

Violin varnish and how to make it

Georges Foucher

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Violin Varnish And How To Make It 1911 Hardcover

Gianfranco Boretti



Violin Varnish And How To Make It 1911 Hardcover:

Violin Varnish and how to Make it Georges Foucher,1911 Violin Varnish G. Foucher, Sr.,Paul M. Fleury,2014-10-02
First published in Britain in 1911 this handy little book has excellent references to how to make varnish especially as it pertains to the stringed instrument family Covers both the oil and spirit finishes with some nice examples of formulas you may want to use Also focused on is the purchasing of the correct and best materials that you can find 6x9 glossy cover Edition Fleury 2014 Violin Varnish and How to Make It Georges Foucher,2012-01 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy **Violin Varnish** Joseph Michelman,2011-03-23 After more than eight years of extensive research on the varnish used by the Italian Violin Makers from 1550 to 1750 A D it has not been possible to corroborate the results in the chemical laboratory This is due entirely to the unavailability of samples of the varnish for confirmatory analysis Violins made by the Italian masters of this period are so valuable and so scarce that a small sample of the varnish has not been procurable for experimental purposes Therefore synthesis must precede analysis and with no assistance from the latter This then will explain the sub title of this book as A Plausible Re creation of the Varnish Used by the Italian Makers Between the Years 1550 and 1750 A D However the results of this investigation are so logical and so deeply supported by a vast amount of convincing evidence that publication of the book is in order First possibly the findings will be confirmed or otherwise by investigators who may be more fortunate in having access to material from authentic violins made by the old masters Confirmatory chemical tests will be suggested it should be comparatively simple especially through modern micro analytical methods to determine the presence of certain constituents in the varnish The subject matter of this book will of necessity become technical especially when the theoretical aspects are considered It is realized that not everyone who will be interested in the rediscovery of the old Italian varnish will also be interested in the scientific deductions and conclusions For this reason a chapter will be included in which the preparation of the materials from which the varnish is made the formulation of the varnish and its application will be reduced to the simplest terms The old masters who lived several hundred years ago and who possessed none of the advantages of modern technology also used only the simplest technique in varnishing and finishing their violins *Violin Varnish and How to Make It - Primary Source Edition* Georges Foucher,2014-03-13 This is a reproduction of a book published before 1923 This book may have occasional imperfections such as missing or blurred pages poor pictures errant marks etc that were either part of the original artifact or were introduced by the scanning process We believe this work is culturally important and despite the imperfections have elected to bring it back into print as part of our continuing commitment to the preservation of

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to themselves Mr Hart writes Every instrument belonging to the school of Cremona has it more or less in all its marvellous beauty 35 These varnishes Brescian Cremonese Neapolitan and Venetian are quite separable in one particular which is the depth of their colouring and yet three of them the Brescian Cremonese and Venetian have to all appearance a common basis If we examine the Brescian varnish we find an almost complete resemblance between the material of Gaspard di Salo and that of his coadjutors the colouring only being different Upon turning to the Cremonese we find that Joseph Guarnerius Stradiuarius Carlo Bergonzi and a few others used varnish having the same characteristics but again **Violin Making,**
Step by Step Henry A. Strobel,1994

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