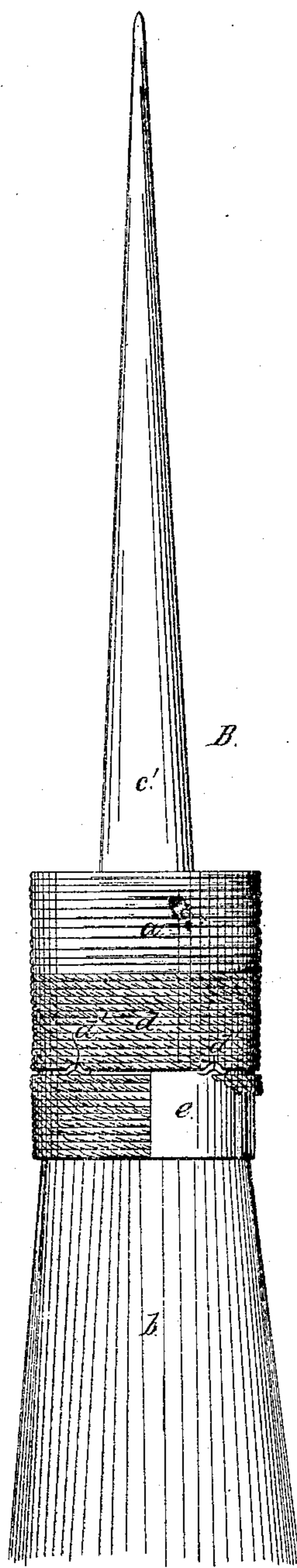
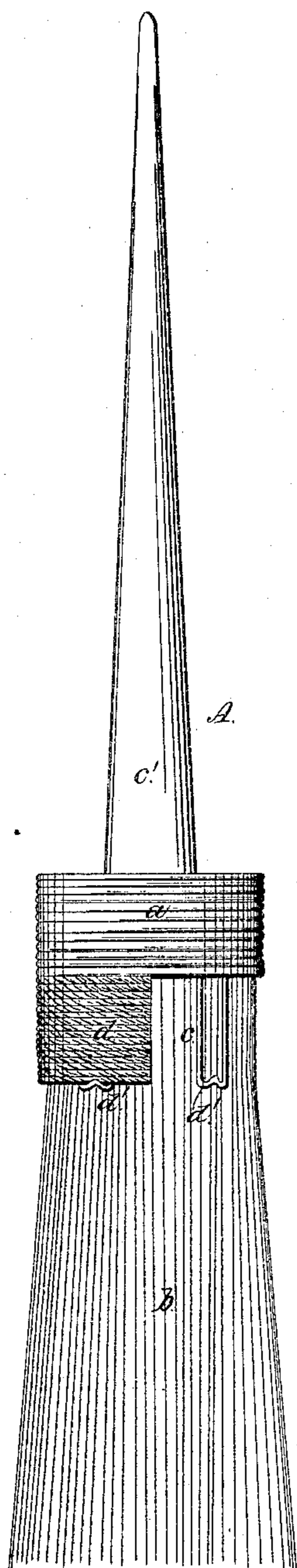


*G. A. White.*

*Paint and Varnish Brush.*

*N<sup>o</sup> 61,292.*

*Patented Jan. 15, 1867.*



*Witnesses.*

*J. B. Kidder.  
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*Inventor.*

*Geo. A. White.  
by Crosby & Gould.  
Atty.*

# United States Patent Office.

GEORGE A. WHITE, OF BOSTON, MASSACHUSETTS.

*Letters Patent No. 61,292, dated January 15, 1867.*

## IMPROVED PAINT AND VARNISH BRUSH.

*The Schedule referred to in these Letters Patent and making part of the same.*

### TO ALL WHOM IT MAY CONCERN:

Be it known that I, GEORGE A. WHITE, of Boston, in the county of Suffolk, and State of Massachusetts, have invented an improvement in Paint and Varnish Brushes; and I do hereby declare that the following, taken in connection with the drawings which accompany and form part of this specification, is a description of my invention sufficient to enable those skilled in the art to practise it.

The invention relates to the application of a binder to the bristles of the common paint or varnish brush, in continuation of the ferrule which encircles and encloses the bristles, the object of this binder being to hold the bristles securely in place while the new brush is being broken in.

My invention consists in applying to the ferrule a series of two or more fender-wires, or a core or cylinder of paper or pasteboard projecting down from the inner surface of the ferrule, in such manner that a cord may be wound over such wires or cylinder, down to such distance from the ferrule as may be desirable.

The drawing represents brushes embodying the invention; A showing a brush with only the fender-wires and cord, and B the paper cylinder combined with these wires, each view showing the cord as broken away in part, to show the wire or paper beyond. *a* denotes the metal ferrule enclosing the bristles *b*, in and securing them to the handle *c'*, in the usual manner, this ferrule being made of wires wound in cylindrical form and soldered together. Between the bristles and the inner surface of the ferrule I secure two or any other suitable number of fenders or guard-wires, *c*, so applied as to project down beyond the ferrule, and around the wires I wind a cord, *d*, bringing the coils closely together, and cementing them or covering them with paint, the lower ends of the wires being turned or hooked over, as seen at *d'*, to hold the cord in place. In addition to this cord, I sometimes apply a paper core or cylinder, *e*, (as seen at B,) winding the cord around the paper, as shown in the drawing. The general method of binding a brush is to throw a loop over the handle and carry the twine down over the ferrule on both sides, then wind it around the bristles below the ferrule. By this method it is nearly impossible to bind them uniformly, some being bound so tight that they work to disadvantage; others bind so loosely that the twine moves with the working of the brush, preventing it from wearing to an even wedge-form desired by painters. A cloth, rubber, or any other binding now in use, operates in the same manner. Before using a new brush, painters generally allow it to remain in water of the depth of an inch or more for some time, making the bristles soft and pliable, and causing the handle to swell a little, which makes the brush less liable to come to pieces, and then they bind it in the manner described above. Painters object to a cloth or an elastic binding, as it is always made fast to the brush, and cannot be detached to put the brush in soak, and after soaking it usually makes the binding so tight as to cause the brush to work badly, and injures the shape of the brush, so that it will not wear to an even wedge-form. By my method of applying the cord I do away with the loop around the handle and the twine on the sides of the brush, of which painters complain, as they hurt the fingers. My binding being made separate from the ferrule, can be put on the brush by the painter after it has been soaked, and is held in its place by the fender-wires attached to the brush, the hooks *d'* passing under the strands of the binding, holding it so tight that the paint or oil is prevented from working out between the ferrule and binding. When twine of which the binding is made is wound upon paper or a substitute, and cemented to the same, the binding can be made straight, the same as the ferrule, or slightly tapering, as the purchaser may desire, this method allowing free play of the bristles to the ferrule, and preventing the paint from hardening under the binding, so that when the binding is removed entirely the bristles still retain their elasticity as at first. As the brush wears up the binding can be removed, one strand or more at a time, as the painter may see fit, without disturbing the whole, the brush still retaining its shape. My fender-wires being made of wire or some substitute, passing through the ferrule with the bristles, can be drawn out or cut off when the brush becomes worn, so that the binding is no longer needed. This binding can be attached to a brush made with an iron wire or twine ferrule, also to all brushes used by painters, of any oval or round form.

I claim combining with the ferrule *a*, the fender-wires *c*, and binder-cord *d*, substantially as described.

Also, in combination with such binder-cord, the paper cylinder *e*, or its equivalent, substantially as set forth.

GEO. A. WHITE.

Witnesses:

J. B. CROSBY,  
L. H. LATIMER.