<page>032r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f69.image</image>

<div>

<id>p032r\_1</id>

<head>The body of the cuirass</head>

<ab>The high lames of the spaulder in a vambrace @ are like a master's chef d'œuvre, because these pieces have to be very precisely hollowed &amp; adjusted so that movement may be free. The bodies of cuirasses must be very evenly beaten &amp; worked with a hammer.</ab>

<ab>Morions from <pl>Milan</pl> are all in one piece and thus better than which are of two.</ab>

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<id>p032r\_2</id>

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

<ab>As soon as the colors of panels are well dried, the <pl>Flemish</pl> varnish them so they do not die any further &amp; remain in that state.</ab>

<ab>The one who knows to work well in <m>distemper</m> will work well in <m>oil</m>. But, on the contrary, the one who knows how to work well in <m>oil</m> will not work in <m>distemper</m>.</ab>

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<id>p032r\_3</id>

<head>For layering <m>gold</m> in distemper</head>

<ab>Common <pro>painters</pro> &amp; <pro>scribes</pro> make <m>batture</m>, which is <m><pro>joiner</pro>'s glue</m> tempered with <m>water</m> on the fire, moderately clear, mixed with very little <m>honey</m>, that is to say a few <ms>drops</ms> to make it stick, and with it they they form letters, or that which they want to <m>gild</m>, with a <tl><fr>pinceau</fr></tl>, and immediately after layer the <m>gold</m>, but they never do their work quite neatly, and if there is a lot of <m>honey</m> it dries only with great difficulty. This layer is undone <env>in the rain</env>.</ab>

<ab>Others do better, they temper <m>candy sugar</m> in <m>water</m> and mix it with <m>sanguine</m> that they call <m><fr>cocon</fr></m>, thoroughly ground, adding a little <m>soap</m>. This is done neatly, &amp; renders <m>gold</m> beautiful if one uses it as the ground layer.</ab>

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