<page>059r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f123.item</image>

<div>

<cont/>

<id>p058v\_5</id>

<ab><m>Lake</m> &amp; <m>lead white</m> &amp; <m>ceruse</m> are easy to work in <m>oil</m>, but every kind of <m>azure</m> is difficult. And to make beautiful <m>azure</m>, one needs to layer it not with large strokes of the <tl><fr>pinceau</fr></tl> but with small strokes of the point. Not only <m>ash <sup>from <pl>Acre</pl></sup></m> &amp; <m><fr>azure d’Acre</fr></m> but mainly <m><fr>azur d’esmail</fr></m> which one needs to choose to be very delicate, <del>for it</del> otherwise you will not <del><fr>v</fr></del> be able to work with it except with great work, and even then you need to thin it with <m>turpentine</m> to give it body, and mix it with a little <m>lead white</m>. Any <m>azure</m> does not want to be ground or washed for it loses color &amp; becomes wan. But putting it powdered on your <tl>palette</tl>, you will thin it little by little either with <m><pa>walnut</pa> oil</m> or <m>turpentine oil</m>, <corr>dipping</corr> a <tl>knife point</tl> in <m>oil</m>, then <corr>tempering</corr> it little by little on the said <tl>palette</tl>.</ab></div>

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<id>p059r\_1</id>

<head>Shadows</head>

<ab>The first shadows which are closer to light need to be clear &amp; thoroughly softened &amp; then the last ones very dark to accentuate well. The <pl>Italians</pl> usually make three shadows, the first one, of light, very clear, the second one darker &amp; the third ones quite strong, then blend these three shadows together by hatching them from the darkest to the clearest.</ab>

<ab>

<margin>left-middle</margin>

The <m>varnish</m> is more beautiful on the panel when the color has imbibed well.</ab>

<figure>

<id>fig\_p059r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5QWJmbC1RaG8zTGM></link>

</figure>

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<id>p059r\_2</id>

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

<ab><m>Azure</m> is more beautiful when imbibed on the panel <del>without</del> with <m><pa>walnut</pa> oil</m> with which it has been first thinned, without putting in <m><pa>spike lavender</pa> oil</m>. And if you want to know if it is dry, breathe on it and it will not shine, thus appearing to be well-imbibed. If not it will shine</ab>

<ab><m>Azur d'esmail </m> <del>imbibed in <m>oil</m></del> distempered in <m>oil</m>, leaves it &amp; returns to its first nature if you dip it in <m>water</m>.</ab>

<ab>Colors for working in miniature want to be thoroughly ground, &amp; work them with a point of a <tl><fr>pinceau</fr></tl> if you want your work to be well-softened.</ab>

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