<page>051r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f107.image</image>

<div>  
<id>p051r\_1</id>  
<head>Making counterproofs</head>

<ab>Make some <m>soap water</m> &amp; with this, rub &amp; moisten the engraved piece that you want to counterproof from, then lay <m>white paper</m> on it &amp; rub very vigorously across the top with a <tl>tooth</tl> or the <tl>bottom of a <m>glass</m></tl> &amp; you will transfer your stamped piece. It is true that it will be in reverse, but if you <m>oil</m> your <m>paper</m> with <m><pa>spike lavender</pa> <del>&amp;</del><add>or</add> turpentine oil</m>, it will show <del>reverse</del> the right way around on the other side. Then follow these lines with a <tl>pinceau</tl> or a <tl>quill</tl>, then heat the <m>paper</m> &amp; the <m>oil</m> will go away &amp; leave your <m>paper</m> white. And if you want this not to be known, if, by chance, you borrowed the piece, moisten the <m>paper</m> and the polishing that the <tl>burnisher</tl> has made on the back, which shows what has been done, will not be known. The <m>soap water</m> will turn the piece yellow, but <m>well-gummed water</m>, which has the same effect, does not do this. If you want to, for the same effect, make <m>gummed water</m>, then mix some <m>soap</m> in it &amp; do as is said.</ab>

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<div>  
<id>p051r\_2</id>  
<head><pro>Cutters of <tl>printing plates</tl></pro></head>

<ab>To clean the <tl><m>copper</m> plates</tl>, or to have worn ones print better, boil them for four or five <ms><tmp>good hours</tmp></ms> in a <m><add>good</add> lye</m> <add>with <m>lye</m> which is quite spent</add>. Then make your <m>ink</m> with some <m><pa>linseed</pa> oil</m> &amp; not with <m><pa>walnut</pa> oil</m> &amp; press with the <tl>rollers</tl>. The <tl><m>copper</m> plates</tl> are sooner made than <tl><m>wood</m> blocks</tl>, but they are not so appropriate for printing promptly. The <m>wood</m> ones are laborious but also will sooner have printed twenty sheets than the other will have done two. To carve in <m>wood</m>, the secret is firstly to poach, that is to say to lay the counterproof or drawn piece onto the <tl><m>wood</m> block</tl> &amp; to make sure that the side with the traced line is stuck to the <m>wood</m>. Once dry, you then gently rub with a <m>moist handkerchief</m> the back of the <m>paper</m> which, by rubbing, will become so delicate that almost only the line will remain, which, next, one follows in cutting the surface. You could do this with historiated <m>glass</m> &amp; coat with <fr>noir d’escaille</fr>, to then scrape &amp; layer your colors on the uncovered area. To make <m>ink</m> for <tl><m>copper</m> plates</tl></ab>

<ab>  
<margin>left-middle</margin>  
These <tl>rollers</tl> are good for printing promptly with cut <fr>cartons</fr> different kinds of <m>pastes</m>.</ab>

<ab>  
<margin>left-middle</margin>  
One can place the <tl>plates</tl> among the <tl>linens</tl> when the <m>lye</m> is quite fine, or also in a <tl>pot</tl>.</ab>

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