

# PLAIN TALK

WITH

## PRACTICAL PAINTERS.

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AN every-day experience of thirty-five years in the business of preparing and manufacturing colors and materials for the use of the painter, in the opinion of the writer, entitles him to a hearing and consideration which might properly be denied to a novice, or to one who speaks *not from experience*.

The knowledge whereby he claims to speak *ex-cathedra* is the result of actual experimental and comparative tests of all the various materials and substances employed in the art of House Painting, extending through a series of years—begun in 1844 and continued up to the present writing.

- Every practical painter will appreciate at a glance the truth of the following remarks as to the properties which a pigment must possess to render it, under all circumstances, a desirable paint. It is not of the slightest consequence by what name it may be designated, or what chemists and professors may say of its component and constituent parts, or its property of resisting the action of certain gases, or its wonderful and never-before-heard-of "chemical affinities." All such talk is mere bosh, and is altogether impertinent to the question.

A good paint *must* possess—*First*: The property of *opacity*; that is, it must *cover* well. *Second*: It must *work*—that is, *spread*—easily, smoothly and evenly under