<page>066r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f137.image</image>

<div>

<id>p066r\_1</id>

<head>Double layers</head>

<ab>The <pl>Flemish</pl> &amp; those who paint panels by the dozen only make one layer &amp; finish at the first go. But the colors soon die. And when they are layered twice, they do not die. One needs to layer them lightly &amp; not very thick, to soften them well.</ab>

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<id>p066r\_2</id>

<head>Shadows</head>

<ab>For women, <m>asphaltum</m>, <m>umber</m> &amp; a little <m>lake</m>.</ab>

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<id>p066r\_3</id>

<head>Painting in <m>distemper</m> on <m>wood</m></head>

<ab>Because it is very tedious to paint in <m>distemper</m> on <m>wood</m>, and because one is at great pains to make a good <del>a</del> face on it, some thin their colors with <m>egg glair</m> passed through a <tl>sponge</tl>, or mixed with the <m>yolk</m>, <m>water</m>, &amp; thoroughly beaten with the <m>skin of the <pa>fig tree</pa></m>. With this | they paint &amp; soften on the <m>wood</m>, as with <m>oil</m>, and this supports the <m>varnish</m>, but this does not last.</ab>

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<id>p066r\_4</id>

<head>Colors in <m>oil</m> that are imbibed</head>

<ab>It is best that colors in <m>oil</m> are imbibed, that is to say they do not remain shiny after they are dry, for they do not die. But if in some places they are shiny, it is that the fattiness of the <m>oil</m> has remained in that part which would make the colors die. The <m>varnish</m> mends all this &amp; unites &amp; renders it similar in one place as in another.</ab>

<ab>One needs gold color to be laid down thick, for if it is clear, it would be imbibed &amp; would run.</ab>

<ab>

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On <m>canvas</m> &amp; in <m>distemper</m>, one gilds with <m>bole</m> &amp; <m>honey</m> &amp; a little <m>garlic juice</m>.</ab>

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<id>p066r\_5</id>

<head>Gilding molding for panels with <m><fr>or mat</fr></m></head>

<ab>see the other side of this folio this mark: <figure>\*</figure></ab>

<ab>The <pl>Flemish</pl> give one layer of <m><fr>colle à destrempe</fr></m> on the moulding, then mix <m>lamp black</m> or <m>soot black</m> with the same <m><fr>colle</fr></m> &amp; let dry. Next they pounce some <fr>moresque</fr> in the corners &amp; paint it with <m>minium</m>, <m>massicot</m>, &amp; <m><fr>ochre de ru</fr></m>, <add>and a little <m>yellow ocher</m></add>, mixed with <m>fatty oil</m> in which they clean their <tl><fr>pinceaulx</fr> for <m>oil</m></tl>, because the three aforesaid colors are gripping &amp; dry immediately. Next they lay down the <m>gold</m>, then varnish on top of all. And it seems to some by this means that all this black is painted in <m>oil</m>, but it would not be good because the <m>gold</m> would attach itself everywhere &amp; not only to the <fr>moresque</fr>. Go back to the top to <figure>\*</figure></ab>

<ab>

<margin>left-top</margin>

<figure>\*</figure>

<rub><m><fr>Or mat</fr></m></rub><lb/>

It is made with <m>massicot</m>, <m>minium</m>, <m><fr>ochre de ru</fr></m>, &amp; <m>yellow ocher</m>, so that the composition resembles <m>gold</m>. Gild <tmp>the day after</tmp> <del><fr>un jo</fr></del> it is laid down if you <del>in the</del> made the groundlayer the <tmp>evening</tmp> of the color. After having gilded, let it dry &amp; rest one <ms><tmp>day</tmp></ms>, next rub the gilding with a <tl>feather</tl> &amp; <tl><m><pa>cotton</pa></m></tl> in order that no burrs remain, then varnish with <m><pl>Flanders</pl> varnish</m>, which you make mixed with a little <m><fr>eau de vye</fr></m>, to render it desiccative.</ab>

<ab>The <m>varnish</m> will be dry in an <ms><tmp>hour</tmp></ms>. It will increase the color of gold. And this <m><fr>or mat</fr></m> holds <env>in the rain</env>, even if one rubs it. But it must be well dried for eight or ten <ms><tmp>days</tmp></ms>.</ab>

<ab>Gold color that is made of different colors cleaned from <tl><fr>pinceaulx</fr> for <m>oil</m></tl> is not so good, &amp; with <tmp>time</tmp>, tarnishes the gold because of the <m>verdigris</m>. One must not touch with a <bp>finger</bp> the layer made <corr>for</corr> the gold because that will keep it from attaching itself. The <m><fr>or moulu</fr></m> is spoiled if <m>water</m> touches it, but the <m><fr>or mat</fr></m> holds well <env>in the rain</env> &amp; in <m>water</m>. One must not burnish it, because the <tl>tooth</tl> would remove it. Gather the burrs &amp; small flakes that the <tl><m><pa>cotton</pa></m></tl> makes lift off when the <m>gold</m> is dry &amp; you clean it, for an <ms>ounce</ms> is still <m>gold</m>. In <pl>Flanders</pl>, women <del>make</del> <m>gild</m>. It is more beautiful when it is a little thick, but in <pl>France</pl> they beat it too delicately.</ab>

<ab>Breathe on the gold color, and if it tarnishes, it is dry enough, but if it does not receive the vapor of the breath, it is not enough.</ab>

<ab>One must not gild <m><fr>or mat</fr></m> after <del>with</del> having <m>gilded</m>. But wait <tmp>one day or one night</tmp>, <del>But take heed to not</del> and when it appears as dry, it grips the <m>gold</m>, next one varnishes.</ab>

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