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The young man's book of amusement

Halifax, 1848

Manner of Varnishing Japan-work

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colours in varnish; though for the greater dispatch and in some very small works, for the freer use of the pencil, the colours are sometimes tempered in oil, which should previously have a fourth part of its weight of gum animi dissolved in it; or, in default of that, gum sandarach, or gum mastich. When the oil is thus used, it should be well diluted with oil of turpentine, that the colours may lay more evenly and thin, by which means, fewer of the polishing or upper coats of varnishing will be necessary. In some instances, water colours are laid on grounds of gold, in the manner of other paintings, and are best when so used in their proper appearance, without any varnish over them; and they are also sometimes so managed as to have the effect of embossed work. The colours employed in this way, for painting, are best prepared by means of isinglass size, corrected by honey or sugar-candy. The body of which the embossed work is raised, need not, however, be tinged with the exterior colour, but may be best formed of very strong gum water, thickened to a proper consistence by bole armenian and whiting in equal parts, which being laid on the proper figure, and repaired when dry, may be then painted the proper colours, tempered with the isinglass size, or in the usual manner, with shell-lac varnish.

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Manner of Varnishing Japan-work.

The finishing of Japan-work lies in the laying on,

and polishing the outer coats of varnish that are necessary, which is generally done with the best common seed lac varnish, which is thus applied:— The work to be varnished should be placed near a fire, and made perfectly dry; then the varnish rubbed over, beginning in the middle and passing to one end, again from the middle passing to the other, avoiding to go twice over the same place in forming one coat; when one coat is dry, lay on another, till you have a sufficient thickness to bear the polish, which must be done by rubbing it with a rag dipped in tripoli, or rotten-stone, finely powdered; but towards the end of the rubbing, a little oil of any kind should be used along with the powder; and when the work appears sufficiently bright and glossy, it should be well rubbed with the oil alone to clear it from the powder, and give it a still brighter lustre. In case of white grounds, fine putty or whiting must be used.

River Spectacles.

This useful instrument is a tube which may be varied in length as occasion requires. The diameter at top, where the eye is applied, is about an inch. There is a gradual enlargement of tube to the centre, where the diameter is ten times that of the other extremity. There is a glass at each end. The tube is intended to examine the bottoms of rivers, lakes, &c. The great reason why we cannot see with the naked eye through the water, is the effect of reflection and refraction at