

THE HOME PAINTING MANUAL



*A Complete Handbook on Home Painting and Decoration
Full Information About Paints and Varnishes
and Their Application*

Price 50c



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How to Properly Mix Prepared Paint

To secure best results from any good prepared paint, it must be properly mixed. The illustrations below and their explanations tell how to mix prepared paint properly and in the least time.



1.
Shake the package violently.



4.
Stir the pigment and remaining oil with 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.



2.
Cut out the whole top.



5.
Begin returning the surplus vehicle a little at a time, until all has again been added, stirring constantly.



3.
Pour off into another package at least two-thirds of the vehicle that has raised above the pigment.



6.
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.

If the above method is followed you will be sure not to have thick paint that will peel or thin paint that will not cover.

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What Constitutes the

Prepared Paint vs. 1

The best paint is always essentially, in painting a house, one should use materials with which it is painted. undoubtedly a high grade prepared manufacturer. There are certain much better than hand-mixed or s

It is only reasonable that a man and mixes the paint himself cannot of good prepared paint. It is a mechanical efficiency; human guess-timate formulae; hand stirring again

Good white lead and pure raw good paint, and for years was the best for a long period white lead was prominent known. It became a tradition anything else was not even consider

To say, however, that straight is the best, would be to say that in every other industry but that of changed things. The paint industry advanced and improved. It was re-lead (and oil) was too soft, and allowed the oil and oxidize the film, causing chalk and rub off. Effort was made to remedy this difficulty.

It was about seventy years ago paint pigment was discovered by named Le Clare, who used it in his experiments that he was presented with the Legion of Honor for distinguish

Zinc oxide is whiter than lead and has a greater covering capacity because it takes more of the oil to the surface. However, it zinc alone dries too hard and quickly cracks and peels. Furthermore, it is objectionable for repainting, making paint to adhere to it.

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What Constitutes the Best Paint

Prepared Paint vs. Hand Mixed

The best paint is always essential to best results. Therefore, in painting a house, one should be most careful as to the materials with which it is painted. The best paint to use is undoubtedly a high grade prepared paint made by a reputable manufacturer. There are certain definite reasons why it is much better than hand-mixed or so-called "lead and oil."

It is only reasonable that a man who buys the materials and mixes the paint himself cannot possibly produce the equal of good prepared paint. It is a case of hand work against mechanical efficiency; human guesswork against exact scientific formulae; hand stirring against machine grinding.

Good white lead and pure raw linseed oil make a fairly good paint, and for years was the best paint known. In fact, for a long period white lead was practically the only base pigment known. It became a tradition of the painter's trade and anything else was not even considered.

To say, however, that straight "lead and oil" paint today is the best, would be to say that the world has progressed in every other industry but that of paint making. Time has changed things. The paint industry, like every other, has advanced and improved. It was realized that straight white lead (and oil) was too soft, and allowed the hot sun to draw out the oil and oxidize the film, causing the paint to lose its gloss, chalk and rub off. Effort was constantly being made to remedy this difficulty.

It was about seventy years ago that the use of zinc as a paint pigment was discovered by a French master painter, named Le Clare, who used it in his own work with such superior results that he was presented with a gold medal and Cross of the Legion of Honor for distinguished services rendered.

Zinc oxide is whiter than lead and possesses greater spreading capacity because it takes more oil, and, being hard, holds the oil to the surface. However, it was soon discovered that zinc alone dries too hard and quickly becomes brittle and cracks and peels. Furthermore, that for the same reason it is objectionable for repainting, making it difficult to get new paint to adhere to it.

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The problem then was to incorporate these two base pigments in the right scientific proportions so that the softness of the lead would be offset by the hardness of the zinc and vice versa, resulting in a paint having the virtues of both and the objections of neither, hence greater body and opacity, better ease of working and spreading, more absorption of oil and greater durability.

After much experimenting this was accomplished, and this combination in the right proportions has for some time been recognized generally and highly endorsed by the most reputable paint authorities as possessing best paint qualities. However, the method of mixing is also of utmost importance. For instance, straight carbonate of lead (white lead) alone with straight zinc oxide does not give as high efficiency and as thorough incorporation as is the case when a certain percentage of the former is combined in the form of sulphate of lead, the proportions again being an essential factor. This is where accurate laboratory formulae and accurate measuring of each ingredient by weight is of the greatest value in producing the best possible paint. Also, the manner and thoroughness in which these ingredients are mixed together and balanced, are of utmost importance and it is only natural that this can be done much more thoroughly by machinery than by hand.

The foregoing deals principally with the pigment portion of the paint, but the liquid portion (or vehicle) is also of equal importance. The first essential of linseed oil is, of course, to carry and suspend the pigment in such a way that the mass may be perfectly fluid until and during the process of application, after which it has a much more important task to perform. Linseed oil supplies the gloss and is the very life of the paint. It is the oil which fills the pores of the wood and it is the oil which sticks to and grips the surface in a tough, tenacious, waterproof film. It must harden and act as a binder to hold the pigment intact on the surface, yet be elastic and weather-resisting. For these reasons it is necessary that the best linseed oil be used in sufficient proportions.

SWP (Sherwin-Williams Paint, Prepared) is a correct combination of oxide of zinc, carbonate of lead, sulphate of lead and pure linseed oil, with the necessary turpentine and drier. These materials are all of the highest quality and are intelligently and scientifically handled so as to give the maximum paint value in each can and color.

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Good brush necessary for otherwise good ing brush mar

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To clean varnish or er but turpenti in anything been well cle they should a cloth. S-A

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