<page>060v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b9059316c/f126.item</image>

<div>

<id>p060v\_1</id>

<head><m>Varnish</m> dry in an <ms><tmp>hour</tmp></ms></head>

<ab>Take <m>white <add>turpentine</add> oil</m> <add>&amp;</add> <m>turpentine</m> &amp; <m>mastic, pulverized &amp; passed subtly through a <tl>sieve</tl></m>, &amp; boil them together, stirring continuously with a <tl>stick</tl> just until it is dry. And put in two <ms><fr>liards</fr></ms> of good <m>eau de vie</m>. And if you extract the tear of <m>mastic</m>, it will be whiter &amp; clearer. There is no need to put in <m>turpentine</m>, but only its <m>white turpentine oil</m> &amp; <m>mastic pulverized</m> at your discretion, until it has enough body. <figure>+</figure></ab>

<ab>

<margin>left-middle</margin>

<figure>+</figure>

which you will know when it is placed on a <tl>knife</tl> <env>in the wind</env> and does not flow. This one is excellent for panels and is dry within an <ms><tmp>hour</tmp></ms> and does not stick like <m>turpentine</m>.</ab>

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<id>p060v\_2</id>

<head>Cleaning panels</head>

<ab>Some clean them with <m>soapy water</m>, others with <m>urine</m>, others with <m>white wine</m>, for dust spoils the colors.</ab></div>

<div>

<id>p060v\_3</id>

<ab><margin>left-top</margin>

<render>tall</render>

<head><m><pa>Spike lavender</pa> oil</m></head>

One ought not to not put any into colors for it is so brisk and penetrating that it makes the colors flake, which next come off. And for this reason, <pro>painters</pro> use it to clean their <tl>oil <fr>pinceaulx</fr></tl> when they have become hard, for it renders them soft &amp; clean immediately, penetrating the dry color which encrusts them. Also, <pro>painters</pro>, sometimes envious of the work undertaken by another, <tmp>in the evening</tmp> secretly pour a few drops of <m><pa>spike lavender</pa> <del>on the</del> oil</m> on the top edge of the panel such that, running down, it makes a stain that penetrates as far as the <m>wood</m> &amp; destroys the colors such that, to make the work even &amp; of an equal composition, they are forced to do everything again and thus lose their work.</ab></div>

<div>

<id>p060v\_4</id>

<head><m>Wood</m> color</head>

<ab>

One gives a layer of <m>bistre</m>, then a coat of <m>varnish</m>.</ab></div>

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<id>p060v\_5</id>

<head>Work of the <pl>Flemish</pl></head>

<ab>They do all their works in <m>oil</m> with the <tl>tip of the <fr>pinceau</fr></tl>, in <del><fr>f</fr></del> the manner of good <pro>illuminators</pro>, and grind their colors very finely, protect against dust, and often clean from their <tl><fr>pinceau</fr></tl> the bits of <m>hair</m> which they sometimes leave there, for if these should remain on the work <del>it this</del>, it would prevent neat working, which they are very careful about. In this way their work appears very soft, especially in small work, in which one needs to apply more diligence because one looks at them more closely. They <corr>usually</corr> finish the forehead, then the eyes, next the nose, finally the mouth and the rest. But they do not proceed like some others who <del><fr>fo</fr></del> layer two or three different flesh tones, one yellowish &amp; the other darker, because the colors always mix &amp; finally die. They simply <del><ill/></del> make their underlayer <corr>properly</corr>.</ab>

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