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# Painters' Mixing Manual & Sample Book.

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# Introduction.

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THIS is the only practical Mixing Manual and Sample Book published, in that it gives the exact quantities of colors to be used in producing shades and tints.

This work is not published upon the principle of "every man his own painter," but to enable painters to mix tints in any desired quantity, and to accomplish result in a few moments, which would require hours under the old experimental system.

Thousands of painters, who are good mechanics and competent to perform all classes of work, are often unable to mix tints off-hand and therefore labor under a great disadvantage.

The lack of a work of this kind is largely responsible for the introduction of so called patent paints, (chemical dopes) most of which are as valueless in point of durability, as they are ruinous to the health of the unfortunate painter, who is forced to inhale their poisonous fumes.

All practical painters are aware of the fact that paint—the component parts of which consist of pure leads, zincs, oils and coloring materials—is always superior in appearance and durability. In addition to these necessary qualifications, the same amount of material will cover from  $\frac{1}{3}$  to  $\frac{1}{2}$  more surface than any of the chemical mixtures with which the market is now flooded.

The use of inferior leads, colors, etc., lacking as they are in body and strength, will not meet the requirements needed to produce the proper shades.

After selecting the color or tint desired, turn to the corresponding number of the recipe, and you have the exact formula for mixing the same.

Endeavor to match a selected tint without consulting the recipe and you have a practical demonstration of the loss of time and material that must necessarily ensue, even though you may have had years of experience.

The recommendation to use pure materials appeals directly to the painters pocket, as the prices paid for them at the present time, does not justify any unnecessary expenditure for material; thus it will be seen, that contrary to the general rule, in this instance the cheapest is the best, thus the interest of the painter and the owner are mutual. These samples were not mixed and prepared with a view of producing an artistic effect; on the contrary the paint from which they were made was applied with an ordinary brush, the ingredients being oil, lead, etc., such as painters use, or should use in practical work.

Should you desire a darker or lighter shade of oil or water colors than the sample indicates, use more or less coloring matter as the case may be. The coloring matter used in the production of the oil samples contained herein were ground in oil. Should you use dry coloring materials, in lieu of those ground in oil, it will then be necessary to exercise your discretion, as there is great variation in the strength of dry colors.

The water color samples were prepared with dry ingredients. Use distempered colors for strictly first-class work.

The receipts show the proportions of coloring matter to be used in the production of different tints, etc.

It is hazardous, however, to guess when using strong colors, such as Prussian Blue, Indian Red, Blacks etc. We have therefore recommended that colors be weighed, inasmuch, as that by no other method can strict accuracy be obtained. As before stated, this Mixing Manual is not put forth upon the principle of "every man his own painter." Skill and experience are both required by the practical painter.

# OIL COLORS.



No. 1.  
Red Brown

No. 2.  
Light Drab

No. 3.  
Ecrú Yellow



No. 4.  
Dk Olive

No. 5.  
Drab

No. 6.  
Venetian Yellow



No. 7.  
Lavender

No. 8.  
Dk Terra Cotta

No. 9.  
Med. Blue



No. 10.  
Buff

No. 11.  
Orange Mineral

No. 12.  
Violet Drab





No. 13.  
Med Chrome



No. 14.  
Lt Terra Cotta



No. 15.  
Azure Blue



No. 16.  
French Yellow



No. 17.  
Willow Green



No. 18.  
Lt Sage



No. 19.  
Indian Red



No. 20.  
Lt Chrome Yellow



No. 21.  
Lt Blue



No. 22.  
Tan Color



No. 23.  
Olive Drab



No. 24.  
Olive



No. 25.  
Pea Green



No. 26.  
Warm Drab



No. 27.  
Colonial Yellow





No. 28.  
Prussian Blue



No. 29.  
Dr Q. Drab



No. 30.  
Warm Stone



No. 31.  
Lt Ult Blue



No. 32  
Yellow Ochre



No. 33.  
Lt Olive



No. 34.  
French Gray



No. 35.  
Ult Blue



No. 36.  
Raw Sienna



No. 37.  
Flesh



No. 38.  
Purple



No. 39.  
Apple Green



No. 40.  
Bt Umber



No. 41.  
Raw Umber



No. 42.  
Bronze Green









No. 43.  
Venetian



No. 44.  
Fawn



No. 45.  
Silver Drab




No. 46.  
Vermillion




No. 47.  
Purple




No. 48.  
Lt Buff




No. 49.  
Lamp Black




No. 50.  
Golden Olive




No. 51.  
Light Ecrú




No. 52.  
Crylight Green




No. 53.  
Light Olive



No. 54.  
Tuscan Red



No. 55.  
Terra Cotta



No. 56.  
Light Tan



No. 57.  
Drab





No. 58.  
Emerald

No. 59.  
Blue Gray

No. 60.  
Med Ecrú



No. 61.  
Lt Olive

No. 62.  
Bt Sienna

No. 63.  
Buff

# WATER COLORS.



No. 1.  
Lt Green

No. 2.  
Lt Pearl

No. 3.  
Azure Blue



No. 4.  
Rose Pink

No. 5.  
Deep Pearl

No. 6.  
Seal Brown





No. 7.  
Cream

No. 8.  
Olive

No. 9.  
Canary



No. 10.  
Terra Cotta

No. 11.  
Lt Olive

No. 12.  
Steele



No. 13.  
Deep Pink

No. 14.  
Chrome Green

No. 15.  
Med. Terra Cotta



No. 16.  
Violet

No. 17.  
Med Olive

No. 18.  
Dk Drab



No. 19.  
Dk Terra Cotta

No. 20.  
Salmon

No. 21.  
Med. Olive





No. 22.  
Blue

No. 23.  
Dk Gray

No. 24.  
Dk Drab



No. 25.  
Med Olive

No. 26.  
Dk Blue

No. 27.  
Olive Gray



No. 28.  
Straw

No. 29.  
Olive

No. 30.  
French Gray



No. 31.  
Purple

No. 32.  
Violet

No. 33.  
Brown



No. 34.  
Silver Gray

No. 35.  
Buff





SPECIAL.—Observe the distinction between parts and ounces. Where parts are mentioned, it signifies that the lead, ochre, etc., as the case may be, is reduced to the proper consistency for use. Oz. signifies the weight of the coloring matter to be added to one gallon.

### RECEIPTS FOR OIL COLORS.

1.  $\frac{2}{3}$  parts Tuscan Red,  $\frac{1}{3}$  part Yellow Ochre.
2. 1 prt. white lead,  $\frac{3}{8}$  oz. Prus. Blue, 3 oz. Raw Umber.
3.  $\frac{2}{3}$  prt. white lead,  $\frac{1}{3}$ prt. Yellow Ochre,  $\frac{3}{4}$ oz. Burnt Sienna.  $\frac{3}{4}$  oz. Lampblack.
4.  $\frac{1}{2}$  prt. white lead,  $\frac{1}{2}$  prt. Yellow Ochre, 3 oz. Prus. Blue, 3 oz. Burnt Sienna.
5. 1 prt. white lead,  $\frac{3}{4}$ oz. B. Sienna, 3 oz. Raw Umber.
6. 1 prt. white lead,  $\frac{3}{4}$  oz. Chr. Yellow, Med.
7. 1 prt. white lead,  $\frac{3}{4}$  oz. lampblack,  $\frac{3}{4}$  oz. B. Sienna.
8.  $\frac{1}{2}$  prt. white lead,  $\frac{1}{2}$  prt. Venetian Red.
9. 1 prt. white lead, 6 oz. Prus. Blue.
10.  $\frac{1}{2}$  prt. white lead,  $\frac{1}{2}$  prt. Yellow Ochre.
11. Orange Mineral.
12.  $\frac{2}{3}$  prt white lead,  $\frac{1}{3}$ prt Tuscan Red, 3 oz. Prus. Blue
13.  $\frac{3}{4}$  prt. white lead,  $\frac{1}{4}$  prt. Chr. Yellow.
14.  $\frac{1}{2}$  prt. white lead,  $\frac{1}{2}$  prt. Yellow Ochre, 12 oz. Venetian Red.
15. 1 prt. white lead, 6 oz. Ult. Blue.
16.  $\frac{1}{3}$  prt. white lead,  $\frac{2}{3}$  prt. Yellow Ochre.
17.  $\frac{1}{4}$  prt. white lead,  $\frac{3}{4}$  prt. Yellow Ochre, 1  $\frac{1}{2}$  oz. P. Blue, 3 oz. B. Umber.
18. 1 prt. white lead, 3 oz. Chr. Yellow, 1  $\frac{1}{2}$  oz. P. Blue.
19. Indian Red.
20. Chr. Med. Yellow.
21. 1 prt. white lead, 1  $\frac{1}{2}$  oz. Ult. Blue.
22. 1 prt. Yellow Ochre, 6 oz. Tuscan Red.
23.  $\frac{1}{2}$  prt. white lead,  $\frac{1}{2}$  prt. Yellow Ochre, 3 oz. Raw Umber,  $\frac{3}{4}$  oz. Lampblack.
24.  $\frac{1}{3}$ prt. white lead,  $\frac{2}{3}$ prt. Yellow Ochre, 3 oz. P. Blue
25. 1 prt. white lead, 1  $\frac{1}{2}$  oz. Chr. Yellow,  $\frac{1}{2}$  Crylight Green.
26. 1 prt. white lead, 1  $\frac{1}{2}$  oz. B. Sienna, 1  $\frac{1}{2}$  oz. Lampblack.
27. 1 prt. white lead, 6 oz. R.Sienna.
28. Prussian Blue.
29.  $\frac{2}{3}$  prt. white lead,  $\frac{1}{3}$  prt. Yellow Ochre, 6 oz. B. Umber, 3 oz. Lampblack.
30. 1 prt. white lead, 6 oz. B. Umber.
31. 1 prt. white lead, 3 oz. Ult. Blue.
32. Yellow Ochre.
33.  $\frac{2}{3}$  prt. white lead,  $\frac{1}{3}$  prt. Yellow Ochre, 1  $\frac{1}{2}$  oz. P. Blue.

34. 1 prt. white lead, 1 ½ oz. Lampblack.
35. Ult. Blue.
36. Raw Sienna.
37. ¾ prt. white lead, ¼ prt. Yellow Ochre.
38. 1 prt. white lead, ⅜ oz. P. Blue, 3 oz. Venet. Red.
39. 1 prt. white lead, 6 oz. Chr. Yellow, ¾ oz. P. Blue.
40. B. Umber.
41. R. Umber.
42. 1 prt. Yellow Ochre, 12 oz. Chr. Yellow, 6 oz. P. Blue, 6 oz. L. Black.
43. Venetian Red.
44. ½ prt. white lead, ½ prt. Yellow Ochre, 1 ½ oz. Venet. Red, 1 ½ oz. B. Sienna.
45. 1 prt. white lead, ¾ oz. Chr. Yellow, ⅜ oz. Lampblack.
46. Vermillion.
47. 1 prt. white lead, ⅜ oz. P. Blue, 3 oz. Tus. Red.
48. 1 prt. white lead, 12 oz. R. Sienna.
49. Lampblack.
50. ⅓ prt. white lead, ⅔ prt. Yellow Ochre, 6 oz. B. Sienna, 3 oz. Lampblack.
51. ½ prt. white lead, ½ prt. Yellow Ochre, 3 oz. R. Umber.
52. Crylight Green.
53. ⅓ prt. white lead. ⅔ prt. Yellow Ochre, 1 ½ oz. P. Blue.
54. Tuscan Red.
55. ⅔ prt. Yellow Ochre, ⅓ prt. Venet. Red, 3 oz. B. Umber.
56. ¼ prt. white lead, ¾ prt. Yellow Ochre, 3 oz. Venet. Red, 3 oz. B. Umber.
57. 1 prt. white lead, 6 oz. B. Sienna, ¾ oz. P. Blue.
58. Emerald Green.
59. 1 prt. white lead, 6 oz. Venet. Red, 1 ½ oz. P. Blue.
60. ⅓ prt. white lead, ⅔ prt. Yellow Ochre, 3 oz. R. Umber.
61. 1 prt. white lead, 1 ½ oz. Chr. Yellow, ⅜ oz. P. Blue.
62. B. Sienna.
63. ¾ prt. white lead, ¼ prt. Yellow Ochre, ¾ oz. B. Umber.

## RECEIPTS FOR WATER COLORS.

To every pound of whitening mixed ready for use add:

1. 2 oz. Paris Green.
2. 2 oz. Rose Lake.
3. 2 oz. Ultramarine Blue.
4. 1 oz. Turkey Red.
5. 1 oz. Turkey Red, 1 oz. Prussian Blue.
6. 1 oz. Yellow Ochre, 1 oz. B. Sienna.
7. 1 oz. Chrome Med. Yellow.
8. 1 oz. Chrome Med. Yellow, 1 oz. P. Blue.
9. 2 oz. Chrome Med. Yellow.
10. 1 oz. Indian Red.
11. 2 oz. Dutch Pink.
12. 2 oz. Distempered Black.
13. 1 oz. Distempered Black, 2 oz. Turkey Red.
14. 1 oz. Chrome Green.
15. 2 oz. Yellow Ochre, 2 oz. Venet. Red.
16. 2 oz. Ultramarine Blue, 1 oz. Turkey Red.
17. 2 oz. Chrome Med. Yellow, 1 oz. Chrome Green Med.
18. 2 oz. Distempered Black, 1 oz. Indian Red.
19. 2 oz. Dutch Pink, 1 oz. Distempered Black, 2 oz. Turkey Red.
20. 2 oz. Chrome Med. Yellow, 1 oz. Turkey Red.
21. 2 oz. Paris Green.
22. 2 oz. Ultramarine Blue.
23. 1 oz. Vandyke Brown.
24. 1 oz. Venet. Red,  $\frac{1}{2}$  oz. Black.
25.  $\frac{1}{4}$  oz. Distempered Black,  $\frac{1}{2}$  oz. Paris Green.
26.  $\frac{1}{4}$  oz. Distempered Black,  $\frac{1}{2}$  oz. Paris Green,  $\frac{1}{2}$  oz. Ultramarine Blue.
27. 2 oz. Yellow Ochre.
28. 1 oz. Chrome Med. Yellow,  $\frac{1}{8}$  oz. Prussian Blue.
29. 1 oz. Emerald Green, 1 oz. Distempered Black.
30.  $\frac{1}{2}$  oz. Distempered Black.
31.  $\frac{1}{2}$  oz. Distempered Black, 1 oz. Rose Lake.
32.  $\frac{1}{4}$  oz. Distempered Black,  $\frac{1}{2}$  oz. Rose Lake.
33.  $\frac{1}{2}$  oz. Distempered Black, 4 oz. Venet. Red.
34.  $\frac{1}{8}$  oz. Distempered Black.
35. 1 oz. Burnt Sienna, 1 oz. Dutch Pink.



## MISCELLANEOUS RECEIPTS.

Ascertain amount of surface to be painted by square yard measurement.

When lead is not used Yellow Ochre makes a satisfactory priming.

### WAX PRIMING.

To five gallons of linseed oil add one pound of bees-wax and one pound of litharge; bring to boiling point; add lead ochre or other material desired.

This will require far less lead, etc., per gallon than the usual priming, owing to the fact that the wax gives much greater body to the oil and causes it to act as a filler. It will not lap and is easy to apply. When applying second coating over this priming, one-quarter less stock will be required than over ordinary priming as the paint will retain the gloss and not strike in. Do not use the priming for second coating or for white work. Mix second coating in the usual manner.

### ROUGH STUFF

For use on carriage or housework.

Use English or Reno filler;  $\frac{2}{3}$  rubbing varnish, Japan  $\frac{1}{3}$ ; add small quantity of lead for body. Mix to a paste; thin with turpentine; apply three or four coats; rub with pumice stone to an even surface.

### FRENCH OR SHELLAC POLISH—NO. I ARTICLE.

Dissolve  $\frac{1}{4}$  pound of shellac in one pint of alcohol; then add two or three spoonful of olive oil. This will prevent the shellac from setting immediately, as it would do were the oil not added. Apply shellac to furniture, etc., desired to be polished; rub briskly with a woolen cloth. Should the shellac set too quickly, add more oil.

### GROUND WORK FOR GRAINING.

For oak use—

Light oak: Nos. 27, 37, 48.

Dark oak: Nos. 10, 16, 93.

For walnut, use Nos. 14, 22, 56, 57.

### GRAINING COLORS FOR OAK AND WALNUT.

For light oak use: 1—Raw umber; 2—Raw sienna, raw umber; 3—Burnt sienna, raw umber.

For dark oak use: 1—Burnt umber and burnt sienna.

For walnut use: 1—Burnt umber and burnt sienna; 2—Black and burnt sienna; 3—Vandyke brown and burnt sienna.

Graining colors are transparent and will not conceal defects in the ground work, which should be smooth and of sufficient body.

Oak and walnut graining colors are mixed with  $\frac{2}{3}$  turpentine and  $\frac{1}{3}$  oil. One ounce of beeswax and 2 ounces of litharge should be boiled in oil and added to each gallon of the color. Wax prevents the color from setting too quickly. Litharge is a superior dryer. Japan, etc., causes the color to work tough.

#### HARD WOOD FINISHES.

Oil all wood, and, when thoroughly dry, apply filler. Should you desire to make your own filler, take one pound of corn starch and mix with oil to a paste; add Japan as a dryer; thin with turpentine; apply with brush when set, which should be from two to three hours; rub off with rags or waste; sand-paper after twenty-four hours, when it will be ready for applying shellac or varnish.

#### SOFT WOOD FILLERS.

A substantial finish may be given to redwoods, etc. by using oil prepared in the following manner. To each gallon of oil, add from one-half to one pound of bees-wax and one pound of litharge, boiled in oil; apply to the wood work, and, when thoroughly dry, varnish.

#### WHITE GLUE SIZE FILLER.

Apply to the work hot; avoid having too strong.

#### OIL STAINS.

Use Umber or Vandyke Brown for walnut.

Use Venetian Red or Burnt Sienna for mahogany.

#### WATER COLOR STAINS.

Should you desire to do a good and cheap job of staining, dissolve Diamond Dyes in a small quantity of water and strain into glue size; size to be applied hot.

Mahogany: Terra Cotta or fast brown.

Rose Wood: Crimson; Cardinal red; Garnet.

Cherry: Crimson.

Color putty to match wood when staining or finishing.

#### WHITENING AND TINTING.

Defects in wall should be remedied with Plaster of Paris, adding some of the mixed color to be used. This will prevent setting too quickly; then a coat of alum size should be applied.

#### ALUM SIZE.

To two gallons of water, add  $\frac{1}{2}$  pound of glue dissolved;  $\frac{1}{4}$  pound of alum dissolved. Tint any desired color.

#### ORDINARY WHITENING.

Soak ten pounds of whitening, (avoid having too thin); add coloring matter desired; add one pound of white glue, reduced to a size and previously brought to boiling point. This is the old method of preparing whitening.

#### IMPROVED METHOD.

Thoroughly soak ten pounds of whitening; soak one-quarter to one half pound of white glue and then bring to a boiling point, stirring meanwhile. Dissolve  $\frac{1}{8}$  pound of alum in water; add the alum and glue size to the whitening separately. Dissolve one-quarter to one-half pound of common laundry soap to a suds, add to the whitening and strain the whole. For pure white work, use a proportion of zinc if desired. Desiring to mix tints, reduce colors and strain into the whitening.

When mixed in accordance with the above receipt, it is easily applied, making a much nicer job, and leaving no laps. Nothing equals it for cloth or porous walls and ceilings.

#### ORDINARY WHITE-WASH.

To every ten pounds of lime add one pound of tallow and two pounds salt (while slacking).

#### DRYER FOR FLAT COLORS.

Such as China, Gloss, etc, where it is necessary that each successive coat should be perfectly dry, dissolve sugar of lead in alcohol and use for same.

#### FROSTING ON GLASS.

Permenant: Mix zinc or lead flat and pounce with cheese-cloth, etc.

Temporary: To  $\frac{1}{2}$  pint of stale beer, add one oz. epsom salts. Stir thoroughly before applying. \* This frosting will break into crystals and present a beautiful appearance. It can be easily washed off and renewed as often as desired.

#### FLOOR STAINS.

Desiring to stain floors, note receipts for oil stain; apply shellac or varnish.

### FLOOR PAINTS.

Use tints desired. For porch floors, steps, etc. use litharge for dryer.

### GOOD CHEAP VARNISH.

To one gallon of turpentine or benzine varnish (cheap) add one pint of brown Japan, one pint boiled oil; thin with turpentine. This will not scratch or turn white. You will save at least one-half in the cost of varnish.

### THINNERS.

To five gallons of water, add  $\frac{1}{4}$  to  $\frac{1}{2}$  pound of shellac and one pound of carbonate of soda; heat gradually until shellac is dissolved. Break up your lead, etc. in oil and use thinners. Use for priming or second coating.

Slack lime and when settled pour off the water for thinners. Use gallon for gallon with oil.

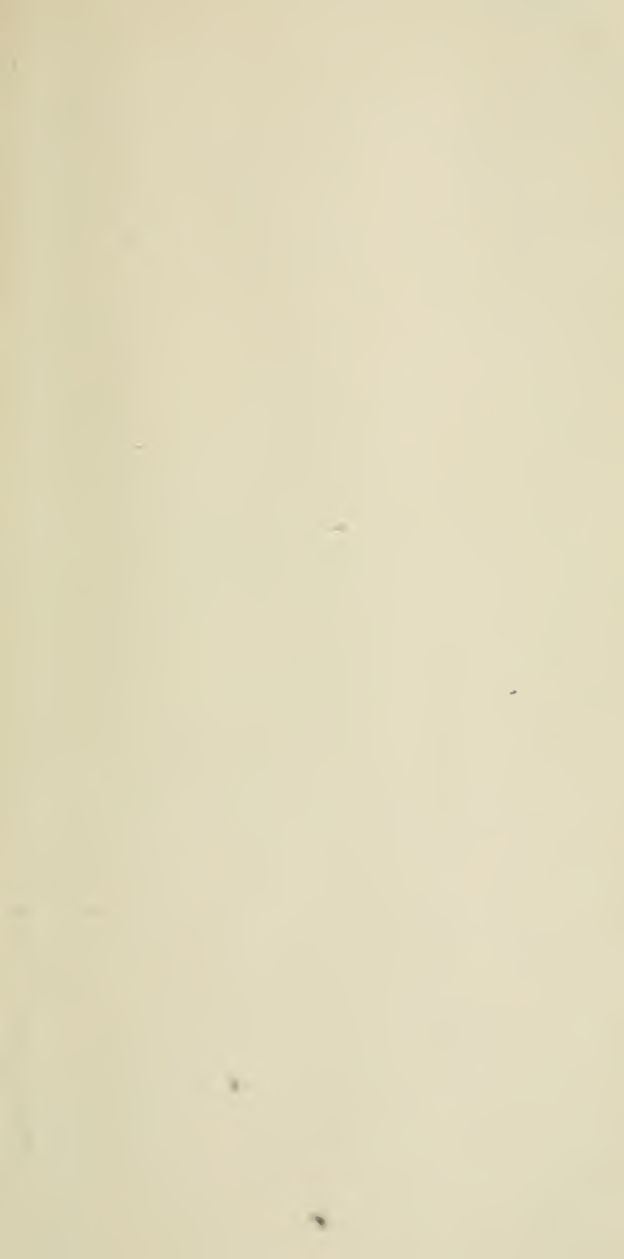
### POTASH.

Take potash (canned) and dissolve in water. Mix in oil your Metallic, Venetian, or other coloring matter. Add your potash to oil color and add water, stirring thoroughly until water refuses to amalgamate. You have a good fire-proof paint.

The first receipt is first class, the second good and the third all right for the purposes recommended. The ingredients are more expensive than those used in most of the patent paints. The thinners will cost about five cents per gallon.

A prerequisite to a first class job is that you thoroughly strain your paint, color or whiting, and use good brushes.













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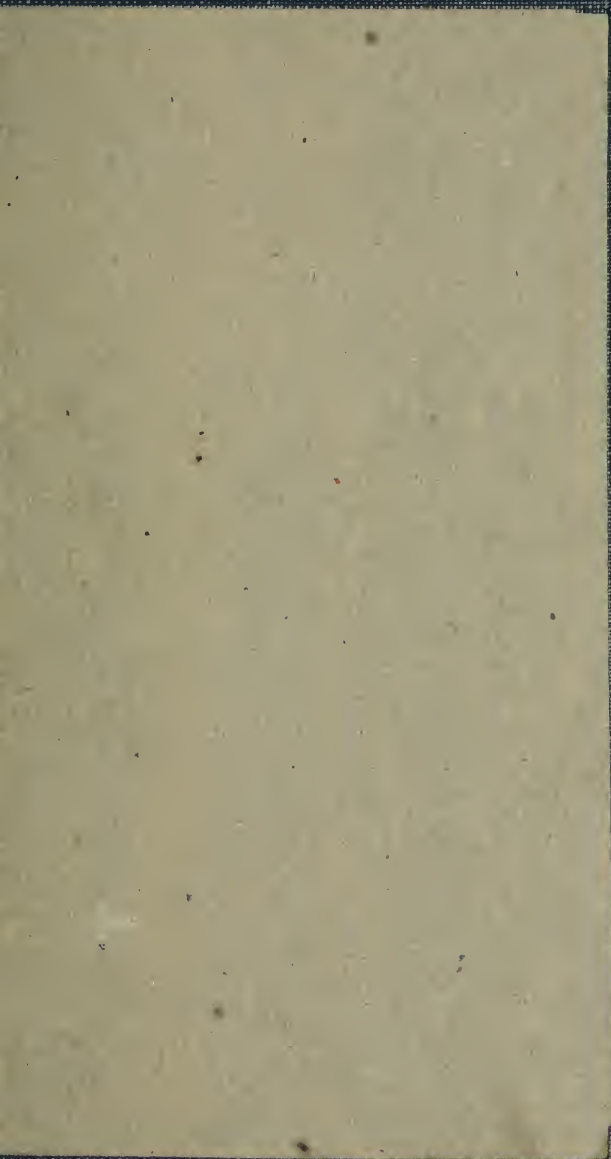
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