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PAINTS AND PAINTING.

WHAT KIND OF PAINT TO USE, AND WHY.

A GREAT REVOLUTION.

THIS subject does not strike one as unfamiliar, or one on which much important information can be gained by investigation or study; but there are very few whose knowledge extends beyond the mere surface of the subject, and that knowledge is misleading and confusing. This condition of affairs can easily be accounted for by the fact that there have been no accessible means for acquiring such information. Even the majority of practical workmen in the house painting line have learned most of what they know from their own experience, and they will admit that the results are unsatisfactory. It is much to be regretted that so little attention has been given in our own educational institutions to the chemistry of paints and the vehicles used with them. The incorporation into our common school text books of the laws of harmony and contrasts of colors, etc., would render accessible such instruction on these subjects as would improve the minds of the succeeding generations on what is most durable and economical in paints, and develop a more correct taste in the selection of colors; and, what is even more desirable, elevate the profession of practical painting and decorating to its proper place in the useful arts.

The above is not written in any spirit of conceit or faultfinding, but as a preface to the following statement of facts, which we frankly say are intended to further our own business interests, and at the same time give value received to

all who will make practical use of our suggestions. For many years there has been a prevailing impression that lead was the only pigment suitable for a good paint. While it is true that carbonate of lead possesses some of the best elements of paint, it is also true that in other respects it is defective. The merits of oxide of zinc have become so well established that the long prevailing prejudice against it as a paint is wearing away, and it is now found and generally conceded that a more durable surface and a much smoother appearance are secured by uniting these two pigments in suitable proportions. Again, it has been thought that paint was just as good when prepared by the painter or consumer as by a paint manufacturer. This, of course, is an error, which has largely grown out of the prejudice against mixed paints; and naturally so, because most of the mixed paints found in the market since their first introduction to the American people, about fifteen years ago, have been made of all sorts of unreliable materials. But any person of sound mind can see that by the use of specially adapted machinery a better and more uniform mixture can be made than by hand. Then, again, however pure or well chosen the pigments, if they are not united with suitable liquids the paint will not be good. Despite all efforts to discover a substitute, the oil obtained from flax seed, commonly called linseed oil, is the best adapted to use in paint; but not alone, because it is demanded that paint should dry as quickly as is consistent with its durability, it must possess the qualities of binding and hardening, and still be elastic, all this and more depending on the quality and proportion of dryer used. And here let us remark that an unsatisfactory job of painting is often due to the inability of the painter, however well disposed to use only the best stock, to procure such oils and dryers as he would like; and, not knowing of what his dryer is composed, the proportions of material are used experimentally, and quite liable to cause trouble.

Hence it can readily be seen that a large manufacturer, following out the true principles above referred to, making use of all the appliances that modern skill and long experience have furnished, is enabled to make *a better paint than can possibly be made by hand*. By the use of a good and reliable prepared paint, being already mixed, much time and labor are saved to the painter over the use

of keg lead or zinc, which have to be broken up before fit for use. Where several hundredweight of lead are required to be used, the time consumed in its manipulation is a large item. It must be broken in oil and the color incorporated (no small matter when a special shade or tint is to be produced) in the japan; and then when done you have a mass of imperfectly mixed paint, full of grounds and pellicles of color, which, being imperfectly incorporated, cause the paint to streak and fade. Prepared paints, when properly made, are thoroughly and evenly ground through a suitable mill—base, color, oil and dryer all together—making a perfect compound, and are put through a fine strainer before filling into the packages for transportation. The finer the paint is ground the better it covers and the longer it will withstand the action of the atmosphere, a fact known to all experienced painters.

Prepared paints from reliable manufacturers are invariably uniform in body and color, matching given samples by letter or number, thus making an additional saving of time required to match shades.

And now we have only to say that all the good points here suggested are found in THE SHERWIN-WILLIAMS PAINTS, which are prepared with the greatest of care, under the immediate supervision of highly educated practical painters and first-class mechanics.

The advantages of these paints over other ready-for-use paints are the same as those which any paint made only of the very best materials properly united possesses over those made of—well, anything cheap, *that will pass*. The difference in the quality of THE SHERWIN-WILLIAMS PAINTS as compared with cheaper paints is found in their application and durability. They spread out under the brush as any well mixed lead and zinc does, not requiring to be "flowed on," as is directed by the manufacturers of cheap mixed paints. Their covering properti[redacted] similar reasons superior to others. They are decidedly *paints of [redacted]ers*, and it is to them we most freely commend them on their merits alone.

THE SHERWIN-WILLIAMS PAINTS.

PREPARED

FOR EXTERIOR AND INTERIOR USE ON BUILDINGS, ETC.

GLOSS WHITE FOR OUTSIDE, AND FLAT WHITE FOR INSIDE, AND A CHOICE SELECTION OF COLORS.

This is a higher grade of Paint than has heretofore been offered ready for use. It is made of strictly pure materials, and by the use of specially adapted machinery the preparation is the most perfect known in modern times. It reaches the HIGHEST DEGREE OF EXCELLENCE in *beauty, body, durability and economy.* We offer it to the public as being in EVERY RESPECT SUPERIOR to the many mixed paints in the market, and not at all to be compared with them.

SHERWIN, WILLIAMS & CO.

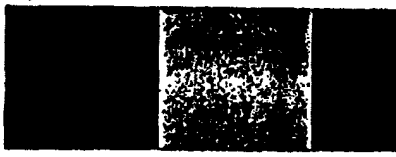
MANUFACTURERS FINEST PAINTS AND COLORS,

CLEVELAND AND CHICAGO.

SAMPLES OF THE SHERWIN-WILLIAM

SEE ADDITIONAL SAMPLES ON

J (354) G (360) D (3



K (355) L (361) F (3

W (371) R (372) H (3

P (369) N (368) M (3

QUANTITY REQUIRED.

On good, ordinary surfaces two coats are enough, but if the surface is old or porous, add a priming coat.* **One gallon of this paint will cover 275 square feet of surface two coats**—the first coat usually taking more than the second. The amount here named has been found too small rather than too large, and many who have purchased this paint on the basis here given have either painted more than first proposed, or had paint left. This applies especially to the White and light or medium colors; the darker colors, which are largely composed of iron, have still greater covering qualities than paints made from a Lead and Zinc base.

Find the number of square feet of surface of a building by adding together the length and sides and multiply by the height, taking care to include projections, trimmings, etc., of all kinds. Divide total result by 275, and the final result will be the number of gallons of this paint required for two coats.

ILLUSTRATION.—Building 36 feet long, 20 feet wide, average height, 20 feet.

	36+36=72	(two sides)
	20+20=40	(two ends)
Number of feet around the house,	112	
Multiplied by	20	(height)
Total square feet,	2,240	
Add for projections and trimmings, say	260	

275)2,500(9 1-11 gallons.

Or a little over nine gallons, amount required for two coats.

If this amount is found to be too little or too much, do not condemn the paint or the accuracy of the above rule, because "circumstances alter cases." The above rule is for an average case.

The following are the principal causes for variation of any rule that can be

*See our remarks on Priming page.

given: 1. In cold weather it will take more than
used with a wide, flat brush, than with a round on
take up much more paint than a smooth one. 4
make paint go further than one *inexperienced*, and
tained by a strong, active man, as against a weak o

Attention is called to the fact that nearly all
paints are obliged to give a rule for the covering
15 to 30 per cent. less than that here given, simply
chemical compound, but is made of pure materi
being rubbed out under the brush like any pure lea
it to be "flowed on," as the manufacturers of chea
to be used.

FOR PRIMING OR FIR

Inasmuch as the first or priming coat bears
durability of paint, this subject demands attention
service, it must not only be composed of suitable
plied as to assimilate with the surface on which
largely composed of oil, and as oil and water, u
have no affinity for each other, paint *cannot* take
form a durable coating, and although this fact has
dampness is so insidious that its effects are giving t
where not one in a hundred would believe that
seasoned lumber, parts of surfaces on buildings w
done their good work, or undried undercoats of p
to come off in some way, but the same surface w
after. In view of the above facts, we see the impo
right. This leads us to say further, that where th
and no way can be devised for drying, a good
(simply orange shellac dissolved in pure alcohol,
dampness from working out through the paint.

THE SHERWIN-WILLIAMS PAINTS—PREPARED.

FOR MISCELLANEOUS PURPOSES.

362 365 363 370

GREEN FOR BLINDS, ETC.

The custom of painting window blinds green is too well established to be ignored even by people of advanced ideas, and it cannot be denied that the effect obtained by so painting, when the body of the house is of a suitable contrasting color, is very pleasing.

FRENCH CROWN GREEN (see sample No. 362) has been the most popular of the many varieties found in the market for many years, because it possesses three most important requisites of a good green, viz: BEAUTY, DURABILITY, and PERMANENCY OF COLOR.

See remarks concerning Barn and Fence Paints on page 13, and regarding Roof and Floor Paints on page 14.

SELECTION OF COLORS FOR HOUSE PAINTING.

While the utmost freedom should be allowed every one to use his or her own taste in the selection of colors, a few hints as to harmony and contrast will be of service in guiding one to make such selections as will be most likely to give satisfaction when the work is completed. The buildings and their surroundings should be well considered as a whole, that the finished picture may be pleasing.

If the buildings are well surrounded by foliage, the light tints make a pleasing contrast, such as G (360), F (359), D (357), and L (361). If the buildings are exposed, any of the colors will look well if properly trimmed. It is almost a universal custom to use a darker color for trimming than for the body; but it need not be so. Does it not look reasonable that the more exposed parts, such as window-caps, etc., should be made lighter than the body of the house, rather than darker? Let good sense guide in this matter. One fact should always be observed: that the base and recesses where the sun would cast a shadow should be darker than the higher and more exposed parts; and in this connection we take the liberty to suggest the use of three colors on buildings—the two colors for trimmings so arranged as to make a harmonious contrast, the lighter colors on parts most exposed to the light, and the darker shades in the shadows, foundations, etc.

The appearance of color depends greatly on gradation. A building painted of one uniform color appears hard and disagreeable, when the same color, if gently varied in shades, becomes pleasing to the eye, as well as true to nature.

Gradation of color is almost universal in nature, and the uneducated eye feels its effects in nature and painting, but is unable to trace the delicate play of light and shade on which it depends. Skill in gradation gives the painter

great power in managing large masses of nearly uniform color, and an astonishing mastery over color combinations. The best modern painters claim no building should be painted with less than three shades of color—first, the body color or main part of the house should be determined upon; then all prominent parts, known as high-lights, such as crown moldings, face of brackets, face of windows, door frames, etc., to be painted lighter than the body, and all shadows and heavy parts, of darker color than the body. A house painted in this way, provided the colors harmonize with surrounding objects, will be a correct combination and pleasing to the eye. For example: take a frame house built in the Queen Anne or Swiss-cottage style, on a large lot surrounded by trees and shrubbery, with a good stretch of well-kept lawn in front, use shade M (367) for the body, and trim with both N (368) and P (369), using the N (368) for high-lights, and P (369) for shadows. Shade S (366) may be substituted for M (367) when desired, with equally good effect. A building painted this way should have a roof of dark color (slate, of course, does not require painting), and the sash painted black.

The following are harmonious combinations:

With J (354) as a Body Color, trim with K (355), A (351), B (352) or G (360).

With G (360) as a Body Color, trim with J (354), D (357), B (352) or A (351).

With D (357) as a Body Color, trim with H (353), B (352), A (351), G (360) or F (359).

With B (352) as a Body Color, trim with C (356), J (354), A (351) or R (372).

With K (355) as a Body Color, trim with W (371), J (354), R (372) or M (367).

With F (359) as a Body Color, trim with D (357), L (361) or B (352).

With A (351) as a Body Color, trim with B (352), J (354), K (355), H (353) or C (356).

With C (356) as a Body Color, trim with K (355), A (351), B (352) or R (372).

With N (368) as a Body Color, trim with M (367), R (372), P (369) or S (366).

With P (369) as a Body Color, trim with S (366), N (368) or M (367).

With M (367) as a Body Color, trim with N (368), R (372), P (369) or Black.

With S (366) as a Body Color, trim with N (368), P (369) or Black.

With R (372) as a Body Color, trim with N (368), M (367), P (369) or S (366).

The dark shades have become very fashionable within the past two or three years, the demand for them very much exceeding our expectations. To keep fully up to the advanced ideas in exterior decorations, we have just added two new colors, viz: W (371) and R (372), and predict that they will be largely used—the former as a trimming color for K (355), and the latter as a body color, trimmed as suggested above, or excellent effects can be produced by using it as a trimming color.

The foregoing suggestions as to harmonious contrasts have been made with a view to their use on exteriors, but the same ideas as to color combinations will hold good anywhere. When paint is used inside, two or more colors should be used. A house, both outside and in, should be painted to harmonize with the architecture, and any general rules are often unsatisfactory; therefore, having made this subject a study, we hold ourselves in readiness, and will cheerfully give through the mails, or our representatives who travel over nearly every State in the Union, any information on the subject that we can.

PAINTS FOR BARNS, FENCES, ETC.

Property owners are learning that it is true economy to protect all wood, iron and brick surfaces which are exposed to the weather, with a durable paint, and as the matter of protection is so much more important than appearance, a class of paints have come into use which possess the requisite covering properties, and still have such pigments for their base as are less expensive than leads

and zincs. Paints made from iron ores and native oxides or metallics seem well adapted to this purpose. But it is not the pigment alone that makes the paint, and the consumer should look well to the quality of prepared paint before trusting it, because if linseed oil is not used in large proportion, no matter how well the paint covers, it will in a few months come off like whitewash. A thoroughly reliable paint for all such purposes is our No. 363 (Red Iron Ore) and No. 370. (See samples.) They are prepared with dryers of superior quality, and with prepared linseed oil. They dry extremely hard, and will, if well applied, after a short time become like a *coating of metal*, and possess the most *enduring properties*.

These paints cost a little more per gallon than others in the market of similar name and color, but because of their superior quality they are much more economical to use.

Ochres and similar pigments, because less affected by chemical changes than some others, are best for priming; but, as body of color is not what is most wanted, the paint should be very oily. Therefore, we advise, where two or more good body coats are to follow the priming, to each gallon of our No. 365 add one gallon raw linseed oil; and, if the circumstances are not most favorable for drying, to the above add one-half pint good japan dryer. It is a mistake to think an inexperienced person can prime as well as any one. It is very important to have every coat of paint spread evenly, and any painting can be done better by a professional painter than an amateur.

PAINTING WOOD AND METAL ROOFS.

It is said, "custom makes law," and we venture to say few laws on our statute books are so strictly observed as the custom of leaving shingle roofs unpainted. We also venture to say, that if property owners would give this subject the attention it deserves, we should soon see a great change, and instead of less than one roof in one hundred painted, we would see the *roofs* of buildings as carefully painted as any other exposed parts. Does it not look reasonable that if paint is a preservative, it is of as much use when applied to the

most exposed parts as to the least? Shingles not only last enough longer to repay the painting, but painting the roof of a house gives a fine opportunity to get a good color effect. Of course a roof should not be painted a light color, so that the most expensive pigments are not required. "A word to the wise is sufficient"—Paint your roofs.

FLOOR PAINTING.

Prior to the new era in domestic art, say before 1876, it was only in the back kitchens or cheapest cottages that floors were painted, and then it was usually done with yellow ochre, which, by the way, is not a bad paint. But nowadays, when carpets give place to rugs and bare floors, the appearance of the floor is an important consideration. A paint to be walked on and otherwise injured and often washed, should be of the very best quality. It should contain much oil, so as to be elastic. It should contain a superior hardening and binding dryer, a good body, drying with a little gloss. THE SHERWIN-WILLIAMS PAINTS possess these qualities. Give each coat plenty of time (several days) to dry, and after the last coat is dry enough to step on without tacking, wash it frequently with plenty of cold water, which helps to harden the paint. After a few weeks, on a porch or open room, and somewhat longer on an enclosed room, this paint gets hard and becomes much like a coating of metal. For an artistic floor, we recommend a center of shade H (353), with border two or three feet wide, of P (369). B (352) and C (356) are good colors, but the first is rather too light. H (353), W (371), M (367) and S (366) are suitable and much used. When the room is not very small, two contrasting colors should be used, the border any width to suit.

HINTS TO AMATEUR PAINTERS.

On new wood work, cover all knots and sappy places with pure shellac varnish (simply gum shellac dissolved in alcohol). Putty nail holes, etc., *after* priming coat. Stir the paint to even consistency before using. Use the best of

bristle brushes; the coarse, long, elastic bristles are better than the fine, soft bristles, for exterior and general house painting. A new brush should be soaked a few hours before using. When ready to paint, whip out the brush (not necessarily dry). Fill the brush with paint, and if on wood, spread it on the surface lengthwise with the grain as evenly as possible. Do not cover some portions of the surface thin and others thick. Take care that the laps do not show; that is, paint the surface where the brush ends and stop before the paint which you have already put on begins to dry, and join it as nearly as you can without covering that already on with another coat. Use a small brush (a common sash brush) for places difficult to paint with a large brush. More important than all, to guard against peeling off, *never put paint on a damp surface*, or apply a coat until the previous one is thoroughly dry. While this paint is prepared ready for the brush, if old porous wood or brick surfaces are to be painted, it will be better to add one quart of linseed oil to each gallon of paint; or, what is still better, both for durability and economy, use for the first coat our Ochre Primer (365), which may be thinned with oil as suggested in our remarks on priming page.

+ A Liquid mixture