<page>006v</page>

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

<div>  
<id>p006v\_a1</id>  
<head>For cages</head>

<ab>You can embellish them with <m>thin</m> <m>enamel</m> <m>canes</m> of various colors by covering the <m>yellow latten</m> or <m>iron</m> wire with said canes. These you will break neatly into the length that you want if you make a small notch with a cutting <tl>file</tl> at the point where you want to break them, and they will not break anywhere else. You can bend them with a <m>wood</m>en model over a brazier or by the heat of a <tl>lamp</tl>. A cane can be stretched out as long as you want in a small <tl>furnace</tl> made like a <tl>reverberatory oven</tl> but with openings on both sides. And once the large cane is red, they seize the hot end of it with <tl>small pincers</tl> that have long beaks, with one end of the beak inside the end of the cane, so that it may be stretched without becoming blocked. The other end of the cane is held with the hand, as it is not hot. Once the cane is stretched enough, the one who is working seated with his <tl>stove</tl>, the size of a carnation pot, placed in front of him, breaks it off and carries on. This is for making canes for capes, which may be cut, as already mentioned, with a <tl>file</tl>. <pro>Glass-button makers</pro> also use the said <tl>stove</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 burning <m>charcoal</m>. The <m>ash</m> is emptied by turning the <tl>stove</tl> upside down.</ab>

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<div>  
<id>p006v\_a2</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>soft</m> <m>tin</m>, yet unused, onto polished <m>marble</m> and flatten it, making it quite thin, with a <m>wood</m>en board. Or else pour it on a table 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, and over the <m>tin</m> plate put a piece of <m>felt</m> and strike it with a <tl>hammer</tl>. Then gild it in the following manner.</ab>

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