<page>065v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f136.image</image>

<div>

<id>p065v\_1</id>

<head>Semi-lively colors</head>

<ab>When colors <del><fr>a</fr></del>absorb into the <m>canvas</m>, it means that it has been primed only once, &amp; for this reason they become matte without <add>being</add> shiny. But this is the best way, as long as you re-coat it twice, for in this manner, the colors, having more body, do not die &amp; are all the more beautiful for it, especially <m>azure</m> ,<m>lake</m> &amp; those do not have body. But those who want to rush their painting prime twice on the first go, to be done with it. Thus the colors do not absorb, also they will not last as long. The second layer of these does not absorb &amp; remains shiny.</ab>

</div>

<div>

<id>p065v\_2</id>

<head>Painting large figures</head>

<ab>You need to put your <m>charcoal</m> at the tip of a <tl>stick</tl> such that you make your first drawing from a distance because up close, you would not be able to judge proportions as well as from a certain &amp; sufficient distance. Also, when you paint up close, hold your <m>charcoal</m> at the farthest end, &amp; practically with your <bp>fingertips</bp>. For in this way you will acquire an<pro> artist</pro>'s <del>l</del> touch &amp; give your <bp>hand</bp> effortless facility.</ab>

</div>

<div>

<id>p065v\_3</id>

<head>Glazing</head>

<ab>One usually glazes with colors which do not have body, such as <m>lake</m> &amp; <m>verdigris</m>. However, to use other kinds, one mixes in plenty of <m>calcined &amp; crushed cristallin</m>, which also has no body &amp; <del>makes</del> lightens their thickness.</ab>

</div>

<div>

<id>p065v\_4</id>

<head>White and black</head>

<ab>It is good that an <pro>apprentice</pro> should work with white &amp; black for two or three <tmp>years</tmp> to become an <pro>artist</pro>.</ab>

</div>

<div>

<id>p065v\_5</id>

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

<ab>It does not die &amp; has a lot of body.</ab>

</div>

<div>

<id>p065v\_6</id>

<margin>left-top</margin>

<head>After nature</head>

<ab>There are some who paint after nature on <m>oiled paper</m>, &amp; if they do not finish in one go, they put their <m>paper</m> &amp; unfinished picture in <m>water</m> so that it shall not dry.</ab>

<ab>

<margin>left-middle</margin>

<pro>Illuminators</pro> painting on <m>paper</m> temper their colors with <m>gum</m> &amp; mix in a little <m>soap</m> to make them run better.</ab>

<ab>

<margin>left-middle</margin>

<pro>Painters</pro> must all learn how to draw after nature, for to them it is travel provisions &amp; revenue &amp; sure means of earning their passage when travelling across the lands with only their <m><fr>cocon</fr></m><comment>c\_065v\_03</comment>.</ab>

</div>

<div>

<id>p065v\_7</id>

<margin>left-bottom</margin>

<head>Priming<comment>c\_065v\_04</comment> layer</head>

<ab>One needs to be quite careful about this, &amp; not do it, as some will, with gold color which is made with the washing water of <tl><m>oil</m> <fr>pinceaulx</fr></tl>, because <m>verdigris</m> &amp; other corrosive colors which are in it will in the end cause the death of the colors that are <del><fr>meu</fr></del> layered on next. It is good to do it.</ab>

<ab>

<margin>bottom</margin>

with <m>ceruse</m>, <m><del>&amp; a bit of</del>yellow ocher</m>, &amp; a little <m>massicot</m>, &amp; make it not too thick so that it does not crack.</ab>

</div>