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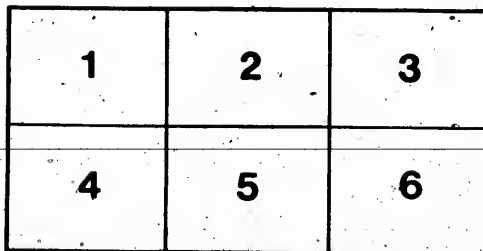
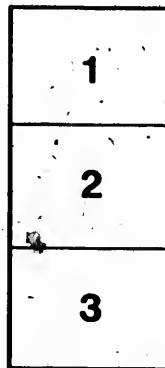
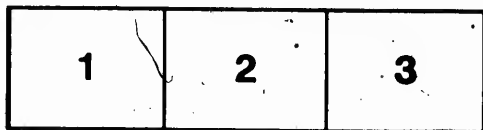
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Descriptive Exposition of the "Rail-Road Colors."

WITH SUGGESTIONS AS TO A PROPER SELECTION OF THE SAME,
IN RESPECT BOTH TO THEIR ECONOMICAL USE
AND HARMONIOUS COMBINATION.

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THE BURLAND LITH CO. MONTREAL

1905, 121

PLAIN TALK
WITH
PRACTICAL PAINTERS.

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—began 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

the paint brush. *Third*: It must retain its color when exposed to sunlight, and not darken and discolor when *not* exposed to the light; and, lastly, it must be as durable under exposure to sun and storms as it is possible for a paint to be in the nature of the mixture.

Whatever paint possesses these properties in the highest degree is best—whether it be called lead, or zinc, or ochre, or white-wash, or butter-milk; and the writer contends that the least educated journeyman house-painter in the United States, who has served an apprenticeship to the trade, is better qualified to judge the value of the materials which he uses, in respect to the good qualities enumerated above, than the most skilful chemist or learned professor. As a rule, all this professor talk and certification is a trap to catch the unwary; and a help to foist upon the market some substance which will not stand upon its own merits.

The pigments first in importance to the painter are White Lead and Zinc.

It is not the intention of the writer herein to discuss the comparative values of these indispensable materials. Both paints have their respective superior qualities, and the object should be to ascertain when and where to use them to the best advantage. In proof of the assertion that most of the antipathy existing against Zinc as a paint is *only* prejudice, may be adduced the fact that hundreds of thousands of tons of Zinc have been used under the name of Lead which would not have found sale or consumption under its own proper name.

EXTERIOR HOUSE PAINTING.

The extreme fondness for white exteriors in discordant contrast with green window blinds—and for dead white for interior painting—is passing away. A better taste now to some extent prevails, and it is devoutly to be wished that the mania for white and green may return no more

forever. Apropos to this subject: DOWNING, in his *Architecture of Country Houses*, says:

The color of the outside of a country house is of more importance than is generally supposed, since, next to the form itself, the color is the first impression the eye receives on beholding it; and in some cases the color makes its impression even before we fully comprehend the form of the building.

The greater number of country houses in all parts of the United States have hitherto been painted white, partly because White Lead is supposed to be a better preservative than other colors (*though the white paint generally used is one of the worst in this respect*), and partly of its giving an appearance of especial newness to a house, which, with many persons, is in itself a recommendation.

No person of taste, who gives the subject the least consideration, is, however, guilty of the mistake of painting or coloring country houses white; and yet there are so many who have never given the subject a moment's thought, that we must urge upon them a few arguments against so great a breach of good taste. Our first objection to white is that it is too glaring and conspicuous. We scarcely know anything more uncomfortable to the eye than to approach the sunny side of a house on one of our brilliant mid-summer days when it revels in the fashionable purity of its color. It is absolutely painful. Nature, full of kindness to man, has covered most of the surface that meets his eye in the country with a soft, green hue—at once refreshing and most grateful to the eye. Many of our country houses appear to be colored on the very opposite principle; and one needs in broad sunshine to turn his eyes away from them to relieve them by a glimpse of the soft, refreshing shades that everywhere pervade the trees, the grass and the surface of the earth.

Our second objection to white is, that it does not harmonize with the country, and thereby mars the effect of rural landscapes . . .
 . . . Nothing tends so much to destroy the breadth of tone as any object of considerable size and of brilliant white. It stands harshly apart from all the soft shades of the scene. Hence landscape painters always studiously avoid the introduction of white in their buildings, and give them, instead, some neutral tint—a tint which unites or contrasts equally with the color of the trees and grass, and which seems to blend into other parts of natural landscape, instead of being a discordant note in the general harmony.

WORDSWORTH, in a little volume on the *Scenery of the Lakes*, remarks that the objections to white as a color in large spots or masses in landscapes are insurmountable. He says, it destroys the *gradations* of distance, haunts the eye, and disturbs the repose of nature.

The writer, in his book on *House Painting*, says of the use of white for exteriors :

It is a kind of Puritanism in Painting, which has no warrant in nature, which in such matters should measurably be our guide and instructor. If we go to her for instruction, she will point us to the vaulted arch above, frescoed by day with a thousand shapes and hues of loveliness and beauty, and by night with myriads of stars; to the cool, gray tints of the morning twilight, and the gorgeous blazing of the summer sunset. She will show us a landscape whereon with lavish hand she has painted forms of beauty of every color and hue, and tint and shade, and pencilled with exquisite touches the tiniest leaf.

It must not, however, be supposed that, in seeking instruction from nature, we are to copy the natural disposition of colors in the decoration of our houses, either in kind or proportion. The fact that nature in the vernal season spreads a carpet of living green beneath our feet, and at all times a canopy of azure above us, is not of itself good reason why the base of a house should be painted green, and the roof sky-blue. Both these colors should have little or no place in the external ornamentation of a building, for the reason—if for no other—that nature exhibits them in abundance, and of a purity that art cannot hope to rival. It should be remembered that a building is not in any sense a natural object; but, with its formal lines and severe angles, is artificial to the last degree, and must, under all circumstances, be treated as such; and any attempt to make it appear a natural object, by painting it with such colors as nature most largely displays, is ridiculous.

The true theory in painting a country house is to render the building conspicuous, but not obtrusive; to enhance its good features, if it have any, and diminish or hide its defects:—to bring it into harmony with its surroundings, and with the general landscape. The use of the primary colors, red, blue and yellow, and the extreme colors, black and white—excepting the latter in small quantity—is not admissible in exterior house painting.

The advocate of white will ask exultingly, what looks better in a country landscape than a white house peeping out from a mass of green foliage?—which means simply—what looks better than white when it is covered or hidden from view?

For present purposes the question of "how not to paint" may be considered as settled; and it becomes important to ask "how shall we paint," and what colors are fitted and most suitable for exterior house painting. The economical view of the case will remain in abeyance, as appearances only are now important. The tints or tones of color called *neutral* and *semi-neutral*, as drabs, fawn, stone colors, grays, buff, cream and clay colors, are most suitable for exterior painting, as also olive drabs and greenish browns.

Two or three tones of color which harmonize either by contrast or analogy may be exhibited in juxtaposition with good effect, and this style of painting is happily now the fashion; the custom of coloring exteriors with one uniform unvarying tint being among the by-gones.

The art of combining colors with each other, and with black and white to produce the varied hues, tones, shades and broken colors, so simple to an adept, is among the mysteries to the uninitiated, and impossible with many, from the fact that not a small proportion of mankind are possessed of perceptive faculties which are not sensitive to color impressions: i.e., they are color-blind. The perception of color is a natural gift, and the eye alone must be consulted as to what is good; but, as much depends upon circumstances and conditions, as bodily and mental sanity, its judgment is by no means infallible, as "all looks yellow to the jaundiced eye;" and under the most favorable circumstances the delicate organism of the eye becomes tired when exercised by certain color impressions.

Since the publication of his book on House Painting, the writer has been applied to by scores of people from all parts of the country to furnish rules and to give definite quan-

titles of the various colored pigments necessary to produce the tones and tints commonly used in house painting.

The difficulties in the way of such an attempt do not seem to have occurred to the applicants, probably for the reason that it is not generally known that much—perhaps most—of the paint sold by dealers throughout the country is not what it purports to be. Pure paints, whether white or colored, are the exception and not the rule; that is the chance of getting pure paint—as compared with the chances of getting a highly adulterated material—is small; and this is not the worst. Much of the material sold under the various names, as umber, sienna, etc., are not in any sense what they purport to be, but wholly fictitious articles, without any of the properties of the genuine.

To illustrate the difficulties in the way of furnishing a set of formal rules whereby to instruct the uninitiated in the art of combining colors, let a case be supposed. It is easy to say that one pound or two pounds of raw Turkey umber, with one hundred pounds of pure white lead or zinc, will produce a tone of pure drab such as will be suitable for coloring the exterior surface of a house. Now, suppose, instead of both articles being pure and genuine, the lead or zinc to be so much cheapened by adulterating materials that the tinting power of the same is only one-quarter that of *pure* white lead or zinc. To mix with this a pound or two pounds of pure umber would give a shade four times darker than is wanted; or, suppose the lead to be pure, and the coloring material to be either a wholly fictitious article, or to be so much reduced as to have lost almost its coloring property. In the one case a dirty gray or brown would be the result; and in the other, almost no effect would be shown by mixing the same with one hundred pounds of the white. In any event the failure would be attributed, not to the fictitious materials, but to the author of the rule; and on his devoted head would fall the blame.

In painting, good results are possible only by the use of good materials; and the best are always the cheapest.

A few facts will perhaps serve more fully to illustrate the false economy in using cheap or impure paints than would a volume of argument. Take the well-known article of lamp-black as a familiar example. One pound of pure fine lamp-black, at a cost of 35 or 40 cents, possesses more coloring power, and will cover more surface used by itself, than five pounds of black paint commonly sold in the shops at a cost say of 20 cents per pound; or thirty cents worth of the pure pigment will realize a better result than will a dollar's worth of the so-called *cheaper* paints; and the pure paint will retain its intense blackness almost forever, while the cheaper article will, after a brief exposure to the weather, turn gray and soon fall off. What is true of lamp-black is applicable to all pigments, whether white or colored. No one can afford to use impure paints. The best of its kind is always the most economical; and no consumer should ever purchase a package of paint which does not carry with it the name of some well-known and responsible manufacturer. No matter how great "the skill of the workman may be, good results are obtainable only by the use of good materials."

To remedy the evils which grow out of the common and extreme adulteration of paints, and to save the trouble and loss of time consequent upon the mixing of colors with white, we have adopted the plan of selling *Ready-made Colors*, all of which are tones and tints suitable for exterior, and many of them are equally suitable for interior, house painting. The list, as will be seen by the accompanying samples, comprises twenty different tints and shades of color, and these are produced by the use of such materials as experience has proved to be most suitable for such purpose, reference being had to economy, durability, ease of working, and purity of tone of color.

Bright blue and red grays, and pink and salmon colors, are not exhibited on the card, for the reason that such colors are in a measure liable to the same objection as white, when used for exterior painting.

These tones of color, too, are apt to deceive, and in the result to disappoint; the effect being so different with them when seen in large masses compared with the small patch of color as seen on the sample card.

It is not claimed that these colors are entirely permanent. No compound color can remain unchanged under the bleaching influence of the bright sunshine of our climate. By "Compound Colors," in this connection, is meant, those colors which are produced by tinting with white. Any and all of the natural colored pigments, however permanent they may be by themselves, are rendered fugitive by admixture with white. For example: Venetian Red, which *per se* is almost absolutely unchangeable, becomes one of the most fugitive colors when tinted with white lead or zinc. What we do claim is, that our ready-made colors are more permanent under the weather influences than are the tones of color produced in the ordinary way; because those coloring native pigments *only* are used which have been shown by actual test to best retain their color under the fading influence of sunlight; also, that our colors are more homogeneous, for the reason that the colors are mixed with the white *before* the paint passes through the mill, and consequently become more thoroughly incorporated—more entirely an integral portion of mixture—than are the colors mixed in small quantity at the moment of using the same: as has been heretofore the general mode of producing tints and tones of color.

We do not expect, or even hope, to convince the incredulous painter of the merit and superiority of our products by words; for, after all is said, they must stand in favor, only so far as they fulfil the conditions of good

paints; which are, as before mentioned, body (that is, opacity or covering property), ease and smoothness of working under the paint brush, and durability, both as regards color and material.

There is an impression prevailing to some extent among those who are only partially acquainted with our paints, that they are produced by the use of materials not before known. To correct this impression, which is erroneous, we desire to state that they are simply good old-fashioned oil paints, ground in the purest linseed oil; and that there is no pretense of any chemical combination or operation in the production of them; nor are they "a great scientific discovery." They are composed of materials which have been in use since the discovery of the art of painting, and which will continue to be in requisition so long as wood shall be used in the construction of houses. We believe that our "Ready-Made Colors" fulfil the conditions of a good paint to a greater degree than do any other paints; and in this faith we ask only a fair trial, in full confidence that the goods themselves will prove their own best recommendation.

It will be understood that the paints are ground in oil, but *not thinned* with the quantity of oil requisite to spread them with a paint brush; that they come to the hands of the painter of about the same thickness or consistency as ground White Lead, and required to be thinned with Raw Linseed Oil or Turpentine, in proportions as hereafter stated.

The writer is well aware of the fact, that to a skillful painter the task of producing any desired tint or shade of color is an easy one, supposing the proper materials to be at hand or readily procurable; but such is not always the case, for, as the writer has said in his work on paints and colors, pure, unsophisticated colors are the exception and not the rule. That the skill necessary to produce the various tones, tints and shades of color is not universal

among those who profess the art of painting the writer has good reason to know, if only from the numerous applications received by him, since the publication of the book before mentioned, for rules and forms whereby those who are unskilled in compounding colors may be able to produce any desired tone, tint or shade.

It is common among property owners—particularly in the country—to purchase earth paints in powder, for painting stables and outbuildings, under the impression that such a proceeding is in the direction of economy. This is a very great mistake, as the following figures will show. To make a paint thin enough to work with a paint brush requires oil in the proportion of 1 quart, or 2 lbs. of oil to 1 lb. of the earth. The average cost of linseed oil to consumers is 12½c. per lb., or say \$1.00 per gal. Paints made from these common colored earths cost as follows :

1 qt. or 2 lbs. of Oil.....	25c.
1 lb. Earth, say.....	3
	—

Equal to more than nine cents per lb.

Add to this the labor of mixing, and take all these facts in connection with the fact that the mixture is a paint which works badly and covers worse, of an undesirable color, etc., and it will not be difficult to arrive at the conclusion that this mode of supplying one's self with paint is anything but economical.

The advantages of *our ready-made colors, known as "Railroad Colors,"* are many. They are more economical because they are mixed in large quantities by steam-power, and, as only the exact quantity of coloring matter required is added, there is no waste. The tones and tints are the purest possible, being produced by the use of the very best materials. They are always the same, being compounded by rule, and always in like proportions, and

any additional required quantity of the same color may readily be obtained.

Samples are furnished, and the owner may select the exact tone or hue which may please his taste before the work shall be commenced.

Our sample sheet (which will be furnished on application) comprises twenty colors, all of which, in combination or contrast, are suitable for either exterior or interior house painting.

Those tints which show most of the yellow ray are preferable where green blinds are intended.

The following are suggested as suitable and pleasing contrasts and harmonies :

No. 14, 12, 23, 16 or 109 for body of house, with 70 or 45 or 84 for frames, cornices, etc., and green blinds.

No. 3 for body, with 45 or 50 for trimmings, and unfading green for blinds or shutters.

No. 109 for body, with 190 for frames, etc., and green for blinds.

No. 212 with 190 for trimmings, and unfading green for blinds.

No. 1 or 3 or 139 for body of house, with 70 for trimmings, and 21 for blinds, if green be not indispensable.

No. 139 for body, with 70 as the contrasting color, and 50 or 45 for blinds, or green, as may be preferred.

No. 165 for body, with 70 for trimmings, and 45 for blinds.

No. 13 for body, with 70 for trimmings, and 50 for blinds.

The number of colors we present affords scope for an endless variety of combinations ; most of which, perhaps, would be quite as pleasing to the average taste as those named. With all the combinations suggested, white is recommended for the painting of the window-sashes.

No. 165 is a pure gray, and, of course, one of the cold

colors. It should be used in contrast with the warmest shades of brown; and green does not harmonize with it; green and gray being among the worst of discords in color contrasts.

Gray is in harmony only with some color which reflects more or less of the red ray, as 70 or 46. Therefore, green should not be placed in juxtaposition with gray. With 166 as the body color, 70 is recommended for the cornice and window frames, with 60 for the blinds; and the sashes may be either white or the same color as the body of the house, that is, 166.

Referring to those colors wherein the yellow ray is predominant, the writer would impress, most strongly, the fact, that, of all the colors except white, yellow is, from its strong reflective power, the least diminished by distance, and the most difficult to neutralize. There will always be more of it than the sample would lead one to expect. It never comes short of its promise, and becomes obtrusive as it is exhibited in large masses. Caution must therefore be used in the selection of the yellowish colors, for, unless a decidedly yellow tone is wanted, the result is apt to disappoint. It is, however, less obtrusive than white, and always in better harmony with the landscape, either in the vernal or winter season. A yellow house (as color No. 109 or 23), with green blinds, is perfectly harmonious in itself and with its surroundings; yellow being almost the only color which harmonizes perfectly with all the shades of green and all the shades of brown.

There are, in all communities, timid persons who cannot bear criticism; who, in matters of taste, have no well-grounded opinions, but are controlled entirely by the decided expressions of their stronger-minded neighbors. To such, the writer would recommend, in house painting, the use of those colors which are so entirely neutral as to disarm criticism—such as 1, 17, 212, 14, 139, 84, 70 or

46; on sample sheet. Variety is, however, most desirable, and no two houses in a village should be painted alike, supposing all to be painted well. Exterior house painting affords a good opportunity for the expression of individuality, and every man should, in some particular, express himself differently from his neighbors.

Fortunately, the alphabet of colors is inexhaustible, so there exists no necessity for uniformity. The custom which has heretofore much prevailed, namely, of painting groups of buildings belonging to one homestead, of uniform color, is not a custom to be honored. Every member of a group of structures should have its individual color, as it has its own form and size. One general tone should pervade the whole, but each should have its distinctive color, except where it may be desirable to hide or diminish some of the lesser buildings. That will best be accomplished by painting such of the same color as the main or principal building. As a rule, the principal building should present the lightest shade.

The color 109 may be classed as yellow, although showing more or less of the red ray, and is suitable for painting houses which are partially concealed by foliage—which look out upon the public through masses of green of every hue. It accords admirably with any of the greens, from the brightest hue of the willow to the darkest green of the pine. It is a bright, cheerful tint, sunny—but not glaring like white—warm, harmonious and agreeable, particularly in a bare, winter landscape. It is not recommended when the house is a conspicuous object in the landscape—isolated—unscreened by trees, being under such circumstances liable to the same objections as white. The strong reflective power of yellow causes this color, when viewed in large masses, to present a staring appearance. For buildings so exposed, the drabs, or gray tints, are preferable. Those tones of color, too, wherein the yellow ray predominates, are the only ones—suitable for exterior painting—which harmonize with green blinds.

FOR ROOFS.

Where a dark color is required, No. 70 is recommended. Otherwise, 190 will be found a most serviceable and desirable pigment. It adheres to tin with a wonderful tenacity, and is inflexibly permanent in color; on the score of economy, it is unequalled.

For tin roofs about two gallons of raw (unboiled) *Linseed Oil* are required—less during very warm weather—for each 25 pounds of color. For priming or first coating new pine wood, about the same quantity as for tin; more if the work be done in cold weather. For second and third coating, about one and a half gallons will be required. Care should be exercised not to make the paint *too thin*. Thick paint well rubbed out with the brush makes better work, and will prove more durable than thin paint. The extra labor expended in spreading the thicker material will be more than repaid in the better finish and more lasting character of the work.

No theory, however well elucidated, can teach the art of properly combining colors and tints for decorative and ornamental purposes. Such knowledge must come from practice and observation, and the eye alone must be consulted as to what is good. The suggestions heretofore given are intended *only* as suggestions, and the combinations may be changed to suit the various tastes. Some of the mentioned combinations may be reversed with very good effect, making the principal color dark, and using the lighter tints for blinds, trimmings, etc.

IMPORTANT.

The Special attention of the Reader is called to this.

Dryers and the Drying of Paints.

THE transformation which oil paint undergoes in its change from a liquid to a solid substance has not been as yet satisfactorily explained. The theory that paint hardens by the absorption of oxygen from the air, may or may not be correct. An exhaustive series of experiments, only, would settle the question; but we propose now to deal with facts—not fancies. The point of interest to the man who paints his house—or a room therein—is, will the material harden to the point of usefulness within a reasonable time? Questions as to the presence of ozone in the atmosphere and all the fine distinctions in chemical science are out of place here. What we want to know is, simply, will the paint we are about to use so harden in a reasonable time, that we may re-enter and possess our domiciles and continue the daily routine of household duties?

The change of paint from liquid to solid is an operation uncertain and dependent. The paint which we may apply in a July day and temperature will harden so as not to elicit a word in condemnation. The same mixture applied in December—the surrounding atmosphere showing but ten degrees of heat—will utterly refuse to dry, or begin to dry—as the phrase goes! On the contrary it will remain soft and liable to removal by contact, while the patience of the *personnel* of the household becomes entirely exhausted.

Now it would seem that the necessities of such a case should of themselves call forth a remedy. Nor do they not! Research has discovered a remedy so full and complete

that this cause of complaint can be said to exist no longer. The remedy is simple and not intricate! It consists in the addition to the mixed paint of a substance which in itself contains the property of neutralizing the untoward conditions of winter temperature, and creating, as it were, for the drying paint a perpetual summer atmosphere.

This liquid—which adds to, rather than detracts from, the easy working of the color—is put up in tin cans of convenient capacity, and sold by us under the name of **MASURY'S LIQUID DRYER**. Following is a statement of the size of packages and price of same. The consumer may rest assured he can always, by the addition of a small quantity of this Dryer—more or less, as the contingencies may demand—ensure or secure the certain drying of his paint beyond peradventure, regardless of unfavorable atmospheric conditions.

Do not fail to read this item, and bear it always in remembrance.

Paint, that is, oil paint, loses, in a measure, its property of drying in cold weather, and particularly in cold damp weather! Therefore, provision should be made for this when painting is performed in winter. A fire in a room during the process of painting in winter is the equivalent of a summer temperature. Always, if possible, secure a temperature of 70 degrees to paint in. An ice-cold wall in a freezing house is not a good surface whereupon to apply paint with hope or expectation of speedy drying. In the handling of paint heat is an indispensable power.

QUANTITY REQUIRED.

It will be borne in mind—and the fact is important and well worthy of heed—that when the dryer is added, *Raw Linseed Oil should always be used in thinning the color.* There is no need or necessity for boiled oil—or drying oil—when our Liquid Dryer is added to the paint.

For painting during cold weather, a half pint of dryer will be enough for every gallon of oil which may be used in the thinning of the color. A little more or less of the dryer is not a matter of any particular importance, for the reason that, so far as we have yet been able to deduce from our experiments, the incorporation of the dryer with the paint does not tend to lessen or impair in any degree the durable property or quality of the mixture. For interior painting in cold weather we would specially recommend the use of the dryer, particularly for plastered walls. A little practice in the use of this article will soon render one so familiar with its nature and properties that he may apply it with perfect certainty as to the resulting consequences.

DIRECTIONS

FOR MIXING OUR RAILROAD COLORS

With quantities of Oil and Turpentine necessary to thin the same to a proper consistency, for use on various kinds of work.

To thin for coating new, unpainted pine wood, for outside or inside work, taking No. 190 of sample card for example:—

To 100 lbs. of paint add about 5½ to 6 gallons of Linseed Oil—using raw or unboiled oil for warm, dry weather, and for cold, damp weather dryers added; as per directions on page 18. For this mixture a portion of spirits of turpentine may be substituted for the oil—say one pint in each gallon of oil for first coat on new work and omit half a pint to the gallon for the succeeding coats—without detriment to the paint. These last remarks—referring to the use of turpentine—are general, and apply to all the colors on the card.

For second coating, the quantity of oil required will be about four to five gallons, a little more or less according to the temperature of the atmosphere, condition of the work, etc. This quantity of paint may be safely estimated to give one coating to 650 square yards of new, unpainted pine wood.

As a general rule the following may be considered sufficiently correct for all practical purposes:

One hundred pounds of Railroad color with the quantity of oil and turpentine required to thin the same, will give one coat to 600 square yards; two coats to about 400 square yards, and three coats to about 225 square yards of ordinary pine-wood surface.

It must not be forgotten, that in painting new wood, the knots and pitchy and sappy places should be covered with a coating of shellac varnish, before applying the paint. Shellac varnish is made by dissolving gum shellac, in alcohol, in the proportion of 2 lbs. of the former to one gallon of the latter.

The writer advises the coating of the entire surface of

the wood with shellac varnish, as a measure of economy and security.

For example again; take No. 84. To thin 100 lbs. of paint for first coating new pine wood requires about 6 gallons of oil, which mixture will cover say 600 yards. For second coat 6 gallons of oil will be sufficient, and that quantity of mixed paint will cover about 700 yards. (When convenient, as much as five or six days should intervene between the successive coats.)

For a new house, the sides and ends of which have equal areas of 40x26 feet, making allowances for edges of clap boards, frames, cornices, mouldings, brackets, &c., the before-named quantity of paint, viz., 134 lbs., would be sufficient for first coat. The second coating would not require so much. Therefore the cost of material for painting a house of the size given above, two coats, would not exceed thirty dollars, and for three coats, not much over forty dollars. This paint, too, will prove more durable than the best white lead paint, at about one-half the cost. Who shall say, in view of these facts and figures, that any owner can afford to allow his house, barns, outbuilding and fences to go unpainted?

Wood which has been exposed for a time to the weather is more absorbent than freshly planed wood, and therefore a greater proportion of oil would be necessary in painting such work. The figures given as the cost of linseed oil are the market prices or rates for oil by the cask at wholesale. A higher or lower quotation for oil would of course make the cost proportionately more or less.

In painting exteriors of houses in colors, when the sashes are not to be white—white is generally in good taste—they should be painted ALWAYS with the lightest tints used on the building; that is, the sash should always contrast with the window frame.

Referring again to the quality of our Ready-Made Colors, we wish purchasers distinctly to understand that we do not claim that they are entirely permanent under the influence of sunshine and storms. The tendency of all compounded colors exposed to sunlight is to bleaching.

We do propose that our colors will stand exposure longer without fading, than tints produced in any other

way; and we believe that we offer a better paint at a given price, than can be procured from any other source.

Another important consideration to which we call special attention is the fact that in offering our Paints we do not ask consumers to try doubtful experiments for our profit. More than one hundred thousand houses stand at this writing, throughout the United States and Canada, painted with our Ready-Made Colors, and among all the owners of these, there has not been in a single instance reasonable ground for complaint. After all these years of experience, test and practice, we confidently assert that one painting with our paints is the equivalent in every respect of two paintings with colors made of the best white lead. We do not claim any new chemical combination or great scientific discovery. The colors we ask you to buy are simply old fashioned oil paints, produced from the same materials which have been used since the inception of the art of painting, and which will continue in use so long as wood shall be a component part of our dwellings. Nor are these paints untried. They have been subjected to weather influences in comparison with colors produced by staining pure white lead with the ordinary colored paints in use, such as umbers, siennas, etc., and our colors have, in every instance, resisted longer the effect of light, heat and moisture.

In closing this exposition of what we believe to be the truth in respect to the merits of our paints, we desire especially to call attention to the following:

First, to the fact that although the materials we offer are not new (but as old as the art of painting), the combinations and form under which we present them is peculiarly our own, and is dissimilar to anything ever before attempted.

The colors are the result of many years of careful experiment and observation, backed by a thorough knowledge of the nature and composition of the various pigments and their peculiar properties when used by themselves, or in combination with others.

We claim to make the most economical and most durable paint which can be obtained by any means and at whatever cost; and we most respectfully request all who may use our paint to try in comparison with it—letting

the conditions be exactly the same—color produced in any other way.

For example, we would suggest that any of our drab colors be placed in juxtaposition with similar tints of color produced by mixing pure white lead with umber, either burnt or raw. Let these be exposed to the same influence of sunshine and storm, and we have no fear as to the result; but, on the contrary, we are confident that our color will prove more unfading, that the paint will preserve its integrity for a much longer time, and we are certain that the gain in economy will be altogether on the side of our colors.

If the reader requires more testimony after our own, we submit, in all fairness, that he shall obtain it from those who can speak from knowledge; and not from those who flippantly condemn everything which they do not understand.

We would have it distinctly understood that we do not refer to our rivals and competitors in trade, for the merits of goods which we *solely* manufacture.

With the knowledge that success in any branch of trade begets imitations, we have endeavored to identify the Railroad Colors, as much as possible, with our own establishment. Every package of our paints comes with our full name and address, and we call the attention of consumers specially to this fact, so that we may not have to bear the sin of some worthless imitation, foisted upon the market, through the reputation of our goods.

We wish our colors to stand wholly and entirely on their merits.

We speak with confidence, because in no single instance have we sold our paints to a dealer, wherein the first order has not been followed by others; and all who have used the colors give them unqualified approbation.

TO GRAINERS.

Masury's Ready-Made Graining Colors.

We have now ready for the trade a line of Graining Colors which are in all respects superior to anything ever before offered. These are ground perfectly fine, and, being compounded of the best materials, and under the most competent handling, present the Grainer with a mixture ready for thinning and putting on, altogether better than any color which he can make with such materials as he may have at hand. The best jobs of Graining ever done in the City of New York have been done with these Colors. The materials, being ground together, give more transparency and a better tone than it is possible to produce by mixing together Sienna, Umber and Vandyke Brown, as is the custom of those who make a specialty of Graining. All the Fancy Woods in common use can be better imitated with our colors than with any mixture which the Grainer can make with the ordinary colors sold in the shops. We have also Distemper Colors, Ground in Water, for Glazing, and for Distemper Graining, viz.: Raw and Burnt Umber, Raw and Burnt Sienna, Vandyke Brown and Ivory Black. These are of superior fineness and quality, and will be found, in practice, much more economical than colors ground by hand. They are put up in one pound glass bottles, and sold at a uniform price of 18 cents per pound.

Our Oil-Graining Colors are put up in our patent thin-top cans, from 1 lb. to 5 lbs., and upwards.

JOHN W. MASURY & SON.

Specialty in Pure Paints.

NEW YORK AND CHICAGO.

SUPERFINE GROUND COLORS

FOR

Coach, Carriage and Car Painting.

MANUFACTURED ONLY BY

JOHN W. MASURY & SON,

New York and Chicago.

These colors are now in general use in the first-class carriage manufactories in New York and elsewhere. The list includes IVORY BLACKS, of various kinds: the LAKES, as SCARLET, PURPLE, CARMINE, MUNICH, YELLOW and GREEN; Pure No. 40 CARMINE, Light and Deep, and all the body colors, as CHROME YELLOWS and GREENS, MILORI GREEN INDIAN and TUSCAN REDS, ULTRAMARINE and PRUSSIAN BLUES, &c. These are all ground of impalpable fineness, and in such vehicles as experience has proved best adapted to the peculiar nature of each. They are mostly ground without oil, and will dry in from thirty minutes to two hours. No carriage painter should be without them, as they are admitted by all who have tried them to be superior in every respect to colors produced in the paint shop.

These colors may be obtained of all first-class Paint, Drug and Carriage Hardware Houses in the United States and the Dominion of Canada.

Before closing this little essay we would call attention to what follows:

We need hardly mention the fact that our Coach Painters' Colors have been and are to-day the recognized standard of the trade throughout the country. Seventy-five per cent. of all the carriages painted in the United States in the year 1880 were painted with our colors. Our success in this line has been wonderful; yet, in the

whole course of our more than successful business, the fact has ever been present that the possibility of failure existed, for the reason that we did not manufacture all the materials entering into the composition of our paints. Now the manufacture of our Japans, Gold Size, and Dryers is in our own hands. Through a large outlay of money we have in operation the model Varnish Works of the World; and by this all the materials entering into the composition of our various products are compounded of the very best materials, and with the most skillful handling, and under our own immediate supervision; therefore our Coach Colors are greatly improved, and in them we are really in advance of our heretofore reputation.

To a proper appreciation of our present position we give notice:

First.—That we do not purchase a gallon of Varnish or Japan from any maker, all assertions to the contrary notwithstanding.

Second.—All our goods are tested by competent hands before they leave the factory.

Third.—We make the best working, the best flowing, and the best surface varnishes that are made in the world.

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PRICES FOR ALL COLORS ON SAMPLE CARD

5¢ Cents Per Pound.

We do not put up cans of our Ready-made Colors any smaller than 25 lbs., or kegs smaller than 50 lbs.—that is, the smallest quantity we offer is 25 lbs., and that in a tin can.

The smallest wooden package is 50 lb. keg

CAUTION.

Buyers and consumers are cautioned against the misrepresentations of unscrupulous salesmen, who offer colors with the assurance that the paint is similar in compound and quality to the RAILROAD COLORS, which have been known and tried in thousands of instances during the last twelve years, and which have been steadily growing in favor as time has tested their enduring qualities. *However good a paint may be, we are sure of its superiority only after years of trial. Time is the only reliable test:* and every purchaser of paints, *which have not been subjected to this test, tries them at his own risk.* Our ready-made Colors have stood this trial and are commended most by those who know them best. We are almost daily in receipt of unsolicited testimony, which runs mainly to this effect: "I painted my house (or store) with your colors three years ago. The paint as seems fresh as when first laid on. I now propose to keep a stock of them for sale, and to recommend them to all my customers, referring to my own experiment to settle the question of durability." This, we repeat, is the general testimony of those who speak from experience, and some of the leading houses of New England and Canada have sold hundreds of tons of them, with entire satisfaction to the consumers. Again we caution purchasers against colors which pretend to be the same as ours. All such claims are fraudulent, and are intended to deceive.

WILLIAM JOHNSON,

Manufacturer of White, Lead, Zinc and Colors,

SPECIALITY IN PURE PAINTS.

Office and Factory: St. Gabriel Locks, 572 William St.

MONTREAL, P. Q.

