<page>065r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f135.image</image>

<div>

<id>p065r\_1</id>

<head>Shadows</head>

<ab> Because blacks make in different colors, some a reddish black, others tend towards blue, and others towards green, choose those which tend towards yellow to make beautiful shadows in <m>oil</m>, for shadow, especially that of men, is yellowish. And for this effect use very strongly ground <m>jet</m>, which you will mix with a little <m><add>yellow</add> ochre</m> &amp; <m>lead white</m>. Or else, after you have ground your <m>lead white</m> <del><fr>bro</fr></del> and <del>clean <fr>p</fr></del> gathered it with the <figure>

<id>fig\_p065r\_1</id>

<link><https://drive.google.com/open?id=0B9-oNrvWdlO5UFZyOUNKU3pqVXc></link>

</figure>, grind the <m>jet</m> into it. Thus it will be more desiccative, &amp; making on its own a yellowish black. A little white mixed in renders it perfect for men's shadows. Blacks which make a greenish black are appropriate for women's shadows. Take, then, some black of <gap/>, a little <m>sap-green</m> &amp; <m>bistre</m>, &amp; you will have a perfect shadow for women in <m>distemper</m>.</ab>

<ab>

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The powder of <m><pa><fr>orberé</fr>grain</pa></m> is darker than <m>umber</m> &amp; when you lack <m>umber</m>, the said powder will do, but it does not have body.</ab>

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<id>p065r\_2</id>

<head>Flesh color</head>

<ab>You must know well the mixing of colors &amp; the appropriate shadows, but above all make sure to soften them well. And note &amp; observe that a thing which appears flat needs to be softened lengthwise, as if going from <del><fr>l<exp>ett</exp>re a ga</fr></del> right to left like

<figure>

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<link><https://drive.google.com/open?id=0B9-oNrvWdlO5eUhrRmdpaWNCZlk></link>

</figure>

, and whatever ought to appear round must be softened in circles.</ab>

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<id>p065r\_3</id>

<head><tl>Mirror</tl></head>

<ab>When you make flesh colors, it is good to have a <tl><m><fr>cristallin</fr></m> <tl>mirror</tl></tl>, which represents well after nature, and in which <del>it</del> you will see if your shadows are soft enough or too crude. But do not look at it with a <tl>candle</tl>, for <env>firelight</env> will make the shadows reddish. The <pro>painter</pro> also teacher himself with the <tl>mirror</tl>, for he sees in it what the natural can do.</ab>

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<id>p065r\_4</id>

<head>Greasy colors</head>

<ab>If some part remains shiny and does not seem dry after the layered colors have penetrated, it means that this part is greasy, &amp; that the second colors one layers on would not take on the dry <sup>layer</sup>, unless you rub this part with <m>soap</m> or breathe on it, because the humidity will make the colors take.</ab>

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One cannot layer <m>oil</m> on cut <m>paper</m> &amp; model as in <m>distemper</m> because the colour would run. Thus, to <m>gild</m> with <m><fr>or mat</fr></m>, one needs to pounce &amp; then layer the <m>gold color</m> with the <tl><fr>pinceau</fr></tl>.</ab>

<ab>

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All greasy colors, such as <m>ceruse</m> and <m>minium</m>, <m>massicot</m>, <m>ochre</m>, <m>lead white</m> are good for making gold color.</ab>

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Any color or thing that thickens when <m>water</m> is put with it when it is being ground has body. But those that lack it, such as <m><fr>cristallin</fr></m>, <m>lake</m> &amp; become clear.</ab>

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