<page>013r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f31.image</image>

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<id>p012v\_3</id>

<ab>

<m>agate</m> of various color. But because this total whiteness did not respond to make this white crust on the surface that I was seeking, leaving the rest of the thing of its natural color, I made a opening in a <m>brick</m> of the exact size of the thing &amp; put it inside. Then I reddened two <tl><pro>glassmaker</pro>'s solders</tl>, &amp; as they were red, I presented them one after the other onto the surface of the thing until I got the white crust that I required, on which I made such drawing as I wanted, uncovering up to the red base with a <tl><m>diamond</m> point</tl>, and I polished it with <tl><m><al>hog</al> bristles</m></tl> and <tl><m>tripoli</m></tl>. I do not know if it would be better to reheat it under hot <m>ashes</m>, &amp; if it would be good to encase it in <m>alabaster</m>, which is very cold, as I encased it in the <m>brick</m>.</ab>

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<id>p013r\_1</id>

<head>Carnation from <m>arsenic</m></head>

<ab><m>Sublimated arsenic</m>, that is to say, the white one that is sold as <m>stone</m>, when ground on <tl><m>marble</m></tl>, mixed with <m>vermilion</m> or <m>lake</m> or <m>minium</m>, makes a beautiful flesh color that is always shiny. <m>Yellow arsenic</m> has a very beautiful color, the white one is good in <m>oil</m> and agrees well with the <m>lake</m>.</ab>

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<id>p013r\_2</id>

<head>For <m>dyeing</m></head>

<ab>Mix <m>sal ammoniac</m> &amp; <m>vitriol</m> &amp; boil them together. Then mix in <m>lake</m> or <m>verdet</m> &amp; <m>azure</m> or similar, &amp; dye. This will not come off unless the <al>animal</al> sheds. @<la>Non bona</la>.</ab>

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<id>p013r\_3</id>

<head>Polishing of <m>stones</m></head>

<ab>Engraved <del><fr>tai</fr></del> <m>stones</m> are not polished on a <tl><m>copper</m> wheel</tl>, but with <tl>brushes</tl> and <tl><m>tripoli</m></tl>. Yet stones cut in facets and flat are polished on the said <tl>wheel</tl>.</ab>

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<id>p013r\_4</id>

<head>Fine <tl>sieves</tl> of raw <m>silk</m></head>

<ab>One makes tammy of raw <m>silk</m> on a weaver, to make very fine and delicate <tl>sieves</tl>. And for that effect, you must not choose raw <m>silk</m> whitened by <m>sulfur</m> smoke: this renders the <m>silk</m> charged with a sticky vapor that would hold the flour and in the end would prevent it from</ab>

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