<page>060r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f125.item</image>

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<cont/>

<id>p059v\_6</id>

<ab>and to prevent it from breaking, mix in a little <m>oil</m> &amp; melt them together &amp; fill the cracks &amp; make them even and paint on them. And the <m>oil</m> mixed with <m>wax</m> will <del><fr>q</fr></del> help colors to hold since they are also distempered with <m>oil</m>.</ab></div>

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<id>p060r\_1</id>

<head>First whitening of a panel</head>

<ab>One layers two or three times with <m>chalk</m> tempered with <m><fr>colle <add>de destrempe</add></fr></m> on the panel, not with a <tl><fr>pinceau</fr></tl> but with a <tl><fr>broisse</fr></tl> in such a way as if you wanted to pounce, &amp; leave to dry. And reiterate up to two or three times, then even the last ground layer out well with a <tl>knife</tl>, <add>then give coat of <m>glue</m>on top</add>, upon which you will next be able to make your impression and then paint. But make sure that your first white is not too thick for it would break easily. <pl>Flemish</pl> <pro>painters</pro> have such panels <comment>c\_060r\_03</comment> made by the dozen.</ab></div>

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<id>p060r\_2</id>

<head>Neat work</head>

<ab>When you are working, make sure not to stir up dust, &amp; when you leave your work, cover it so that the said dust will not fall upon it. Also layer your colors as thinly as you can, for if they are thick you will be not be able to soften them thoroughly.</ab>

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<render>tall</render>

Also do not layer color on color if they are not similar, such as white on black, but rather flesh color on flesh color, &amp; thus with the others. And leave blank the space for shadow or a different color. <del><fr>Ains</fr></del> in this way, layering each kind of color only on the impression, they will not die &amp; you will work neatly.</ab></div>

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<id>p060r\_3</id>

<head><m>Oil</m></head>

<ab><m><pa>Walnut</pa> oil</m> extracted like<m>peeled <pa>almonds</pa></m> is very white. This one of <m><la>Palma christi</la></m>. And when the <m>oil</m> has had a little body, the colors soften. For if the <m>oil</m> is too clear, the colors run &amp; do <corr>not</corr> bind, even those that do not have body. <m>Fatty oil</m> that is not easily imbibed is appropriate for <m>varnish</m>. The <m>oil</m> is desiccative enough when it dries out as quickly as <m>common varnish</m>. <m>Oils</m> do not dry as quickly in cold countries as in hot countries. <m>Oil</m> <env>exposed to the sun</env> is clarified well. But it fattens. If you put in <m>ceruse</m> or <m>lead filings</m> or <m>lead white</m> or <m>calcined pulverized <del><fr>p</fr></del>glass</m>. To avoid this, put the <tl>vial</tl> in <m>clear water</m>.</ab>

<ab>Colors in <m>oil</m>, once dry, sometimes do not easily receive the second colors, to prevent this, breathe on them &amp; the color will take.</ab>

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