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<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f119.image</image>

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<m>Lake</m> takes long to dry in <m>oil</m> and for that reason one must grind <m>glass</m> in it. But one needs to choose <m>crystallin</m> because it is neater. And because it would be too difficult to grind by itself, one must redden it on the fire, then when entirely red throw it into cold <m>water</m>, &amp; it will be crumbled &amp; pulverized easily for grinding after. Being well ground <del>it</del> with a lot of <m>water</m>, it resembles ground <m>lead white</m>, but for this it has no body. I think it would be good for casting.</ab>

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<m>Lead white</m> is made with <m>sheet lead</m> beaten subtle &amp; put under the <m>dung</m>.</ab>

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<m>White varnish of <m>turpentine</m> or of <m><pa>spike lavender</pa> oil</m> and <m>turpentine</m></m> is colored with <m>pulverized <fr>terra emerita</fr></m>, making it boil together. It gives agold color on <m>silver</m> and more beautiful if it is burnished. It is dry in <tmp>a quarter of an hour</tmp>. <m>Aloe</m> would make brighter color, but it takes long to dry &amp; the other is dry in <tmp>a quarter of an hour</tmp>, <tmp>in winter</tmp> as well as <tmp>summer</tmp>.</ab>

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Good <m>lake</m> moistened with <m>saliva</m> is rendered promptly dark. That from <pl>Florence</pl> is too gummed.</ab>

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If you make a layer of <m><pro>printers</pro>' ink</m> on <m>velvet</m> and there apply <m>gold leaf</m> and then stretch the <m>velvet</m>, it will appear grainy as if there were <m>gold powder</m> disseminated on it.</ab>

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<m>Vermillion</m> ground by itself is wan and pale, but ground after <m>lake</m>, it is more beautiful.</ab>

<ab>For taking the fattiness from <tl><m>marbles</m></tl>, one grinds <m>ordinary ashes</m> on it, which is good afterward to make the first primer coat of a panel that is prepared in <m>oil</m> in order to seal the cracks &amp; chinks of the <m>wood</m>. It has more body than <m>chalk</m> &amp; it has <del><m>chalk</m></del> a certain fattiness. One mixes it with the aforesaid <m>chalk</m> or <del><fr>ra</fr></del> with the colors collected from the <tl>vessel</tl> where one cleans the <tl><fr>pinceaulx</fr></tl>. It is desiccative and spares colors. <del>On</del> Once this primer coat is made on the <m>wood</m>, one scrapes with a <tl>knife</tl> to even it. Next one makes a second coat of <m>ceruse</m> or of the <add>poorest</add> colors mixed together. In a painting in <m>oil</m> <add>on <m>canvas</m></add>, one applies only one coat, and the same <m>ashes</m> can be used there. Also, after one has ground a color, one grinds some <m>pith of coarse bread</m> on it to remove the fattiness from the <tl><m>marble</m></tl>.</ab>

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