<page>058v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f122.item.</image>

<div>

<id>p058v\_1</id>

<head>Blacks</head>

<ab><m>Black of charcoal from the mines</m>, of <m>ordinary charcoal</m>, of <m>burnt ivory</m>, of <m><pa>peach</pa> stones</m>, of <m>lampblack</m>, of <m>burnt bones of the feet of <al>oxen</al></m></ab></div>

<div>

<id>p058v\_2</id>

<head>Shadows</head>

<ab>When you are making a painting with several persons, just as the flesh colors have to be different, so do the shadows.</ab></div>

<div>

<id>p058v\_3</id>

<head>In fresco</head>

<ab><m>Azure</m> is not good here, but bleak, &amp; one needs to work with long <tl><fr> longs pinceaux</fr></tl>. Fresco is not used <del><fr>cont</fr></del> on <m>wood</m></ab></div>

<div>

<id>p058v\_4</id>

<head><m>Azure</m></head>

<ab><m>Turpentine oil</m> renders it very beautiful. Assay <m><la>palma christi</la> seed oil</m>. <m><pa>Walnut</pa> oil</m> in <pl>Flanders</pl> costs at least a hundred <cn>sols</cn> a <ms>pint</ms>. The <m>azure</m> requires a little <m>fatty oil</m> because it has no body.</ab>

<ab>

<margin>left-middle</margin>

<m><fr>Azur d’esmail</fr></m> hates more than any other to be ground, especially with <m>water</m>, for it dies &amp; loses all its color. However, because it cannot be worked if it is coarse, grind not with <m>water</m> but with <m>oil</m> &amp; grind it coarsely, and in this way it will not die as much.</ab>

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Always choose the most delicate one</ab>

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<id>p058v\_5</id>

<head><tl><fr>Pinceaulx</fr></tl></head>

<ab>When the color has dried inside, &amp; you want to clean them, soak them in <m><pa>spike lavender</pa> oil</m> and they immediately will turn soft again as before, then you will finish to clean them in some <m><pa>walnut</pa> oil</m>. <m><pa>Walnut</pa> oil</m>is not <del>as not</del> as appropriate to soften them as the <m><pa>spike lavender</pa></m> kind which is clear like <m>water</m> &amp; penetrates &amp; does not have body like <m><pa>walnut</pa> oil</m>. The <tl>handle of <fr>pinceaulx</fr></tl> is made by those who work with care from <m><al>porcupine</al> quills</m>, by others from <m><m>wood</m> of arrows from<pl>Turkey</pl></m> <del>with whom</del> with which they also make <tl>small rods to rest their <bp>hand</bp> when they are painting</tl>.</ab>

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To work well on a small scale very thin <tl><fr>pinceaulx</fr> which have a firm point</tl> <corr>are</corr> needed. And because the <m>hair taken from the tail of a<al>squirrel</al>'s fur</m> is <fr>mollesin</fr>, the most careful take the <m>bristles of the oldest <al>rats</al></m>, especially of <al>dormice</al> if they can find them &amp; put two or three of them in the middle of the <tl><fr>pinceau</fr></tl>. These make a straight line like a <tl><m>quill</m></tl> &amp; all the other <m>hairs</m> of the <tl><fr>pinceau</fr></tl> stick to them as to the point. The <m>bristles of <al>stone martens</al> &amp; <al>weasels</al> &amp; small animals which make <m>musk</m></m> are even better, for a single<m>hair</m> in a <tl><fr>pinceau</fr></tl> suffices.</ab>

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