

Painter's Work.

COMPO.—One pound of glue must be dissolved in one gallon of water. In another kettle boil together 2 lbs. of rosin, 1 gill of Venice turpentine, and 1 pint of linseed oil; mix together in one kettle, and boil and stir till the water has evaporated. Turn the whole into a tub of finely rolled whitening, and work it until it is of the consistency of dough.

ANOTHER RECEIPT.—Boil 7 lbs. of best glue in 7 half-pints of water. Melt 3 lbs. of white resin in 3 pints of raw linseed oil. When the above has been well boiled, put them into a large vessel and simmer them for half-an-hour, stirring the mixture and taking care that it does not boil over. The whole must then be turned into a box of whitening-rolled and sifted, and mix till it is of the consistency of dough.

GOLD INK.—24 leaves gold, $\frac{1}{2}$ oz. bronze gold, 30 drops spirits of wine, 30 grains honey, 4 drams gum arabic, 4 ozs. rain water. The gold must be rubbed with the gum and honey, and the whole mixed with water, and the spirit added.

Gold and silver inks used for illumination, are simply the metals powdered very fine, and mixed in weak gum water. Gold leaf ground with honey and mixed with thin gum, will be found to work well for illuminations.

GILDER'S ORMOLU.—Quarter pint spirits of wine, $\frac{1}{2}$ oz. garnet shellac, 1 dram red saunders wood, $\frac{1}{2}$ dram turmeric.

BRUSH POLISH.—The following receipt must be used warm, and laid on with a brush. If the article to be polished be held to the fire before the application, a better polish will be the result. 2 ozs. shellac, 2 ozs. white resin, dissolved in one pint of spirits of wine will be found to answer well for carved work, or Oxford frames.

FRENCH POLISH REVIVER.—Half pint linseed oil, 1 oz. spirits of camphor, 2 ozs. vinegar, $\frac{1}{2}$ oz. butter of antimony, $\frac{1}{2}$ oz. spirits of hartshorn.

ANOTHER.—1 lb. naptha, 4 ozs. shellac, $\frac{1}{2}$ oz. oxalic acid. Let it stand till dissolved, and add 3 ozs. linseed oil.

TO CLEAN MARBLE.—Mix with $\frac{1}{2}$ pint soap lees $\frac{1}{2}$ gill turpentine, sufficient pipe clay and bullock's gall to make the whole into a rather thick paste. Apply it to the marble with a soft brush, and after a day or two, when quite dry, rub it off with a soft rag. Apply this a second or third time till the marble is quite clean.

GOLD VARNISH.—16 parts shellac, 3 parts gum sandrach, 3 parts mastic, 1 part crocus, 2 parts gum gamboge, and 144 parts alcohol.

ANOTHER.—8 parts gum seedlac, 8 parts sandrach, 8 parts mastic, 2 parts gamboge, 1 part dragon's blood, 6 parts white turpentine, 4 turmeric, and 120 alcohol.

LINSEED OIL VARNISH.—Take 8 lbs. linseed oil, and boil for one hour, then add 1 lb. best resin, previously powdered, and stir the mixture until the resin is perfectly dissolved. Now add $\frac{1}{2}$ lb. turpentine, let the whole cool, and it is ready for use.

BLACK VARNISH.—Dissolve in a glazed earthen vessel a small quantity of colophonium or boiled turpentine until it becomes black and friable, and gradually throw into the mixture three times as much amber finely pulverized, adding from time to time a little spirit or oil of turpentine. When the amber is dissolved besprinkle the mixture with the same quantity of sarcocolla gum, continually stirring the whole, and add spirits of wine until the composition becomes fluid; then strain it through a piece of hair cloth, pressing it between two boards. The varnish, when mixed with ivory black, should be applied in a warm place.

COLOURLESS VARNISH.—Dissolve 8 ozs. gum sandrach and 2 ozs. Venice turpentine in 30 ozs. alcohol by a gentle heat. To make a harder varnish of a reddish cast, dissolve 5 ozs. shellac and 1 oz. turpentine in 32 ozs. alcohol by a very gentle heat.

CABINET MAKER'S VARNISH.—Half oz. gum mastic, $\frac{1}{2}$ oz. gum sandrach, $1\frac{1}{2}$ ozs. gum shellac, and 20 ozs. spirits of wine. The two first should be dissolved in the spirits and afterward the shellac, and pour off the clear liquid for use.

PARISIAN WOOD VARNISH.—To prepare a good varnish for fancy woods, dissolve one part of good shellac in three to four parts of alcohol of 92 per cent. in a water-bath, and cautiously add distilled water until a curdy mass separates out, which is collected and pressed between linen; the liquor is filtered through paper, all the alcohol removed by distillation from the water-bath, and the resin removed and dried at 100 degrees Centigrade, until it ceases to lose weight. It is then dissolved in double its weight of alcohol, of at least 96 per cent., and the solution perfumed with lavender oil.

IMPERVIOUS VARNISH.—The Chinese apply to chests of tea, tobacco, sugar, coffee, &c., a varnish made of freshly-drawn blood, a little alum, and four parts of powdered slaked lime. One, two, or three coats of this mixture applied while viscid, renders the packages so impervious to moisture that zinc-foil, &c., becomes superfluous.

VARNISHES.—In accordance with the nature of the solvent, varnishes are called spirit varnishes, turpentine or volatile oil varnishes, or fat oil varnishes. The first are those whose solvent is ether, chloroform, &c., rarely, but more commonly spirits of wine or wood spirit, dry off rapidly. These are very thin in coat when dry, and are best suited for paper, fans, or any very fine work, requiring perfect transparency in the varnishes. Volatile oil varnishes, in which the solvents are spirits of turpentine, or coal naptha, or the like, are those mostly employed by the oil painter. What is called "French varnishing," now so much employed upon the wood of furniture, &c., consists in the application of alternate films of lac varnish and of linseed oil, with constant and sufficient friction to polish the compound film of spirito-fat oil varnish, as soon as it has become thick enough to afford a glossy surface, the total thickness being exceedingly small. The method of varnishing employed by the carriage builder for his finest work is the very opposite of this. Over his last coat of paint he lays on coat after coat of copal or dammar varnish, until he has got a considerable thickness, often nearly one-tenth of an inch. When this to its full depth has got hard and perfectly vitreous in the warmth of the "varnishing room," the whole surface is literally ground off with pumice-stone and water until a perfect form, as to contour, and perfect superficies, have been procured, when the glossy face of the varnish is then polished by putty-powder, chamois skins, the hand, &c., just as a plate of looking-glass is polished.

BRUSHES FOR VARNISHING.—Varnish brushes should be made of long white hairs, have a good spring, and be of the best quality. They should be worn flat, sharp, and thin at the point, as they will lay on the varnish so much more regularly. No oil brush should be put into the varnish; if so, they should be well washed first in turpentine, and well squeezed out. It is important to pay a little attention to brushes when not in use, and oil varnish brushes should be *suspended* in varnish of the same sort as used, care being taken that the varnish covers the hairs of the brush up to the binding or the tin. The advantage is that they are always clean, pliable, and straight. If brushes are kept in turpentine they become hard and harsh, and the turpentine left in the brush will cause the work to look cloudy or streaked.

A SPIRIT VARNISH.—Take 1 gallon of alcohol, 1 lb. of gum sandarach, $\frac{1}{2}$ lb. of gum mastic, 2 lbs. of best white resin, and 3 lbs. of gum benzoin; cut the gums cold. When they are thoroughly dissolved, strain the mixture through fine muslin, and bottle for use; keep the bottle tightly corked. This is a beautiful varnish for violins and other musical instruments of wood, and for fancy articles, such as those of inlaid work. It is also well adapted for panel-work, and all kinds of cabinet furniture. There is required only one flowing coat, and it produces a very fine, mirror-like surface. Apply this varnish with a flat camel's hair or sable brush. In an hour after application, the surface is perfectly dry.

FRENCH POLISH RECEIPTS.—1. 1 pint of naptha, $3\frac{1}{2}$ oz. of orange shellac, and $\frac{1}{2}$ oz. of aleme. Darken with red sanders wood.—2. To 1 pint of spirits of wine, add $\frac{1}{2}$ oz. of gum shellac, $\frac{1}{2}$ oz. of seed lac, and $\frac{1}{2}$ oz. of gum sandarach; submit the whole, to a gentle heat, frequently shaking it, till the various gums are dissolved, when it is fit for use.—3. Shellac 6 ozs., naptha 1 quart, sandarach 1 oz., and benzoin $\frac{1}{2}$ oz.—4. Shellac 3 ozs., gum mastic pulverized $\frac{1}{2}$ oz., and methylated spirits of wine 1 pint added; let it stand till dissolved.—5. Shellac 12 ozs., gum elima 2 ozs., gum copal 3 ozs., and spirits of wine 1 gallon; dissolve.—6. The following must be well mixed and dissolved: Pale shellac $2\frac{1}{2}$ lbs., mastic 3 ozs., sandarach 3 ozs., and spirits of wine 1 gallon. After the above is dissolved, add 1 pint of copal varnish, $1\frac{1}{2}$ ozs. of shellac, $\frac{1}{2}$ oz. of gum juniper, $\frac{1}{2}$ oz. of benzoin, and $\frac{1}{2}$ pint of methylated alcohol.—7. Gum mastic, seedlac, sandarach, shellac, and gum arabic, 1 oz. each; pulverize and add $\frac{1}{2}$ oz. of virgin wax. Dissolve in 1 quart of rectified spirits of wine.

OAK VARNISH.—Pale clear resin $3\frac{1}{2}$ lbs. and oil of turpentine 1 gallon dissolved. Lampblack hardened will darken the colour. The following receipts for staining were communicated to the *Furniture Gazette* by a practical workman.

EBONIZED BLACK FOR EBONIZING MOULDING FRAMES, &c.—Take 1 gallon of strong vinegar, 2 lbs. of extract of logwood, $\frac{1}{2}$ lb. of green eopperas, $\frac{1}{2}$ lb. of China blue, and 2 ozs. of nut-gall. Put these in an iron pot and boil them over a slow fire, till they are well dissolved. When cool the mixture is ready for use.