<page>039v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f84.image</image>

<div>  
<id>p039v\_a1</id>  
<head><m>Enamel</m></head>

<ab><m>Enamel</m> takes more readily on <m>copper</m> than on <m>silver</m>. It is true that the cut needs to be well hollowed out &amp; rough. <m>Azure</m> in body &amp; the red called gules, white <m>enamel</m> &amp; thick green take to it very well. Having <m>enamelled</m>, one gilds the <fr>feuillages</fr> of the engraving<del><fr><ill/></fr></del>. <m>Copper</m> has a similar hardness for engraving as fine <m>silver</m> or <m><cn><fr>pistolet</fr></cn> <m>gold</m></m>.</ab>

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<div>  
<id>p039v\_a2</id>  
<head>Colors for illumination on <m>glass</m></head>

<ab>In order that your <m>turpentine</m> colors shall not spread, &amp; hold together, mix in a little of <m>tear of mastic</m> together with the <m>turpentine</m>.</ab>

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<id>p039v\_a3</id>  
<head>Tracing some history on <m>glass</m></head>

<ab>If you want to trace some history in intaglio on <m>glass</m>, you can do it in different ways. Lay your <m>glass pane</m> <del>on</del>, the thinnest you can find, on the printed history, &amp; having cleaned the <m>glass</m> well with <m>lye</m> &amp; <m>ash</m> so that it is not greasy, trace over the lines visible to you with <m><fr>noir à huile</fr></m> or <m><fr>noir d’escaille</fr></m> with the <tl><fr>pinceau</fr></tl>, if you want to paint with colors in the manner of <pro>glaziers</pro>, who wash their <m>glass pane</m> with <m><fr>noir d’escaille</fr></m> &amp; then scrape &amp; clear the parts which they want to coat with color, leaving that which is necessary for shading. But if you want to make <m>gilt</m> histories on <m>glass</m> with a background of colors, which imitates the <fr>basse-taille</fr> of <pro>goldsmiths</pro>, <m>gild</m> your entire <m>glass pane</m> with <m>gum water</m> or <m><pa>garlic</pa> juice</m> or <m><pa>fig-tree</pa> milk</m>. Then moisten your printed history between two wet <tl><m><pl>linen</pl> cloths</m></tl>, and lay it down on the <m>gilt glass</m>. Then with a <tl>pin</tl> mounted on the end of a small <tl>stick</tl>, follow the lines of your history as if you wanted to pounce it, &amp; thus you shall exactly trace it on the <m>gilding of the glass</m>. &amp; next you shall clear the background &amp; that which needs to be blank with a quite pointy <tl><m>steel</m> awl</tl>, &amp; and neatly follow once more the lines &amp; accomplish your work &amp; fashion your faces &amp; flesh tones in pounded <m>silver</m>; then you shall fill the background with <m><fr>azur d’esmail</fr></m> or <m>verdigris</m> or <m>fine <fr>laque platte</fr></m> <del><fr>platte</fr></del> tempered with <m>clear turpentine</m>, mixed with a little of <m>tear of mastic</m> if you want that the colors hold together more &amp; not to spread. Next, layer on the back of the <m>glass</m> &amp; over the colors a <m>white tin</m> sheet. And once this is dry, you can cover the <m>tin</m> sheet <del>of</del> with color to hide your secret. The <m>tin</m> sheet gives light to the colors. Thus you will be able to paint without being</ab>

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