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free from any bad smell

M. Ludicke

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V. *Method of preparing a cheap Substitute for Oil Paint, as durable as that prepared with Oil, and free from any bad Smell.* By M. LUDICKE. From the *Bibliothèque Physico-économique*, 1792.

IT often happens that people do not choose, or cannot employ oil-painting in the country, either because it does not dry soon enough and has an insupportable smell, or because it is too dear. M. Ludicke employed, with the greatest success, the following method for painting ceilings, gates, doors, and even furniture.

The Process.

Take fresh curds, and bruise the lumps on a grinding-stone or in an earthen pan or mortar with a spatula. After this operation, put them in a pot with an equal quantity of lime well quenched and become thick enough to be kneaded; stir this mixture well, without adding water, and you will soon obtain a white-coloured fluid, which may be applied with as much facility as varnish, and which dries very speedily. But it must be employed the same day, as it will become too thick the day following.

Ochre, Armenian bole, and all colours which hold with lime, may be mixed with it, according to the colour which you wish to give to the wood; but care must be taken that the addition of colour made to the first mixture of curds and lime may contain very little water, else the painting will be less durable.

When two coats of this paint have been laid on, it may be polished with a piece of woollen cloth or other proper substance, and it will become as bright as varnish. It is certain that no kind of painting can be so cheap: but it possesses, besides, other advantages: in the same day two coats may be laid on and polished, as it dries speedily and has no smell. If it be required to give it more durability, in places exposed

to

to moisture, do over the painting, after it has been polished, with the white of an egg: this process will render it as durable as the best oil painting.

VI. *On the Antiquity and Advantages of Encaustic Painting, with an Examination of the Process employed in that Art by the Ancients. From a Treatise entitled Antichita, Vantaggi e Metodo della Pittura Encausta; Memoria del Ch. Sig. Giov. Fabbroni, &c. Roma, 1797. Quarto.*

ITALY is much indebted to the penetration of the learned Abbé Requeno for again bringing forward to the notice of modern painters wax-painting, (*pittura encausta*;) which was forgotten, and considered as entirely lost.

The stimulus of curiosity always keeps alive and vigilant that laudable ambition to which we owe the most valuable discoveries; and writers are ever ready to catch the new idea, either to appropriate it to themselves, or at least to participate in the honour of it. By the collision of their various attacks on each other, truth is thrust forwards so as to be more distinctly seen than before, and the discovery thus acquires more value, and can be employed with more advantage.

No sooner had Requeno, whose merit entitles him to so much praise, made known the result of his researches, than a numerous body appeared to examine the advantages of it, or to share in the approbation bestowed on it. Some explained the classics in a manner different from what he had done, and others proposed methods which they considered as superior. Wax, in all probability, forms the only ground of encaustic painting. Requeno, from his own ideas, adds mastic; but Lorgna converts no less absolutely his wax into soap; as Bachelier does with the alkali of soda. The ingenious Astori, displeased with both their readings, wishes no