><page>006v</page>

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

<div>  
<id>p006v\_1</id>  
<head>For <del><fr>ga</fr></del> <del><fr>cach</fr></del>cages</head>

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