

Paints and Painting

Paint adds to the durability of the surface treated as well as to its attractiveness

Every farmer has something to paint. It may be only a chair wants a new coat, or, as is often the case on the farm, the house or barn needs attention. Of course everyone feels instinctively that they can paint; nevertheless if the paint won't dry, rubs off, scales, cracks or blisters, instinct may have been at fault. A little consideration before starting the job is much better than disgusted contemplation after, so before the spring cleaning drive starts a few hints may be helpful. The manufacturer has largely done away with the drudgery of mixing paints for the amateur. Paint is now sent out for all classes of work ready to use. What is in the can, however, must not be overlooked, for it is only by knowing something about the chief constituents of paint that good results can be assured, and especially is this true of the thinning of ready mixed paints.

The first and chief constituent of all paint is the pigment. This is a mineral or vegetable material, as for example, white lead or cochineal. The pigments give the paint its body and color, and are usually ground with raw linseed oil into a paste form. The paste is then thinned with various liquids to a consistency suitable for application. The principal liquid used is linseed oil procured from flax seed. This is used in the raw or boiled state, depending on the work to be done. The difference between the two is found in the speed at which they dry. The boiled oil has been boiled with certain oxidizing agents that make it dry four or five times as fast as the raw oil. The rapid drying, however, is done at the sacrifice of durability, as the surface of the oil dries first and it does not penetrate the pores of the wood as well as the raw oil. The latter oil, drying slowly from the bottom out, sinks in well, forming a good foundation for successive coats and is not so liable to crack or peel. Thus we find that raw oil is used mostly for first or priming coats and for outside work when very rapid drying is not needed, while boiled oil is used for interior work where speedy drying is essential.

Turpentine and Driers

To the oil and pigment there is often added Japan drier and turpentine. Turpentine is used to make the paint easier to work, penetrate the wood better and assist in the drying. Gasoline or coal oil should not be used to get this result, as they evaporate too quickly and leave the pigment improperly bound to the wood, thus forming a poor foundation for successive coats. Study the condition of the surface to be painted and it will be found that the addition of more turpentine will greatly add to the penetration if a new surface of hard, close grained wood is to be painted or in repainting an old surface that is hard and flinty with little porosity. In the finishing coat, however, the amount of turpentine should be much reduced, unless a flat, lustreless surface is desired. Turpentine is also useful as a wash for mildewed surfaces, as it destroys this growth and if used liberally in the first coat will offer good protection against the repetition of the trouble. The last important constituent of the paint is the Japan drier. This aids in the correct drying of paint. An excess of this substance added to hasten the drying is not advisable, as it destroys the durability of the surface.

Having now reviewed briefly what goes to make up paint, the next consideration is the brush to apply it with. To begin with, good quality is essential. A fairly expensive brush with the proper bristles immeasurably lightens the labor necessary to get the paint well worked into the wood. A cheap brush with few and coarse bristles will not do this nearly so well. The best general-purpose brush is an oval one from two and a half to three inches wide with bristles four to six inches long. A bristle should be made by winding cord from a third to half way down the brush, which can be removed as the brush wears out. A small, well-chiseled sash brush should also be on hand for

doing neat work around corners and windows. Having procured a good brush, treat it well. It should not be allowed to dry out or stand in the paint can for any length of time. When the brush is to be stored it should be cleaned out with oil or turpentine and hung so the bristles only are immersed in linseed oil. To handle a brush properly and easily needs considerable practice. The main point to be remembered, however, is that the brush should wear to a chiseled point, therefore it should not be pushed along, forced into cracks or jammed into corners, but drawn over the surface with the grain of the wood.

Brush Paint in Thoroughly

The paint should be brushed in thoroughly, for each successive coat must bind well to the one preceding. Thorough brushing is also a great aid in the drying, as the bristles of the brush work the air well into the paint, thus supplying the necessary oxygen. It is easy to understand that if a coat of paint does not have a good grip of the surface it is on, the drying of later coats over it will start it peeling. A good paint well worked in may still cause trouble, however, and the following precautions should be observed.

Paint should not be applied when there is frost or moisture in the lumber, as the pores of the wood are closed and the paint does not sink in properly. Thus painting should not be done too early in spring, in a damp house, on a building recently plastered, or during or immediately after a rain. In cold weather the paint is much thicker and cannot be worked into a cold surface with the pores of the wood contracted. Hot surfaces must also be avoided, as the paint dries too quickly and is very apt to blister, hence it is a good plan to follow the sun when painting a building in the spring and let it follow you when working in summer. Another great cause of trouble is found in repainting old work that has not been properly done and the new paint cracks, checks or peels. If an old surface is to be painted it must be examined carefully, and if it is in good condition and well bound to the surface it may safely be repainted. If the surface is badly cracked or peeling it may have to be gone over with a steel brush or be burnt off. Under such circumstance the advice of a practical painter should be sought.

Cheap Home-made Paint

A cheap, home-made paint that will not rub off can be made from lime and beef tallow as follows:

Two bushels of fresh lime, or good fresh slaked lime will do, but the first is preferable. Put the lime in a water-tight barrel and put in enough water to thoroughly slack it. Add 25 pounds of beef tallow and stir occasionally until the tallow is thoroughly incorporated with the lime. Less than this quantity can be mixed by observing the proper proportions of lime and tallow. For coloring matter earth colors must be used, as yellow ochre, venetian red or burnt umber. Venetian red will give a creamy pink, and more red will give a dull pink, while in some cases will look well. Burnt umber will give all the shades of drab wanted by adding more or less required, light or dark. Mix the coloring matter with water in a separate vessel, taking care that it does not go lumpy. This can be prevented by adding a little water at a time, and stir thoroughly until about the consistency of cream.

The color will always be darker in its mixed state than after it is applied and dries out. Test a little first on a piece of board until the depth of tint required is obtained. A pretty combination on a building is a buff body until you get a contrasting shade of creamy drab. The mixture will need thinning with soft water until it works freely under the brush. Be careful not to thin too much. Apply with a white wash brush or flat paint brush.

This is a cheap and durable paint, and is valuable for outbuildings where a rough grade of timber is generally used.



Your Buildings Need Weather-Protection

Weather soon destroys ordinary hand-mixed or cheap paint—but

Low Brothers
HIGH STANDARD
LIQUID PAINT

wears for years. You can apply it with the knowledge that it will cling to the wood in perfectly protecting coats, hold its color, withstand the weather for years, fail only by gradual wear and leave a good surface for repainting. "High Standard" is the paint of known results—you are not taking chances when you specify it.

A copy of our handsome Booklet, with colored plates, entitled "The House, Outside and Inside," gladly sent on request.

LOWE BROTHERS LIMITED
253-255 BORAUREN AVENUE, TORONTO, ONT.
LYON PAINT & GLASS CO. LIMITED
Boyd Building Western Distributors Winnipeg

639

IT IS NOW TIME TO THINK OF

Hail Insurance

INSURE WITH

The Home Insurance Co., N.Y.

The largest Company writing Hail Insurance on the Continent

ASSETS NEARLY \$38,000,000

All losses promptly adjusted and paid. See the Local Agent or write:

Western Branch Office - Saskatoon

Advertisers
in
The Guide

are in position to give good service to you and your family. The Guide will not knowingly carry the advertising of any unreliable concern. In writing to the advertiser, be sure to mention that you saw his announcement in The Guide, Winnipeg. It will insure good service.