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<image>http://gallica.bnf.fr/ark:/12148/btv1b9059316c/f118.item</image>

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<head>Painter</head>

<ab>The <m>lake</m> &amp; <del><m>floree</m></del> <m>rosette of <pl>Ghent</pl></m> &amp; others lose their color &amp; die in the air.</ab>

<ab>All <tl><m>marble</m></tl> on which a <tl>knife</tl> can prick is worth nothing for grinding fine colors.</ab>

<ab><m>Chalk</m> has no body in <m>oil</m>. <m>Ceruse</m> is appropriate. But <m>lead white</m> more excellent. <m>Ceruse</m> is the whitest, when ground first in <m>water</m>, the <m>lead white</m> grayish. But <del>the white</del> it takes on its perfect whiteness in <m>oil</m>.</ab>

<ab>When you grind your colors, first clean your <env>workshop</env> well, for when walking, if you stir up dust, this will damage your colors, which will never be beautiful if they are not very <del><fr>be</fr></del> clean.</ab>

<ab><m>Florey</m> must not be mixed with <m><fr>azur d'esmail</fr></m> or another, for it makes it green.</ab>

<ab>For <tl>palettes</tl> to paint, <m>ivory</m> is excellent, <m>knots of the <pa>fir tree</pa></m>, the <m><pa>pear tree</pa></m> &amp;, if it is a <m><pa>walnut tree</pa></m>, make sure the grain of the <m>wood</m> runs lengthwise.</ab>

<ab><del><fr>L</fr></del> One always needs to prime <del><fr>d</fr></del> on <m>wood</m> to paint there in <m>oil</m> in order to fill the holes &amp; unevenness, and prime with some <m>stil de grain yellow</m> &amp; <m>ceruse</m> mixed in <m>oil</m>, then soften with a <tl>feather</tl>, which flattens better than a <tl><fr>pinceau</fr></tl>. Or when the primer is dry, scrape strongly with a <tl>knife</tl>.</ab>

<ab>To use <m><fr>azur d’esmail</fr></m> in <m>oil</m>, one needs to choose the most delicate. And to make it subtle, one ought not grind it, for this makes it whiten. But one needs to wash it, &amp; the roughest going to the bottom, choose the one that is at the top of the <m>water</m> or, by inclination, pour out the cloudy <m>water</m>, then gather the <m>azur</m>.</ab>

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@<pro>The one who <add>makes his profession</add> working in <m>oil</m></pro> will hardly work well in <m>distemper</m> if he has not been trained well from adolescence. For the way of working is different, because when washing the <tl><fr>pinceau</fr></tl> for <m>distemper</m>, one always leaves it moist. And on the contrary, when one cleans the <tl><fr>pinceau</fr></tl> in <m>oil</m> to soften, one wipes the <tl><fr>pinceau</fr></tl> well. Otherwise, the work would run &amp; would soon be disfigured.</ab>

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The <pl>Italians</pl> soften by hatching with a large flat <tl><fr>pinceau</fr></tl> which makes serrations.</ab>

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And they do not lay their shadow all at once like the <pl>Flemish</pl>, but make them hatching lightest toward the light then a little darker next &amp; and finally a little blacker to better make recede &amp; come up.</ab>

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In <m>distemper</m> do not mix your different colors together <del>But</del> for this makes them die, but use each separately. And in order that they do not dry &amp; that you have time to soften, moisten the back of the <m>canvas</m>.</ab>

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