<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 and adjusted so that movement may be free. The bodies of cuirasses must be very evenly beaten and 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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