

Cabinet-Makers and Carvers' Receipts.

TO TRANSFER ENGRAVINGS FROM PAPER TO WOOD.—The following is an extract from an article entitled "Pictures and Devices upon Wood," in an old number of the *Penny Magazine*:

"First prepare carefully a panel of sycamore, horse-chestnut, satinwood, maple, or other kind of wood. When the surface is perfectly smooth, it is coated with a layer of hot glue, which when dry is rubbed with glass-paper to render the surface uniform. It is then successively coated with spirit varnish five or six times, each coat being dry before the next is applied. The print is laid on a smooth table, face downwards, the back is moistened with water, the surplus water being removed by two sheets of blotting-paper, between which the print is placed; while the print is moist another layer of varnish is applied to the wood, the print is immediately laid on, its face downwards, and carefully pressed. It is then left until dry; when dry the back of the print is moistened, and the fingers are rubbed slightly backwards and forwards till the paper comes off in small rolled fragments. When dry, another coating of varnish is laid on, and the surface polished with Dutch-rush steeped three or four days in olive oil, the oil is wiped off with a soft cloth, and any remaining portion is absorbed by a little powdered starch carefully wiped off afterwards. Three or four layers of varnish are then applied, and the surface is lastly polished with a fine woollen cloth dipped in a little powdered whiting or chalk; the print or impression then presents itself as if on the surface of the wood."

DYED VENEERS.—Some German cabinet-makers, after numerous experiments, have perfected a process for dyeing veneers through and through. The veneers are first soaked for twenty-four hours in a solution of caustic soda, and then boiled therein for half an hour. They are then washed with water until all the alkali is removed, when they are ready to receive the dye. This treatment with soda effects a general desintegration of the wood, whereby it becomes, in the moist state, elastic and leather-like, and prepared to absorb the colour. Veneers thus treated, if left for twenty-four hours in a hot decoction of log-wood, and, after superficial dyeing, immersed for twenty-four hours more in a hot solution of copperas, becomes of a beautiful and permanent black throughout. A solution of picric acid in water, with the addition of ammonia, gives a yellow colour, not in the least affected by subsequent varnishing. Coralline dissolved in hot water, to which a little caustic soda and one-fifth its volume of soluble glass have been added, produce the colour of different shades, dependent on the amount of coralline taken. After dyeing, they are dried between sheets of paper and subjected to pressure to retain their shape.

FRENCH VARNISH FOR CABINET WORK.—Take of shellac 1½ ozs.; gum mastic and gum sandarac, of each ½ oz.; spirit of wine by weight 20 ozs. The gums to be first dissolved in the spirit, and lastly the shellac. This may be best effected by means of the water-bath. Place a loosely corked bottle containing the mixture in a vessel of warm water of a temperature below the boiling point, and let it remain until the gums are dissolved. Should evaporation take place, an equal quantity to the spirit of wine so lost must be replaced till the mixture settles, then pour off the clear liquid for use, leaving the impurities behind; but do not filter it. Greater hardness may be given to the varnish by increasing the quantity of shellac, which may be done to the amount of one-twelfth of the lac to eleven-twelfths of the spirit. But in this latter proportion the varnish loses its transparency in some degree, and must be laid on in very small quantities at a time.

TO CUT STEEL PLATE FOR SCRAPERS.—Every workman knows that part of the blade of a broken saw is the best scraper he can use; but as it is very hard it is difficult to be cut into the form required for a scraper. As it is very tedious to cut it with a file, the best, and at the same time the most expeditious, is to mark out the size you wish, and place the piece of the blade or steel plate in a vice whose chaps shut very close, placing the mark even with the face of the vice, and the part of the plate that is to be cut to waste above the vice. Then with a cold chisel or a common steel firmer that has its basil broken off, holding it close to the vice and rather inclined upwards, begin at one end of the steel plate, and with a sharp blow of the hammer it will cut; keep going on by degrees, and you will, with a great deal of ease, cut it to the shape required. You have only then to grind the edges of your scraper level, and rub it afterwards on your Turkey stone, and it is complete.

POLISHING FRETWORK.—First sand-paper the wood with coarse sand-paper and fine glass-paper, taking care not to rub across the grain. When the wood is perfectly smooth and free from flaws, it should be well oiled, by taking a piece of cotton wool and folding it upon a piece of linen, which should be dipped in oil, and then rubbed well into the wood. This should be done several times, and allowed to dry. Another wad should then be made, and the cotton wool inside it dipped in French polish (to be had at any Italian warehouse) and well rubbed in; the hand in rubbing it should be moved in circles, and not up and down the grain; directly the wad feels sticking on the wood, the oil wad should be slightly rubbed over the place and then allowed to dry; and then, when dry, begin again with the polish. When a good polish has been obtained on the wood, spirits of wine should be rubbed in to prevent its losing its brilliancy.—*Cabinet Maker.*

A VERY SIMPLE PANTAGRAPH.—Schnaus suggests the use of a fine rubber cord, about 15 inches long, supplied with a loop at each end, and having on it a small white bead, sliding upon it with gentle friction. By securing one end to the table by a pin, and passing a pencil through the other end, and drawing its point over the paper with the right hand keeping the string stretched, and causing the bead to describe the outline of a simple drawing placed beneath it, a tolerably good copy of the drawing will be produced, bearing any desired proportion to the original, according to the position given to the bead on the string; thus if the bead is in the centre of the cord, the drawing will be double the size of the original. The best results are only obtainable after some practice, and by employing a finer point than a bead.

PROTECTION OF WOOD CARVINGS.—Worm-eaten wood may be saved from further ravages by fumigating it with benzine, whereby the worm is destroyed. Another way is to saturate the wood with a strong solution of corrosive sublimate—a process which may be advantageously employed to protect carvings in wood. But as sublimate destroys its colour, it will be necessary to restore the latter by ammonia, and then by a very dilute solution of hydrochloric acid. The holes made by the worm may then be injected with gum and gelatine; and a varnish of resin, dissolved in spirits of wine, should afterwards be applied to the surface.

EBONY.—Of this wood there are several varieties in the market, the only one servicable to the carver being one with a close and even grain, so close indeed, that under the gouge it appears to have no fibre whatever. The hardness renders it extremely difficult to work, and for this reason ebony carvings are of great value. The great defect which this wood has, is its tendency to exfoliate, and to split. An imitation ebony is sometimes offered, which is made by soaking pear-wood in an iron and tanning dye-beck for a week or more. The colour penetrates to the very heart of the wood, so that the cut is as black as ebony.—*English Mechanic.*

A SATINWOOD STAIN FOR THE INSIDE OF DRAWERS.—Take 1 quart of alcohol, 3 ozs. of ground turmeric, 1½ ozs. of powdered gamboge. When the mixture has been steeped to its full strength, strain through fine muslin. It is then ready for use. Apply with a piece of fine sponge, giving the work two coats. When it is dry, sand-paper down very fine. It is then ready for varnish or French polish, and makes an excellent imitation of the most beautiful satinwood.

A CHEAP BLACK STAIN FOR PINE OR WHITEWOOD.—Take 1 gallon of water, 1 lb. of logwood chips, ½ lb. of black copperas, ½ lb. of extract of logwood, ½ lb. of indigo blue, and 2 ozs. of lampblack. Put these into an iron pot and boil them over a slow fire. When the mixture is cool, strain it through a cloth, and add ½ oz. of nut-gall. It is then ready for use. This is a very good black for all kinds of cheap work.

A CRIMSON SPIRIT STAIN.—Take one quart of alcohol, 3 ozs. of Brazil-wood, ½ oz. of dragon's-blood, ½ oz. of cochineal, and 1 oz. of saffron. Steep to full strength and strain. It is a beautiful stain for violins and other wooden musical instruments, work-boxes, and fancy articles.

TO STAIN BOX-WOOD BROWN.—Hold your work to the fire that it may receive a gentle warmth, then take aquafortis, and with a feather or brush, pass over the work till you find it change to a fine brown (always keeping it near the fire); you may then oil and polish it.

TRANSPARENT GUM.—A little glycerine added to gum or glue is a great improvement, as it prevents the gum or glue becoming brittle. It also prevents gummed labels from having a tendency to curl up when being written on.