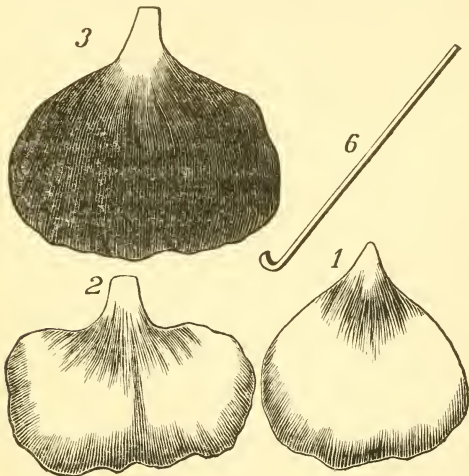
## THE PANSY.

THE materials required for a small group of pansies will be, about two sheets of medium white wax for the buds and flowers, two sheets of light yellow-green for the stems and backs of the leaves, and two sheets of a bright yellow-green for the leaves, a small quantity of a rich but rather dark purple, and the same of ultramarine blue; a small quantity of gold color, and a cake of sepia; a small quantity of Chinese white, and the same of white bloom; a medium-sized moulding pin, and one of the finest sable brushes that can be procured; about a yard of fine silk-covered wire, and a very small quantity of white down, together with a medium-sized camel's-hair brush.

Commence by taking the natural flower very carefully to pieces. This can be done by first separating the five divisions of the calyx from the back of the flower; then the two backs, which are purple, and which is seen in diagram No. 3; then the two sides, see diagram No. 2, which are of a pale straw-color painted with purple; then the lip or front petal of the flower, diagram No. 1. When they are all separated, place each of the three petals upon thick white paper, and cut them out exact to nature, not forgetting to number each. Then place the paper pattern No. 1, which is for the lip, upon the white wax, which should be doubled and pressed together before the fire for a moment, and cut out one for each flower; then



cut out two of No. 2, which are for the side petals ; then two of No. 3, which are for the back petals, so making five petals for each flower. When all the petals are cut out carefully, they must be moulded at the back of each with the head of the pin on the edges, to thin them according to nature. Into a saucer put a little of the purple powder, and after crushing it well with the palate knife, bloom with the camel's-hair brush the two back petals which were cut from pattern No. 3 ; and if the one blooming is not sufficient, bloom them again, making each look as velvety as possible, which is the chief beauty in this flower. Then we take the two petals cut from pattern No. 2, which was for the side petals, and bloom each with a mixture of Chinese white, white bloom, and the least quantity of



gold, just to tint the whole with the lightest shade of straw-color; then bloom the edges about a quarter of the way down with ultramarine, over which bloom the purple, leaving the slightest edge or shade of blue within the purple. When done, vein each in the centre, with the sable brush and purple powder mixed in the weakest gum-water, according to nature; the veins must be done most carefully, or the whole beauty of the blossoms will be lost. Then bloom the petal cut from No. 1, which is for the lip or front, with the straw-colored mixture, and then paint the edges and centre with the blue and purple as for the sides, only making the pattern upon it larger and deeper, as seen in the engraving and also in nature:—the very dark and fine veins should be done with sepia and purple mixed together. The spot in the extreme centre of the flower, or rather the space just beneath the purple patch on the lip, should be painted carefully with the bright gold color. To make up the flower, take a piece of wire, and to the end of it press a small strip of the lightest green wax with a knob at one end of it (the strip should be not more than a quarter of an inch): round this strip, and near the knob, mould a tiny strip of the light green wax in the form of a very small grain of rice—this is for the pistil or centre of the flower; then mould a very narrow strip of the same wax round the wire smoothly for the stem as seen in nature. When done press on the under part of the centre round-piece the lip which was cut from No. 1; then press on either side of it the petals cut from No. 2, which form the sides. After this press on the petals cut from No. 3, which are to form the backs. When they are all joined on, curve each of the petals back according to the engraving or

the natural flower, and for the calyx out of the green wax doubled, cut the two small divisions and the three larger divisions of the calyx from nature, mould them, and press three in the half to the under part of the flower, and two to the upper part; great care must be taken with the calyx, as it is somewhat difficult to place on. The petals for the buds are to be cut out smaller than for the flowers, and then to be curled round each other according to nature; the calyx is the same as for the flower. The leaves should be formed from the natural ones; out of three thicknesses of green wax placing the light shade at the back.



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*Second Edition.*

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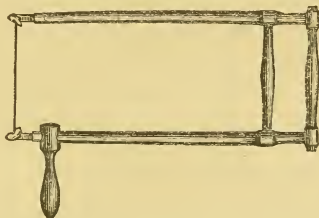
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