<page>064r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f133.image</image>

<div>

<id>p064r\_1</id>

<head>Working neatly</head>

<ab>Never put down, if you can, two colors one on top of the other. But after you have made your design carefully, keep the space of shadows for these alone, &amp; also individually that of lights &amp; highlights, without layering one color all across &amp; then highlighting or shading on it. And in this way, you further your work, economize your colours &amp; work neatly. Which is the reason that, the colors not being muddled nor mixed together, they do not die &amp; you soften the colors better, since they are not so thick.</ab>

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<id>p064r\_2</id>

<head><m>Fatty oil</m></head>

<ab>It is not good for working with colors because it makes them thick, &amp; as difficult to work as <m>azur d’esmail</m>. Therefore use the <m>clearest <pa>walnut</pa> oil</m> that you can, &amp; the freshest.</ab>

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<id>p064r\_3</id>

<head><m>Vermilion</m></head>

<ab>One ought not to keep it in <m>water</m> when <del>soaked</del> <add>ground</add> with <m>oil</m> for it loses its color. It is better to choose whitish <m>vermilion</m> than dark &amp; blackish. For <m>vermilion</m> is usually mixed with a little <m>lake</m>, without which it would hardly be different from <m>minium</m>. But the pale kind one casts more vivacity than the dark one. It is not desiccative, &amp; for this reason one mixes in <m>calcined <fr>cristallin</fr></m>.</ab>

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<id>p064r\_4</id>

<head><m>Oil</m> colors in <m>water</m></head>

<ab>Usually, after grinding them one puts <corr>a</corr> <del><fr>fo</fr></del> piece of <m>tin leaf</m> on top, &amp; one puts them in <m>water</m> to prevent them from drying out. But this is more appropriate for <m>ceruse</m>, <m>lead white</m>, <m>minium</m> &amp; <m>massicot</m> than for the others, for <m>lake</m> dies there &amp; loses its color, as does <m>azure vermilion</m>.</ab>

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<id>p064\_5</id>

<head>Double layer</head>

<ab><m>Ver<add>digris</add></m> does not die, &amp; thus does not need to be layered twice. But <m>lake</m> &amp; others, &amp; especially flesh color, <del>the</del> require two layers. Colors hardly change when they are dry.</ab>

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<id>p064r\_6</id>

<margin>left-top</margin>

<head><m>Yellow ochre</m></head>

<ab>

One needs a little of it in every flesh color.</ab>

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<id>p064r\_7</id>

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<head>Softening</head>

<ab>

One softens in the same way on <m>oiled paper</m> as on <m>wood</m>. But it is easier to soften on <m>canvas</m>, because the softening must be rougher on it.</ab>

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<id>p064\_8</id>

<margin>left-bottom</margin>

<head>Eye</head>

<ab>

Every eye must follow the circle of the <tl>compass</tl> &amp; not be flat &amp; square.</ab>

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