<page>031v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f68.image</image>

<div>

<id>p031v\_1</id>

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

<ab><pro>Scribes</pro> achieve darkening of <m>lake</m> &amp; other colors for garments with <m>egg yolk</m>, but this is a delusion and does not last.</ab>

<ab>Others glaze <m>rouges de mine</m> &amp; others which are not beautiful in <m>oil</m> <del><fr>M</fr></del>using <m>glair of the egg</m>, and it appears to be done in <m>oil</m>. But <env>humidity</env> corrupts all this.</ab>

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<id>p031v\_2</id>

<head><tl><fr>Broisses</fr></tl></head>

<ab>Take those that have been used a little by <pro>white-limers</pro>, for the harshness of the <m>quick-lime</m> &amp; use make them easier to handle.</ab>

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<id>p031v\_3</id>

<head>Painting after nature</head>

<ab>One ought not to undertake to work on it in <env>overcast weather</env> because you would make your flesh tones browner than they ought to be.</ab>

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<id>p031v\_4</id>

<head><fr>Paindre d’aprest</fr></head>

<ab>For blue, they take the roughest <m>azure d'email</m> &amp; grind it on <tl><m>shale</m></tl>, &amp; mix in two or three <ms>rosary beads</ms>' worth of <m><fr>roquaille</fr></m> or more, according to the quantity of the work. And having done their drawing with <m><fr>noir d’escaille</fr></m> (which is painted towards the light with the piece of <m>glass</m> upright), they lay all their pieces on <m>white paper</m> <del>when</del> for knowing by the whiteness of the <m>paper</m> the lighting of their histories and <del><fr>as</fr></del> set down all colors which are of one kind all in one go. Then they heat it up.</ab>

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