<page>003r</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f11.image</image>

<div>  
<id>p003r\_1</id>  
<head><m>Counterfeit coral</m></head>

<figure>+</figure>

<ab>One needs to first make the branches of <m>wood</m> or take a bizarre <m>thorn branch</m>, then melt a <ms>lb</ms> of the most beautiful<m>clear pitch resin</m> and put in one <ms>ounce</ms> of <m>subtly ground vermilion</m> with <m><pa>walnut</pa> oil</m>, and if you add in a little <m><pl>Venice</pl> lake <fr>platte</fr></m>, the color will be more vivid, and stir everything in the <m>resin</m> melted over a <m>charcoal</m> fire and not of flame, for fear that the fire catches within. Next dip in your branches while turning, &amp; if there should remain any filaments, turn the branch over the heat of the <m>charcoal</m>.</ab>

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<margin>left-top</margin>

<m>Colophony</m> is nothing other than <m>resin</m> cooked again. To do it well, take a <tl><m>leaded</m> pot</tl> &amp; melt the <m>resin</m>, &amp; boil it over the <tl>brazier</tl> a good <ms><tmp>hour</tmp></ms>, &amp; until it appears not to be thick, but clear &amp; liquid like <m>water</m> &amp; it easily runs &amp; flows from the tip of a <tl>stick</tl> with which you grind it, &amp; try it. Then pour it through a <tl><m>coarse canvas</m></tl> or a <tl><m>very light tammy cloth</m></tl>, in the manner that when pouring it falls into the strongest <m>vinegar</m> that you can find, for the <m>vinegar</m> gives it strength &amp; prevents it from being so fragile. Reiterate this two or three times &amp; it will be beautiful &amp; well purified. For imitating your <m>coral</m>, you can mix a <ms>quarter part</ms> of <m>mastic</m> within your <m>purified resin</m> to render it more firm and more beautiful, &amp; if you should take only a tear of <m>mastic</m>, it would be all the better, but it would be too long.

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<margin>left-middle</margin>  
<m>Sulfur</m> &amp; <m>vermilion</m> makes the same effect.</ab>

<ab>  
<margin>top</margin>  
The <m>coral</m> made of <m>gules red enamel</m> endures the <tl>file</tl> and polishing.</ab>

<ab>  
<margin>right-top</margin>  
It is made like <m>cement</m> that is stronger mixed with <m>crushed <del>than of</del> glass</m> rather than with <m>brick</m>. Thus one mixes here with the <m>vermilion</m> the <m>gules red enamel</m>, which is red in body, well ground. Thus with all colors of <m>enamels</m>.</ab>

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<div>  
<id>p003r\_2</id>  
<head><m>Varnish</m> for panels</head>

<ab>Take a <ms>lb</ms> of <m><pl>Venice</pl> turpentine</m> &amp; heat it in a <tl>pot</tl> until it simmers, and put in half a <ms>lb</ms> of the <m>turpentine oil</m> of the whitest you can find, and stir it all together well on a <m>charcoal</m> fire and take it off immediately. And <del><fr>elle</fr></del> it is done. But if it seems too thick to you, add in a little more <m>oil</m>. Similarly if it is too clear, you can thicken it by putting a little <m>turpentine</m>. Thus you will give it whatever body you want. It could be made well without fire, but, when heated, it is more desiccative. It is appropriate for panel paintings and other painted things without distorting the colors or yellowing. And it dries both <env>in the shade</env> and <env>in the sun</env>, and <tmp>overnight</tmp>, and <tmp>during the winter</tmp> as well as <tmp>in the summer</tmp>. It is usually sold 15 <cn>sols</cn> a <ms>lb</ms>.</ab>

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<margin>left-bottom</margin>  
A little more <m>turpentine</m> than <m>turpentine oil</m> is needed in order to give body to the <m>varnish</m>, which needs to be applied with <tl><bp>finger</bp></tl> in order to spread it thinner and less thick, for when it is thick, it turns yellow and sticks. One does not <m>varnish</m> to make paintings shine, for it just takes the light out of them.</ab>

<ab>  
<margin>bottom</margin>  
But it is used to enhance colors which have soaked in and to keep them from dust. <m>Mastic varnish</m> does not resist <env>rain</env>, whereas that of <m>oil</m> and <m>rosin</m> does.</ab>

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<div>  
<id>p003r\_3</id>  
<head><m>Thick varnish</m> for floorboards</head>

<ab>There is a <m>varnish</m> that takes a long time to dry &amp; still drips up to two <tmp>months</tmp> after it has been applied to the floorboards. But this one does not drip like the one used <tmp>in the past</tmp>, which was made of <m>linseed oil</m> boiled with <m>garlic</m>, to extinguish it &amp; take out the fattiness, &amp; with <m>wheat</m>. And this one yellowed &amp; made the blue color of paintings greenish. This one is made like the other one except that one puts <m>common thick turpentine</m></ab>

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