

## Conclusion

The quick and easy adaption of figures into new ones or complex compositions in Barocci's works has its roots very deep in his practice. It begins, first, with the approximately similar size of figures in monumental altarpieces, which already populate a world of potential protagonists in all future paintings. It is reinforced by the use of the cartoon, which is the basis for any kind of auxiliary preparatory activity (pastel or oil heads).

But it is Barocci's innovation in the establishment of the final dimensions of the work from which he can begin to scale down a number of preparatory studies that allows his truly dizzying proliferation of studies. Beginning definitely with the Perugia *Deposition*, Barocci works in strict scales, first for the model, created at about 1:8-1:5 the size of the final work, and then for a reduced cartoon (1:4-1:2) and half scale drawings (1:2). Barocci maintained this practice almost to the end of his career.

By clustering drawings according to scale, this book has shown how to accurately follow the procedure for execution of drawings. Before the model Barocci investigates the full variety of compositions. At the stage of the preparation of the model, itself, Barocci varies poses of figures, settling on their basic orientation, and finalizing the composition with an ink, wash, and white-heightened drawing. From the model Barocci prepares the full-size cartoon in charcoal and chalk, which reveals potential problems and leads to new corrections at the next stage, the reduced cartoon (and *bozzetto*) stage. Here, Barocci continues to refine minor details of figures whose poses are more or less fixed. In some cases, it appears that he goes on to paint oil sketches, which explore overall massing of figures and color balance and harmony.

For his larger paintings, Barocci chooses to prepare areas of exposed flesh – arms, legs and hands mostly – with black and white chalk at half scale. Barocci reduces these studies in order to fit on a single sheet of paper. These drawings do not move contours at all and the artist has definitively moved on to the fall of light. Such drawings lead eventually to the celebrated pastel and sometimes oil heads. The heads are in full pastel with natural and manufactured colors and are either full size (1:1) or larger than life (4:3). Enlarging heads allowed Barocci to fill more of the page and study the heads in more detail. The oil heads are always to the size of the painting.

Because not only felt the freedom to vary paintings from version to version, his loose combinatory procedure actually fueled his autograph painting production. In a couple of cases (Saint Agatha in Prison, Oratorio della Morte Crucifixion) he used innovations in workshop pictures to proceed to new paintings. This hybridized approach to creation, including the use of an in-house executant like Alessandro Vitali, allowed Barocci a high volume of production and the ability to make a strong mark in the art world of the late sixteenth and early seventeenth centuries.

All of this was made possible by the reduction compass, and the overall analytic technical culture promoted within Barocci's own family and rife in contemporary Urbino. Barocci's restless personality when immersed in the demands of the reforming church in a city which valued technical innovation and achievement created a truly remarkable graphic production imbued with a geometrical spirit.