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The young man's book of amusement

Halifax, 1848

To preserve Fresco Paintings

[urn:nbn:de:bsz:31-100120](https://nbn-resolving.org/urn:nbn:de:bsz:31-100120)

The minutes are marked separately. The chronograph being in motion, the observer who wishes to mark the instant of a phenomenon, presses a stud, and that very instant a pen or metallic point passing through the open summit of a cone, filled with oil-black, and placed opposite to the fixed zero, from which the dial begins to move, marks on the circumference bearing the divisions for seconds, a point which serves to shew with what second and fraction of second the beginning as well as end of the time to be measured corresponded. The play of the mechanism which darts the pen, neither stops nor retards the motion of the rotatory dial; the stud may therefore be pressed several times while the motion continues, thus forming on the division of sixty, a number of black points, each of which will indicate by its position the instant in which it was marked. The pressure on the stud, and the formation of the black point, are simultaneous, and the diameter of this point is such, that one-fourth of the interval between two consecutive divisions may be readily estimated. This estimate will be more exact and easy, the larger the dial. It has succeeded well in measuring the speed in horse-races, machines in motion, running water, &c.

To preserve Fresco Paintings.

Frequent attempts have been made to separate fresco paintings from the walls on which they are executed, in order to rescue them from the destruc-

tive effects of time and weather, but all have been unsuccessful. Antonio Contri, of Ferrara, was the first who made a public attempt in the beginning of the 18th century, at Mantua. He succeeded in taking several heads of Giulio Romano from the wall, and transferring them to canvass; but this work required long and difficult preparations, which were besides only calculated for even walls, and for taking off smaller paintings. Later trials in France and other countries, were confined, with more or less success, to transferring paintings, piece by piece, from walls or linen, to new linens, but never to panels. Subsequently, the mode of sawing the paintings from the wall was adopted; this method, however, which was always attended with danger, was only applicable to pictures of a small size. Steffano Barezzi, a native of Milan, has the honour of having been the first to render an essential service to the arts, in transferring to panels, by a most simple, expeditious, and safe process, fresco paintings, of whatsoever size, from the wall, whether level or not, without doing the least damage to the original design. His method consists in laying a piece of prepared linen against the wall, which extracts the painting, in such a manner, that the artist, with a sure and uniform motion, can draw off the linen in a perfect state with the painting, so that the wall itself remains quite white. This linen is then stretched upon a panel, and again drawn from this, so that the painting itself remains fixed upon the panel without sustaining the smallest injury.

Working at

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