<page>006v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f18.image</image>

<div>  
<id>p006v\_a1</id>  
<head>For <del><fr>ga</fr></del> <del><fr>cach</fr></del>cages</head>

<ab>You can embellish them with <m>thin <m>enamel</m> canes</m> of various colors by covering the <m>latten</m> or <m>iron</m> wire with the said thin canes. These you will break neatly to the length that you want if you slightly notch with a cutting <tl>file</tl> at the place to be broken, and they will not break at any other place. You can bend them with a <m>wood</m> model over a chafing-dish or else by the heat of the <tl>lamp</tl>. It can also be drawn as long as you want in a small <tl>furnace</tl> made like a <tl>reverberatory furnace</tl> but which is pierced on both sides. And when the big thin cane is red, they seize the hot end using <tl>small pincers</tl> with a long beak, such that one prong of the beak of the small pincers enters inside the end of the thin cane, &amp; thus it is lengthened without becoming stopped, &amp; the other end of the thin cane is held with the hand, because it is not hot. When the thin cane is stretched enough, the one who works seated, having his <tl>small furnace</tl>, the size of a carnation pot, before him, breaks it off &amp; continues. This is for making thin canes for capes, which are cut as already mentioned, and with a <tl>file</tl>. <pro>Glass-button makers</pro> also avail themselves of the said <tl>furnace</tl>.</ab>

<figure>

<id>fig\_p006v\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5eVFRYjVCTmczcmM></link>

</figure>

<ab>  
<margin>left-middle</margin>  
Under the door is a grill that supports the lit <m>charcoal</m>, &amp; the <m>ash</m> is emptied by turning the <tl>furnace</tl> upside down.</ab>

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<div>  
<id>p006v\_2</id>  
<head>For stamped ornaments used for embellishing and inserting into or covering the edges of mirrors, the tops of chests, or the friezes of bed valances</head>

<ab>Etch with <m>aqua fortis</m> on <m>iron</m> or <m>copper</m> whatever you have pounced and drawn there, next make it neat with a <tl>burin</tl> or <tl>chisel</tl>. Then pour <m><fr>doulx</fr> tin</m>, yet unused, onto <tl><m>polished marble</m></tl> &amp; flatten it, making it quite thin, with a <tl><m>wooden</m> board</tl>. Or else pour it on a <tl>table</tl> as is done with <m>lead</m>, or put it through a <tl>roll-press</tl>. Next lay your <m>tin</m> plate over the engraving, &amp; over the <m>tin</m> plate put a <tl>piece of <m>felt</m></tl> and strike it with a <tl>hammer</tl>. Then <m>gild</m> it in the following manner.</ab>

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