

THE PAINTING OF NEW EXTERIOR WOOD

*Drying out Moisture . . . Treating Knots . . . Varying
Priming Coat for Different Woods . . . Purpose
of Each Coat . . . Time between Coats . . .
Puttying Defects . . . Formulas.*

Second of a series of articles, designed to be filed for reference, on the painting of various building materials

THE first consideration in the painting of new exterior wood is to make sure that it is thoroughly dried out and seasoned. Otherwise there will be moisture present under the paint film and that is bound to result in peeling. Exposing the bare wood to the sun for a week or two will dry it out thoroughly.

Even when lumber is properly seasoned, no painting should be attempted if there is evidence of surface-moisture as will be the case after a damp, foggy or frosty night or a rainy spell. Moreover, it is unwise to do any outside painting in extremely cold weather. If satisfactory results are to be obtained, the temperature should not be lower than 50° Fahr.

Preparing the Surface

When sure that the wood is perfectly dry, the surface should be prepared for the first or priming coat by being scraped and brushed to remove any dirt, mud or other foreign matter that may have adhered to it. This done, all knots and sappy streaks should be shellacked with pure alcohol shellac brushed out very thin, care being exercised to work it well into the knots and to cover $\frac{1}{4}$ " on all sides of them. It is advisable to allow the shellac to dry a half day before priming begins.

Number of Coats

Three coats of paint should always be applied to exterior wood which has never before been painted—a thin priming coat and two heavier coats. Two coats only are sometimes used on new wood for the sake of economy, but it is not true economy. A third coat makes a job last twice as long.

Exterior work should be allowed to dry from two to four days before the next coat is applied. In fact, the longer the time between coats the better.

Priming Coat

Too much stress cannot be laid upon the importance of the priming coat. The purpose of this coat is to secure

a firm anchorage to the wood for subsequent coats. Unless this is accomplished the paint film will in a short time become loosened and crack and scale off.

The priming coat should not be composed of materials which either produce a very soft film or a very hard, brittle one. In this coat a considerable amount of oil is required to satisfy the wood, with some turpentine to aid penetration.

While a single body or second coat formula and a single finishing or third coat formula are satisfactory for all kinds of lumber, under all climatic conditions, it has been found that some variations in the priming coat are desirable because of the uneven structure and difference in absorptive power of various woods. The following formulas are suggested for the different kinds of wood:

For Average Medium Soft Woods, such as white pine, cedar, redwood, poplar, and other woods of this type, the following priming coat should be used:

100 pounds Dutch Boy white-lead
4 gallons pure raw linseed oil
2 gallons pure turpentine
1 pint pure drier

This formula makes 9 gallons of paint which will cover about 5,175 square feet, one coat.

For Harder Woods, and woods which have an uneven grain structure and an excessive amount of sap, such as hard pine, fir, cypress, ash and similar woods, the oil should be slightly decreased from the formula above, and the turpentine increased, depending upon the particular characteristics of the wood to be painted.

Body Coat

The body coat should be so designed as to give a relatively hard film with considerable hiding power, but with sufficient elasticity to enable the paint to follow any movement of the surface to which it is applied. Considerably less oil therefore is used in this coat. A fairly large amount of turpentine is required to give the desired brushing consistency.

Before the body coat is applied, the primed wood should be gone over carefully and all holes, cracks, crevices between joints and defects in the wood should be puttyed up. The putty should be composed of linseed oil and equal parts

of white-lead and whiting. Putty made of petroleum and ground clifstone sand often mars what would otherwise be a good painting job by making yellow nail holes and cracks.

When the putty has had sufficient time to dry out thoroughly, the puttyed places should be sandpapered and smoothed down to remove any putty that has remained on the surface.

The following is a good body coat formula for all woods:

100 pounds Dutch Boy white-lead
1½ gallons pure raw linseed oil
1½ gallons pure turpentine
1 pint pure drier

This formula makes 6 gallons of paint which will cover about 3,600 square feet, one coat.

Finishing Coat

The amount of oil in the finishing coat should be such as to produce a film which provides maximum protection and good appearance. A very small amount of turpentine is used in this coat to aid brushing and binding with the body coat.

In applying the finishing coat, special care should be taken to see that the entire surface is covered and no spots are left untouched. After the paint has started to set up, any spots which have not been covered, but which are touched up later, will dry flat spoiling the appearance of the job.

The following is a finishing coat formula suitable for all woods:

100 pounds Dutch Boy white-lead
3½ to 4 gallons pure raw linseed oil
1 pint pure turpentine
1 pint pure drier

This formula makes from 6½ to 7 gallons of paint which will cover from 3,900 to 4,200 square feet, one coat.

Painting Other Materials

Complete formulas and directions for painting any of the other materials used in building, such as metal, brick, stone, stucco, concrete, plaster, will be furnished upon request. Simply direct your inquiry to our Department of Technical Paint Service, care of our nearest branch.

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