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The young man's book of amusement

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Art of Making the best Writing Ink

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Haknemann, may be relied upon in all cases when an adulteration of lead is suspected:—Expose equal parts of sulphur and powdered oyster-shells to a white heat for fifteen minutes, and, when cold, add an equal quantity of cream of tartar: these are to be put into a strong bottle with common water, to boil for an hour; and the solution is afterwards to be decanted into ounce phials, adding twenty drops of muriatic acid to each. This liquor will precipitate the least possible quantity of lead in the most rapid manner; the muriatic acid being added to prevent a precipitation of iron, which is innocuous, and might accidentally be contained in the wine.

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Art of Making the best Writing Ink.

To prepare the best ink, the following ingredients are to be used, viz.:—

- 4 ounces of good galls,
- 2 chipped logwood.
- 2 sulphate of iron,
- 1½ gum arabic,
- ½ sulphate of copper,
- ½ brown sugar.

Boil the galls and logwood in six pints of spring or distilled water, until nearly three pints are evaporated, then strain through a piece of flannel. Powder the salts in a mortar, dissolve the gum in a little warm water, then mix the whole together, and shake it frequently for two or three days; during which

time, exposure to the air will be beneficial. Now decant the liquor into well corked bottles of stone. It is fit for use immediately.

Extemporaneous Preparation of a Saline Draught.

Pulverise one ounce of citric acid, and divide it into twenty-four parts, which are to be put into separate blue papers. Pulverise also one ounce of the sub-carbonate of soda, and divide it into twenty-four like packages, in white paper. When the draught is to be prepared, put the carbonate into a tumbler, half filled with spring or filtered water. When this is completely dissolved, add the acid, which will immediately cause an effervescence discharge of carbonic acid. During this effervescence swallow the draught, which will be found very refreshing in warm weather.

Restoration of Paintings.

The white used in oil-painting, is generally prepared from lead, and forms the basis of many other pigments; and is extremely liable to turn brown or black, when affected by sulphureous vapours. M. Thenard, of Paris, has restored a painting of Raphael's, thus injured, by means of oxygenated water, applied with a pencil, which instantly took out the