

# THE PAINTING OF THE HOME

By T. ROBERT WIEGER.

Just as many a charming picture is detracted from by its inartistic frame, or a beautiful room is robbed of its elegance by inconsistent furnishings, just so easily is the effect of a good house lost in the use of incorrect or unsuitable colors. The harmony in color of all the materials used should be constantly considered, so that the finished work will not disclose discord of any one or a number of colors with another.

It is hardly within the scope of this article to suggest definite color schemes, but merely to advise the careful consideration of this subject for both the exterior and interior work, combinations of the various shades in the primary paint pigments, such as white, black, red, brown, yellow, green and blue are most pleasing, when properly handled. The successful mixing of one color with another, to obtain a certain shade, requires not only the practised hand of an expert, but the discerning eye of the artist. Particularly is this true in the selection of yellow, blues, greens and reds and more so in the uses of greens with blues. The use of too much color, or too many different colors, is the common fault and error of the amateur. It is seldom that the use of more than three colors proves pleasing for exterior house painting. Such simple combinations as a canary yellow body with white trimmings and an indiana-red or moss-green roof, or a brownish-red body with white trimmings and a moss-green or black roof are always attractive. These are only a few simpler colors, mentioned merely to give the idea of harmony in the use of various colors.

If the exterior of the house be designed in any particular style of architecture, it is always best and safest, in determining the color scheme, to adhere to tradition rather than risk originality and mar the final effect. For example, a Colonial house may have a yellow, red or grey body, with white trimmings and a green or red roof. The same or a similar color for the body and roof should never be used, as this gives a heavy and monotonous effect. The roof should always have the denser color, to properly crown the effect, and lend sky line to the design. The use of the same color for the body and trimmings is also objectionable, as much of the best detail is so lost, resulting in a lifeless picture, illustrated by an entirely white or gray house with a black roof. In any case, black should be used sparingly, as its effect is nearly always cheerless. Noticeably in good Colonial work, the heavier colors, such as black, brown or blue are seldom used.

On the other hand, and we might say in opposition to the above, a Gothic, Swiss or Mission design excludes all of the lighter colors and appears at its best in the use of the heavier colors, such as green, black, brown and dark red.

The interior colors for the woodwork are much a matter of personal taste. Here too, however, harmony in the color scheme with the style of the woodwork and the design of the furniture, hangings, rugs and decorations

should be carefully weighed. In most rooms, with the exception, perhaps of the den, smoking or billiard room, too much color should be avoided. Rooms which are much inhabited, like the living room or library, should always be treated in quiet tones, preferably the darker, hardwood colors, such as mahogany and golden oak or the mission, weathered or fumed finishes. A natural finish of such woods as oak, birch or pine is hardly suitable for any of the rooms in the house, except in the kitchen and pantry, as these color effects are cold and cheerless and it is difficult to obtain suitable colors in the decorations, which will blend well. The dainty parlor, the reception room and the bed rooms in moderate cost homes are always most artistic, if painted in delicate colors, preferably white or white enamelled. Light blues and green are very effective. The best wallpapers appropriate for the chambers are in the lighter colors and, with white or light woodwork, result in sunny and cheerful rooms—the two prime essentials for the sleeping apartments. In more expensive residence work, hardwoods, such as birds-eye maple, curly birch and sycamore, finished natural, are often used in these rooms and make a delightful and handsome appearance.

The woodwork for the bath room is always best if painted white or is white enamelled, as modern plumbing fixtures are nearly always so finished.

The following suggestions for the manner of painting or finishing the home, will insure good and durable work.

Tin or other metal work, such as roofs, gutters, downspouts or flashing, should always receive a heavy first coat of red mineral paint to prevent rust, corrosion and the peeling of the paint, and two or three good coats of lead and oil paint, colored as desired. If the finish coat is to be white, it requires three coats of paint to cover well, and if a darker color is desired, two coats will be sufficient. White mineral is sometimes used instead of the red, but is not considered so good a preservative. The insides of all gutters and flashing, whether of tin or galvanized iron, should always have at least one heavy coat of the red mineral.

All paints, to get good lasting results, should always be mixed with pure white lead as the base, boiled linseed oil and well ground color pigments. It is seldom that ready mixed paints are durable or unadulterated.

Wood work which is wholly or partially buried in the ground, such as fence posts or floor sleepers, should always be coated with hot tar or creosote. This closes the pores of the wood and prevents shrinkage, and dry or wet rot.

Before any new hardwood is painted, it should be smoothly sandpapered and well cleaned. All cracks and nail holes should be filled with putty or a thick white lead paste and all knots well coated over with shellac to prevent the pitch or rosin working through the paint. To insure good painted work, woodwork should first re-