<page>057v</page>

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

<div>

<id>p057v\_1</id>

<head><pro>Sheath-maker</pro></head>

<ab><pro>Sheath-makers</pro>use <m>small, very delicate skins of <al>lambs</al> and young <al>goats</al></m>, almost like <m>parchment</m> and keep them constantly re-moistened in <env>humid places</env>. When they want to print some history, they layer them in the hollows of their figure, then put over the top <m>fine fatty earth</m> with which cloths are degreased, having pressed &amp; beaten it well &amp; rendered it moderately humid and soft. Then they put on the <m>earth</m> a <tl>small even board</tl> and put the whole in a <tl>press</tl> and let it dry <corr>there</corr>. After the <m>earth</m>, only the <m>leather</m> remains neatly imprinted <gap/> of the <ms>size of a <pa>pea</pa></ms>. And then you give the <m>leather</m> two or three even layers of <m>copperas black</m> and <m>iron <corr>scale</corr></m>, one after the other, like the <pro>tanners</pro> do. And this <m>dye</m>, being astringent, makes the <m>leather</m> shrink &amp; strengthens it and makes it imprint better. Once dry, one <m>glues</m> <m>canvas</m> on the back with <m><fr>colle forte</fr></m>. In this manner one can quickly imitate big statues &amp; very delicate medals and paint &amp; decorate them &amp; are light and portable &amp; last a <tmp>long time</tmp>. That which is imprinted on a relief is done differently and can be passed over again with a <m>hot iron</m>.</ab></div>

<div>

<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>

<cont/>

</div>