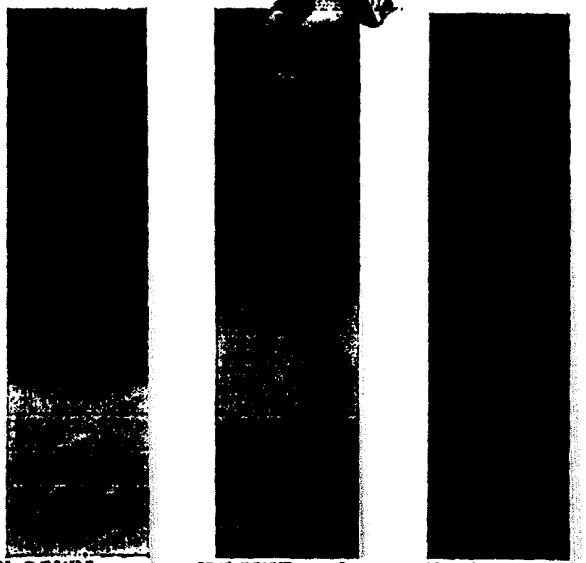
FURNITURE AND FLOORS CAN BE PROPERLY FINISHED WITH S-W MATERIALS





FOR DIRECTIONS SEE INSIDE PAGES

The HOME DECORATOR

A PRACTICAL MAGAZINE OF SUGGESTIONS FOR HOME DECORATION
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No. 10



N16850

Exterior Painting

OUR front cover illustrates the use and abuse of good paint. To give the right results, paint must be applied by one who thoroughly understands the proper use of the various materials necessary to complete exterior decoration and appreciates the conditions to which these materials are exposed. Good paints in the hands of a good painter can not fail to give good results, but the best of paints in poor hands will often result in unsatisfactory work. The cost of labor exceeds that of cost of paint, so that it is economical to procure both good service and good paint.

Sherwin-Williams Paint (Prepared) should be specified for this work. It is made on a strictly scientific formula from pure lead, pure zinc, pure linseed oil and the necessary coloring pigments and driers—all ground by powerful machinery. SWP, in the hands of the painter who makes it his business to apply paint properly, will give most durable and satisfactory results.

There is one DON'T that can not be emphasized too frequently. Don't put off painting. Do not wait until all the old paint wears off. It will cost as much or more to put the surface in the right condition for the new paint as to paint oftener.

With the right use of the right paint comes the question of suitable colors. The combination in yellow, white, and green, shown on the front cover, is excellent for the modern Colonial type of home. Surrounded with wide sweeping lawn, well-kept gardens and formal landscape effects, the body must show rich, light colors, as SWP Colonial Yellow 375, which was used here, trimmed with Gloss White. The green roof S-W Preservative Shingle Stain is essential to repeat the foliage tint, although a red S W Preservative Shingle Stain B-42, is better when the house is heavily shaded by large trees. For the porch ceiling and sash, use SWP Gloss White. For the porch floor, S-W Porch and Deck Paint, Gray stone.

Another good combination for the Colonial type of home will be found in the use of SWP 485—Warm Drab—for body, SWP Gloss White for trim and sash, with SWP Preservative Shingle Stain either B-41, a deep red or C-73 a dark green for roof.

Comforts of a Small Cottage

WHERE are the possibilities of fostering the close intimacies of family life greater than in the small home? The single living-room which the members of the family enjoy in common, serves this purpose better, than private sitting-rooms and the boudoirs in the more pretentious and palatial residences. The limitation of space also promotes this relationship. The accompanying cuts show an exterior and interior view of a very attractive small dwelling of bungalow type recently completed in New York State. Both views bespeak restfulness and good cheer.

Its construction is of brick and stucco over hollow tile with stained, wood-shingled roof and dormers. The windows and doors have been well placed, and the small panes of the casements of the doors and upper slide of the sash windows



The Shingles were stained brown with S-W Preservative Shingle Stain B-43. The trimming was painted brown with SWP 383 and the sash Ivory, SWP 462.

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present added interest. The low, squatty construction gives an appearance of homeliness and comfort. Within, to further carry out the substantial construction suggested by the exterior, the main rooms which consist of the den, living and dining-rooms have paneled oak, two-thirds the height of the wall. The upper portions of the walls are plastered in a slightly rough sand-finish on which light colors have been introduced through the decoration.

The doors which are not clearly shown in either of the illustrations are typically Craftsman in their simplicity of construction being comprised of only two panels with the necessary framework surrounding them. The electric fixtures are comprised of art lanterns. They are fitted up with glass of iridescent Tiffany effect, in colors that harmonize with the hues presented by the walls and woodwork, and at the same time, are soothing to the eyes. There is a fireplace in the center of



Flat-tone Cream finished the ceiling panels in a neat flat color, while Old Gold used for upper wall spaces blended well with the natural tone of woodwork.

the north wall which is converted into an "ingle nook" or cozy corner by means of built-in cushioned seats on either side of the mantel. There are wall lighting fixtures on either side of the chimney piece which with the wicker chairs drawn up close to the fireplace and the cushioned built-in seats, invite the book-lover, the idealist and the dreamer.

Can you not imagine how happy and comfortable a family gathering can be made around such a hearth on a cold wintry evening? No light but that in the fireplace is needed to touch up the faces of those gathered about, peaceful and as unconscious of the turbulent outer world as they are of the playful shadows in the room. What need of spacious mansions when one can come to such a fireside.

How to Stain Wicker

WICKER furniture is coming to the front with great strides and reasonably so, as it is comparatively inexpensive, is exceedingly comfortable, and as long lived as its wood contemporaries. Then too, it possesses the wonderful quality of appearing suitable in many a decorative scheme and with other styles of furniture. It is taking on a more simple style of construction, the rolls, horns, knobs, shell-like decoration, etc., being replaced by the straight-line effects and regular weaving. This type is more easily cleaned and can be painted or stained in the home without difficulty. The unstained or unfinished pieces are less expensive than the colored, so that it will pay one to purchase the wicker in the white and to finish as desired.

New pieces can be finished as follows: Use S-W Varnish Stain, brushing the material out thinly. For a medium-green tone, use the Green, for a dark-brown, use the Walnut, for a light-brown, use the Dark Oak, and for a red tone, use the Mahogany. The greens and browns are, however, more favored, and popular. About one half-pint of the Varnish Stain will be required for an ordinary sized wicker chair.

For refinishing an old piece of wicker furniture: Wash thoroughly, using just water and salt, allow the same to dry for at least a day, and then apply the stain as for new work.

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Under the Rafters

NO ATTEMPT at disguising the locality of this room has been made—hence, its fresh simplicity and charm. An unsightly and common-place attic has been converted into an attractive living-room and chamber. The shelves built about the chimney form a desk and toilet-table, while nothing could be more inviting than the window-seat with its neatly-tinted cushion-covers suggesting comfort and cleanliness. The windows above help to give the room the necessary amount of light and afford an excellent view of the surrounding country. We talk about climbing the heights and getting above the petty annoyances of the day, but right here is an opportunity to steal away for a few moments now and then without crossing the threshold. Perhaps the attic windows look out across the park, or give a view of many a glorious sunset. Make the most of these things—and you will, if the third floor is an attractive place, if the windows are curtained as properly as those below, and if the place is clean and bright.

This part of the home need not lose its identity as a storeroom for the odd pieces of furniture can easily be arranged here—but should be frequently dusted—while cupboards and drawers for holding Summer and Winter clothing, built into the wall, as the illustration shows, will give ample storage room. Then, too, this part of the home can be made more useful than the bare untidy storeroom, for a bed can be set up, as is done here, making it possible to accommodate an unexpected guest. Or a large room can be divided by partitions and one end fitted up as the den equipped with a couch, easy chairs, table and open shelves for books. Then instead of packing superfluous books in boxes, which is always bad for good books, store them on these shelves. You can get at them easily if at any time you find it necessary to refer to one; while some members of the family may be tempted, in an hour of quiet retreat, to reread an outgrown volume, and so call up pleasant memories of the past.

Elaborate effects are out of place for such work, but any attic can be easily made cozy and attractive by following the suggestions given below. It may not be possible, because of

expense, to undertake all the work at one time, but the changes can be made gradually in the order given. Then in a short time the room will be complete and ready for the inspection of any guests. The shelves at the chimney can be built in without much expense and will be a "starter" for other improvements. Finish the floor and curtain the windows. Look over the old pieces of furniture, a good cleaning may be sufficient, while, a coat of paint or varnish will make others presentable. If the upholstery of the seat is worn, make a flat cushion the size of the seat, and finish with a three or four-inch scant ruffle and tie or tack the cushion in place. The ruffle should hang over the edges of the seat to hide the worn spots. For chairs or couches that are entirely upholstered, make a plain cretonne or denim slip, pattern same as shape of chair or couch and slip over the worn frame. Buy a few inexpensive rugs in rather neutral



Nothing but the simplest treatments should be introduced here

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colors, and very little other expense will be incurred for furnishings. The big item in reality is the ceiling of the raftered roof and walls. However, at the present time—a time when all things seem possible—one can secure materials that take the place of lath and plaster, which the man of the house or even the woman, for that matter, can nail right over the rafters and at once seal the room. Thin strips of wood cover up the seams and produce pleasing paneled effects. Many third floors are plastered along with the rest of the house and only need the proper decorating to make them habitable.

The exposed rafters shown in the illustration give a quaint, interesting appearance to the same. Such a treatment is, however, not always necessary for the wall board or plaster coverings that may be employed can be placed just at the rafters. This will give a very low ceiling effect, but the same will not be inappropriate in this kind of room. The lighter colors have been used here, although a combination of medium green and ivory will be effective if the room is favored with much sunlight. Should the ceiling be especially low and the side walls on a decided slant, it will be advisable to use a very light color for the ceiling continuing this on the slant walls until the upright portion is reached. Below this a darker tint could be employed, but one that is not in too strong contrast with the color selected for the other portion and the ceiling. Painted woodwork is doubtless the most desirable and can be undertaken without much expense and the work done by the family. White is good, using S-W Enamel Pure White, as the various kinds of furniture will be good with such a finish. However, one of the colored Enamels can be selected should white be impractical. A stained effect produced through the use of S-W Varnish Stain, which is a stain and varnish combined, and over new wood will give good results with practically one-coat work is also good. If any old wood is utilized in fitting up the cupboards, etc., then the Varnish Stain may be the most desirable finish, as the Varnish Stain Ground will give an even tone to the entire woodwork and form a satisfactory foundation for the Varnish Stain in color selected.

One of two materials can be employed for the finishing of the plaster or ceiled surface S-W Flat-tone, an oil-paint will

give a most durable finish, making it possible to wash the walls frequently and thus keep this part of the home as sanitary as any other part. Or S-W Decotint can be used if a temporary inexpensive finish is preferred. The Decotint is like other water-mixed materials on the market, but is not as permanent as an oil-paint. Pleasing colors can be secured and the materials easily applied. Complete instructions are given for the work.

With doubtless a few minor changes, the color-schemes and finishes used in treating this room could be followed in many cases. All the plaster here was treated in the one color, for inasmuch as the angles formed by the base and the slanting walls were not of a regular character, we thought best to use the one tint to avoid making such features more conspicuous than was necessary. The Flat-tone Old Gold was employed, giving a quiet, restful and yet most cheery appearance, since the various light effects gave the tint at times a lighter and a darker tone. The medium light color was therefore as satisfactory as a decided light paint which may have appeared bare. All the woodwork was painted with S-W Enamel Pure White, using the Enamel Ground and two coats of the Enamel Finish.

The floors were treated with S-W Inside Floor Paint, and this covered up many of the defects and rough places, forming also a good background for the hand-woven rag rugs. The Gray was employed, using three coats of the material applied as it comes from the can. The wooden chairs which are relics of the colonial days, but copies of which can be found at furniture dealers, were painted with the Enamel Carmine, producing a rich red that combines well with the light warm tints of wall and hangings. A few pieces of Mahogany furniture that could not be used in the other parts of the home, were placed here, and even though the finish was not alike, there was harmony between the various pieces. A figured material in a rosebud design was selected for the hangings, as its quaint small all-over pattern was suggestive of the colonial type of furnishings.

The exposed rafters here, which will hardly confront many of the housewives were finished in the rough effect, with the Enamel Carmine thinned down with turpentine, thus giving sufficient color but keeping the surface effect rough and flat. Such a finish is also given to the lumber employed for the shelves.

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The Dining-Room Furniture

WHILE all furniture is more or less subjected to rough usage, that of the dining-room is especially so. The chairs are moved on an average of six times a day, requiring as many handlings, are often hitched into place by brother, all too eager for play, and cruelly scratched by sister's waist-buttons. These and many other conditions render it necessary to refinish the dining-room chairs before the table is at all worn. This can be done by the cabinet man, and should if the furniture is of a very good quality, but simple refinishing can easily be undertaken in the home and the chairs made as new, ready for another battle with daily life.

The illustrations on the back cover Article No. 3, shows the new surface in comparison with the old, and gives an idea of the ease with which furniture can be refinished with Brighten Up Stain Walnut, when the previous finish is of a medium dark tone.

The worn spots should be lightly sanded with 0000 sandpaper, and it will not harm to sand the entire surface lightly, as this will remove frequent applications of furniture cleaners and polishes which are often detrimental to the refinishing material. All spots should be removed, as we are recommending Brighten Up Stain without the Ground color, then apply a coat of S-W Brighten Up Stain Walnut, flowing the same on thinly or brushing it out well over the surface. It will be best to do the rounds first, finishing the lower portion of the chair before the back or seat are attempted. The chairs can be placed on an old table or work-bench, and when this portion is complete, taken down and the remainder finished without difficulty. When the material is thoroughly dry, apply a coat of S-W Velvet Finish Varnish, following the same method and allowing this to dry thoroughly, say from three to four days before the chairs are ready for use.

It will require approximately one-fourth pint of the Brighten Up Stain Walnut for each chair and one-fourth pint of the Velvet Finish Varnish. It would be best to finish one chair at a time, and to do the work in a room where the chair can remain undisturbed until thoroughly dry.

The Home Decorator Question Box-----

Note—Conducted for the purpose of helping our subscribers in the decorating and care of their homes. If the question asked requires a long answer, we will write you. Address the Editor.

Question—Mrs. N. H. S., California: What color is best for window-curtains?

Answer—The color of the ceiling as well as of the woodwork will help determine the color for curtains. If the woodwork is white, use white net or scrim; if ivory, use cream or ivory; if dark, use deep ecru. Try to treat all the windows alike, so that the exterior will have a uniform appearance. Also, always use white curtains and shades when the exterior of the house is painted white.

Question—Miss F. G., Maine: Can you outline a restful color-scheme for a large well-lighted living-room that has heretofore always looked bare?

Answer—Introduce warm, low-toned colors, but use enough blue with the same to produce the restful side of the scheme. The warm, deep red—a rather Turkey-red—in combination with dull browns will help give it a cozy effect and take away the bareness. Plan a fireplace if there is none and keep a fire lighted whenever possible. Use rugs in red and blue, but let red predominate. Finish the woodwork in the deep browns and the wall in a neutral gray-brown, while the hangings, couch upholstering, and pillows should be in the blue. Use low table lights and side lights in preference to central ones.

Question—R. M. B., Illinois: Is it possible to change natural varnished woodwork to a soft brown without much expense or labor?

Answer—Yes. Clean and rinse the surface thoroughly and apply one coat of S-W Varnish Stain Dark Oak. If a dull effect is desired follow when dry with a coat of Velvet Finish Varnish.

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Pictures

THE selection of pictures for the home is as important a subject as the proper framing, but when considered under separate heads, as pictures for the hall, for the dining-room, for chamber, etc., it is possible to solve the problem readily. The selection of the pictures should be determined by the subject, size, color, including that of frame and mat, if furnished with such, as well as the place of hanging.

The few principles that can be followed in making the proper selection of pictures for the dining-room will suggest the various points to be considered in furnishing the entire house. Right here it would be well to say that the walls can appear overcrowded as well as bare through the use of too many pictures. A happy medium is often hard to determine, but of the two, "too few pictures" is the lesser evil, and if we must err, let it be for that reason. If large pictures are desired, these should fill up the large wall spaces, making the use of small pictures unnecessary to complete the decoration of such surfaces. The construction of the wall will determine the size. The large pictures are best in the large rooms but often impossible when the walls are so cut up while the smaller are favored for the smaller rooms.

The two views of the dining-room illustrate a bad and good selection and arrangement of pictures. The sizes of the pictures in illustration I are not bad as the high wainscoting, an important feature in this room, requires a rather broken treatment or the short wall spaces above it would produce too heavy an appearance. The smaller pictures are therefore best here, but the arrangement is poor and the color detrimental to the wall and general appearance of the room.



Illustration I. Too much contrast between wall and ceilings. Subdue same as illustration II shows.

There is too much contrast.

The pictures are just so many white spots against a dark ground and detract greatly from the beauty of the White Enameled wood, which in combination with the rich toned yellow wall forms an excellent setting for the mahogany furniture. To remedy this, use darker mats, paint the frames dark, rearrange the pictures and secure the result shown by illustration II. Pictures requiring no mats should be used. These are newer and allow a larger picture to occupy the space of a smaller one furnished with mat.

Mahogany is best for the frame in this room, as that finish is shown by the furniture. S-W Varnish Stain Mahogany can be used without difficulty over any kind of frame, but it is more advisable to remove the finish and restain or refinish the wood, bringing out its grain. S-W Taxite will easily restore the wood to its new state. Then the stain can be used and the beauty of the wood brought out, which is not true when the varnish stain is employed, as it only suggest the grain since it is used over a previously finished surface, as follows: Apply the Varnish Stain and when dry follow with a coat of S-W Velvet Finish Varnish, should a dull surface be desired. To restain a frame after the finish is removed with S-W Taxite, apply a coat of S-W Handcraft Stain, follow with a coat of S-W Mission-lac, then apply a coat of S-W Velvet Finish Varnish. The frame will be exposed to very little wear, so that it is practically unnecessary to give it the three-coat full bodied varnish that is required on woodwork and furniture. To point out the satisfactory and unsatisfactory results that are produced through the right and the wrong arrangement, the illustrations I and II will be compared. In I the wall spaces on either side of the French doors have been symmetrically decorated, the square and the circle unfortunately producing awkward spots and cutting the oblong wall surfaces into bad shapes.



Illustration II. While here the picture tones are in harmony with the walls giving the same just the proper finish in an unobtrusive way.

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One such combination of circle, square and oblong is bad enough but two, impossible. The changes made are not decidedly radical and have involved little labor, but they make the room far more attractive, and certainly more restful. In I the pictures are placed at decidedly different levels, especially the one above the buffet, which is really so high for such a small picture, that it can hardly be appreciated; while in II the pictures have all been held at practically the same level, so that comparison can be made and all pictures viewed within a few feet from the wall.

Just another change has been made in this room that has helped it exceedingly. The ceiling color was in a decided light, cold tint, while the wall was in a medium warm color, thus keeping the middle portion of the wall confined and hedged in at the top by the light effect of the ceiling and at the bottom by the wainscoting. This has, however, been overcome through darkening the ceiling color, which was possible, as this room is well lighted. This made the White Enamel woodwork, which is of great beauty, more prominent and kept the wall and ceiling in harmony. An addition of a stencil border just above the wainscoting line in deep-red and dull-green repeating the mahogany furniture tone and the tint of the rugs produce the finishing touch here.

A Mission Seat

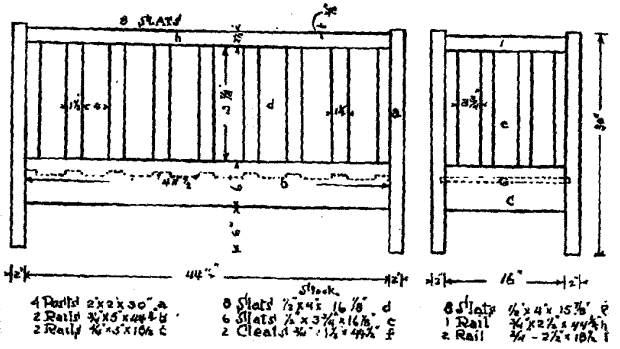
PLANS for the making, and specification for the finishing of the seat illustrated on the back cover, Article No. 1, are given in detail so that the enthusiastic woodworker can duplicate this piece of useful furniture without difficulty.

After all the parts have been neatly fitted together, and the entire surface lightly sanded, the seat can be stained. The Brown Oak Stain is an excellent color, and gives a pleasing tone on Oak wood, but any other finish is possible. Lighter and darker browns than this, are obtainable, the Weathered, Tavern, or the Early English Stains can be selected. It is possible to match up the color of other furniture—only one of the advantages of undertaking the finishing in the home. Another is, the more durable surface secured by the use of high-class varnishes.

S-W Handcraft Stains which are made in all the wood shades, can be lightened with Handcraft Stain Reducer, thus giving several shades of any one color.

Apply the stain with a soft brush, covering every portion of surface and working the stain into all the crevices. When thoroughly dry, fill the pores with S-W Golden Oak Paste Filler. This material must be reduced to the consistency of thick cream with benzine, applied with a stiff brush and wiped off across the grain with burlap or excelsior, before it has set, allowing only that to remain, which does, and is meant to remain in the pores. In about 48 hours, sand the entire surface lightly with 0000 sandpaper. The use of the filler, accentuates the grain of the wood, but the varnish surfacers are necessary, aside from producing a wearable surface, to give life and brilliancy to the wood, as the right end of the illustration shows. The left end is the wood in its unfinished state, while the central portion shows the stain and filler.

When the sanding is complete, proceed as follows: Apply a thin coat of S-W Shellac, brushing the same out well. Allow to dry thoroughly, sand lightly, and follow with two coats of S-W Excello Varnish, sanding between coats, and rubbing the last coat to a dull surface with pumice-stone and oil. This pro-



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duces a full bodied varnish finish. A simpler surface treatment is possible, and the specifications suggested for the finishing of the Morris Chair, can be followed. About one pint of S-W Handcraft Stain, ½ pound of S-W Paste Filler, 1½ pints Shellac, and 3 pints of Excello Varnish, will be required for this style and size of seat.

Brightening Up an Old Rocker

VERY often for some reason or another, an odd piece of furniture is given bad usage, exposed to extreme weather conditions and in fact almost robbed of its original identity. If these pieces survive such treatment it is well worth restoring them. The sturdily built rocker, pictured on the back cover, Article No. 2, shows the method required to make the worn surface presentable and allow the use of this otherwise satisfactory piece of house furniture. S-W Brighten Up Stain accomplishes this with little labor and slight cost resulting in a finish that is wholly as pleasing in general appearance as the new finish may have been, while the surface is very practical.

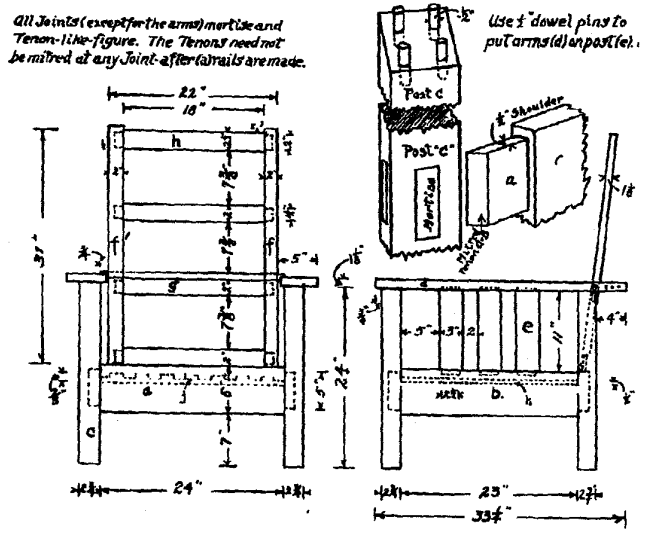
The style of the rocker suggests a warm red tone, although any other color could be secured with the Brighten Up Stain. Sandpaper the badly worn surface and apply a coat of S-W Brighten Up Ground. Since this ground finish is to be employed as careful sanding of the surface is not required as when the Brighten Up Stain is applied without a previous foundation coat. When this is thoroughly dry, and it is necessary to give sufficient time for thorough drying, apply the Brighten Up Stain in color selected. Rosewood will give a splendid tint and produce the color the illustration suggests. Apply the stain, brushing it out thinly and over the entire surface with a whisk-broom cut down or a stiff paint-brush before the Brighten Up Stain is thoroughly set. This material produces a stained effect and gives the varnish finish at one operation.

The material is made up in other colors of brown, such as the light or Dark Oak, the Mahogany and the Green. Old wood rockers of this type are well worth the one half-pint of Brighten Up Ground that is required and the one half-pint of the Brighten Up Stain Rosewood. Approximately one afternoon will be consumed in applying the material.

A Morris Chair

OAK wood is the more desirable for the making of furniture, and if possible, Quartered Oak should be secured. It has a more attractive grain, and one which shows up well on small pieces, such as are necessary for the making of the morris chair illustrated on the back cover, Article No. 4.

Complete working plans are furnished for those who are equipped with necessary tools, and conveniences to undertake the making of such furniture. The mill bill will help to make the necessary estimate of lumber and cost. The finishing of the chair is a simple matter, Fumed Oak Stain is shown in the illustration. This requires no filler and is best treated with a wax, as the regular Fumed Oak finish holds to that specification.



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Stock.

4-Posts-2¾"X2¾"X24"-c
2-Arms-1⅜"X5"X33¼"-d
4-Rails-⅜"X6"X27"(2a-2b)
6-Slats ¼"X3"X12"-e
2-Stiles 1⅜"X2"X31"-f
3-Rails ¾"X2"X21"-g
1-Rail ¾"X2½"X21"-h
1-Bar ⅛"X⅜"X24"-i
2-Cleats ⅜"X1½"X23-j
8-Slats ¼"X5"X25-k

Leather or tapestry cushions in rich brown tones will be best here, although Monk, or Arras Cloth in rich red or dull blue can be selected, if the color-scheme of the room will permit of such color contrasts.

Before any stain is used on new wood, it must be lightly sanded. This is true in making furniture, finishing woodwork, or any other surface. In this case, sand the entire surface with 0000 sandpaper, and apply a coat of S-W Handcraft Stain Fumed Oak. If it is desirable to match up any other Fumed Oak pieces, a slight reduction of the stain is possible, should a lighter tone be preferred, through the use of S-W Handcraft Stain Reducer. Only a small portion should be at first added, increasing the quantity until the right shade is produced. The stain should be allowed to dry thoroughly and then followed with a coat of S-W Mission-lac. Follow this, when dry, with a coat of S-W Furniture Wax, rubbing same well into the surface. For a chair of this size, about ½ pint Stain will be required with ½ pint Mission-lac and ¼ pound Furniture Wax.

Household Hints

To remove stains of fruit, tea, coffee, etc., rub the linen with butter, then wash the spot well with warm water and soap. For bad fruit stains, very hot milk is better than the hot water.

Here is a household hint, or a precaution, that will at sometime or another be most valuable. Throw flour, not water, on kerosene flames.

Salt dissolved in alcohol will remove grease from woolen.

The Proper Mixing of Prepared Oil Paints

MANY users of paint may have had the experience of an energetic, but inexperienced, owner, who purchased a can of paint, opened it without any ceremony, thrust a piece of clean wood into the paint, scraped it along the sides of the can two or three times, and then painted—or attempted to. The brush slipped along the surface—the paint was thin and, in fact, absolutely no good. His painter friend was attacked for recommending such material, who, upon investigation, found the paint pigment undisturbed at the bottom of the can. The oil or vehicle that rises to the top of the can was being used. He proceeded then and there to give Mr. Owner a valuable demonstration on the proper mixing of paint.



First

Shake the package violently.



Third

Pour off into another package at least two-thirds of the vehicle that has raised above the pigment.



Fifth

Begin returning the surplus vehicle a little at a time, until all has again been added, stirring constantly.



Second

Cut out the whole top.



Fourth

Stir the pigment and remaining oil with a strong, smooth paddle that is of a shape which will admit of getting around the edges and bring up all of the pigment. Do this until the mass is smooth and entirely uniform throughout.



Sixth

Then "box" the paint—that is, pour it back and forth from one pail to another from half a dozen to a dozen times, each time leaving about one-quarter of the paint in the pail which is being emptied.

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