<page>057v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f120.item</image>

<div>

<id>p057v\_1</id>

<head><pro>Sheathmaker</pro></head>

<ab><pro>Sheathmakers</pro>use small <m>skins</m> of <al>lambs</al> and young <al>goats</al> very delicate, as it were like <m>parchment</m> and they keep them in humid places constantly re-wetted. When they want to print some history they lay them in the hollows of their figure and then on top they spread some fatty fine <m>earth</m> used for degreasing cloth, well pressed and beaten and slightly humid and soft and then put on the <m>earth</m> a small one-piece board and put the whole under a press and leave that dry there. After the <m>earth</m> the <m>leather</m> only remains very neatly printed <x>missing word</x> of the size of a pea. And then apply on the <m>leather</m> two or three <m>black copperas</m> and <m>iron scale</m> layers one after the other like the <pro>tanners</pro> do. And since this tincture is astringent and shrinks the leather will be stronger more more easily printable. Once dried stick on the reverse some <m>fabric</m> with strong <m>glue</m>, and by doing so one can quickly imitate big statues and very fine medals and paint them and <ill/> and are light and can be carried and last for a long time. What can be printed on a relief can be made differently and can be reheated with a hot <m>iron</m> tool.</ab></div>

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<id>p057v\_2</id>

<head><pro>Painter</pro></head>

<ab>Good <tl><m>crayons</m></tl> are not made with <del>good</del> <m>glue</m> but with <m>women's milk</m>.</ab>

<ab>Images made of <m><fr>carton</fr></m>, once dry, have to be soaked in <m>thoroughly macerated and clear melted resin</m>. This strengthens it, otherwise they turn limp in <env>wet weather</env>.</ab>

<ab><pl>Venice</pl> masks are made with a hollow &amp; male face of <m>copper</m>.</ab>

<ab>The <pl>Flemish</pl> do not use any whites for flesh colors in <m>oil</m> other than <m>lead white</m> because the <m>ceruse</m> turns yellow.</ab>

<ab>4 or 5 <tmp>year</tmp>-old <m><pa>walnut</pa> oil</m> which is clear is the best color, it keeps off dust. The kind which has recently been drawn with the press in the manner of <m><pa>almond</pa> oil</m> is white, especially if the <m><pa>walnuts</pa>' skin</m> is removed.</ab>

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