



Practical Painting: And How to Use the Heath Milligan Paints (Classic Reprint)

A. M. Heath

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Excerpt from Practical Painting: And How to Use the Heath Milligan Paints

The foundation upon which the painter of to-day must conduct his work in order to reap the greatest profit is practical knowledge. He cannot go about his efforts disregarding facts which require his most careful consideration in order to produce satisfactory results. There are certain principles and laws which must be followed in all work pertaining to painting, but these by no means constitute every point to which the painter must look if he desires to build a reputation on high class work.

Painting of to-day is a radically different proposition from what it was twenty or twenty-five years ago, and the same rules which governed work of that period by no means apply to the work of today. Conditions have changed, and the successful painter is the man who understands present-day requirements and shapes his work to meet these new demands.

Advanced conditions have worked many a new problem for the painter and paint manufacturer. The vast consumption of White Pine and Poplar, practically the only two woods which were used for building purposes some twenty or twenty-five years ago, is far in excess of the production and supply, which fact has led to the use of between twenty and thirty different woods, each necessitating a different treatment in painting. This is only one of the modern problems which the painter has to handle.

The vast consumption of building timber demands a mechanical process for drying and seasoning, because nature's process is too slow, and with relying on nature the supply would fall short of the demand. The product of the mechanical process is far different than that of nature, and requires a much different treatment in painting than the old-fashioned nature seasoned and dried lumber.

Demand has done still more.

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