<page>029v</page>

<image>http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f64.item</image>

<div>

<id>p029v\_1</id>

<head>Color of gold without <m>gold</m> on <m>silver</m></head>

<ab>Color your applied <m>silver leaf</m> with <m><fr>terre emerita</fr></m>, and once dry, give a coat of <m><pa>spike lavender</pa> oil varnish</m> and of <m>sandarac</m>. And it will be more beautiful than <m>tinsel</m>.</ab></div>

<div>

<id>p029v\_2</id>

<head>Layer of <m>burnished gold</m> on <m>paper</m></head>

<ab>Make your ground layer of <m>starch</m> soaked in <m>water</m> &amp; your <m>gold</m> will burnish very well. <m>Clear starch water</m> layered on the <m>paper</m>, then dried, &amp; repeated in this manner 3 times, is a good layer for <m>burnished gold</m> on <m>simple paper</m> &amp; has no body.</ab></div>

<div>

<id>p029v\_3</id>

<head>Removing stains</head>

<ab><m>Good eau-de-vie</m> removes them if you rub the garment with it.

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<div>

<id>p029v\_4</id>

<head>Ground layer of <m>gold</m></head>

<ab>Ground <m><fr>terra emerita</fr></m> with some <m>saffron</m>, all of it mixed with very clear <m><fr>colle forte</fr></m> &amp; passed through a <tl><m>linen</m> cloth</tl>.</ab></div>

<div>

<id>p029v\_5</id>

<head>Extraction of <m>oils</m></head>

<ab><pro>Apothecaries</pro> say that anything with does not adhere to the <tl>mortar</tl> while being ground is oleaginous.</ab></div>

<div>  
<id>p029v\_6</id>

<head><m><al>Dragon</al>'s blood</m></head>

<ab>Take a well chosen tear of it which shows off its transparent red. And in a <tl><m>glass</m> bottle</tl> put the best <m><fr>eau de vie</fr></m> you can find, in <ms>sufficient quantity</ms>. <del>For it</del> And stop it well and so quickly that it does not evanesce, otherwise it would be worth nothing. And leave it thus for <ms><tmp>a long time</tmp></ms>, because the longer it stays <del>there</del>, the more beautiful &amp; better it will be &amp; it will dissolve if it is good, otherwise it will become like <m>lees</m>. When you want to use it, make a small hole in the <tl>stopper of the bottle</tl> &amp; pour a little &amp; stop it again each time, then apply it on <m>gold</m>.</ab>

<ab>The <m>good kind of <al>dragon</al>'s blood</m> can be found in large pieces like <fr>torteau</fr> <add>this one has no value and is adulterated</add> &amp; once broken it shows on its edges scales, transparent as <del><fr>ro</fr></del> <m>rouge clair enamel</m>, it is also lumpy in some parts like small <m>rubies</m>. The <m><fr>eau de vie</fr></m> needs to be very ardent &amp; passed several times.</ab>

<ab>

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The <m>darker <al>dragon</al>'s blood</m> is the best &amp; has more of a tint; the tear is found in <del><fr>gr</fr></del> pieces like <m><pa>peas</pa></m> and large <m><pa>hazelnuts</pa></m> which look like

<figure>

<id>fig\_p029v\_1</id>

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<link><https://drive.google.com/open?id=0B9-oNrvWdlO5cXJfWVlSSGlKOGs></link>

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I put it in <m>common <fr>eau de vie</fr></m>, mixing in some <m><la>aqua fortis</la></m> to give it strength. At the beginning the <m>water</m> took on a slight tint, but at the end there was only an appearance of <m>tragacanth gum</m> with which I think they adulterate the <m><al>dragon</al>'s blood</m>.</ab>

<ab>

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When it is applied on <m>burnished gold</m>, it is prone to break. For this reason, some coat it with <m>turpentine varnish</m>. Cold delays the action of the <m>water</m> and the extraction of the color. And for this reason, you can keep it by the fire.</ab></div>