<page>061r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f127.image</image>

<div>

<cont/>

<id>p060v\_4</id>

<ab>and even it well <del>then</del> and once quite dry, they draw their picture &amp; layer their natural flesh color, leaving the space for shadow, like the side of the forehead, &amp; the cheek, &amp; the area around the eyes blank &amp; dry until they have filled in the rest. Next they put their shadows separately, which they do not make as dark as they could not naturally be. In sum, they do not put shadow on flesh color nor flesh color on shadow, but white on white &amp; black on black <del>Thus</del> &amp; each on their own. In this way their work is neat &amp; the colors do not die.</ab>

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<id>p061r\_1</id>

<head>Flesh colors</head>

<ab>You need to make two kinds of it, one more red to make the main layer, the other more pale for the highlights, as around the eyes. And then on this last flesh color, you will lightly touch the main daylight with a little <m>lead white</m>. But avoid putting too much of it for this will look like the face of a dead person. The beautiful <m><pl>Florence</pl> lake</m> makes a beautiful vivid flesh color that approaches <del><ill/></del> the <corr>complexion</corr> of <m><fr>rose alexandrine</fr></m> &amp; <m><fr>incarnadine</fr></m>.</ab>

<ab>

<margin>left-top</margin>

Certain colors do not want to be ground like <m>minium</m> and <m>massicot</m>. The <m>ashes</m> do not want to be ground at all.</ab>

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<id>p061r\_2</id>

<head>Rounding off</head>

<ab>If you want to highlight well, <del><fr>arr</fr></del> soften round things by rounding them off with the <tl>point of the <fr>pinceau</fr> &amp; the rest with the flat part</tl> if it is flat, &amp; thus for the others according to their nature, &amp; lightly with the <tl>point of the dry &amp; flattened <fr>pinceau</fr></tl> <add>&amp;</add> with patience.</ab>

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<id>p061r\_3</id>

<head><m>Lead white</m></head>

<ab>Without this, you cannot work on a small scale for which one needs to soften with great care. But you cannot do it with <m>ceruse</m> because it does not have enough body.</ab>

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<id>p061r\_4</id>

<head>Lights</head>

<ab>Your <tl><fr>pinceau</fr></tl> shows it to you by casting a shadow which must always follow the <bp>back of your hand</bp>, not in a straight line like this, <figure><id>fig\_p061r\_1</id><link>https://drive.google.com/open?id=0B9-oNrvWdlO5LVgyaXJ0Rl8wMjA</link></figure> for the light would be too crude &amp; too harsh, but obliquely &amp; as if at an incline, thus: <figure><id>fig\_p061r\_2</id><link>https://drive.google.com/open?id=0B9-oNrvWdlO5a0g1a0hvTUdHRFE</link></figure> The panel needs to not be facing the <env>light</env> head-on, but half turned against it. And above all look for a soft light, for it makes soft both the shadow &amp; the work, like a harsh light <sup>makes</sup> a harsh work.</ab>

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