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## The Art of Fresco Painting; As Practised by the Old Italian and Spanish Masters, with a Preliminary Inquiry Into the Nature of the Colours Used in Fre (Paperback)

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By Mary Philadelphia Merrifield

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Excerpt: . to the length of time it is exposed to the fire; and this agrees with the statement of Dr. Lewis, inserted in the Encyc. Brit. Art. colour-making. The fibrous red Haematite of Ulverstone, has a finer grain than the Cornish. OF SINOPIA. Besides the Amatito and Albin before mentioned, writers on art mention other natural red pigments proper to be used in fresco, namely, Rubrica, Sinopia, Cinabrese, Majorica, Terra Rossa d Inghilterra, Terra Bruna d Inghilterra, Rouge Violet, Ferretta di Spagna, Almagre, Pabonazo, Tierra Roxa, and Burnt Ochre, are all spoken of by different authors as red colours, or used instead of red colours, and are all ores of iron; and, excepting the last two, are merely different names for the same pigment, differing merely in quality, intensity of colour, or mode of preparation. That this pigment is in fact the Haematite or...



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