

# THE FRENCH POLISHER'S HANDBOOK

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A  
PRACTICAL  
BOOK  
BY A  
PRACTICAL  
MAN



PERCIVAL MARSHALL & CO. LONDON

The  
French Polisher's  
Handbook

Circa 1910

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*by*



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The  
**French Polisher's**  
**Handbook**

With a Section on  
**GILDING AND BRONZING**

*BY*  
*"A PRACTICAL MAN"*

**London :**

**PERCIVAL MARSHALL & CO.**  
**66, Farringdon Street, E.G. 4**

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## RECIPES FOR MAKING VARIOUS STAINS

IN French Polishing, two kinds of stains are used. The first is a water stain, the second a spirit stain. Those who make use of a water stain soon find out that, shortly after the stain has been applied, the grain of the wood commences to rise. The roughness of the grain can easily be cut down with No. 1 or No. 0 glass paper, and the glass paper can be used while the wood is still damp; if you have made use of the glass paper too freely and taken too much of the stain off, then you can touch up those bare places with the same stain you have used before. On very coarse-grained woods, the polisher mixes some glue size with his stain, so as to fill in the pores of the wood quicker. This stain is generally laid on with a bristle brush. Though water stains have their merits, and are far easier to apply than a spirit stain, a very good result can be obtained by the use of a spirit stain carefully laid on the wood.

### **Mahogany Stains**

Cheap woods such as Pine, Deal, Spruce, etc., may be stained Mahogany, by dissolving 1/2 oz. Bismarck Brown with 1 pint of Methylated Spirit. This stain may be applied with a bristle brush, but remember that a spirit stain dries much quicker than a water stain, and if you stain one part first and leave the job half undone, then you cannot so

easily restart at the same place where you left off without making part of the wood a little darker. If you try this on a piece of waste wood, and stain part of it first and let it dry for a few minutes, then, by starting again where you left off, you can distinctly notice that in some places you have caught the wood twice with the stain you have been using, making it look patchy, for every time you touch the wood with a spirit stain, it will become a little darker in colour; that is why you should always try and finish a staining job while you are at it, and not piecemeal. It is also better when using a spirit stain to apply the stain in the direction of the grain of the wood. A water stain you can lay on with a sponge or a piece of rag in any way, but towards the finishing off you should rub your rag in the direction of the grain. Before you start to stain any job, always try the deepness of the stain you have been making on a piece of waste wood similar to, the job in hand; and when you are trying a spirit stain, notice if you give the wood the desired shade with the first or second application of the brush containing the stain. This is very important, for if you touch the wood twice with a spirit stain you will distinctly notice that by the second application of the brush you have been making the wood a lot darker than it was at first.

When the stain you are using is too strong in colour, then you can weaken the same by adding more spirits if it is a spirit stain, or water if it is a water stain. If the Bismarck stain you have been making is of a too fiery red, then the same may be

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toned down by mixing with the red stain a little Black spirit stain. A few drops of the same will show a great difference, as a Black stain liberally applied to a Bismarck stain will turn the same into a Cyprus or Chocolate colour. A Black spirit stain can easily be made by dissolving a little drop of Spirit Black in Methylated Spirits, and a few drops of Black polish may be added to the spirit stain.

Another cheap Mahogany stain for staining Pine or Deal can be made out of 1/2 pint of stale Beer, 1/2 pint of Water, and 1 oz. of Burnt Sienna. This stain can be thinned out with water if too strong in colour. A Pine-finished colour, such as is often given to matchboards, partitions, etc., can be made by mixing 1/2 pint of Beer, 1/2 pint of Water, and 1 oz. Raw Sienna. A water stain when applied to the wood should be given at least 12 hours to dry and set properly, but a spirit stain will set in less than an hour.

Another cheap Mahogany stain is made from 2 oz. of Red Sanders or Camwood steeped in 1 pint of Methylated Spirits. The colour of the Red Sanders is less powerful than the one made from Bismarck Brown dissolved in spirits. If when staining you find the colour a little lighter than the one you require, then a second application of the stain may be given, allowing a little time for the first coat to dry before the second coat is laid on. After the stain has been applied and properly dried, the work is oiled over with Raw Linseed Oil, and made ready for filling in. These subjects will be fully treated after having described the various stains required for different woods.

has been made air-tight can be used as a fuming chamber. If the case is not air-tight, the Ammonia fumes will escape.

Place the work to be fumigated into the box or closet in such a manner that the fumes will touch it everywhere. Each piece of wood must be kept separate, which can be done by placing small pieces of wood between, so that one side of the wood will not touch the other side. Now pour out some strong Liquid Ammonia in saucers and place them inside at the bottom of the box, and close the door, which should also fit air-tight. If one or two holes are drilled in the different sides of the box and stopped up with similar pieces of wood as that to be fumigated, then by withdrawing these pegs from time to time you can tell how the darkening process is proceeding. When you find that the pegs of wood have the desired shade, you can open the box and withdraw the woodwork, as the work to be fumigated will be just as dark as the pegs of wood you withdrew from the holes in the box.

### **Old Oak**

The imitation of Old Oak is done with Brunswick Black thinned with Turps, or else 1 pint of hot water, 1 oz. Bichromate of Potash, and 1 oz. Burnt Umber mixed together. Apply with coarse rag, and wipe dry in the direction of the grain.

### **Chippendale**

To imitate Chippendale, give the wood a coat of Walnut Stain, and use Red Polish for bodying-up with. Chippendale can also be imitated by first



giving the wood a coat of thinned-out Brunswick Black or else American Ink, which can be bought at any leather-grinder's store. By using Red Polish in the bodying-up of the work, the exact shade of Chippendale can be given to the work in hand. When a cheap Mahogany such as Baywood or Honduras is used, then a Bichromate Stain, with a little Liquid Ammonia added to it, will be sufficient to darken the same, only you are obliged to cut the grain of the wood down with No. 0 glass paper after the stain has been applied. When staining carved or turned woodwork, less stain should be used than when staining flat surfaces, as the carved and turned work is more difficult to paper down than flat surfaces.

### **Rosewood Stain**

Take 1 lb. of Logwood Chips and boil same with 1 quart of water, and a little Soda put into the water will help to draw the colour. When the stain has been applied as described on page 17, take some rusty nails and put the same in Vinegar for at least 6 hours, then the Vinegar can be used to give the wood those black markings that are always seen in Rosewood. The best way to mark the wood is to take a feather, dip the same into the Vinegar, and mark the wood in the direction of the grain. When the stain is properly dry, after the wood has been oiled and filled in, it is bodied up with Red Polish. As the described Rosewood stain costs very little, it can be used on the cheapest of woods. Green Copperas (that is, Sulphate of Iron), 1 oz. to a quart of water, will

act the same on the wood as the Vinegar mentioned before.

### **Black or Ebony Stain**

There are several preparations sold for staining Black. One of the best and cheapest is the American Ink sold by leather-grinders. Drop Black is used in the polish when the work is bodied up, and the finishing off is generally done with While Polish thinned out with spirits until 1/2 the spiriting-off process is reached. 2 oz. of Drop Black in a pint of polish is sufficient to turn the polish a good black. (See also page 21.)

Another good Black Stain is made from 1 oz. Logwood Chips, boiled down in 1 pint of water. Apply with coarse rag while hot, afterwards go over the wood again with Sulphate of Iron or Green Copperas, 1 oz. dissolved in 1 quart of water.

### **Black Stain for Better-class Work**

1 lb. Logwood Chips, 1/4 lb. Green Copperas, 1 oz. Indigo Blue, 1 oz. Gas Black, and a handful of crushed Nut Galls boiled down in 4 pints of water. Strain before using. Apply with coarse rag, and allow at least 6 hours for this stain to set properly.

### **Sheraton**

The colour of Sheraton is a rich Mahogany colour, bordering on the Rosewood shade. When Mahogany is polished Sheraton, the first thing a polisher does is to give it a coat of not too strong Bichromate of

Potash Stain to darken the wood. After the grain has been cut down with No. 0 glass paper, then Red Oil is applied to the wood so as to draw the colour of the grain out. The Red Oil is made by putting 1/4 lb. Alkanet Root into 1 pint of Raw Linseed Oil and allowing the same to stand for 24 hours. When in the bodying-up the polisher finds that the wood is not rich enough in colour, then he can add colour to the same by using Red Polish in the bodying-up part of the work. The inlaid work as often seen in Sheraton is, as a rule, protected by giving it one or two coats of White Polish laid on with camel-hair pencil or brush, after which it is smoothed down with No. 0 glass paper and polished after or in the middle of the bodying-up process. Great care should always be taken not to discolour the figure of the inlaid work. (See Index, Polishing Inlaid Work.)

### **Cyprus**

To make a rich Cyprus or Brown Oak colour, dissolve 1/2 oz. Bismarck Brown into 1 pint of Methylated Spirit. Now add 1/4 oz. Spirit Black and shake the bottle well until the same is dissolved. Try this stain with a bristle brush on a piece of waste wood, and if too red in colour, add a little more Spirit Black; if too strong, thin out with Spirit.

### **Yellow Stain**

A good Yellow Stain can be made by dissolving 1 oz. Turmeric, 1d. worth of Saffron, or 1/4 oz. Spirit Chrome in 1/2 pint Methylated Spirit.

strained through a piece of muslin before it is used on the rubber or the brush. Another good Black Polish can be made by dissolving 4 oz. Garnet Shellac in 1 pint of Methylated Spirits and adding 1/2 oz. of Spirit Black to the same. Work that has been ebonized or black polished is always bodied up with Black Polish, but the finishing off is done with White Polish and Methylated Spirits. The Methylated Spirits sold at most oil shops should always be bought pure for the purpose of polish or varnish making, as a substitute called Finish is often sold as pure spirits. The so-called Finish contains 3 oz. of Resin dissolved in the gallon of spirits, and for finishing off, a pure spirit is better than a spirit containing resin. When polish is required for outdoor work such as shop fronts, etc., then Wood Naphtha should be used instead of Methylated Spirits to dissolve the shellac and gums required for the making of polish. When this polish is used for outdoor work, it is not so liable to chilling or dulling as when a polish is used that has been made with Methylated Spirits. When you polish in a cold, damp, or draughty room, then the polish will also chill, as you will notice by the dull grey look of the polish as it is laid on the wood. If the temperature of the room you work in is less than 70° then it is best to have a fire in the room. If at any time the work in hand should get chilled through the cold or draught, then apply some artificial heat to those places that look chilled. The best way to do this is to take a hot press iron and hold it for a few minutes near the chilled surface, but not too near, or else you will scorch

the polish. Such pieces as can be brought near the fire will generally turn out all right if brought in contact with the heat coming from the fire.

### **The Dulling Process**

There are some woods which look better if the highly polished surface so often seen in polished woodwork is dispensed with. These woods are first polished in the same manner as described on pages 40 to 43, and dulled after. The dulling process is done by means of fine Pumice or Emery Powder. The Emery or Pumice Powder should be sifted through a muslin bag before being used for dulling purposes. When a good coat of polish has been laid on the wood, and you have worked out a half-and-half rubber so as to remove all rubber marks, which will disappear as the rubber gets drier, then take a pad made from a piece of cloth or rag and dip the same in Linseed Oil. After, dip the pad in the Emery or Pumice Powder, and rub the same in straight strokes over the polished surface. You must not turn or twist your pad, or else you will scratch the surface of the polish. For trimmed or carved woodwork use a shoe-brush and rub the powder over the wood, but make sure that the brush is clean, or else you will dirty the surface of the wood. This dulling process may be repeated until you find that the work is of an equal tone of dullness, and if the powder is applied as described here, then a beautiful semi-lustrous finish should be the result, bringing out the figure or markings of the wood in as nice a manner as a highly polished surface. This process is often called in the trade

the Eggshell finish. Before any Pumice or Emery Powder is applied, always allow your polished surface to harden for at least 15 hours before commencing the dulling process. Carved work on panels is often only oiled and not polished at all, though I have often dulled out certain places in fruit carving on panels that were Ebony polished by the aid of Methylated Spirits, to which some Drop Black was added. When this is applied with a camel-hair brush, it will give the fruit a dull look as if dew were resting on it. When you have finished the dulling process, then any superfluous powder left on should be wiped off with clean rags and the work covered up to keep it free from dust.

### Dry Shining

Another process in French Polishing is called Dry Shining. In this process, there is no need to fill in the grain of the wood, but it may be stained and left to dry, after which it is oiled, and several wet rubbers of polish laid on the wood in straight strokes only. When the work is left to harden, and you find that the polish you have been putting on has sunk into the wood, then you can apply again a few wet rubbers of polish, and you will greatly add to the smoothness of the surface if you cut down the grain of the wood with No. 0 glass paper before applying fresh polish to the wood. Carved and turned work can be varnished, after which it is allowed to harden, then smoothed down and polished off in a similar way as the flat surfaces. In this process there is no need to work the rubber dry.

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### **Wax Polishing**

In wax polishing as in dry shining there is no need to fill in the grain of the wood, as the Bees' Wax used in the polishing process will greatly add to the same. Some polishers darken the wood to be wax polished, first by the aid of Liquid Ammonia or a Bichromate of Potash stain, while others use Burnt Umber in the wax polish for the purpose of darkening the wood. To make a good wax polish, it is essential to get pure Bees' Wax. A cheap Bees' Wax is on the market, but as the same contains Resin and Stearic Acid, it is not suitable for the purpose of wax polishing. There is another substitute for Bees' Wax on the market called Paraffin Wax, but this wax will not harden like the pure Bees' Wax, but remains soft and sticky for a long time.

The best Bees' Wax polish is made as follows : Take an empty clean tin canister, cut up into shreds 1/4 lb. of pure Bees' Wax and allow to melt in an oven or near the fire. When the wax is melted, then take it away from the fire and add Turpentine until the mixture is of the thickness of butter. As the wax cools, the mixture will get thicker, but you can add from 1/2 to 3/4 pint Turpentine to 1/4 lb. Bees' Wax. Yellow Ochre, Burnt Sienna, or Burnt Umber is added to this mixture according to the colour required. As the Turpentine evaporates, it is always best to close up the canister when not using the wax polish. The wax, when cooled down, is laid on the wood by means of a rag dipped in the wax polish, after which the wax polish is rubbed into the wood by means of a flat piece of cork,

using plenty of pressure on the cork. The carved and turned woodwork can be wax polished by means of a stiff brush. As damp and wet affect wax polish seriously, woods that are wax polished should be kept dry, or else you will make white marks on them. If at any time you notice white spots or marks on a wax polished surface, the same can be removed by applying fresh wax polish to that place, and rubbing it over with the cork after the wax polish has been applied. The final finishing off in wax polishing is generally done by rubbing the polished surface over with a clean soft rag.

### **Floor Polishing**

To make a good job in floor polishing, it is best to apply a stiffener first and the wax polish after, as the stiffener will greatly aid in keeping out the dirt. A good stiffener for floors can be made of 3/4 pint of French Polish and 1/4 pint of Brown Hard Spirit Varnish. After this is left to harden and smoothed down, then the wax polish is laid on by means of a rag or stiff brush. Half an hour is allowed for the Turpentine that is in the polish to evaporate, after which the wax is more evenly spread by means of hot press irons used in a swinging motion. The irons should not be too hot, or else you will blister the wax. Some polishers use thick felt slippers with very flat soles, and go over the wax polished floor as if they were skating, after which they rub the floor over with soft woollen rags. There are also special brushes sold for the purpose of floor polishing. If the floor is of an open-grained wood, then you can make your wax



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polish thicker; but if it is close-grained, then the polish need not be any thicker than a cream. Always take care that the wax polish is spread evenly and not left in lumps. When using a wax polish in cold weather, it is better to warm the polish first, which can easily be done by putting the tin containing the wax polish in a basin of hot water, and the wax will soon soften and be ready for use. Several applications of wax polish are required before a good permanent polish can be laid on. Wax polish can also be made without the application of heat. This is done by shredding Yellow Bees' Wax into a glazed earthenware basin and covering the Bees' Wax with Spirits of Wine, which will dissolve the wax. The basin should be kept covered up to prevent evaporation. Pitch-pine floors are, as a rule, filled in with a filler made of Plaster of Paris, Turpentine, and Yellow Ochre, to which a little Raw Linseed Oil may be added. When the boards have been rubbed in with the filler, then about two hours should be allowed for the filler to set, after which the boards are rubbed over with rags and glass papered with No. 1 paper. After glass papering, remove the dust made by the papering-down process and apply the wax polish as described. When part of a floor has to be polished, then it is also best to use a filler or a stiffener first before the polish is applied. The staining part is always done first after the filling-in part, and then the polishing with French or wax polish is done. To keep a ballroom or other polished floor in good order, powdered Sperm Wax is sprinkled over the floor, or powdered wax and

coloured polish you are using a little lighter than the shade of polish that is on the wood, as you are sure to darken the damaged portion of the work by the repeated applications of the coloured polish. As soon as you notice that the damaged part is coloured up the exact shade of the furniture, then allow a little while for the polish to harden, and smooth the polish down very slightly with a piece of worn-out No. 0 glass paper. Now take a small rubber and body the damaged part up with a plain French Polish, until you are sure that a good coat of polish has been put back; but, as the damaged surface is generally only a small space, you must not make your rubber too wet with polish, or else you will keep on tearing up the polish you have been laying on previously. The same process can be followed out where a new piece of wood or veneer has been put into a polished piece of furniture. As a guide for those who have not had much experience in colour blending, the following list of colours and the result when mixed together will be very useful

Flake White and a shade of Aniline Blue makes a pure White colour.

White and van Dyck Brown mixed makes light Walnut colour.  
Bismarck Brown and a little Spirit Black mixed makes Cyprus or chocolate.

Black and Venetian Red mixed makes also a chocolate colour.

Umber, White, and Venetian Red mixed makes a Drab colour.

Yellow, White, and a little Venetian Red mixed makes a Buff colour,

Blue, Black, and Red mixed makes an Olive colour.

White, lake, and Vermilion mixed makes a Flesh colour.

Lake and White mixed makes a Rose colour.  
White, Blue, and Lake mixed makes a Purple colour.  
White and Carmine mixed makes a Pink colour.  
White and Purple mixed makes a French White colour.  
Blue and Lead colour mixed makes a Pearl colour.  
Indigo and Lampblack mixed makes a Silver Grey colour.  
Lampblack and White mixed makes a Lead colour.  
White and Yellow mixed makes a Straw colour.  
Yellow and Red mixed makes an Orange colour.  
Yellow, White, and Venetian Red mixed makes a Cream colour.  
White, Blue, and Black mixed makes a Pearl Grey colour.  
White and Emerald Green mixed makes a Brilliant Green colour.  
White and Green mixed makes a Pea Green colour.  
Light Green and Black mixed makes a Dark Green colour.

There are also green crystals sold at most oil shops who keep polishers' sundries. These crystals are soluble in spirits and make a very good green stain. The colours mentioned in the preparation of the different stains are also very useful in preparing a little polish for toning purposes. Rose Pink is also a colour which most polishers use when making a filler for Mahogany or Rosewood work, and to it is also added a little polish for toning purposes when the polisher sees that he has made the colour a little too dark. The safest way before using any polish for toning purposes is to try the same on a piece of waste wood before the polish is laid on the work it is intended for. For toning purposes only, a little polish is required ; therefore it is best to pour a little polish into a saucer, and then experiment with the colours added to the polish until the right shade required is obtained. To make the shade required, it is always safer to make the colour light than to make it too dark, as

pour in your water first and your acid after. Shake the contents of the bottle, and sprinkle this liquid sparingly over the finished woodwork. Put some fine Paris Chalk into a muslin bag and tie the bag up. Dust the chalk all over the previously moistened woodwork and use your open hand for burnishing the woodwork. The weak Sulphuric Acid you are using will kill any trace of Linseed Oil left in the polish, and the chalk you make use of will neutralize the action of the acid on the polished surface. After you have burnished the piano in the manner described, then take a clean, soft duster and lightly remove the French Chalk left on the surface of the wood. Piano Oil, which is used more in America than in Germany, is a mixture of 3 parts Olive Oil and 1 part Grain Alcohol, and the final finish is often put on with this on an American finished piano or organ, as the American polishers finish most of their pianos in a different manner from the Germans.

### **Polishing Turned Work**

Turned woodwork that has to be polished in the lathe, such as chair and table legs, columns for staircases or sideboards, etc., should always be made very smooth at first with No. 1 or No. 0 glass paper before being stained or polished. Great care is required in the smoothing-down process, or you will rub off the edges of the turned woodwork. Hard woods are soon bodied in when a few rubbers of polish have been applied to them, but soft woods take more time; therefore a body of brush polish

is, as a rule, laid on with a camel-hair brush, set on one side to harden, smoothed down after with No. 0 glass paper, and bodied up after. Some polishers use a grain filler previous to polishing turned woodwork. The woodwork is oiled first with a rag dipped in Linseed Oil, then a rag is dipped into finely crushed Whiting, which has been previously prepared and tinted to match the colour of the wood, such as Burnt Umber or Van Dyck Brown for Walnut goods, Red Ochre or Venetian Red for Mahogany goods, and Yellow Ochre for Ash, Birch, or any light-coloured wood. The grain filler is applied while the woodwork is slowly revolving in the lathe, and after the filler has been allowed time to set, a few soft shavings held against the woodwork as it is slowly revolving are, as a rule, sufficient for cleaning the surplus filler that may adhere to the woodwork and smoothing the surface previous to laying on the polish, as there is no need to make too frequent use of glass paper when polishing woodwork in the lathe. The wood-work is then bodied up with an old rubber, as an old rubber is better for polishing turned woodwork than a new one. On no account should you make your rubber too wet with polish when polishing turned woodwork, or you will very soon completely fill up the narrow grooves running into the woodwork; but your chief aim should be to work with a small pointed rubber into the hollows and grooves, and to try to distribute the polish evenly without making the polish run out of your rubber too freely, or the work will soon get a smeary appearance. There is no need to put a cover on your rubber

when you are bodying up turned woodwork, and that is the very reason why you can polish better with an old rubber than a new one, as new wadding is always fluffy and would stick to the wood too much when laying on the polish. The spiriting off is often done with a piece of wash-leather on which a little Methylated Spirits has been sprinkled. The woodwork should be kept revolving a little quicker than in the polishing process when you are using a spirit rag on it, and on no account should you press the spirit rag too hard against the polished surface, or you may tear the polish. You can use a few drops of Raw Linseed Oil in the polishing process, but towards the finish very little Linseed Oil should be made use of. Cheap goods are generally glazed off, but better-class work is properly bodied up with the rubber and spirited out afterwards.

### **Polishing Coffins**

Various methods are used for the polishing of coffins, and the chief object of the undertaker is to get a quick result to last long enough for the purpose for which it is intended. To get a quick body of polish on a coffin, you can lay on with the camel-hair brush a polish made from 5 oz. of Shellac dissolved in 1 pint of Wood Naphtha. This polish should be mixed with 1 1/2 pint of White Hard Spirit Varnish such as can be bought at most colour stores. When the polish is mixed with the varnish, the same should be bottled up to prevent evaporation, and only the quantity required poured out into a basin. You can also mix the colour you require the coffin

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to be with the brush polish, but you must bear in mind that, if you make your polish too dark, you cannot give it many applications with the brush, as each fresh coat of coloured polish laid on with the brush will turn the wood darker (see pages 7–8). After the first coat with the brush you can allow 15 minutes for the polish to harden, after which you can smooth the surface of brush polish down with No. 0 glass paper, and this process you can repeat several times until you have almost filled in the grain of the wood. Only colours soluble in spirit or polish should be used. When several coats of brush polish have been laid on the wood, and after smoothing down the last coat, a few wet rubbers of polish applied according to the instructions given in the subject *Bodying-up* (see pages 40–48) will very soon bring up a bright and glossy surface; and when you are satisfied with the result of the rubber polish, you can finish off with a thin polish used on the same rubber by adding 3 parts of spirit and 1 part polish. The polish used on the rubber should not be the same as the polish used with the brush, but a plain French Polish made according to the recipe given on page 30 will be most suitable for the purpose. Not many coffins are properly French polished and Spirited out, as a thin rubber of polish applied in straight strokes like the *glace* rubber will generally give the result required by the undertaker. You can always use a fair-sized rubber for flat work, and keep it well moistened but not soaking wet, or you will leave a streaky surface. If the surface should appear greasy after the polishing has been

the commencement of this subject will be found the best. The colours used for mixing with the Whiting should not be used for mixing with the polish, as Ochre and Umber will not dissolve, but will make the polish look muddy and the job will come out cloudy if these colours are used in the polish. Any colour soluble in polish, such as Spirit Oak and Walnut, etc., are best for the purpose. Every freshly polished job should be allowed at least a couple of hours to harden, as the polish being fresh is easily marked, and only a light covering should be used to keep it free from dust, as a heavy covering put on a freshly polished surface is sure to leave some marks on the polished surface.

### **How to Polish Painted Woodwork**

Furniture that has been painted can be French polished after, but not with a lasting effect, as the polish that is laid on top of the paint is apt to peel off when any rubbing is done over the polished surface, though some very passable jobs have been done over painted work by the polisher who can use a camel-hair brush skilfully. Supposing you wanted to match a light-painted washstand to some Walnut bedroom furniture, the best way to do is first rub it all over with a dry duster, then take a good brush polish and give it one or two coats with a camel-hair brush. Do not make the polish too dark, for it is always easier to give it an extra coat if you find the shade too light than to lighten the shade if you make it too dark at first. You can mix a colour soluble in polish with the polish you lay



on with the brush, but try the colour first on a small piece of the furniture to be polished before you make it too dark. When you have given it the desired shade, give it another coat of clear brush polish (see recipe on page 20), and try to lay on the polish as evenly as you can. Allow the job in hand one hour to harden, then take a piece of No. 0 glass paper and go over the polished surface very lightly so as to level down the brush-marks, etc. ; now take a clean duster and remove the dust you have been making by the use of the glass paper, and then go over the polished surface with a piece of rag that has been moistened with a few drops of Raw Linseed Oil. After this has been done, you can take a rubber of thin polish, say half polish and half spirits, and keep your rubber fairly moist without making it soaking wet. Hard pressure must not be applied on any woodwork that has a painted surface underneath. You will soon get a very satisfactory result when you have laid a few wet rubbers of thin polish on the top of the polish you have been previously laying on with the brush. You can use a little raw Linseed Oil on the top of your rubber when you lay on the polish, and finish off by using a little more spirit than polish on your rubber. As soon as a good surface of polish has been laid on, you can put the job on one side to harden for a few hours, and use a spirit swab after to put the finishing touch on with. Only use a few drops of spirit at a time, and on no account use much pressure when using a wet rubber of polish or a spirit swab, or you will tear the polish you have been laying on previously. Carved or turned

A very light-coloured Gold Lacquer can be made by dissolving on the water-bath—

Powdered Yellow Copal ..... 3 oz.  
Lavender Oil ..... 3/4 pint

When melted, add 1 pint hot Turpentine and filter through a piece of muslin.

### Bronzing Liquid

(Dissolve in a water-bath.)

Fuchsine ..... 2 oz.  
Aniline Purple ..... 1 oz.  
Spirits ..... 1 pint

When dissolved, add 1 oz. of Benzoin Acid and boil together for about 10 minutes until the green colour of the mixture becomes a light bronze-brown. This mixture can be applied with a brush to metals or other substances, and dries quickly.

### A very Effective and Cheap Paper Varnish

Can be made by dissolving—

Best Gum Arabic ..... 1 lb.  
Glucose ..... 1/2 lb.  
Powdered Glue Size ..... 1/2 lb.  
Salicylic Acid ..... 1/2 lb.

In 4 pints of hot water.

This Varnish dries hard with a good gloss.

Another good Paper Varnish is made from —

9 oz. Shellac. 2 oz. Borax.  
3 gills water. Boil until dissolved.

This makes a Pale Brown Varnish. For White

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Varnish, use the White Shellac instead of the Orange Shellac.

**Varnish for Plaster of Paris Cast**

Is made as follows — Boil together in 2 pints of water  
3/4 oz. White Soap.      3/4 oz. White Wax.  
Apply when cold with a soft brush.

**White Varnish for Maps**

Liquid Venice Turpentine ..... 2 oz.  
Canada Balsam ..... 1 1/2 oz.

Dissolve together and strain. You will get a good White Varnish suitable for water-colour drawings and maps.

**Mastic Varnish for Paintings, etc.**

Fine Picked Gum Mastic ..... 8 oz.  
Methylated Spirits or Turpentine ..... 1 pint.

The Gum Mastic will dissolve in the Spirits or Turpentine by shaking up the bottle in which it is kept. When dissolved, carefully strain through a piece of white muslin. This Varnish will become tougher when kept corked up for some time and is therefore less apt to chill or bloom. If at any time you use a Varnish that looks dull after you have used it, indicating that some damp or moisture has got into the Varnish, then take a thin strip of Gelatine and tie a piece of cotton on one end, and

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