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**THE PRIMING OF RAW WOOD.**

In answer to a correspondent of that journal who inquired as to the best material for priming raw wood on the exterior of some dwelling houses in process of erection, a recent issue of "The Painters' Magazine" presents the following: Our unbiased opinion on the question of priming exterior wooden surfaces is invariably in favor of pure white lead, the hydrated carbonate of lead, ground in pure raw linseed oil as fine as possible, and reduced with at least six gallons of well settled pure raw linseed oil to the one hundred pounds of keg lead, with not over one quart of pure oil and turpentine japan in addition. This is recommended for soft wood, such as hemlock, white or red pine, etc. For southern pine, the raw oil might be reduced to about five and one-half gallons, the deficiency being replaced by turpentine.

If the primer is to be followed by green or other dark colors, it should be tinted lead color with lampblack; if for yellow tints it may be stained with finest French yellow ochre. When ochre is used only to give a buff tint to a priming of white lead and therefore not in excess, it is perfectly safe to employ it, but we should not advise equal parts of white lead and ochre, unless the lumber be very soft and spongy. Under no condition, however, would we put ourselves on record as advising the use of ochre for priming, because we have any number of proofs that the material is too brittle and, in fact, as a rule too coarse to enter the pores of the wood along with the oil and when the oil is finally absorbed by the wood, the ochre is left without sufficient binder and is very apt to cleave off, taking the top coats along with it. If this does not happen during the life of the first painting, it almost invariably happens after repainting. The worst suggestion made to you by the painter, however, is that of using the so-called white ochre for priming. In the first place, this name is given to the most inferior grade of white paint that can be designed, as it does not contain, as a rule, anything but barytes and zinc white, both of which are unfit for foundation work, which priming really is in painting.