<page>097v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f200.item</image>

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<id>p097v\_1</id>

<head><m>Mastic varnish</m> dry in a <ms><tmp>half hour</tmp></ms></head>

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Some take 2 <ms><figure>℥</figure></ms> of <m>mastic</m>, <ms>half <figure>℥</figure></ms> of <m>turpentine</m> &amp; <ms>half <figure>℥</figure></ms> of <m>turpentine oil</m> &amp; <m>eau de vye</m>, a little at your discretion, because it evaporates when heated &amp; nonetheless makes the <m>varnish</m> more desiccative. But I made it thus: I take <m>turpentine oil</m> at discretion &amp; put in a good bit of <m>turpentine</m>, because it remains always moist &amp; attaches itself if one puts in too much, &amp; <m>eau de vye</m>, &amp; heat in a <tl>varnished bowl</tl> the said <m>oil</m>, &amp; when it begins to be very hot, I put in some <m>subtly ground mastic</m> &amp; around <ms>one-third</ms> of the <m>oil</m> passed through a <tl>sieve</tl> <del>l</del>, and let reheat until it is melted, which will be soon on hot <m>ashes</m>. Once all melted, try it on the <tl>knife</tl>, and if you see that it has too much body, add in a little <m>turpentine oil</m>, and if it does not have enough, add in <m>mastic</m>, and thus it well be done. And keep it well covered so that no filth gets in. When you want to make it, be careful to sort &amp; choose the <m>mastic</m> that is white &amp; purified of any dirt &amp; dust &amp; black dross. And when you wash it &amp; dry it to render it very white &amp; clean, it will be even better. For if you do not purge it well, these <m><pa>straws</pa></m> &amp; marks, pulverised into it, will remain within the <m>varnish</m>, &amp; when you set it on white or carnation, it will appear that they are <al>fleas</al> &amp; blemishes. Once well chosen, pulverise it in a <tl>mortar</tl> and pass it through a <tl>very fine sieve</tl>, and next mix it in <m>oil</m>, as is said. But if you want to make it more carefully, extract a tear of <m>mastic</m>, as you know, pulverise, pass, &amp; mix, and you will have something very singular for small works. Take heed when varnishing not to breathe on it, for this will make the <m>varnish</m> whiten &amp; take body.</ab>

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It almost dries when working.</ab>

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One knows that this <m>varnish</m> does not have body enough when it does not take well on a panel in <m>oil</m> for it is like <m>water</m>. Add in therefore <m>pulverized mastic</m> &amp; heat until it is good. This <m>varnish</m> is very white &amp; beautiful, &amp; does not go to your head like that of <m><pa>spike lavender</pa></m>.</ab>

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For some, instead of <del><fr>tour</fr></del> <m>turpentine oil</m>, put <m><pa>spike lavender</pa> oil</m>, which is not as good.</ab>

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This <m>varnish</m> is laid down cold on the panel with a very clean <tl><bp>fingertip</bp></tl>, &amp; one needs to spread it vigorously.</ab>

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The <pl>Italians</pl> scarcely varnish their paintings because they lay their paintings very thick &amp; they are a <tmp>long time</tmp> drying on the inside, though on top they make a dry skin &amp; crust.</ab>

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One lays the <m>varnish</m> with a <tl><bp>finger</bp></tl> so as make a lean layer, because when thick, it yellows.</ab>

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<id>p097v\_2</id>

<head>Painting on <m>glass</m></head>

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It is a strange thing that the <pro>workers</pro> of this art cannot work well if they do not have good <bp>breath</bp>, for if they have a bad one, their work will break in the fire when re-heated.</ab>

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