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THE HOUSE WE LIVE IN
Its Decoration
Its Protection

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O. C. HARN

The House We Live In

Its Decoration

Its Protection

A PRACTICAL GUIDE FOR THE PROPERTY-
OWNER TREATING IN A CLEAR MANNER
THE THREE ESSENTIALS OF SURFACE-
SAVING AND DECORATION—THE PAINTING,
THE PAINT AND THE PAINTER

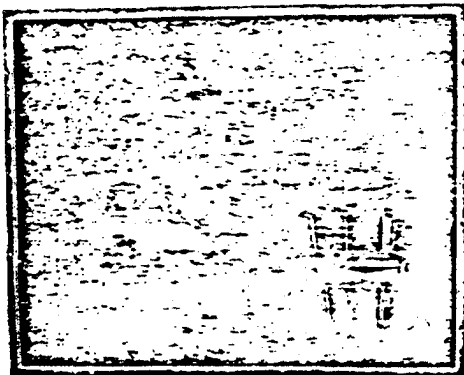


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THE PAINTING

1. Selecting Exterior Colors

THE selection of a color treatment for the exterior of the house should be an agreement between personal preference and the requirements of the particular situation. The fact that a certain color or combination of colors looks attractive on one house does not mean that it will be pleasing on a house of an entirely different type or in an entirely different location. The site and shape of a house, its natural surroundings and the character of neighboring buildings are important factors in the selection of colors.

This does not mean that for any one house there is only one ideal color treatment. As a matter of fact there are often several alternate combinations of colors that conform with good taste and at the same time

allow for the satisfaction of personal likes. Alternate color schemes are suggested under the illustrations of various types of houses on the pages that follow. Each one of these treatments has been selected to conform with the architectural lines of the house and consequently can be used with pleasing results on any house of similar size and lines, providing, of course, that the colors do not clash with those of neighboring structures. There is actually so much to be gained in which people and satisfaction through a color selection in accordance with the simple, fundamental rules of color harmony as against the haphazard method of "I like green and buff, let's paint it that way" that the slightest effort of careful choosing is well worth while.

The fundamental rule of derivation as applied to the exterior of the house is to select colors from three groups, each of which is a contrasting factor in the selection of the treatment. These three groups or factors are the color of the house, the type of house and the surroundings.

Factors of Size

The small houses it is generally a good plan to use light colors. Light colors make a small house appear larger. On the other hand, dark colors make a house appear smaller and there are times when their use on a large house is desirable to bring the apparent size into proportion with surroundings.

For most houses both exterior and more in proportion when accented with light colors. In the body treatment, three usually the best treatment will not permit the treatment in which a light color should be applied for the body, with a dark contrasting trim. In carrying out a two-color treatment for the body of a house it should be remembered that light colors and dark colors are greatly accentuated when used together and for this reason the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help bring the two body colors together.

A dark colored roof will lower the apparent height of a house.

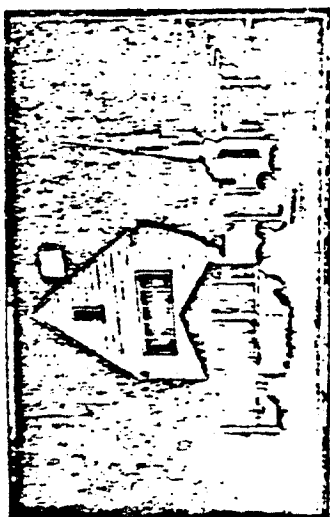
Colors for Different Types

Custom has associated certain colors with some of the more widely known types of houses. While these are nearly always in good taste it is frequently possible to use other colors with equally good results. For instance, yellow or white are usually thought of as the proper colors for colonial houses, yet grays can be employed to good advantage on houses of this type and these clearly remodeling it.

The timber framing of houses built of concrete or stone, such as English half-timbered, Italian or Renaissance, etc., are usually painted a dark color so as to give a pleasing contrast with the stucco. If a warm effort is desired the stucco should be painted in such colors as buff, light tan, warm gray, etc. Roofs, if painted, may be treated in bright or dull red or green or the same color as the timber construction.

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The selection of colors for a house is a matter of great importance. It should be chosen in harmony with the surrounding landscape and the color of the sky. The colors of the house should be chosen in harmony with the colors of the surrounding landscape and the color of the sky.

It is a mistaken notion that buildings look best in dark colors. The most pleasing effects, especially on buildings built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of buildings are usually always in strong, dark colors—sometimes red and olive green, for instance.

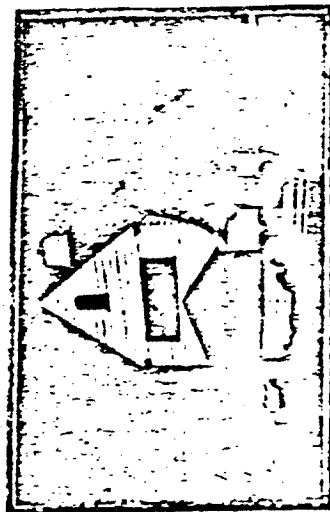
Relation to Surroundings

The natural surroundings of a house unconsciously influence the choice of color. When a small house is surrounded by trees, for instance, it needs light colors to provide a contrast; otherwise it will make any surrounding at all, due to the shadows thrown upon it. Even a large house surrounded by dense foliage which throws it into shadow looks better in such colors as warm grays and tans than in very dark colors.

An excellent general rule to follow when there is considerable foliage around the house is to choose a color that offers sufficient contrast to offset the effect of the shadows present.

Neighboring houses should be kept in mind as well in deciding upon a color scheme. Unless houses are a considerable distance apart they colors have a very decided influence upon each other, their color treatment may vary the good points of the other.

A house situated between two others should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on



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the other. The house in the middle should be painted some tint or shade of a green blue.

If a house on one side is dull in color and a house on the other is very bright, the middle house should be given a treatment midway between the two, so that neither of the extremes need stand out. The color of the bright house will look very dull if it is seen from the side of the dull house. It should afford a transition between the two. For instance, one of the houses is painted a very deep gray and the other a bright orange-yellow. A soft grayed green should be used on the middle house to break the abrupt contrast from the dull house and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

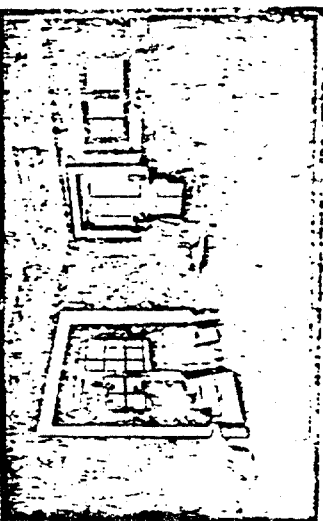
II. Selecting Interior Colors

Interior decoration is the art of bringing into pleasing harmony the room and its contents. While the making out of this room is not so simple as the selection of color, it can be reduced to a few fundamental rules of color.

Color is the all important tool of the decorator. With it rooms are made to appear smaller or larger, warmer or colder, brighter or subdued, stable

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The room shown in this photograph is a typical example of a room in which the color of the walls is a factor in the selection of the color of the furniture and the color of the floor.

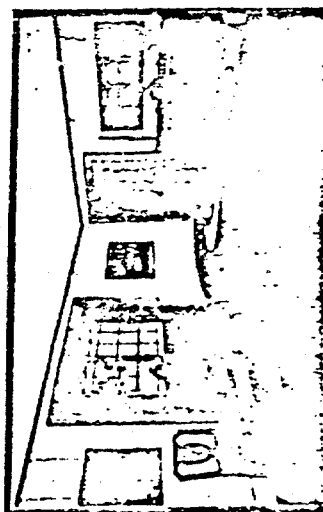
fully employed, color contrasts a dark space and four walls into a delight to the eye.

With the great number of colors at command it is well to consider first before making a selection for a given room, which tint or tints is most appropriate for the particular room being decorated. Is it a living room, a dining room, a sleeping room, a hall, or kitchen. Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall colors that are most suitable. This principle is brought out in the illustrations of interiors which appear in this booklet.

Color Influences Size of Room

Light colors on the walls make small rooms appear larger. The light and airy walls are excellent for use on the walls of a small room when it is desired to make it appear as roomy as possible. Light blues and greens, or colors tinged with these colors, are particularly good for this purpose because they are what is known as "cool" colors. In other words, they make surfaces appear more distant than they actually are.

Of course, dark colors on the walls make a room look smaller. While extremely dark colors are seldom used on interior walls, however, the resort to the use of comparatively strong colors on the walls of large rooms to reduce their apparent size and therefore make them more hospitable.



The room shown in this photograph is a typical example of a room in which the color of the walls is a factor in the selection of the color of the furniture and the color of the floor.

If the ceiling of a room is high, the use of a color that is a little lighter than the wall color will bring it down in appearance and make it appear lower. Carrying the ceiling color down on the side walls as far as the molding also helps to accomplish the same effect. It is often a good plan in long narrow rooms, where the ceiling is unusually high, to bring the ceiling color down in this manner two or three feet below the ceiling rope, using a wide molding to cover the line where the two colors meet. A treatment of this kind reduces the appearance of height and also brings the color of the room closer together.

Using Color to Control Light

Dark, depressing rooms can be wonderfully improved by using light colors on the walls. Light gray, buff, cream or ivory are good for use in rooms of this character as well as in small rooms. Yellow is the best light reflective and in extremely dark rooms a bare article of illumination has to be resorted to in the daytime yellow will be found the most economical color to use.

Flaking and peeling colors will be much more noticed and annoying with walls of green, gray or blue, or colors on the green or blue ceiling. Of course, in the very light tones, the color of the room is less noticeable than in the darker tones. The stronger the natural light of the room, the deeper may be the green or blue employed.



The balance in the feeling of warm in the home. A warm room is a comfortable one. The color of the walls is a factor in this. The color of the walls is a factor in this. The color of the walls is a factor in this.

Color Induces Feeling of Warmth

Reds and yellows are warm colors and wherever these colors, or their derivatives, are used a feeling of warmth is produced. This is true in varying degrees of the combinations of red and yellow ranging from the palest straw tint down thru orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

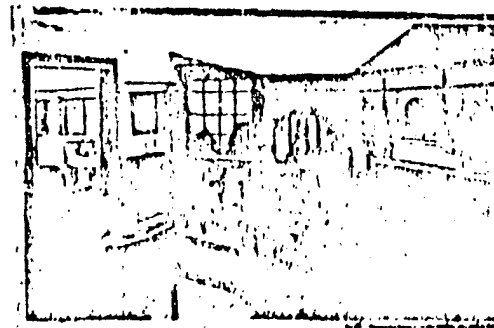
In rooms with bleak northern exposure, warm colors are preferable to give the effect of warmth and cheer. In cooler climates warm colors on the walls make pleasant and more cheerful homes.

The range of colors from green thru blue-green, green-blue, blue and violet-blue are cool colors, blue containing a suggestion of green being the coolest. The use of the cooler colors, especially the blues and greens, make a room cool and refreshing. For this reason they are particularly valuable in rooms with a southern exposure or in homes in hot or warm climates.

What Color for the Woodwork?

There is no reason, other than custom, why woodwork should always be white or ivory. As a matter of fact there is a rapidly growing tendency to employ comparatively strong colors in the treatment of the trim. Many beautiful effects may be obtained by painting the woodwork a contrasting color to the walls. If the walls are a very light color the woodwork may be carried out in a contrasting grayed color or vice versa. For

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The color of the walls is a factor in this. The color of the walls is a factor in this. The color of the walls is a factor in this.

example, pale green walls are delightful with cream or grayed violet woodwork, while deep ivory walls are exceedingly attractive with woodwork in red or egg blue.

If the woodwork is to be dark, it is customary to finish it in natural wood or stain it. Dark stained woodwork looks well with walls in a great tint of the same color. For example, red brown woodwork in effect with cream walls or dark green woodwork with grayed green walls. Very small rooms it is often advisable to treat the woodwork in the color of the walls or just a shade or two darker.

Choosing the Ceiling Color

Ceilings should always be of a lighter color than the walls even in case of very high ones when a comparatively dark ceiling color is sometimes used. It is a mistake, however, to make ceilings white. The eye reaches an abrupt stop when the ceiling line is reached and the impression is of four walls standing about without the necessary structure to hold them in place.

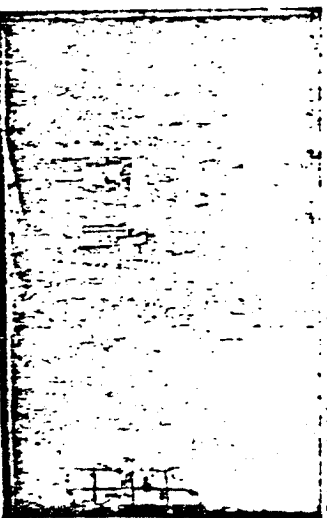
A very slight touch of the wall color in the ceiling catches the eye with an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration. For the ceiling is an important part of the structure of a room, and its decoration should not be less fully worked out than that of the other surfaces.

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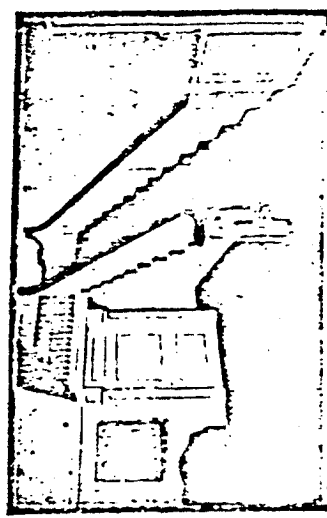
If the wall color is light, a good rule for a ceiling color is to use one part of wall color to four parts of white, or in other words, use a ceiling color one-fourth as intense as the wall color. If a medium color is selected for the walls, it is better to reduce the ceiling color to one-eighth of the wall color.

A Wide Floor as a Fall

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by wide openings, they should be a fairly close relation between the various color schemes, so as to tie them together. It is not necessary or even desirable to use the same tint or shade on the walls of all the rooms but it is often a good plan to use the same color throughout, relying upon tints and shades of that color to provide the proper variation.

If the openings between rooms are but single doors, greater freedom is permissible but it is always best to avoid too much contrast from one room to another.

It goes without saying that the scheme of decoration, whether for a single room or a suite of rooms, should harmonize with the rug, hangings, etc. Probably the simplest way to assure this is to take the prevailing color of the floor coverings and use a tint of it on the walls. Where this is not desirable some other harmonizing color may be employed on the walls.

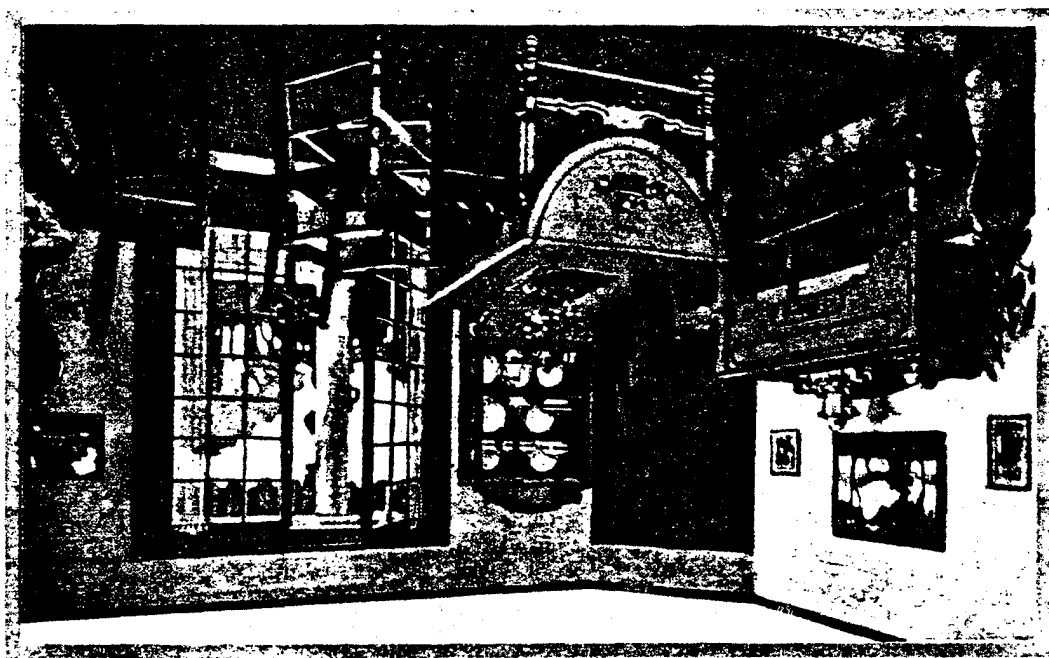


The one time painted wall is preferred by many people with fastidiously decorative homes. On the other hand there are many with equally good taste who make use of some of the beautiful decorative finishes that are available with paint. In this way they secure the advantages of the painted wall which at the same time retain all the advantages of the decorative wall - washability, sanitary qualities and pleasing texture. The flexibility of paint as a decorative medium makes it a favorite of modern decorators.

III. Distinctive Wall Finishes

Striping is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-time interior. It consists of making more than a narrow banding line of a deeper color than that applied on the main wall. This banding line is applied directly to the side wall and on the end wall, from the floor to the ceiling, and is applied in a straight line. The stripes are made from three quarters of an inch to several inches wide, depending upon the size of the room. In some cases a double line is used, one line on the side wall and one on the end wall.

All the lines should be parallel to the wall from end to end, the distance away depending upon the width of the stripe. The usual distance is a foot or more from the wall to the first stripe, and a foot or more between the stripes. A wide stripe would be placed a proportionately greater distance from the wall.



For the breakfast room, or the combination breakfast and dining room such as the one pictured, painted furniture with walls to harmonize furnish the appropriate touch. While a certain amount of freedom is permissible in the choice of warm colors for the furniture and walls it is better taste to confine the selection to the less brilliant and glaring shades. In the above room, a light cream ceiling, light green side walls and light gray glazed woodwork would be very attractive.

The effect achieved depends upon the choice of color for the striping or banding line. A color very close to that of the wall color as, for instance, a buff wall and light brown strip will result in a subdued effect. On the other hand, an intensely contrasting color will add snap and brilliance. Such a combination would be a light yellow wall with dark green banding. Colors for the striping should be chosen, therefore, with this factor in mind. Striping, of course, can be applied on any one-tone interior and is particularly suitable for rooms such as kitchen and bedroom.

Crumpled Roll (illustrated on page 19)

The crumpled roll finish possesses many advantages. The soft, feathery design is distinctive and individual and tends to conceal the cracks in old plaster. The finish may be employed either in panels or as an all-over treatment. In panels greater contrast of colors is permitted. Usually a darker color rolled over a light-colored undercoat gives the most satisfactory result.

The kind of paper used and the method of crumpling it have a decided influence on the finished effect. Medium weight paper or light wrapping paper, crumpled loosely, will produce widely spaced figures, while the same paper crumpled more tightly will result in smaller designs and a softer effect. Tissue paper or light paper crumpled and recrumpled several times will produce a still softer effect.

Simply changing the color combination, the size and outline of the



The kitchen is probably the most utilitarian room in the home. But this is no reason why, as is too often the case, the kitchen should be either dingy or unattractively decorated. A room used as much as the kitchen is should be bright, cheerful and clean-looking. An all-white kitchen is preferred by many, but a color just off the white, such as a cream, is more satisfactory. It is less glaring and does not soil so readily. Other attractive color schemes are light cream for the ceiling, light blue or light olive green for the side walls and floor, or light cream for the trim.

pattern or the method of employment adapts this finish to rooms of widely differing requirements. Practically the only limitation to its use is the fact that it must be applied over a smooth finish wall.

Sponge-Mottle (illustrated on page 21)

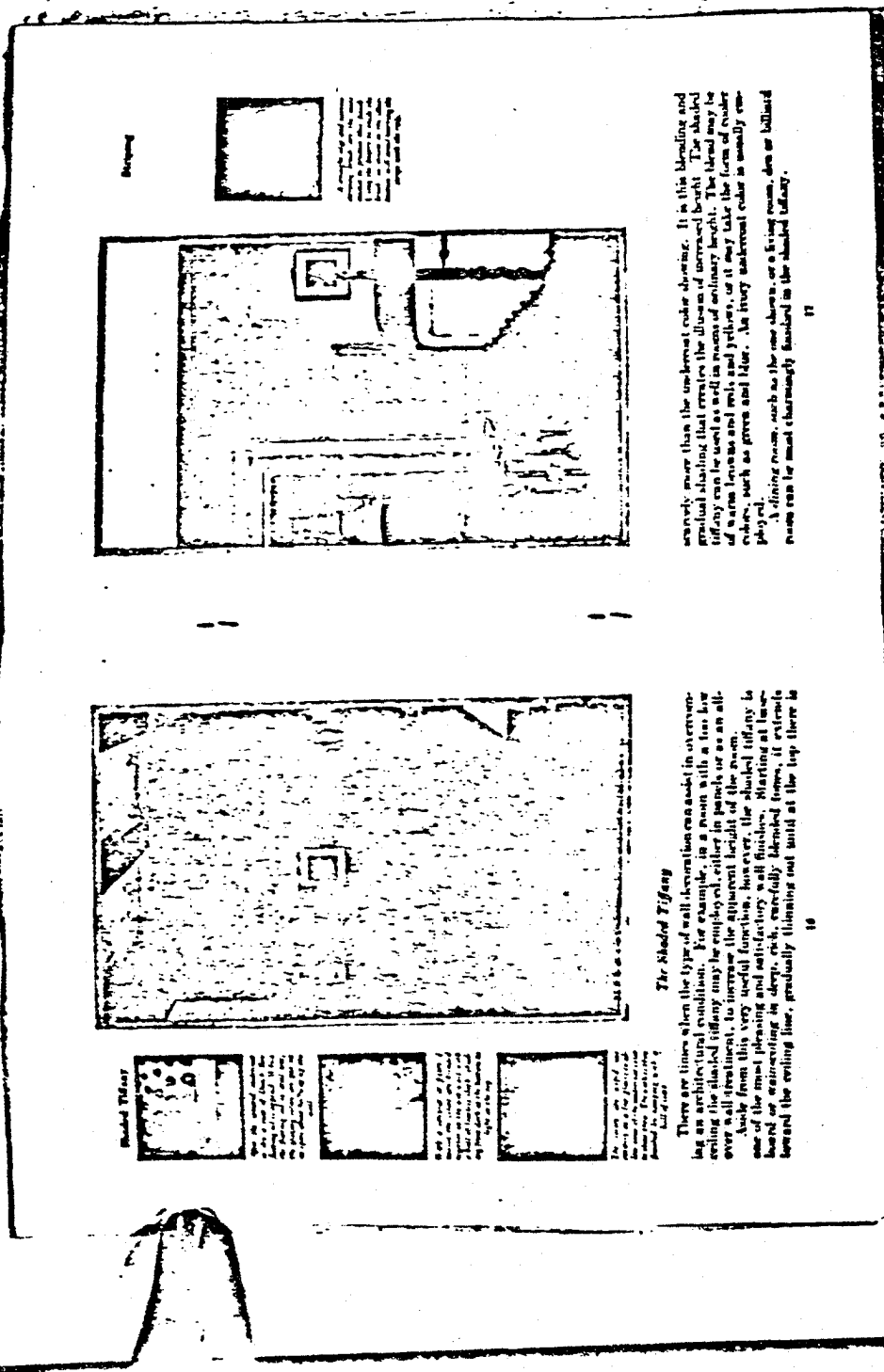
The sponge-mottle is an interesting wall finish of wide adaptability. Not only can it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one or two in addition to the undercoat color will be found sufficient. This finish is suitable for use either in panels or as an all-over treatment. Where panels are employed there is greater leeway in the use of strongly contrasting colors. Either the undercoat or the mottling color may predominate in the sponge-mottle finish. The choice depends, of course, upon the colors selected and upon the type of room being decorated.

The sponge is usually applied in a haphazard manner with no attempt to secure a regular pattern, altho a regular pattern is occasionally used with very satisfactory results. As a rule, however, the haphazard mottling will prove more satisfactory for the reason that a great deal of the charm of the sponge-mottle finish lies in its irregularity.

Almost any room in the average home can be decorated successfully in the sponge-mottle finish. Ordinarily it is suitable for such interiors as living room, dining room, entrance hall and bedroom.

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are only more than the undermost color showing. It is this blending and gradual shading that creates the illusion of increased brightness. The shaded tiffany may be used as well in rooms of ordinary height. The ideal may be of a warm brown and gold and yellow, or it may take the form of cooler colors, such as green and blue. An ivory undermost color is usually employed.

A dining room, such as the one shown, or a living room, den or ballroom can be made charmingly finished in the shaded tiffany.

The Shaded Tiffany

There are times when the type of wall decoration suggested in other pages is not suitable. For example, in a room with a low ceiling the shaded tiffany may be employed either as a background for the room or as an all-over wall treatment, to increase the apparent height of the room. Aside from this very useful function, however, the shaded tiffany is one of the most pleasing and satisfactory wall finishes. Starting at the base of the room, where the ceiling is especially deep, and gradually toward the ceiling line, the gradually deepening color is used at the top there is

Shaded Tiffany



The shaded tiffany is a very useful and pleasing wall finish. It is especially useful in rooms with low ceilings, where it can be used to increase the apparent height of the room.



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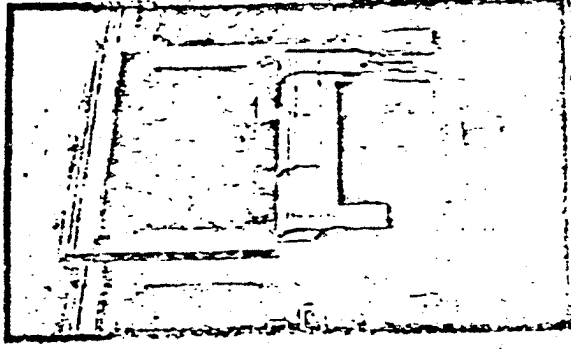
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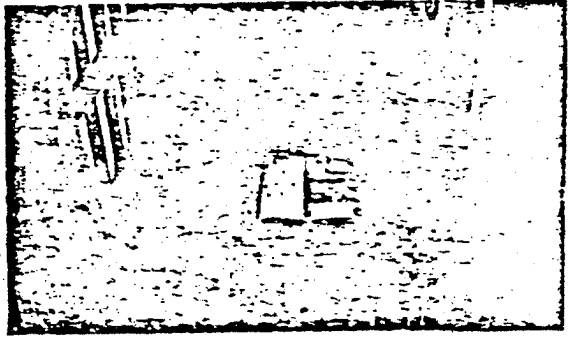
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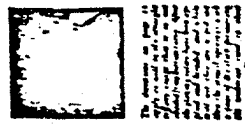
Completed Wall



The tiffany is first and the shading colors wiped out with a cloth then the tiffany is applied. The pattern may be either sharply defined or soft and indistinct. In another variation the shading colors are first applied and then the tiffany is applied. The tiffany is applied in a similar manner to the tiffany in the room shown in the illustration. In such instances as a large living room or dining room, the tiffany or entrance hall, a well selected tiffany and wiped stencil often provide a charming method of decoration.



Tiffany with Wiped Stencil

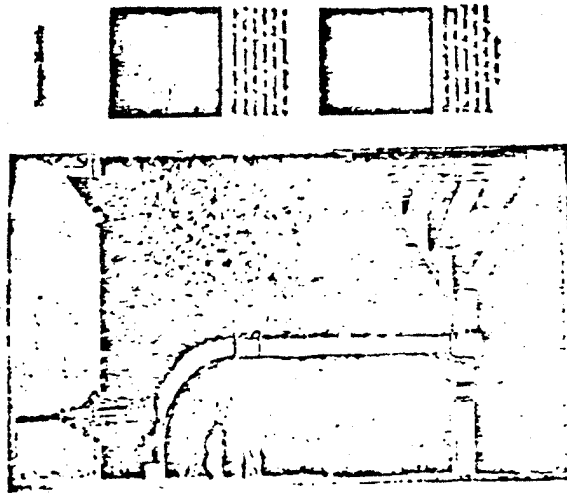


Tiffany with Wiped Stencil

The tiffany adds an undisciplined place among painted wall finishes. Its rich, soft blend and solid color make it an ideal background. The tiffany may be rendered in sharp lines, such as one surrounding old leather, or it may take the form of the more delicate idiosyncrasy, grays and pinks. The deeper effects are generally confined to panels, but the lighter tiffany may be applied as an all-over wall treatment, as a ceiling, or in panels. The wiped stencil is a decorative touch often used in conjunction with a tiffany. As its name suggests, the stencil is placed against the wall while

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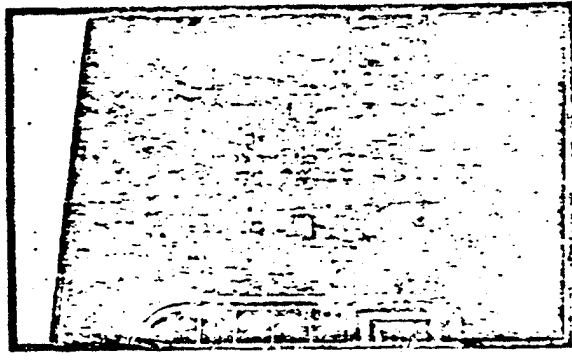
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...ing. Either of these two treatments will result in a most charming and unusual effect.

In producing the enamel steel effect the steel is placed against the wall while the glass is still wet and a graining rough is drawn vertically and then horizontally across the surface. In the same operation the teeth of the comb penetrate thru the surface of the steel removing a little of the glass coat. This permits the ground color to show thru the delicate line (tracery) established by the combline process.

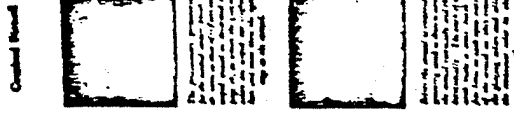
The enamel finish in panels is entirely appropriate for drawing room or a fairly large living room, as it can be used to impart a distinctly home-like touch to the hardware.



The Combed Steel

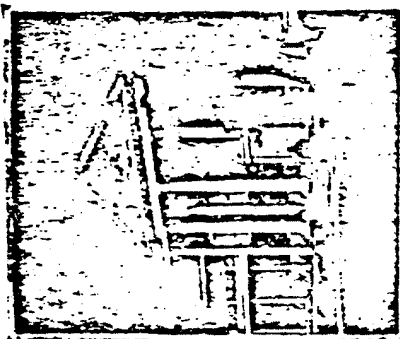
This type of finish is a most ingenious and useful adaptation of the enamel idea. While it has an extensive use as a finish for formal rooms, it can be used in such a manner that it presents a charming finish for many of the more informal rooms in the average home.

One of the most interesting effects of the latter type is obtained by using a lighty treatment in panels and then finishing with the enamel steel within the panel borders. By instead of using the steel over the entire panel, employ only a strip as a border effect inside the panel.



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THE PAINT

1. What Paint Is

Paint is a mixture of solid particles (called the pigment) and a liquid (called the vehicle) which when dried, forms a solid film upon a surface, protecting and decorating the surface to which it clings.

The Pigment

White-head is nature's true paint pigment for with linseed oil and without the aid of any admixture of other ingredients it makes an elastic film, holds the surface in a superior way, is extremely durable, and works under the finish to the superior satisfaction of the painter.

White-head can stand more adulteration without entirely losing its valuable characteristics which make it a natural paint. Its usefulness is impaired, however, in direct proportion to the admixture of other ingredients. The addition of other materials usually decreases the great covering or hiding power of white-head. More important still, the adul-

teration takes the paint of the hiding qualities which an all-head paint possesses.

What White-head Is

White-head is simply lead converted by the chemical action of weak acetic acid (vinegar) and carbonic acid gas into a fine, white powder. White-head has many of the valuable characteristics of the metal lead, such as extreme durability, toughness and resistance to weather.

The Film

The other essential ingredient of paint is a vehicle, that is, the liquid in which the pigment is suspended. Linseed oil is the most useful of the paint vehicles and for many purposes it is the only one which should be used. It is a yellow liquid obtained from the seed of the flax plant. One of the properties which makes linseed oil a superior paint vehicle is that it gradually hardens into an insoluble, tough, elastic film when exposed to the air. It also possesses a natural affinity for white lead. This is very important for the oil sticks to the fine white-head particles in an intimate union that when it penetrates the pores of wood it causes the white lead to fill it, and that portion of the paint which lies on the surface is free to be disintegrated by rain or weather.

In the case of linseed oil, as with white-head, substitutes claimed to be "just as good" are sometimes offered. Some of these substitutes are worthless. Under no circumstances should one be persuaded to use any vehicle for outside painting in place of pure linseed oil unless he has tested it to his satisfaction. In general for our substance that possesses virtue there are many that are simply adulterations.

Linseed oil, too, is occasionally "skinned" either surreptitiously or by mistake with some other material, especially at times when linseed oil is high in price.

There is no simple and definite test for purity in linseed oil as there is for white lead. The only safe method is to meet upon the product of a reliable manufacturer. Naturally the best way of being sure is to buy in bulk when it is put up in sealed containers, such as Dutch Boy tins.

Putting It On

Paint that is made with linseed oil gives a glass finish. Such a finish is desirable for all exterior painting but for comparatively little interior painting. Nowadays most interiors are done in plaster or "flat" finish.

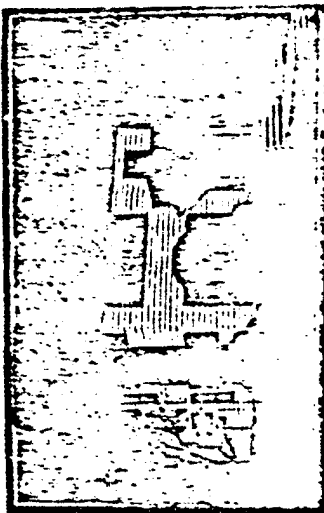
Up to a few years ago, flat finishes were obtained with white lead by using turpentine as the vehicle. Very satisfactory results were obtained, but in recent years the popularity of the paint with white lead has been immeasurably increased by the development of flat white-head paint.

It is made by combining certain vegetable oils and turpentine in such a way that a flat finish is obtained without sacrifice of that quality which lends the pigment particles together. The resulting finish is more vitreous to the eye and more workable.

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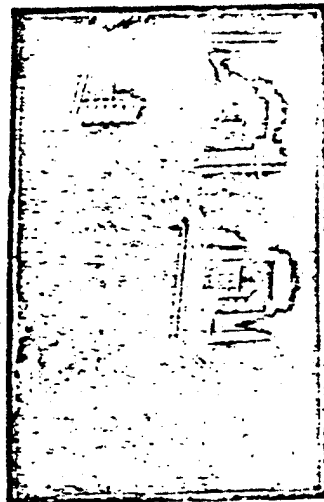
Deitch says flattening oil, being of a variable character, gives a finish far superior to any other, and is more economical than all other finishes, which are obtained by the use of steam, or by the use of rollers. The oil, when used in this way, is not so liable to become rancid as when used in the usual manner. It is also more economical than all other finishes, and is more durable. It is also more economical than all other finishes, and is more durable. It is also more economical than all other finishes, and is more durable.

The availability of paint made with Dutch Boy white-lead and Dutch Boy oiling oil is one of its outstanding qualities. Because of its hardening, approximating as it does the hardness of roasted linseed, it is hard to make. Such a paint can be kept reasonably long by washing with clean water and a good quality of hand soap. It is, therefore, particularly of advantage where water is likely to serve, as on decks, stair-pauls, etc.

How Pains to Work

White-head is said to be paste form, that is, mixed with a small percentage of linseed oil. Simply thinning the paste with-hut to breaking consistency by stirring in more linseed oil (or flaxing oil, if a flat head is wanted) makes a side paint.

To make colored paint, the addition of the proper tinting colors to the white lead is all that is necessary. These tinting colors are sold in many forms and are called "color-leads."

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Paint mixed in order of pure white lead and pure boiled oil to the grade, called "white lead" - the best and which our customers have. It is the same paint which has brought them to us the many fine customers.

In the face of multi-triple bond years of unbridled success, the buying of food by the person who proposes to substitute something else for it. And experiments should certainly not be made at the buyer's expense.

11. What Paint Does

Surfaces to be painted (except metallic surfaces) are porous. The imperfect point taken advantage of these pores. It penetrates them, making when dry a tough casing on the outside which is hardened into the wood by countless little brinks.

When pure lead-and-oil paint hardens, we do not have oil in the pores and water-lead on the outside. We have a new substance inside of oil and water-lead outside, which cannot be absorbed from the outside while the lead inside and outside, which cannot be absorbed from the wood either by force or time's changes. It will wear then gradually under the attack of weather but it wears sensibly no cracking nor swelling.

Like a Glass Joint

The intense union formed by "lead and tin" with a metal surface is a very important point which everyone knows is harder to break apart than the sand flows themselves. It is partly done, too, by a simple experiment. Take a piece of metal which has been painted for some time with a "lead taint." You can scrape off the lead film in four days with a knife blade, just as you can scrape away the enamel, but not the metal, with a file. You will find that the paint is so hard that you can scrape a part of it off, but not the metal, and you can scrape a part of the metal, but not the paint, and you can scrape a part of the paint, but not the metal.

caption: Jill and Jack

The elasticity of pure white-lead paint is one of the secrets of its freedom from the cracking and scaling evil. As the surface shrinks and expands from the action of cold and heat, or levels in response to the peeling of the wind, the lead paint film easily accommodates itself to the changes and its bond is not weakened. Hard paint films cannot stand the action. Not being able to bend or give, they break, crack and scale off.

III. What Paint Cuts

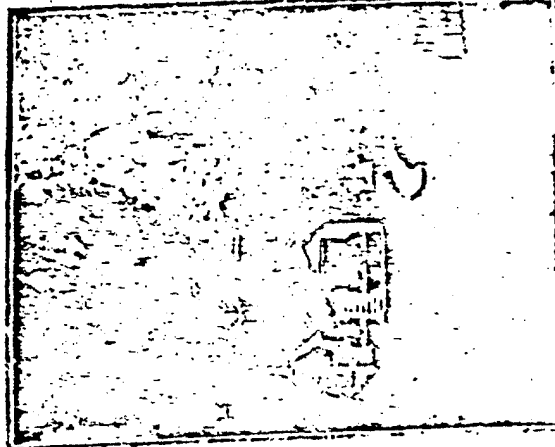
Very little time should be spent in the examination of the paper just before we put pencil of the point material to be purchased. But much attention should be paid to the paper *per se*.

We do not say this because pure fuel-and-oil joint fear, comparison on price per gallon. As a matter of fact, the price per gallon of "fuel and oil" always compares favorably with the price per gallon of other products, except those of the very inferior class.

Length of arms is as much more important, however, that it really makes no difference whether the water-level joint flows high or low per gallon in comparison with others. It always turns out to be the most economical in the end. That is what counts.

A Little Something

If the point that is to be compared with "hard and oil" happens to be the higher part of it, then the comparison is singular; for there is no point which looks better than "hard and oil." If the other point happens

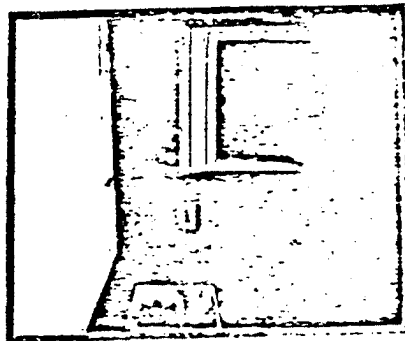


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THE PAINTER

A GOOD painter should be considered. It is not economy to get one who is not a painter, but a job of painting just because anyone can spread paint on the wall or ceiling. The skilled painter's experience in choosing the grade of the surface and his knowledge of just the right proportions of lead, oil, turpentine and other materials to make the paint permanent. Like good materials, a good painter pays for himself. The good painter is partial to "lead and oil" and he can be depended upon to apply it with skill and judgment.

Picking a Painter

An excellent way to choose a painter is to find out what class of work he is doing—what are his customers. If he works for particular people, if he can refer to satisfactory jobs he has done, he is probably competent.

cheap. If such a paint should turn out to last only three years instead of four, what should its price have been to make it an even break with the better paint? Would \$4.33 per gallon (that is, three times \$1.44) be right? It would as most people consider it; but should it be? We have seen that, by using the 60 percent rule, the cost for labor and paint will not exceed \$4.33 per year for the three years there, the total expenditure should not exceed \$12.99. The labor of applying costs the same in either case, namely, \$6. This leaves only \$3.99 available for purchasing the paint. The three-year paint at \$12.99 is more than twice as high. Doesn't it?

"Spreading and Covering"

How far a paint will "spread" indicates nothing. A paint may spread a thousand square feet to the gallon and yet not actually hide a square inch of surface. Labeled as by itself, for example, will spread farther than any paint but it will not hide the surface beneath, as it is not opaque. There is a difference between spreading and covering power and mere spread.

White lead is an extremely fine pigment and when mixed with linseed oil possesses a great hiding power. Under average conditions, a gallon of pure white-lead paint will cover about 200 square feet of surface, two coats, and hide it substantially.

In addition to covering exceedingly well, pure white-lead paint works easily under the brush. It has the quality of becoming apparently more fluid the more it is touched. The maximum surface can therefore be covered with it in a day. In other words, it takes less time to paint a given surface with white lead. With blue coats high this is very important. Great covering power and resurfacing qualities are two factors which reduce the comparative cost of pure white-lead paint.

What Is Another Factor?

Experienced painters say that for long wear, and consequently lower cost per year, pure white-lead and oil should be used. A good job of white-lead may be expected to last four years on the average. Right along we receive letters from painters describing buildings which were painted with white-lead from ten to fifteen years ago, and are still well protected. These, of course, are exceptional cases but they serve to show the long wear which is in pure white-lead paint. It is a well known fact, on the other hand, that many a cheap paint will last merely until the painting bill is paid.

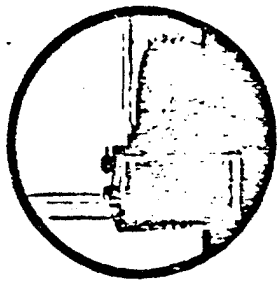
Seeing on the Next Bill

The fact that white-lead paint wears down uniformly, leaving a perfect surface for repainting, takes off a good portion of the next painting bill. Oftentimes a painter has to charge more for burning and scraping off the old paint than for applying the new paint. A preliminary shading of all that is properly white-lead surface results when repainting these corners. If all the paint is removed when cleaning paint the one it perhaps the most often overlooked by the property owner and the one which costs him the most money.

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and reliable. Do not expect him, however, to compare in price with the others who spring up a full-fledged painter overnight.

Marine Materials

The real painter has nothing to hide and is anxious to work for peace and unity among his fellow men. He is not averse to work for peace. The painter who knows his business is also always a good man. He is not specifically trained. It gives him a definite basis on which to estimate and enables him to furnish a considered job, which will add to his reputation. Nothing is so unfair to the honest, conscientious painter as to make him feel kindly: "First materials" mean one thing to him and an entirely different thing to the unscrupulous man. Make them feel on the same materials by hand. If you believe that thick they will hold and pure linseed oil will give you the best results. Make your specifications read that way. It is the only fair way both to you and the painter.

On the Painter in Time

Painting is one of the things that costs money to do without. We're from a writer is continually taking place and if there is no paint, no joint protection, the house suffers. Just how much depends upon how long the needed painting is put off. Waiting until spring or for another month or two sometimes means a big payoff bill in addition to the eventual painting cost.

If your learner needs painting now, there are three things to do - select a good ruler, select quality paint materials by name, choose a reliable painter and share all of the painter's time.