TRADE
SALES
PAINTS



# The Right Use of Paint

MUCH has been said and written in recent years with regard to the conditions under which paints would or would not produce satisfactory results. But notwithstanding this, there continues to be manifest a great deal of ignorance, incompetence, and often reckless disregard of every rule which should govern the application of paint to any surface.

For this reason, and desiring to assist consumers generally in securing best results in the use of our products, thereby conserving the rapidly growing business of our agents, we wish to forcefully call attention, first, to a few fundamental principles that must be observed; second, to some specific directions for the treatment of some particular character of surfaces, if satisfactory results are to ensue in the use of any paint, be that white lead and oil, upon which no guarantee of result is given, or a prepared paint of reliable manufacture, whose maker is willing to back its quality, when properly used, with his reputation and fullest guarantee.



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It is a well-known fact that conditions surrounding painting are yearly becoming more difficult to meet, for several reasons, first, the character of lumber now being used for many so-called first-class structures is in reality the forest culls left standing on the stump or unmilled when the prime timber was taken off only a few years ago. A great deal of such timber is sappy, full of wind-shakes, knots, etc., and as frequently soft and punky, through long waterlogging or partial decay.

Again, on account of the scarcity and high price of properly paintable lumber, many varieties of woods are being utilized for exterior siding which only a few years ago were regarded as wholly unfit for such use, among which we might mention the Yellow and other hard pines, spruce, cypress, cedar, basswood (linn), gum, redwood and other similar woods which are either full of rosin and pitch or very soft and spongy by nature.

In addition there is a scarcity of properly seasoned lumber.

Much that is employed is either so full of sap or moisture that it is bound to make any paint peel as soon as the moisture is acted on by the sun. Again, other lumber has been so excessively kiln-dried that it is as absorbent as a sponge, and unless any paint applied on the same has been well thinned with pure linseed oil with the addition in some cases of pure spirits turpentine to assist in penetration, and thoroughly brushed out, in thin even coats (not flowed on with a wide brush in thick heavy coats, as it is so frequently done) the soft, extra dry surface soon soaks up the liquids entirely and leaves the film of pigment with an insufficient amount of oil to enable it to bind to the surface, and here again peeling is very likely to ensue.

Very frequently no thought is given to the proper thinning of paint to be used on yellow pine or



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similar woods "fat" with rosin, and paints are "regularly" applied to such surfaces with the result that the action of the sun on the outside of the paint film soon draws the pitch out of the lumber and the full oil coat of paint lacking penetration, can do nothing else than let go and peel off—a result which might have been avoided by the intelligent use of pure spirits of turpentine in connection with pure raw linseed oil for thinning the first and second coats.

Another serious menace to good results in painting comes from the unintelligent application of any paint whereby on old work one coat is required to do the work that should properly be done by two, or in the case of new work, two coats are wanted to do the work of three.

To accomplish this the paint is flowed on with a wide wall brush in heavy coats instead of being properly thinned and then well brushed out in thin even coats with a smaller oval brush, thus allowing the paint to not only fill the absorbent surface, but also to retain a sufficient amount of oil in the pigment film to bind thoroughly and withstand the destructive action of the elements.

We desire therefore to emphasize what is a well accepted truth among all good workmen, viz: *Thin your paint properly and then brush it out thoroughly.*

Better by far to have paint thinned with pure linseed oil and spirits turpentine and brushed out too thin to cover well, than to flow on thick coats of heavy paint which temporarily look better but very soon are likely to induce cracking, peeling, etc, and forever after prevent the surface from being properly repainted except all of the heavy undercoating is burned off or otherwise removed.

Let it be remembered then—

First, That to insure good results on new or very old, spongy surfaces, there must be sufficient pure raw linseed oil used in the first and second coats of



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with linseed oil, and many of the particles, unless ground, are never thoroughly saturated—the result being that after being applied to the surface, the absorption of the oil by such particles and the surface to be painted, leaves the film of ochre or oxide, without any binder, brittle and lifeless. The result is perishing and peeling.

Again, on account of the character of the pigments named, they are very difficult to spread of uniform consistency over any large amount of surface, and for that reason, as well as to meet a demand for a "good heavy priming coat," are frequently applied in a very heavy strata which, if allowed to become perfectly hard, presents such an impervious surface as to prevent the proper adhesion of later coats of paint.

General directions for the proper use of ***S. W. P.*** on both new and old work are to be found in our "C" sample folder and on the top label of each package. We however enumerate herewith some of the various woods that need special treatment and what that treatment shall be.

CLASS ONE—*Cottonwood, Basswood (Linn.)*

These comprise woods which are soft and even-grained without pitch or hard spots, may be safely primed and painted by using ***S. W. P. Primers*** and ***S. W. P.*** which have been thinned with pure raw linseed oil only.

Primer, 1 gallon for gallon, second coat ½ gallon to each gallon, and third coat ¼ gallon to each gallon of paint.

Spirits turpentine are not required to assist penetration, as these woods take paint very readily, and on account of their absorbent character should be fully satisfied with liberal coats, rich in oil, which however should be well brushed out and given longer time to dry before subsequent ones are applied than is required where some turpentine is used for thinning.



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On account of the even color and texture of woods in this class, a satisfactory job of work may be done by a thoroughly competent workman, under favorable circumstances, with two coats. It is, however, safer to give three coats properly applied on all new work.

CLASS TWO—*White Pine, Poplar, Spruce, Fir, Gum (selected), Redwood, California Cedar, White Cedar.*

These comprise a class of woods which while soft are not spongy, and on account of their closer, firmer texture, do not admit of penetration as readily as class one.

For such woods, on new work, ***S. W. P. Primers*** and ***S. W. P.*** should be thinned as per directions in "C" sample folder and as per top labels on can as follows:

***S-W. Primers, light and dark, must*** be thinned before use by the addition of one gallon pure *raw* linseed oil and one quart of pure spirits of turpentine to each gallon of primer and brushed out thin.

If ***S-W. Primers*** are not used, thin the shade of ***S. W. P.*** selected with one gallon pure raw linseed oil and a pint of pure spirits turpentine to each gallon of paint and apply it for first coat.

For second coat, add one pint of pure spirits of turpentine to each gallon paint.

For third and last coat, apply paint just as it comes from the can, or if too thick reduce paint with one quart pure raw linseed oil to each gallon of paint.

All of class two take paint readily and should be treated with medium coats (that is not with a scant brush) and then such coats well brushed and worked into the grain of the wood.

The four latter, White Pine, Poplar, Spruce and Gum, when the wood has been carefully selected for color and texture, may be satisfactorily painted un-



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der favorable circumstances by the use of two coats. Three coats properly applied are however safer and better.

CLASS THREE—*Hemlock, Cypress, Washington Cedar, Red Cedar, Hard Pine (Georgia, Norway, Southern).*

These comprise a class of woods the character of which makes them difficult and more or less hazardous to paint over and whenever they are encountered, need the intelligent judgment of an experienced and competent painter if satisfactory results are to be reasonably insured.

The first three in the group, i. e., Hemlock, Cypress and Washington Cedar, belong to a class which on account of their structure require the use of paint thinned with a larger percentage of spirits turpentine than is used in class two, to insure proper penetration and satisfying of the surface.

Red Cedar on account of absorbing paint slowly and also by reason of the powerful solvent character of its sap (out of which is distilled oil of cedar) requires the use of a still larger percentage of turpentine to counteract such tendencies.

Hard Pines (Georgia, Southern, Norway, and all allied species) are so "fat" with pitch (from which resin spirits turpentine is distilled, and rosin is the residue) that they more than any of the other woods in this class require the use of paints in which an excess of turpentine has been used for thinning in order that the hard impervious surface of the "fat" parts may be penetrated sufficiently to enable the paint to adhere.

For use on all woods in class three (hard pines excepted) the thinner for primer coats should be composed of at least one-third to one-half (equal parts) of pure spirits turpentine with raw linseed oil, the paint should be reduced to as thin a con-



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