<page>061v</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f128.image></image>

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<id>p061v\_1</id>

<head><m>Water</m> to give light for the <pro>painter</pro></head>

<ab>Distill some <m>vine<comment>c\_061v\_01</comment> water</m> &amp; put it into a big <tl>bottle</tl>. And behind this, put your <tl>candle</tl>, &amp; it will not hinder your vision.</ab>

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<id>p061v\_2</id>

<head><fr>Frames</fr> of the<pl>Germans</pl> </head>

<ab><pl>Germans</pl> who work in miniature make frames not of <m>glass</m>, but of <m>canvas</m> smeared with <m>clear turpentine varnish</m>, namely <ms>half</ms> <m>turpentine oil</m> &amp; <ms>almost half</ms> <m>turpentine</m>, because this light, which is not as bright as from <m>glass</m>, makes them see larger features. And when they want to make something subtle like veins <del><fr>de</fr></del> &amp; similar things, they use <tl><fr>pinceaulx</fr> composed of two or three <m><al>rat</al>whiskers</m></tl>.</ab>

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<id>p061v\_3</id>

<head><m><fr>Azur d’esmail</fr></m> in <m>oil</m></head>

<ab>One needs too choose the most <del>beautiful</del> delicate that will be possible, for if it is coarse one cannot work with it in <m>oil</m>. And if you do not find any that is subtle enough, you can grind it well, not with <m>water</m> but with <m>oil</m>, &amp; grind it thickly. Next lay it on your <tl>palette</tl> &amp; mix in a little <m>turpentine</m>, but not much, to give it a bond, and make it to be as thick as <m>butter</m> or <m>mortar</m>, &amp; then, with a <tl>fairly large <fr>pinceau</fr></tl>, work it by always moving the <tl><fr>pinceau</fr></tl> back and forth. Then, to soften it, hatch across it in a jagged manner with <del>the</del> the <tl>tip of the <fr>pinceau</fr></tl>. The highlights will be made with <del><fr>d</fr></del> the same thinned <corr>with</corr> <m>ceruse</m>, which, giving it a bond, makes it easier to work. I have seen it used thus. It must be very thick, &amp; such that you all but struggle to spread it with your <tl><fr>pinceau</fr></tl>. And it is all the better if you lay down your panel. All these difficulties do not arise when it is very subtle &amp; thin without being ground, and does not run.</ab>

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<m>Azure</m> wants to be layered neatly, which is why <del><fr>quan</fr></del> it always dies somewhat when layers it over old, already tarnished, <m>azure</m> to mend an old panel. In such matters, it is better to scrape off the old layer &amp; prime again, then put down the <m>azure</m>. It is thus for almost all other colors. Also, <m>azure</m> ground with <m>oil</m> always remains shiny, which is not a good sign for <m>azure</m> for this causes it to die.</ab>

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<id>p061v\_4</id>

<head>Grinding colors</head>

<ab>A slab of <del>marble &amp; <fr>p</fr></del> <m>glass</m> <ms>a <del><m>glass</m></del> <bp>thumb</bp> thick</ms> is more appropriate than anything else for grinding colours neatly, especially for <m>lake</m> &amp; for whites.</ab>

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