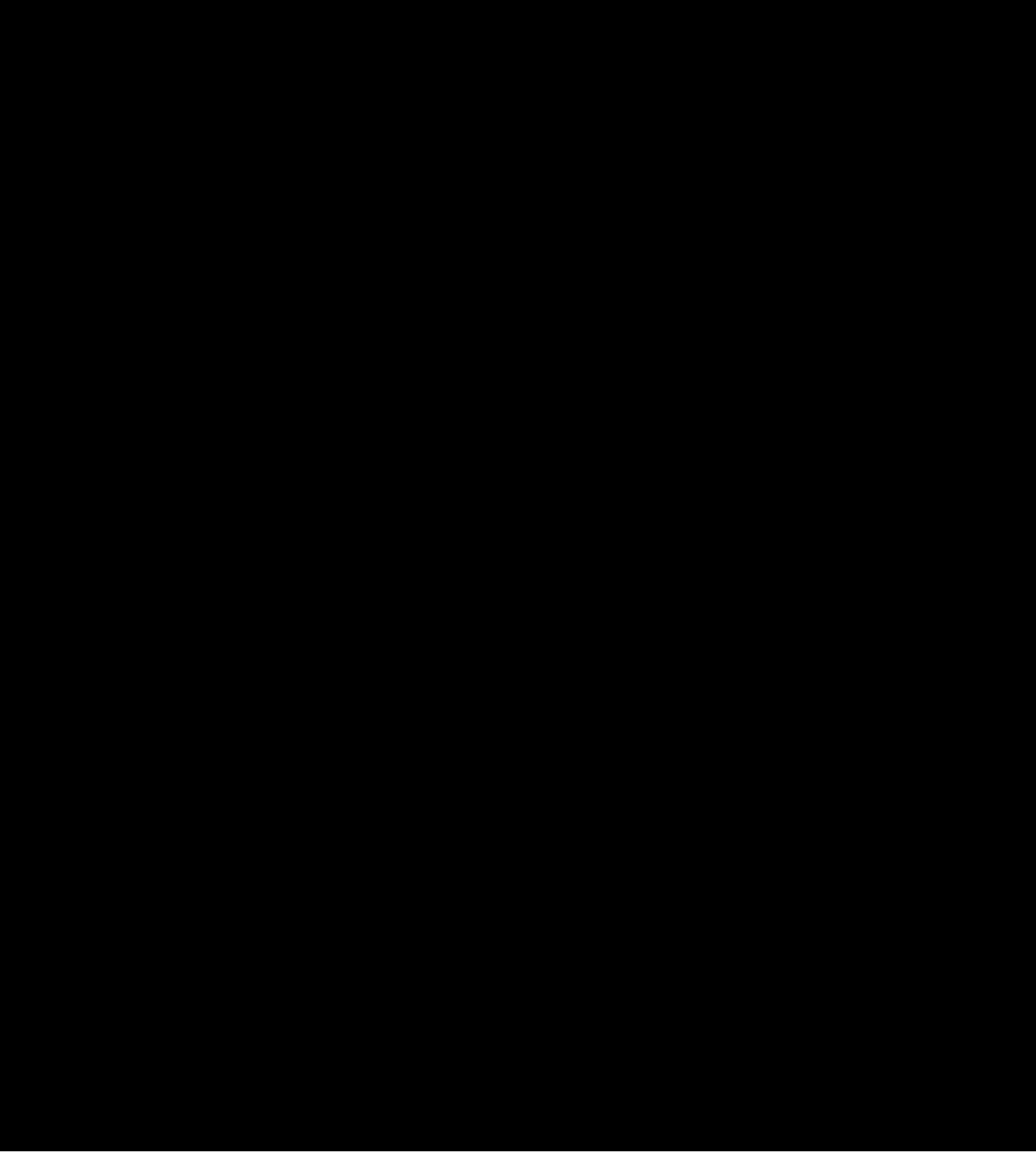




Foreword



THE GLIDDEN COMPANY recognizes the essential service which Paint Dealers, Master Painters, Architects, and Interior Decorators render in originating and maintaining the standards of colorful surroundings for which American homes, public buildings, offices, stores, restaurants, hotels, schools, etc., are noted. Without its painting and decorating craft, America would soon become a nation, drab, indeed . . .

a nation without the blending harmony of colors so skillfully obtained through the artistry of Architects and Master Painters using quality paint . . . and furthermore, a nation of homes decaying because of inadequate paint protection.

In fact, according to figures obtained from authoritative sources, 75 out of every 100 homes in this country need painting today. These millions of homes are without proper protection against the constant attack of the elements with the result that the loss through decay, annually runs into huge sums—this loss through decay actually exceeding the loss by fire.

Considering the importance, then, of good paints, varnishes, lacquers and enamels to American homes, it is the desire of The Glidden Company to cooperate with you in every way to help you provide home owners with the utmost in beautiful, harmoniously decorated homes . . . to help you acquire a greater technical knowledge of materials and their correct use, from both a standpoint of artistry and of preservation of surfaces.

With that objective in mind, The Glidden Company dedicates this "Age of Color" authority to the Paint Dealers, Master Painters, Architects, and Interior Decorators of the nation in order that they may continue to render a service worthy of appreciation in every community.

A large, stylized cursive signature of the President of The Glidden Company. The signature is written in dark ink and is positioned above the title "President".

President
THE GLIDDEN COMPANY

This TREATISE *on* COLOR

discusses the following subjects:



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The Age of Color

The American public has become color conscious. Wherever you look today you see color . . . not the conservative, drab colors of yesterday, but brilliant hues in a wide range of color combinations that have been applied to everything from skyscrapers to kitchen utensils.

There never was a time in the history of this country when color meant so much to the social and industrial interests of the nation. In fact, the appeal of color has become important to the public, not only in home decoration, but also in the merchandise which it buys.

This wave of universal interest in color has had a marked psychological effect on the people. It is only natural that color should find its climax in the home

. . . with Paint Dealers, Master Painters, Architects and Interior Decorators being the logical counselors in the selection of color schemes that produce the pleasing harmony so much in demand.

The public realizes that understanding, talent and experience are essential to the proper selection of artistic and harmonious colors, particularly when brilliant or unusual hues are used.

So important has color become that an intensive study has been made to determine the reactions of men, women and children of various ages to color. Because these reactions vary, the age and the class of people requesting advice on color should be considered before color schemes are selected and recommended.

REACTIONS TO COLOR

MEN



Chart 1 . . Men Preference

The reactions of men to various colors differ considerably from the reactions of women to the same colors. As shown in the chart above, men prefer blue as their first choice in about 45% of all instances, with red and purple about equal in preference, each being selected in about 22% of the tests. Green, yellow and orange follow in preference, with about 3% each. Black is used to represent the preference for the balance of the colors, which amounts to about 3%. This preference applies to color generally and does not apply to any particular object, clothing or home decoration. Men for the most part like cool colors much more than the warm colors. In the delicate colors, men prefer light blue.



Chart 2 . . Men Prejudice

The prejudice of men against certain colors is in somewhat the same ratio as their preference. Their strongest dislike is for yellow, orange and green, the warm colors; while a limited percentage of men show a prejudice to blue, red and purple.

WOMEN

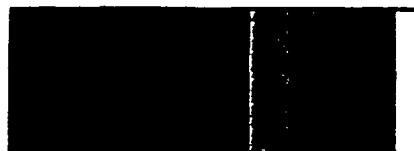


Chart 3 . . Women Preference

Women prefer red as their first choice in about 42% of all instances, while purple, orange, green, blue, black (representing all other colors not listed) and yellow follow in preference, in the order named. Exactly opposite to the preference of men, women strongly prefer the warm colors. In the delicate colors, women prefer tints in light pink, ranging down to light yellow. This difference in color preferences between men and women clearly indicates the importance in selecting color harmonies, of taking into consideration the normal reactions to color of those who are to live in the rooms to be decorated.



Chart 4 . . Women Prejudice

As a rule, women show a strong prejudice to the cool colors, particularly blues, greens, and purples, with only a mild dislike for the warm colors of red and yellow. Their principal prejudice is orange, the only warm color which they seem to dislike.

CHILDREN



Chart 5 . . Children Preference

Children of school age indicate a preference for blue over red, with yellow running a strong third, and green preferred over white. Black makes some appeal; however, the natural instinct, strong in children, leans toward the primary or brilliant colors, which, as a result, should be used most in the decorative scheme of rooms for children. As children develop, their color appreciation changes with a greater preference for subdued or less gay colors. As they pass into middle and old age, their preference lessens for the brilliant colors and they become attracted to the sombre, more conservative and dignified hues of neutral tones.

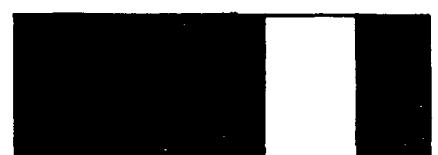


Chart 6 . . Babies Preference

Babies can tell the difference between colors and almost invariably reach for red as their first choice, followed by blue; then white and green. This accounts for the bright colors used in painting toys and other objects for the very young.

LIGHT IS COLOR...

While sunlight appears to be a pure white color, it really contains all colors. This is easily demonstrated by passing a pure WHITE ray of sunlight through a prism as shown in Fig. 7. The white light breaks up into ALL the colors of the spectrum. This produces various impressions on the eye, which the eye accepts as colors.

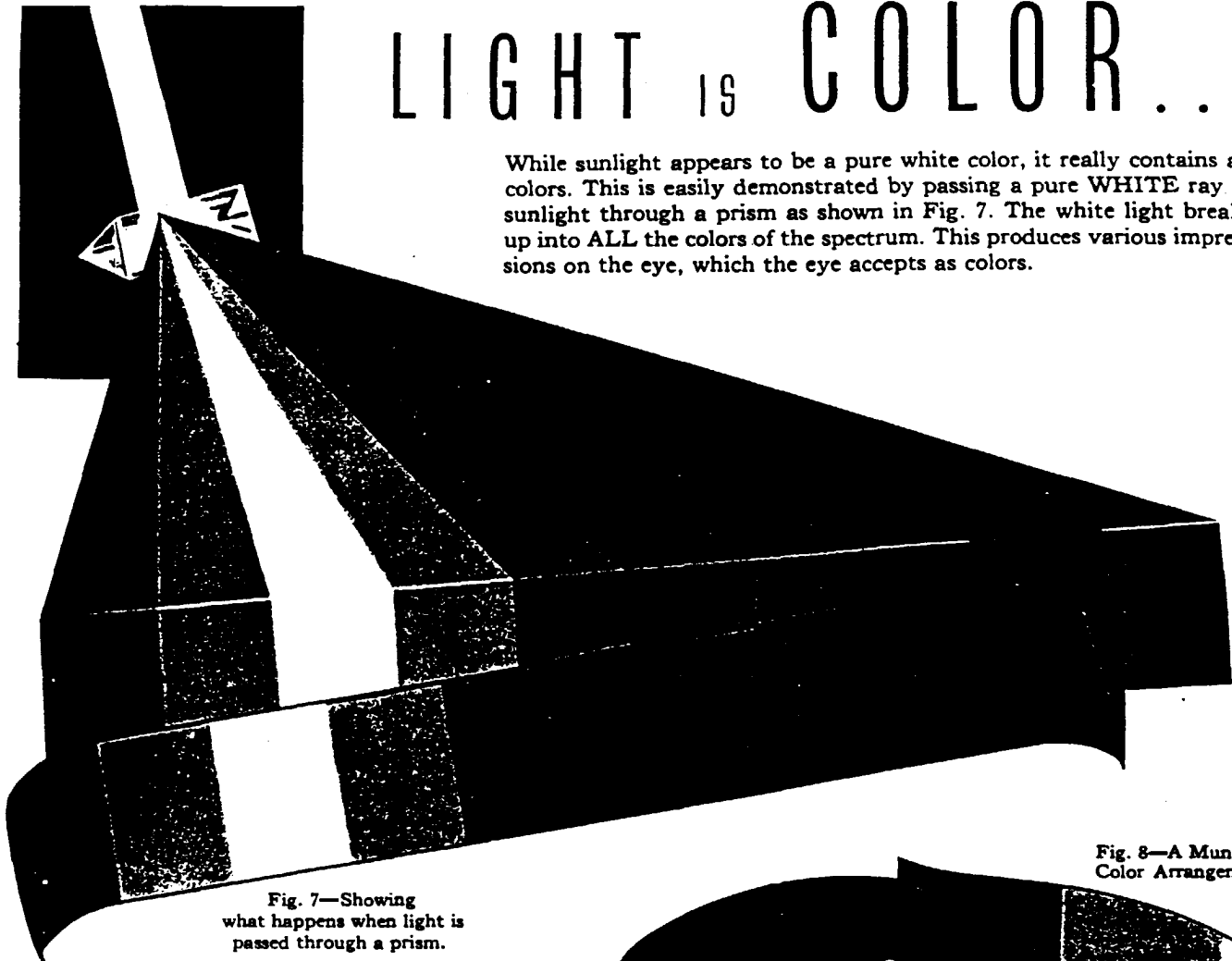


Fig. 7—Showing what happens when light is passed through a prism.

It occurred to a scientist and an instructor of art, the late Albert H. Munsell, to develop and demonstrate, visually—to a state of near perfection—the three dimensions of color—hue, value and chroma. Today, the Munsell Color System is recognized and accepted as practical, and is used by The Glidden Company in determining the hue, value and chroma of Glidden paints, as well as for determining authentic and harmonious suggestions for color schemes to be used in the decorative treatment of homes, commercial and public buildings, as shown in this "Age of Color" book.

If we were to take a section out of the rainbow or spectrum of colors formed by passing a pure white ray of sunlight through a prism, as in Fig. 7, we would have a band of color beginning at one end with red and then on through the various hues to red-purple. This band can be separated into a range of equal visual steps, including the familiar colors such as red, yellow, green, blue and purple, which are known as the five principal hues. It will be noted that these principal hues merge into each other by means of such colors as yellow-red, green-yellow, blue-green, purple-blue and red-purple, which are known as the five intermediate hues because they are half-way between the five principal hues.

Thus, we have ten divisions upon the band, which provide a sufficient variety of hues for purposes of demonstration and for most practical color uses.

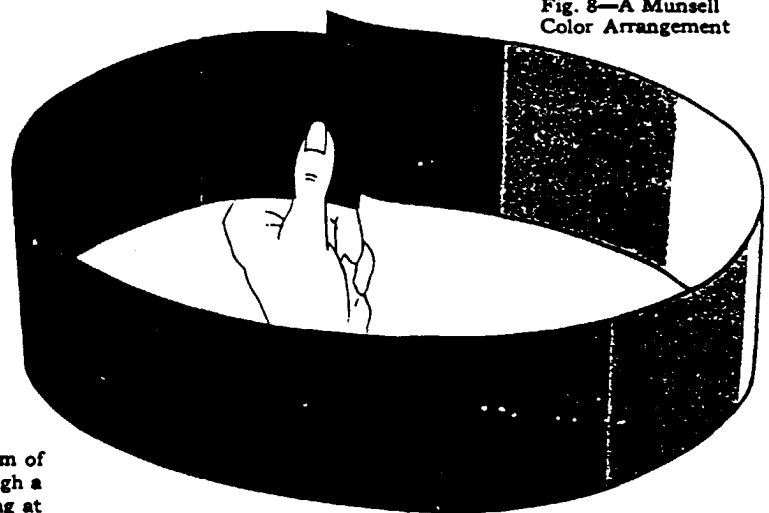


Fig. 8—A Munsell Color Arrangement

Now, if we were to bend this band of ten hues into a circular hoop, as shown in Fig. 8, the red at one end would meet the red-purple at the other end and form a circle of hues.

These ten hues may, of course, be infinitely subdivided. Frequently, a given color does not fall exactly on any one of these ten divisions of color, but somewhere between two of them. The ten principal and intermediate hues can be further divided into ten sub-divisions, which would give as fine and delicate a variation of hues as the average trained eye could distinguish. Red-yellow-red, yellow-red-yellow, yellow-green-yellow, etc., for instance, would be the in-between hues or second intermediates.

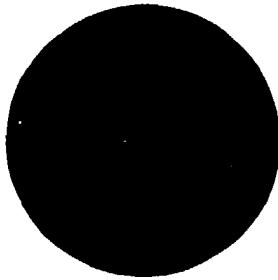
The Color Harmony Section of the "Age of Color" is based on the Munsell System and those colors are reproduced here as nearly as is practical with printer's ink.

THE FUNDAMENTAL LAWS OF COLOR HARMONY

Colors that come under the five simple hues.

RED

is one of the warmest of colors. It suggests heat, fire, danger, excitement; for that reason, reds are seldom used in the mass for home decoration. Red's main use is as an "accent" color in rooms where walls are painted in soft or neutral tones.



YELLOW . . .

is a primary hue, between red—a warm color, and green—a cool color. In itself, it suggests brightness and sunshine. It is ideal for rooms receiving little direct light. Pale yellow is cool-looking; while yellow-red is distinctly a warm color.

GREEN . . .

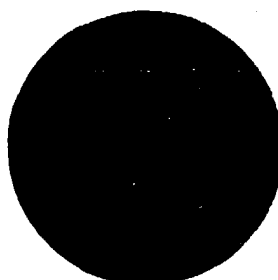
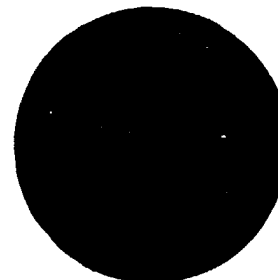
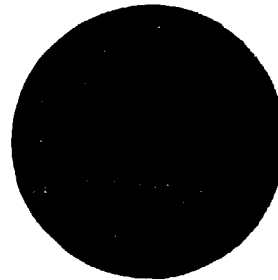
in the middle of the spectrum, is basically a cool color, although there are warm shades of green. The fact that all green hues are restful makes it a popular basic color for decoration. Cool blue-greens are splendid for rooms receiving direct sunlight.

BLUE

is a cool color, suggesting the ocean, the sky, etc. Being a transparent and receding color, it adapts itself readily to use in large masses rather than as a trim color, except when used to complement yellow-red. Blue has an air of restfulness that lends dignity to a room.

PURPLE . .

with its suggestion of royalty, is a cold stately color. It is seldom used as a background color for a room. When properly employed as a trim color, particularly with shades of warm yellow, it provides just the right touch of coldness. Purple in decoration requires expert handling.



THE FIVE SIMPLE

. . . . OR PRINCIPAL HUES

Color has always intrigued mankind. From the earliest known stages of civilization, color has been used to express the joy of living. The problem of employing color, which primitive mankind was continually trying to solve, is the same problem that modern mankind is striving to solve in planning decorative treatments.

We may say we know practically nothing about color; yet, we do, because nearly everybody has the ability to distinguish between color that is pleasing and color that is not pleasing. What most of us do not understand are the fundamental laws of color which determine why certain combinations of color look harmonious to us, while others, to use a common term, clash.

There are five simple or principal hues—red, yellow, green, blue and purple. All other colors may be formed through a combination of these principal hues, or by adding white or black.

The mixture of two adjoining simple hues gives an intermediate hue which is complementary to one of the other simple hues. (See Fig. 14, p. 6) When colors that complement each other are used in home decoration, we look on the combination as harmonious.

Consider color in relation to its use on a surface . . . for example, a painted surface. Pure white light, as we know, contains all colors. When we look at a colored object, for example, blue, we see blue because that object has absorbed all of the rays from white light except blue, and is reflecting blue rays back to our eyes. Light, therefore, is essential in producing color impressions. Well-lighted rooms reflect all the colors more truly in hue, value and chroma, while rooms with insufficient light will not reflect the true hue. In a dark room there are no light rays to be reflected to the eye, therefore no color is seen. All the objects in a dark room appear black.

Colored lights tend to change the colors of a room. For example, a yellow light gives a blue wall a green hue while a green light makes a blue wall look greyer and darker.

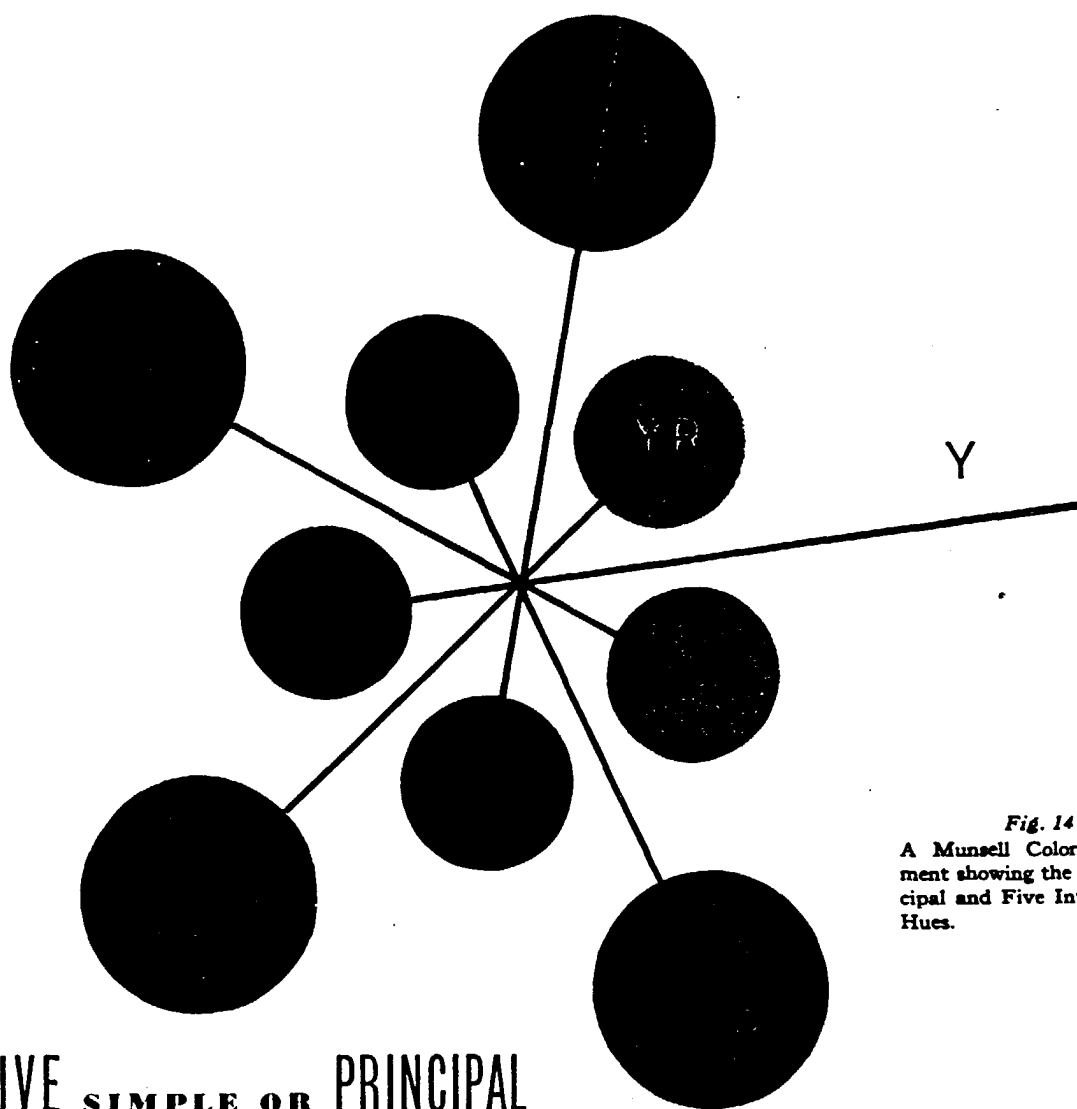


Fig. 14
A Munsell Color Arrangement showing the Five Principal and Five Intermediate Hues.

THE FIVE SIMPLE OR PRINCIPAL HUES AND THEIR OPPOSITES, OR INTERMEDIATE HUES

Fig. 14 shows the five simple or principal hues in the large circles and their opposites, or intermediate hues in the small circles.

It will be noted that a line extends from the principal hue in the larger circle to its opposite. For instance, blue-green, an intermediate color between blue and green, is the opposite or complementary color of red; purple-blue, the intermediate color between purple and blue, is the opposite of yellow; red-purple, between red and purple, is the opposite of green; yellow-red, between yellow and red, is the opposite of blue; green-yellow, between green and yellow, is the opposite of purple.

This theory of opposite or complementary colors is often used unknowingly, in home decoration. For instance, a room in which ivory or cream is used on walls is in the yellow hue. Because ivory is mostly white, the large area of this hue on the walls is weak if used by itself. Consequently, a rust colored carpet, which is in the yellow-red hue, can be used, with blue drapes. Perfect harmony is thus secured by using accenting pieces of opposite hues.

The Spinning Test

The method used to determine an intermediate color is to spin a disc on which half the area is one simple hue and half another simple hue.

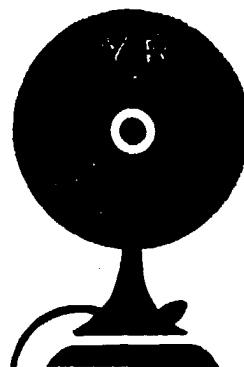


Fig. 16

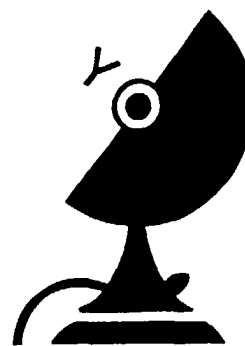


Fig. 15

To illustrate the Spinning Test, in Fig. 15 two simple hues, red and yellow, have been placed on a disc in equal areas. Spinning the disc produces the yellow-red intermediate hue shown in Fig. 16.

HARMONY FROM THE USE OF COMPLEMENTARY COLORS

In Fig. 14 are shown the five principal hues and their opposites or complementary colors. The principal hues and their opposites are not only the farthest apart on the circle of hues, but are the most strongly contrasting.

Now, the question may be asked: "How is it determined that the colors which fall opposite one another on the hue circle are most strongly contrasting?"

The test is to take two hues that are truly opposite, as red and blue-green, of the same chroma strength and value, and arrange them in equal parts on a disc. When the disc is revolved so rapidly that neither of the colors can be seen separately, they will unite to form a perfect neutral gray.

Neutral grays are approached only when opposite or nearly opposite hues are spun. If, in the above case, a green had been used instead of a blue green, the gray would show to be on the yellow side.

You, no doubt, have at some time or other stepped into a room of a home where one color predominated to the point of making the whole room unattractive. Had this predominating color been used sparingly—for instance, as a trim—a pleasing color scheme might have resulted. Or, if this stronger color had been relieved by the use of its complementary or opposite hue, the entire effect of the two colors seen at once in combination would have been different, more neutral, and more harmonious.

Other simple facts to remember in room decoration are these: If there is a great deal of trim area in a room, such as cupboards in kitchens, the trim should be a color that does not predominate over the wall color. In large rooms with small wall areas, due to numerous windows and openings, brighter, stronger colors may be used on the walls without destroying the harmonious effect.

The two diagrams on this page, known as the Young-Helmholtz theory, are further tests of color opposites.

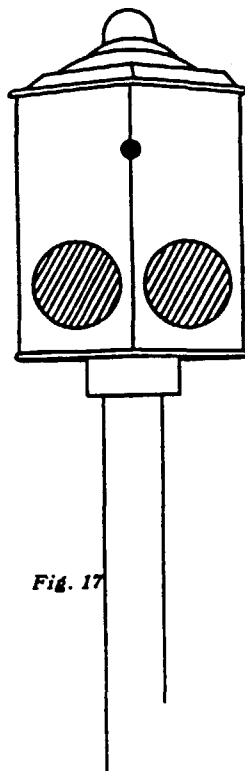


Fig. 17

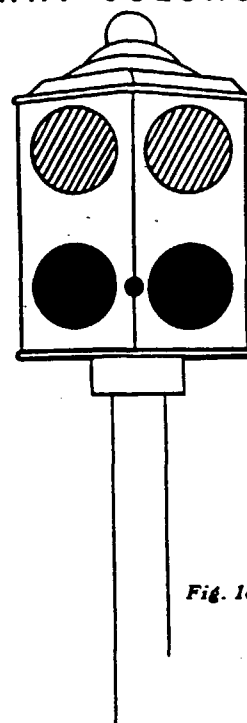


Fig. 18

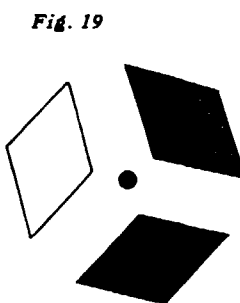


Fig. 19

WATCH THE TRAFFIC LIGHTS ... CHANGE

Here is an interesting test to make to prove the colors in the above illustration are opposites. Gaze intently at the black spot between the blue-green and red hues on the traffic light while counting to twenty, slowly. Then shift your gaze to the black spot on the traffic light to the left and you will see an illusion of the traffic lights changing from red to blue-green and blue-green to red.

MAKE THIS TEST

This is a three-color test to determine the opposites to yellow, blue and red.

Gaze intently at the black spot between the three diamonds while counting to twenty slowly. Then lower the gaze to the black spot directly below the diamonds and you will see the after-image in colors which will be the exact opposites of the colors in the diamonds. The opposite to yellow will be purple-blue; the opposite to blue, yellow-red; the opposite to red, blue-green.

THE CIRCLE OF HUES . . .

SHOWING COMPLEMENTARY HUES

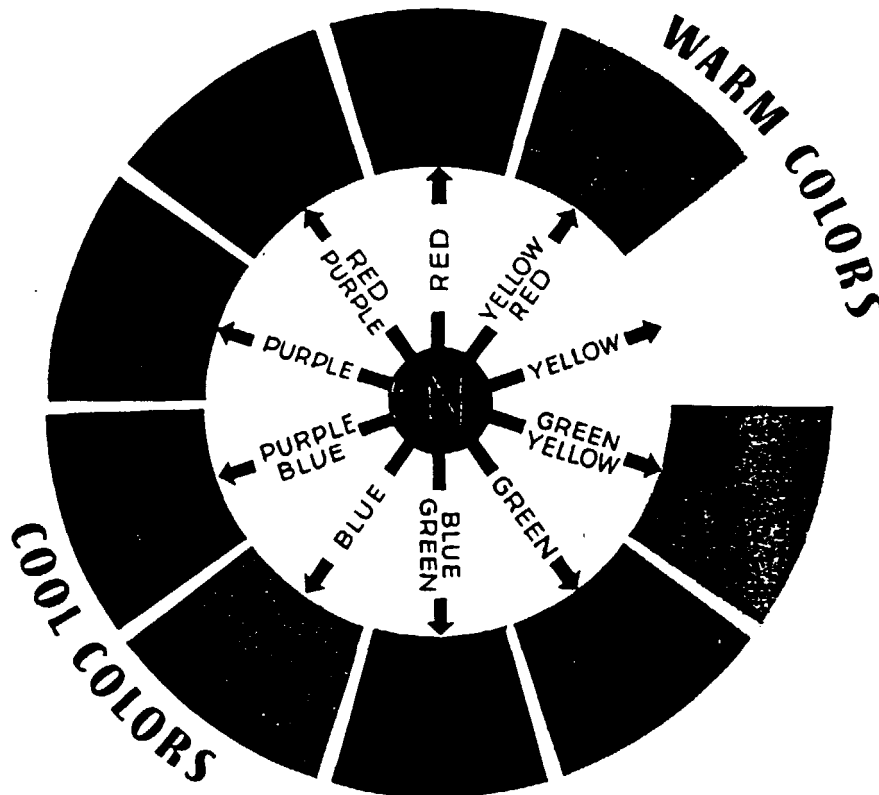


Fig. 20
The Munsell
CIRCLE OF HUES

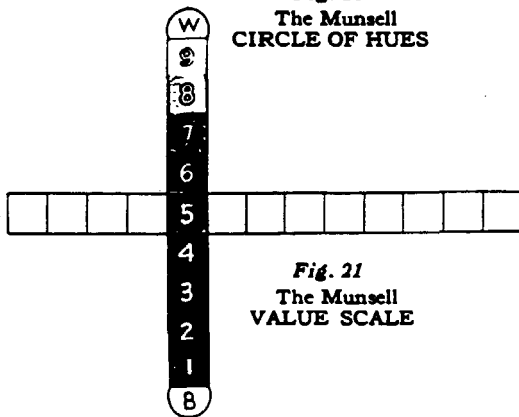


Fig. 21
The Munsell
VALUE SCALE

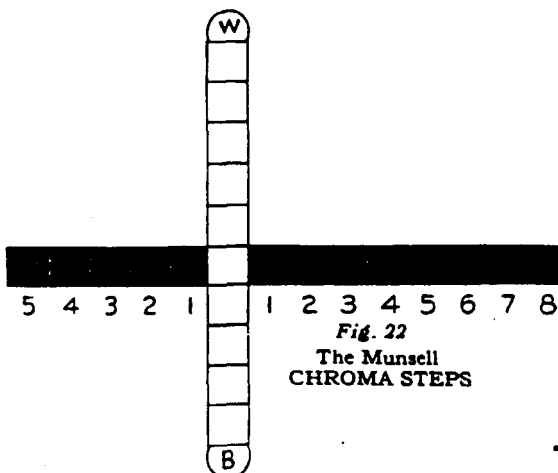


Fig. 22
The Munsell
CHROMA STEPS

Hue, the first dimension, is defined by Mr. A. H. Munsell as "the quality by which we distinguish one color family from another, as a red from a yellow, a blue from a green, etc.", but this dimension does not tell us whether the color is dark or light, strong or weak. Hue is the first characteristic of a color detected by the eye.

In Fig. 20, at the left, we show a circle of hues of the principal and intermediate hues. No matter from what hue you draw a line through the neutral gray center marked "N," it will fall upon the hue or intermediate hue which is its strongest contrast or complementary color.

VALUE

Value is that quality which distinguishes whether a color is light or dark, for example, light blue or dark blue.

At the left of the page is a scale of value. Between black at the lower end, representing the absence of light, and white at the top representing pure light, are nine visual steps of neutral gray or value steps. Pure blue is a low value color because it is dark, or near the black in the scale. Pure yellow is a high value color because it is light, or near the white end of the scale. The value of a color is determined by comparing it with the different grays of the scale, which indicate how dark or light it is.

CHROMA

Chroma is the third dimension of color, which distinguishes strong colors from colors that have been subdued in strength by intermixture of gray of the same value or by intermixture of the same value of the true complementary hue.

At the left are the chroma steps. These steps show two hues, red and its opposite blue-green, both at 5 value. At 5 value, red is at its maximum strength at 8 chroma and blue-green at its maximum strength at 5 chroma. Both grow grayer and weaker in color strength until they lose their strength entirely when they reach the 5 neutral of the value scale. Paths of chroma for different hues are not all the same length. Colors differ in chroma strength in that some are more powerful than others. Yellow reaches its maximum strength at 8 value, because it is a light color; green at 5 value; blue at 4; and purple at 4.

Now, let's see how we can write a complete color formula for a color like Marsh Rose. It is in the red hue. It is 5 steps from the bottom of the scale of value and 5 steps out on the chroma path. A complete color formula for this color would therefore be written R-5/5. R stands for the red hue. Value is the number written over the line, as 5/. Chroma is indicated by the number written below the line, as /5.



The five circles above represent an interesting color phenomena. The yellow color of the circles in every case is exactly the same as to hue, value and chroma. Yet, by introducing bands of black and the four principal hues of red, green, blue and purple across the yellow background, the yellow is made to appear differently in each circle. This shows the effect of trim colors in changing the hue of a room background.

HELPFUL SUGGESTIONS IN SELECTING COLOR SCHEMES

In selecting color schemes, Hue, Value and Chroma are the three factors to consider.

There are certain "two-tone" combinations in the same hue that are very satisfactory and invariably produce pleasing color schemes. For instance, in Glidden Speed-Wall Flat, light ivory with light tan . . . ivory with medium buff . . . light pink with old rose . . . delicate green with medium green . . . light gray with pearl gray . . . light blue with delft blue . . . are color combinations that look well and wear well.

In Glidden Speed-Wall Semi-Gloss, excellent two-tone combinations are mist blue with sky blue . . . ivory with fawn . . . caen stone with beige . . . pearl gray with lemont stone . . . silver with steel gray . . . delicate green and Florida green . . . elf green and sea green.

Ivory and cream are good with the darker, heavier colors.

A strong chroma color should be used with a weak chroma color. A small area of a strong chroma color will balance a number of parts of a weaker chroma color of its opposite. Avoid the use of too strong colors on large areas. The most effective combinations are secured with a weaker chroma color for the large areas and a strong chroma color for the trim.

Strong colors like red, yellow-red, and warm yellow make large rooms look smaller and cosier. Small rooms look larger when finished in light and weaker shades of blue, or cold green.

Rooms with very large windows and a superabundance of daylight can be toned down and softened by the use of greys, greens and the more conservative shades of the brighter hues. Poorly lighted rooms brighten up when painted with light colors that reflect the light.

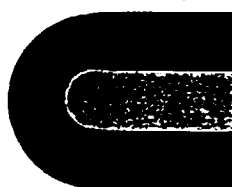


Fig. 28



Fig. 29

In Figs. 28 and 29, the outside colors are two complementary or opposite hues, blue-green and red. The centers are identical colors of a high value but weaker chroma red. Note how much stronger and lower in value the red center appears in Fig. 28.

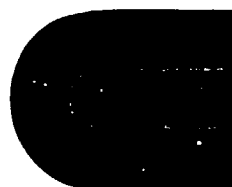


Fig. 30



Fig. 31

Two strong chroma hues of yellow and purple-blue are used in Figs. 30 and 31 with the same strong green in both centers. In Fig. 30 the green color is higher in value, and appears more yellow.

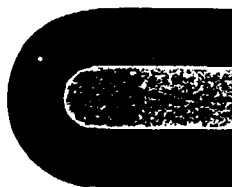


Fig. 32

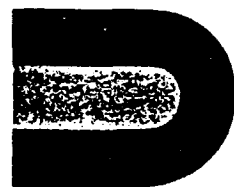


Fig. 33

Figs. 32 and 33 show two opposite hues of green and red-purple around centers of the same lighter value green. The green in Fig. 32 appears strong in chroma and lower in value with the same green in Fig. 33 appearing slightly bluer, weaker in chroma, but higher in value.



Fig. 34

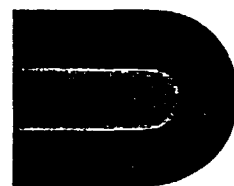


Fig. 35

In Figs. 34 and 35 yellow-red appears with its complement blue. The blue of higher value and weaker chroma in the centers changes to a darker, stronger chroma blue in Fig. 34 and a lighter blue in Fig. 35.



Fig. 36



Fig. 37

Two complementary colors of green-yellow and purple surround centers of lighter, weaker purple-blue in Figs. 36 and 37. The green-yellow in Fig. 36 decidedly strengthens the purple-blue center color.

The five pairs of color examples in the split ovals above clearly indicate what happens to a color when the background is changed. Although the center panels in each pair of figures are exactly the same in color (as can be proven by masking off the backgrounds and comparing the center colors) the different colored backgrounds make the centers look entirely different. This same principle applies to room decoration. Paint the walls a different color and immediately the furnishings and fixtures take on a different hue.

APPLYING COLOR HARMONY IN THE HOME

The use of correct colors in interior decoration is an art that merits deep study. In our everyday life there is probably nothing we appreciate more, and understand less, than color. Without understanding the fundamental laws of color, some of us have a certain inherent color sense that enables us to obtain fair results with our selections of colors. However, just as a good ear for music must be developed, so must a true sense of color be developed through the study of the fundamentals of color harmony.

We cannot afford to use color simply because its beauty pleases us, but should consider its effect upon us from a psychological angle.

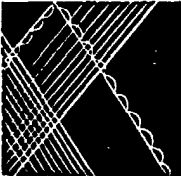
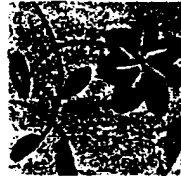
Color schemes should harmonize with the character of the room. Bedrooms, for example, should be finished in restful tones, remembering, however, that pastel walls can never be successfully combined with massive

looking furniture. Bright colors in a bedroom, of course, would provide a cheerful atmosphere in the morning when we first awake, but the main purpose of a bedroom is sleep and anything which detracts from that purpose has no place there. Dining rooms may be finished in cheerful hues, avoiding as much as possible colors that are too bright and strong and might reflect into the food, making it unappetizing looking.

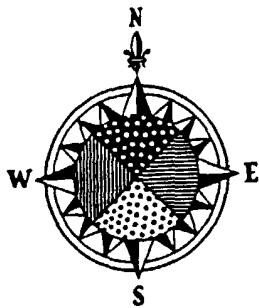
Kitchens are best finished in cool colors, suggesting sanitation, cleanliness and coolness. The larger the kitchen, the less intense the color should be. The living room is the show room of the home and lends itself to unusual color treatment.

In the chart below are shown some suggested harmonious color combinations in accessories, curtains, upholstery, furniture, rugs and walls—for living rooms, dining rooms and halls.

COLOR SUGGESTIONS FOR YOUR ROOMS

	LIVING ROOM	DINING ROOM	HALL
Accessories	   	   	 
Curtains	 	 	
Upholstery	  	 	
Furniture	 	 	
Rugs	 	 	
Walls		  	

INFLUENCE OF EXTERIOR LIGHT ON INTERIOR COLORS



In planning color schemes for interiors, the first important factor to consider is the source of light. This source of light should be carefully analyzed, particularly for the ceilings, walls and floors.

We have learned in preceding pages that light is absorbed by all the objects in a room and that their color represents the ray of light not absorbed, which is reflected back into our eyes. Every color reflects a certain amount of its tone on the other objects in a room. A strong exterior light will cause walls and ceilings to reflect their colors back into a room. Thus, it is unwise to use large areas of warm colors of great intensity in a room that gets a great amount of sunlight; nor can we use cool colors in a room that gets a very small amount of natural light.

NORTH EXPOSURE



A room having a north light or north exposure receives no direct sunlight and is a shadowed room. The reflected light from its walls will be of a cool quality. Therefore, for this type of room the following warm colors can be used with great success: yellow, gold, yellow-red or orange, cherry, rose and, in fact, all the colors that appear in the warm section of the circle of hues (Fig. 20). Because the light in north rooms varies but slightly in quantity and quality, it is much favored by artists because it is a splendid room in which to match colors.

EAST EXPOSURE



While the east side of the home receives the early morning sunlight, this light is not considered a really warm light in the sense of the west exposed room. The rays of the sun from the east are hard and give a harsh look to colors. As a result, it is advisable in a room with east exposure to stay more in the neutral color scope—colors that are neither particularly warm nor cool. Such suggested colors would be light gray, ivory, cream, buff, putty and gray-tan. Certain warm colors of the type used in rooms with north exposure can also be used, especially where the windows facing the east are quite small.

SOUTH EXPOSURE



Here we start coming around the compass to the warmer light, for the south exposure is influenced by the bright sunny west exposure the greater part of the year. Because of the great amount of light and sun entering south rooms, they are much favored for living rooms. In these rooms can be used light and airy tones of cool colors, such as green, light blue, green-yellow, blue-green, silver, light orchid, olive, etc. Light grays and silver grays can also be used where a neutral color is desired, with bright, harmonious furnishings.

WEST EXPOSURE



The source of light which enters rooms with west exposure generally is warmest of any section of the compass, particularly during the entire afternoon. Toward dusk the light becomes soft and seems to mellow all colors. Such a room can use colors in the cool range of the spectrum, bearing in mind, of course, to keep all wall and ceiling colors in soft tones so that the reflection will not be too startling and will not reflect too great a color change into the room. In a room of uncertain exposure where west light conflicts, say, with east light, neutral colors are desirable.

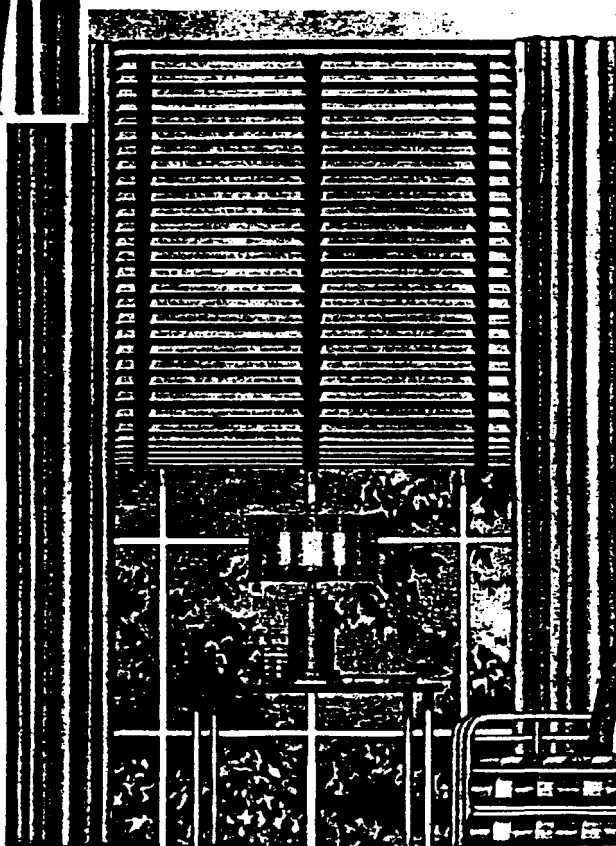


● Living Room Alcove above has been made bright with celanese striped gauze, lined valance and cascades faced with pale lavender. Walls are pale lavender—holdbacks of brass after the Greek Key pattern.



● The Frenchy type scheme above, with Glidden Speed-Wall buff color, light orchid in the same paint for the woodwork. Draperies of a deep orchid gauze. Scalloped wood cornice outlined in light orchid, wood valance in the buff color with rope and tassel trimming on the valance.

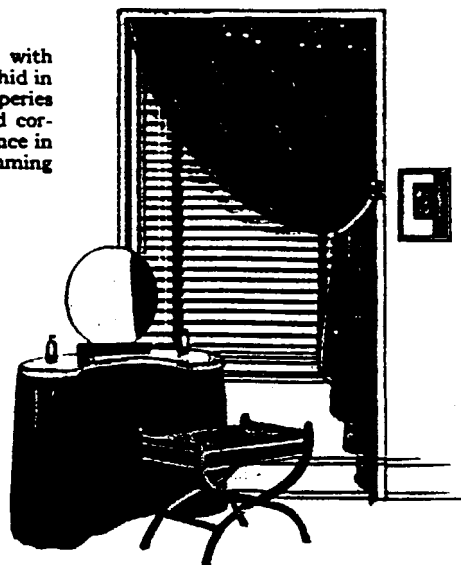
● This daring color scheme of a modern bedroom to the right has buff walls, sky blue woodwork, Venetian blinds painted sky blue with deep blue plum tapes. Dressing table skirt and draperies of the deep blue plum satin—draperies faced with the same blue as the blinds and edged with a gold cord. Blue cord holdbacks and gold rosette. A band of blue at the top of the dressing table, mirror base in pale gold.



● The library above offers another cool note of pale green walls, elf green Speed-Wall woodwork, and a nubby weave drapery fabric of rayon and cotton in the same green. Soft effect cornice finished in gold rosette and gold holdbacks and rosettes.

● To the left: Any sun room kept in the cool scheme of tans and greens is delightful both summer and winter. Walls are Speed-Wall medium buff color—Venetian blinds painted the same color with Florida green tapes. Draperies are of sail cloth perpendicularly striped, in various shades of brown, tan and green.

● Below is an unusual trimming for French doors. Draperies are hung on swinging cranes to facilitate door opening. Walls are in flat cream color, Venetian blinds in white with brown tapes. Draperies of sunfast cotton rep—green-blue—unlined, holdbacks to match with brown star rosettes.



THE MODERN MODE IN WINDOW DRAPERIES

Correct design, pattern and colors of draperies are most essential to perfect harmony in the interior decorating scheme. Draperies provide that final touch of the artist that makes the home a place of charm and beauty. Examples shown on this page are noteworthy of the interior decorator's art.



COLOR FUNDAMENTALS FOR INTERIOR DECORATING

Every home is a separate and distinct subject to be treated for color . . . no two are alike. Size and arrangement of rooms, type of floors and woodwork, furnishings and exposure are all factors in deciding what colors can be used to best advantage.

Regardless of the varying situations found in different homes, there are certain fundamental laws of color harmony, as discussed in the preceding pages, which can be followed with satisfactory results. In selecting the colors for a room, exposure is the first factor to be considered. On page 11 are explained the best colors to use in rooms having north, south, east and west exposures.

The next factor, and a very important one, is to decide whether the room is going to be completely redecorated and refurnished from start to finish as to furniture, drapes, rugs, etc., or whether the present furnishings and accessories are to be used in the room, with perhaps only a note of freshness added here and there through the medium of bright colored slip covers on furniture, a rug dyed a different color, new draperies, etc.

If the room is to be completely redecorated, practically any harmonious selection of colors can be made, keeping in mind the exposure of the room and the use to which it is to be put. If the present furnishings are to be retained, there is, naturally, a color scheme already present and the wall and ceiling colors should be selected with the idea of forming a harmonious background for the furnishings.

Walls, ceiling and floor comprise what might be termed the "shell" of the room. As a background for the furnishings, they must tie the furnishings together harmoniously. Soft, light colors, including gray, are most used for this purpose. Gray, being an intermediate step between white—which contains all colors—and black—which has neither light nor color—is a neutral shade which acts as a harmonious background for practically any type of color scheme in home furnishings.

From nature we get the basic idea for room decoration. The light blue and white of the sky tones down to the light greens of the trees and the dark brown of the earth. In a room this corresponds to a light ceiling, slightly darker walls and a dark floor.

In selecting color schemes for rooms, the wall colors should first be selected, followed by a choice of harmonizing floor and ceiling colors. As stated, walls should generally be light, with bright colors being used as accenting colors in the form of trims. Bright colors on walls are usually avoided except where the wall space is well broken up by windows, doorways, etc., or where the room is unusually dark.

The ceiling is generally the lightest color in the room being a shade or two lighter than the wall color. Unusual effects can sometimes be achieved with dark colored ceilings, but it is usually wise to secure the help

of a decorative expert before using this idea. To begin with, the room must be a type which can stand this radical treatment . . . dark ceilings have the effect of making the ceilings look lower.

Except in rare cases, the floor is the darkest area in the room, particularly when the furnishings are light. Floors act as a foundation for the room and thus should radiate strength. The baseboard usually carries the tone of the floor.

Three colors are usually considered necessary to make a really interesting room. One color is used for walls, with a lighter color for the ceiling. Then a supplementary color is selected for

the trim which harmonizes well with the walls and with the predominating color of the furnishings in the room. This color is usually selected for emphasis and is frequently referred to as "just the touch of color that makes the room."

One further thing to remember is that color schemes of rooms adjoining each other and visible to each other through large doorways should be carefully selected so that the colors do not clash, but flow into each other harmoniously.

In selecting colors for walls and woodwork, there is a law of dominance which demands that the amount of area occupied by one color shall be considerably greater than the area occupied by the other color. A like amount of each of two colors in area is rarely satisfactory.

Throughout this "Age of Color" book you will find suggested color schemes for interiors and exteriors which are basically authentic according to the fundamental laws of color harmony.



Even closets today should be treated carefully as to color. When the closet door is opened, the closet should present a contrasting color scheme that harmonizes well with the room interior.

BLENDING THE HOME INTO A COMMUNITY TO BE PROUD OF . . .

Here and there dotted throughout the nation one finds communities that enjoy far-reaching reputations for their delightfully beautiful homes and artistic landscaped surroundings. Sometimes these picturesque communities comprise only a relatively small area, but no matter how small or how large, these show places of the locality are invariably known and pointed to with pride.

These much admired communities are not necessarily comprised of costly homes with extensive grounds . . . in fact, in the majority of instances, the homes themselves are small and inexpensive, occupying lots with an average frontage of from 50 to 100 feet. It isn't money invested originally or the cost of maintenance that gives to such a community the effect of a beautiful setting, clustered with colorful jewels . . . no indeed, nor is it the design, the modern treatment or the newness of the homes.

What, then, is this thing that makes a community stand out by itself in its self-contained beauty? Look for yourself and you will agree that the answer is . . . color . . . color harmoniously employed not only on the individual homes but on each home in relation to adjoining homes and the general community color scheme as a whole.

The color employed on the individual homes has been invariably studied carefully to enhance the natural beauty of the home's architectural lines and to make this architecture fit into nature's colorings in the landscaping scene. Spots of color here and there through the grounds provide a delightful accent for the color scheme of the home and the entire community. These spots of color are accomplished through brilliant, decorative treatment of bird houses, lawn furniture, trellises, fences, rain-barrels, etc.

It will also be observed invariably in these strikingly colorful communities that considerable license has been taken by home owners in the use of more brilliant hues and more than the conventional number of colors ordinarily relied upon for exterior decoration. Porches will be found painted in colorful and contrasting hues that harmonize with similarly colorful shutters, flower boxes, window casements, rain-troughs, etc.

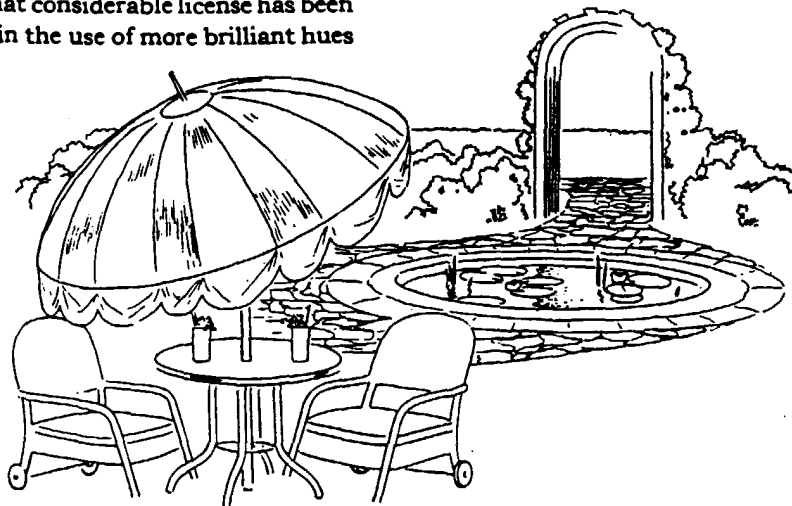


The good neighbor realizes that a home not kept up, or a home with a decorative treatment that does not harmonize with nearby homes, can jeopardize the attractiveness of the entire community, its property values and its income from rentals.

Neighborhood pride as well as individual home pride is essential to accomplish a smart community effect. It is well worth the consideration of the individual home owner to study the community general color scheme before deciding on the color treatment for his home because where a community as a whole is beautiful, there is always a waiting list among those who wish either to rent homes in the community or to buy properties outright.

Vacant property sells or rents readily at greatly increased prices in colorful communities. In a very short time a community is fully built up. Those who erect new homes have so much pride in the community that they select only artistic designs that enhance the general character of the neighborhood.

In smart looking communities of homes artistically decorated and properly maintained will be found the dependable citizenry of the community . . . those who are proud of their homes . . . proud of their community . . . proud of the country in which they live.



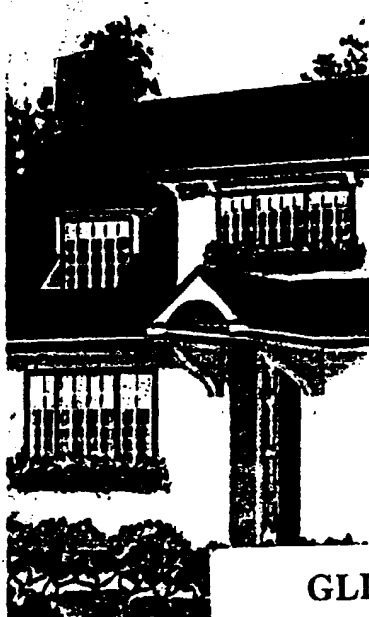
Smart landscaping and gardening, along with colorful handling of lawn furniture, trellises, fences, bird houses, etc., produce a setting for a home of which the owner can be justly proud.



MODERN DAY EVOLUTION OF THE DUTCH COLONIAL DESIGN

The original Dutch Colonial design, with its gambrel roof and ample space on the second floor, was evolved by the early Dutch settlers in the United States, on Staten Island, the latter part of the eighteenth century. This design subsequently met with such popularity that the modern adaptation, illustrated above, has become one of the most popular and practical styles of architecture in this country. Although usually painted in light colors, this home lends itself to a carefully harmonized dark color combination of the type shown at the left.

Color combinations used above: Roof—Glidden Endurance Shingle Stain Maroon. Body—Glidden Endurance Paint White. Trim—Glidden Endurance Paint Vert Green.

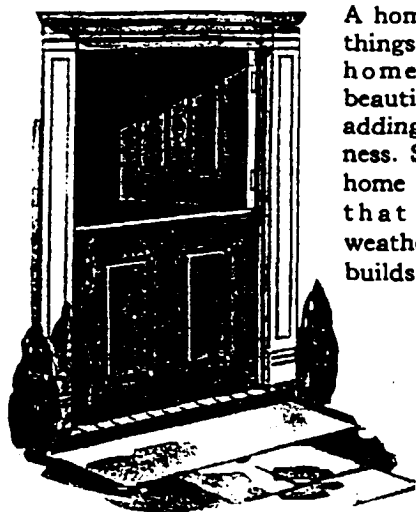


● *Upper left: Roof—Endurance Shingle Stain Yellow. Body—Endurance Paint Cottage Brown. Trim—Endurance Paint Cream.*

● *Lower left: Roof—Endurance Shingle Stain Light Green. Body—Endurance Paint Pearl Gray. Trim—Endurance Paint Old Ivory.*

● *Lower right: Roof—Endurance Shingle Stain Dark Brown. Body—Endurance Paint Cream White. Trim—Endurance Paint Cottage Brown.*

WHEN IT COMES TO PAINTING THE OUTSIDE OF A HOME • •



People who take pride in their homes appreciate the importance of smart entrance-ways. A rather unusual doorway is one of the type shown above.

A home owner does many things when he paints his home. First of all, he beautifies the surface . . . adding color and cleanliness. Second, he gives his home a protective coating that defies wear and weather. And third, he builds home pride that reflects a better atmosphere for his whole family.

In selecting a color scheme for a home, the first factor for consideration is the type of architecture. Proper color treatment helps even the best of architecture to look better. The

Dutch Colonial home, for example, usually lends itself to plain white or to the more conservative, quiet colors for the general decorative treatment . . . while other types may require brighter or heavier shades. Note the upper illustration on the opposite page. Its white body paint with green trim makes a delightful combination of colors.

Color can solve architectural problems. Light colors make a small house look larger—dark colors make a large house look smaller. When light colors are used on a house overly large, a dark color trim will help to reduce the apparent size of the house. Trim colors on houses too tall should run horizontally; on houses too low, vertically.

Buildings too tall for their width may be made to look lower by the use of a dark color on the upper body and a lighter color on the lower body. On houses too wide and too low, the use of dark colored roofs should be avoided. On large homes brightly colored shutters take up some of the wall space and tend to make the windows look wider.

Surroundings are also of vital importance in selecting color schemes. Homes surrounded by trees and green shrubbery usually look best in pure white or the lighter colors. Houses located on a hill or apart from their neighbors, and which have very little foliage and few trees to enhance their beauty, look best in richer, darker tones that do not make them stand out too much in the community picture.

Houses in the city, where dirt and smoke soil them quickly, lean toward the darker, grayer colors that do

not show the dirt so readily. Each house in a city block should look different, but should harmonize with its neighbors.

In different sections of the country there are certain colors to be avoided. In Georgia red clay is the natural key which becomes monotonous to the Georgians. In sand states like Michigan, people are accustomed to seeing miles and miles of nothing but sand and as a result respond quickly to colors which neutralize the monotonous yellowish effects. In mountain states like Colorado, there are blues and smoky grays which people attempt to counteract with harmonizing colors. Natives of Wisconsin are "green-minded" due to the fact that in the summer the trees and water are naturally green, while in the winter the evergreens maintain a green hue. As a result, colors that go well with green are preferred. In New England and along the sea color schemes are popular which, to quote an old saying, "capture the blue of the sea and the white of the crest of the wave."

One thing is certain . . . judgment in handling color requires understanding. The painting and decorating craft, more than any other, has the opportunity to study color and color effects, to know color . . . not only as paint appears on charts or in the can, but also as it appears after it has been applied on the surface.

But color is not the only important question to settle when painting a house. To secure a perfect paint job a quality house paint like Glidden Endurance Paint should be used . . . and applied by a master painter. "Cheap" paint is a poor investment. In an outside painting job the cost of the paint represents approximately one-fourth of the total cost—the labor of application, three-fourths. When "cheap" paint fails in a short time and new painting is necessary, the cost of labor more than offsets the original savings made by buying "cheap" paint.

Before painting, the surface should be carefully prepared, and then given a coat of Glidden Base-Coat, the perfect primer. Remove shutters and blinds for painting.

A well painted house is one of the best investments a home owner can make. It keeps its youth and reflects credit on the owner.

Proper handling of the decorative scheme around windows can do much to enhance the beauty of the home. Gay, bright shutters often add a touch of color that makes the home exterior picture complete.





A STAINED SHINGLE COTTAGE

BLENDING WITH PAINTED TRIM

Many such shingle homes are found generally throughout the United States, particularly in the suburbs of our large cities or in the smarter new subdivisions in the smaller towns. This type of home balances with most any setting and permits a variety of treatments in color. Its popularity began 35 years ago and continues today. This is due to a great extent to the fact that there is a quaintness and hominess about a shingle cottage that is hard to equal in any other type of home.

● *Color combination suggested above: Roof—Glidden Endurance Shingle Stain Maroon. Body—Glidden Endurance Shingle Stain French Gray. Trim and Shutters—Glidden Endurance Paint White.*

● *Small upper right: Roof—Endurance Shingle Stain Dark Green. Body—Endurance Shingle Stain Weathered Gray. Trim and Shutters—Endurance Paint Vert Green.*

● *Lower right: Roof—Endurance Shingle Stain Medium Green. Body—Endurance Paint Leather Brown. Trim and Shutters—Endurance Paint Light Buff.*

● *Lower left: Roof—Endurance Shingle Stain Dark Brown. Body—Endurance Shingle Stain Light Brown. Trim and Shutters—Endurance Paint Cream White.*



THERE'S JOY OF LIVING IN A HOUSE THAT'S REALLY HOME

WHAT GREATER SATISFACTION . . . is there for a home owner than to approach his home day after day and thrill anew each time with justifiable pride to a smart-looking home, substantially and artistically painted on the outside and harmoniously decorated on the inside. Not all home owners can boast such satisfaction. Many are still striving to obtain that intangible something which has eluded them and which, when obtained, makes them exclaim with joy, "Now we have exactly the effect we have always wanted."

It is well to remember that in the designing of homes the architect relies on the factor of painting to accentuate the lines and thus gain the collective symmetry of the building as a whole. Color can make some homes look larger . . . homes of simple design built of expensive materials can be toned up with color to give effects of elegance, thus greatly enhancing the beauty and general appearance as well as increasing property values. The proper treatment of the exterior of shingle homes is extremely important. Shingles are subject to rot and decay and furnish a site for fungous growths unless given thorough protection. For this reason Glidden Endurance Shingle Stains are made with a creosote oil base that enables them to penetrate deep into the wood and kill off the reasons for shingle decay.

The shingle homes shown on the opposite page owe their beauty to Glidden Endurance Shin-

gle Stains. These stains come in a wide range of soft, non-glaring hues in grays, greens, yellows, reds, and browns.

Sometimes Glidden Endurance Paint is used on shingles . . . usually when brighter colors

are desired. Where paint is used it must be applied thoroughly in order to cover the rough surfaces and seal tight the sides and lower edges of the shingles against the penetration of moisture. Only a high quality paint like Glidden Endurance Paint will flow smoothly and uniformly, laying a protective coating over a surface that is difficult to treat with inferior paint.

Brightly painted trims, as shown on the opposite page, enhance the beauty of the stained shingle cottage.

"WHAT IS HOME?"

It is a place to live . . . a place to relax and grow, to keep fit for life's big job. It is a place to nourish youthful character . . . to educate and train . . . to build health and individuality . . . to develop the strength and vitality of family spirit. It is the setting for a rare gem . . . happiness . . . and as such its personality must needs exert a friendly influence. Cottage or castle, it must radiate a kindly air, maintain a fitting background. Preserve its youth and it will renew yours. Protect its beauty and it will repay in countless home qualities. Let cheer characterize its atmosphere and in turn it will beget cheer in all occupants and guests.



A brightly painted doorway makes the entrance to a stained shingle home inviting . . . and adds a touch of beauty that is desirable to the complete color picture.



SPANISH ARCHITECTURE IN COLORFUL STUCCO . . .

As used in America today, this type of home is an evolution from the Early Spanish Mission. It came into use in the early part of the Eighteenth Century and started in the States adjoining the Mexican Border. The stucco design was gradually adopted throughout the Southern part of the United States. In warm climates where there is plenty of sunshine, foliage and flowers all year around, to lend a colorful background, stucco homes may be painted in vivid colors with brilliant trims.

Color combinations above: Walls—Glidden Liquid Cement Coating Tinted Tea Rose. Exterior Woodwork—Glidden Endurance Paint Vert Green. Timbers—Glidden Oil Wood Stain Mahogany.

● *Upper left: Walls—Liquid Cement Coating White. Exterior Woodwork—Endurance Paint Medium Blue.*

● *Lower left: Walls—Liquid Cement Coating Tinted Light Green. Exterior Woodwork—Endurance Paint White.*

● *Lower right: Walls—Liquid Cement Coating Tinted Light Cream. Exterior Woodwork—Endurance Paint Cottage Brown.*

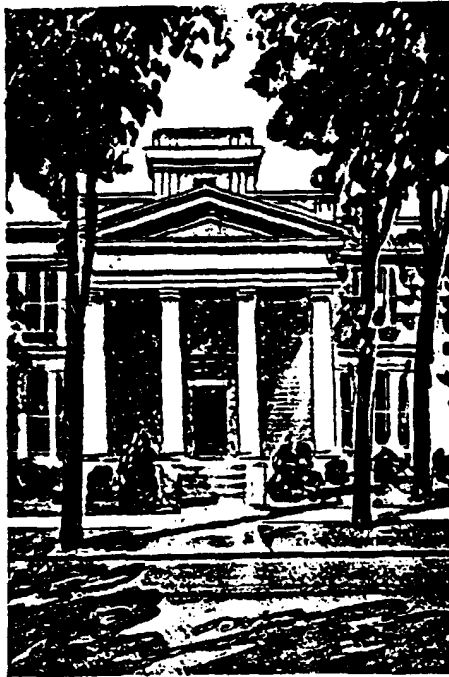


COLOR FOR SOUTHERN CLIMES . . .

Climates influence home exteriors . . . in architectural design, in materials used, and in the use of color for decoration. The strong sunlight and clear atmosphere of warm climates, together with the abundant and highly colored vegetation, provide a setting that demands the use of brilliant colors. In extremely hot countries, pure white or light colors with high reflection values are used to keep houses cool. This is particularly true of stucco or wood homes in Florida, California, Texas and Gulf Coast territories.

For smaller buildings, those close to the ground—buildings that spread out instead of upward—it is considered good taste to use color in a wide range of brilliance and contrast. However, the laws of authentic color harmony must be followed as to general hues and their relation to one another.

In climates experiencing both hot and cold weather, full consideration must be given to the appearance of the house in the drab, uninteresting winter landscape, as well as in the colorful brilliance of summer time surroundings. The objective is to maintain an effect that is pleasing and interesting the year 'round.



● A typically Southern Home is the Southern Colonial with its stately pillars. This home is usually painted white or some other light color that reflects the light and heat.

Homes that look best in brilliant color effects require, more than all others, the experienced judgment of the master painter.

Stucco, as a surface, permits very delightful effects. However, nothing loses its beauty so quickly as a stucco home whose finish is unprotected against the elements. Because of their coarse, irregular surfaces, the walls of an unpainted or poorly painted stucco home soak up water each time it rains. Walls quickly become discolored. Rotting of timbers sets in, which makes costly repairs necessary. The beautiful stucco walls on the buildings on the opposite page are thoroughly sealed with Glidden Liquid Cement Coating. This unusual finish keeps stucco, brick, or concrete walls lastingly beautiful. It seals the surface . . . eliminates moisture and dampness . . . makes homes more healthful to live in . . . avoids costly repairs.

In painting stucco the paint must be worked in thoroughly so as to completely cover all the irregular surface, thereby providing an unbroken film against the elements. Where moisture is sealed out, stucco beauty is apt to be long-lived.

HERE'S WHAT HAPPENS TO UNPAINTED OR IMPROPERLY PAINTED STUCCO, CONCRETE OR BRICK



● The above picture shows what happens to unpainted stucco or concrete walls. Water soaks in . . . the walls become discolored . . . soon dry out and crack. A coat of waterproof Glidden Liquid Cement Coating would have prevented this.

● Only quality paints should be used on brick walls. The photograph below reveals what happens in a short time where cheap paint is applied. The paint peels off unevenly, making it necessary to scrape the walls before repainting, thereby greatly increasing application costs.





A CHARMING HOME

IN THE EARLY AMERICAN MANNER

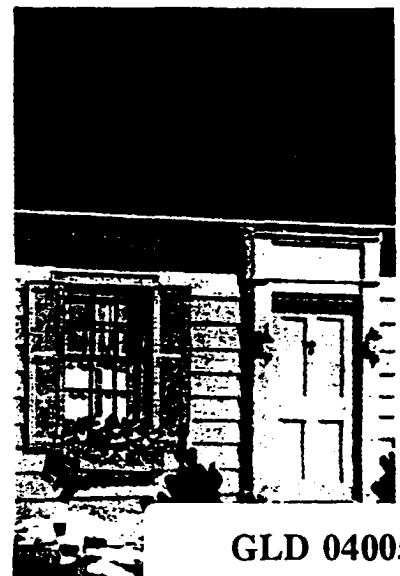
This type of architecture, commonly known as the Cape Cod House, had its origin in the 18th Century at Cape Cod, throughout Southern Massachusetts and some sections of Rhode Island. In the original, true type, the outstanding feature was a central chimney supplying draft for at least three fire places. This type of architecture lends itself ideally to interesting color combinations in exterior paint treatment.

Color combinations used above: Roof—Glidden Endurance Shingle Stain Medium Green. Body—Glidden Endurance Paint Cream White. Sash only—Glidden Endurance Paint Black. Trim—Glidden Endurance Paint White. Shutters—Glidden Endurance Paint Vert Green.

● *Upper left: Roof—Endurance Shingle Stain Red. Body—Endurance Paint White. Sash only—Endurance Paint Black. Trim and Shutters—Endurance Paint Vert Green.*

● *Lower left: Roof—Endurance Shingle Stain Dark Brown. Body—Endurance Paint Centennial Brown. Sash only—Endurance Paint White. Trim and Shutters—Endurance Paint Flesh Tint.*

● *Lower right: Roof—Endurance Shingle Stain Dark Green. Body—Endurance Paint Silver Gray. Sash only—Endurance Paint Black. Trim and Shutters—Endurance Paint Medium Blue.*



EXTERIOR BEAUTY FOR EARLY AMERICAN HOMES

Many home owners take great pride in being authentic. The architecture, the construction, the materials used, the furnishings, and even the landscaping of their homes must be faithful portrayals of certain periods. One of the most popular of those architectural styles is the Early American, or Cape Cod.

Naturally, the owner of such a home wants everything about it to be authentic . . . including both the interior and the exterior decorating. From his point of view there is a sense of unequaled satisfaction in knowing that every factor, in and about his home, is beyond criticism as to its true type and styling.

Because of that fact, one must be certain that color recommendations for such homes are strictly in keeping with the architectural style in question. For even though you may have in mind certain color deviations which seem good . . . they will not be acceptable to the owner unless they are authentic.

The illustrations of an Early American home, on the preceding page, show several authentic color treatments for this style of architecture. In the upper picture, for example, you will note that four distinct colors are used . . . green on the roof and shutters, cream white for the body, black for the sash, and white for the doorway, window trim and flower boxes. The dominant color, of course, is the cream white for the body . . . and the roof, sash and shutters merely lend a pleasing variation that breaks the monotony, yet remains in complete harmony.

It is in work such as this that you can not only make a real contribution to the home owners of your community, but also establish yourself as a dependable authority in your business. For, in the final analysis, such jobs entail not alone the proper application of good paint, but the proper selection of colors, as well.

The same thing is, obviously, true about the interior decoration of such

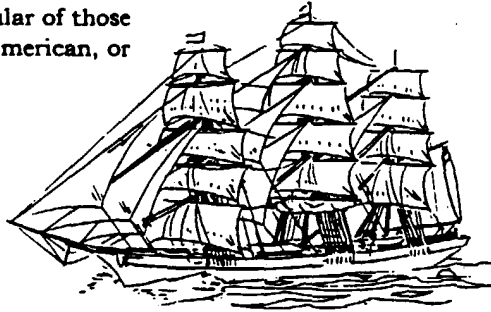
homes. Here much importance is attached to the furnishings . . . and color treatments must be in keeping with the architectural style. Simplicity plays an important role in the matter of furnishings, and color selections are usually likewise simple and not overly strong or colorful.

Generally speaking, an outstanding characteristic of the Early American home is "serviceability." Everything about it is simple, yet substantial. There are few fancy frills. Doors frequently are shuttered, like windows, and often have small leaded glass windows above them. Chimneys are large to accommodate the flues of several fireplaces.

Modern adaptations of this style have added a few new ideas; but on the whole the Early American home retains its early characteristics of simplicity and comfort.

istics of simplicity and comfort.

In nationally-advertised Glidden Endurance Paint, with its wide range of carefully selected colors, owners of Early American homes are assured the authentic touch they desire in their home exteriors. Furthermore, they are assured of tonal beauty that will withstand the wear and tear of the elements.



Reminiscent of Early Colonial days in the old Clipper Ship. Small models of ships patterned after this design are frequently used in home interior decoration.



Interiors of Early American homes are usually simply decorated, although neat and tidy in appearance. Plain, varnished floors are not uncommon.

COLOR TREATMENTS FOR BRICK HOMES . . .

In recent years there has been a definite trend toward the painting of the exteriors of brick homes . . . both from the standpoint of appearance and of preservation.

While brick is one of the most permanent materials used in building construction, it may often be improved in appearance by the application of paint. The surface immediately becomes more attractive . . . the resale value of the property increases. If light colored paints are used, with high light reflection values, the exterior takes on a bright, cheerful appearance that arouses attention and admiration.

From the standpoint of preservation, it must be remembered that brick, cement and stucco are all more or less porous.

During a long rainy season, probably a ton or more of water is absorbed by an unpainted brick structure, which not only puts an unnecessary strain on the framework, but also creates a damp, unhealthy interior atmosphere. The moisture penetrates to the wood framework, decay sets in and in time costly repairs are necessary. More fuel is needed for heating. By painting bricks with Glidden Endurance Paint or Glidden Liquid Cement Coating . . . either of which improves the appearance and provides a waterproof protective surface . . . the maintenance of brick homes can measurably be decreased.

On the opposite page are shown various types of brick homes which have been treated with paint. The Tudor home at the top of the page is made interesting by the

use of painted brick and stucco with painted and stained wood trim . . . a combination which is growing in favor. The stucco in such homes absorbs moisture in the same way as brick and should also be treated with a protective coating.

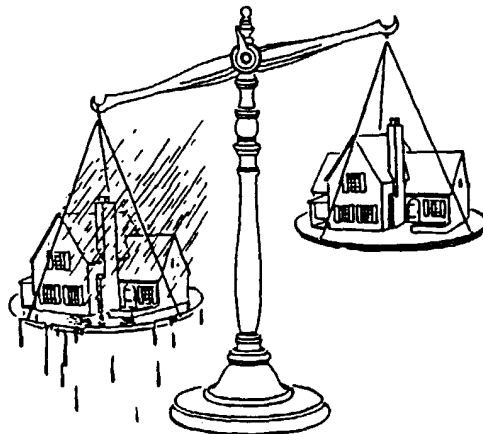
White is much favored for the English type of home as shown, while the Normandy type home looks well in French gray or other light tints.

While many home owners prefer white fronts, very light tints such as green, French gray, and other pleasing colors can be used to secure individuality. For the trim of such homes, brilliant splashes of colors like green or blue on the shutters are desirable. Where pressed brick or ornate brick is used and it is not desired to change the appearance, the north or storm sides of the home should still be finished with a transparent moisture-proof coating. Decorative effects can be secured on such homes by painting the corners as well as the lintels and cornices.

Where old brick structures are painted and the mortar between the bricks is crumbling, it is best to point up the structure before applying paint. If deposits of salt

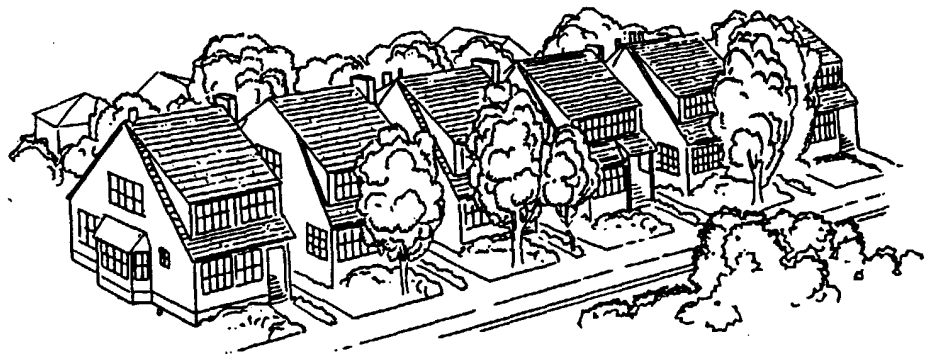
have been brought to the surface by absorbed rain water, these deposits should be removed by dry brushing or by scrubbing with water. New brick structures should preferably be allowed to dry out for a few months before painting. The priming coat in such cases should contain a good amount of Glidden Spar Varnish to act as a sealing film.

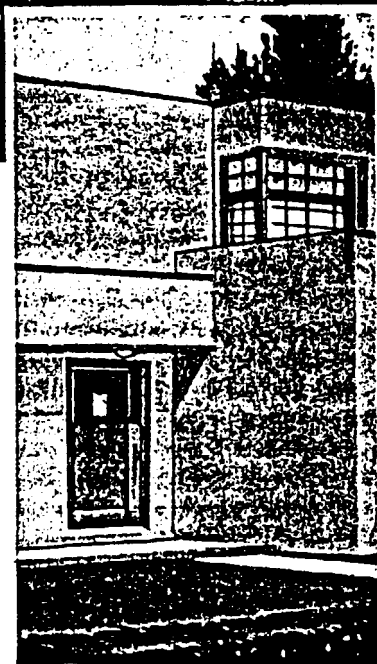
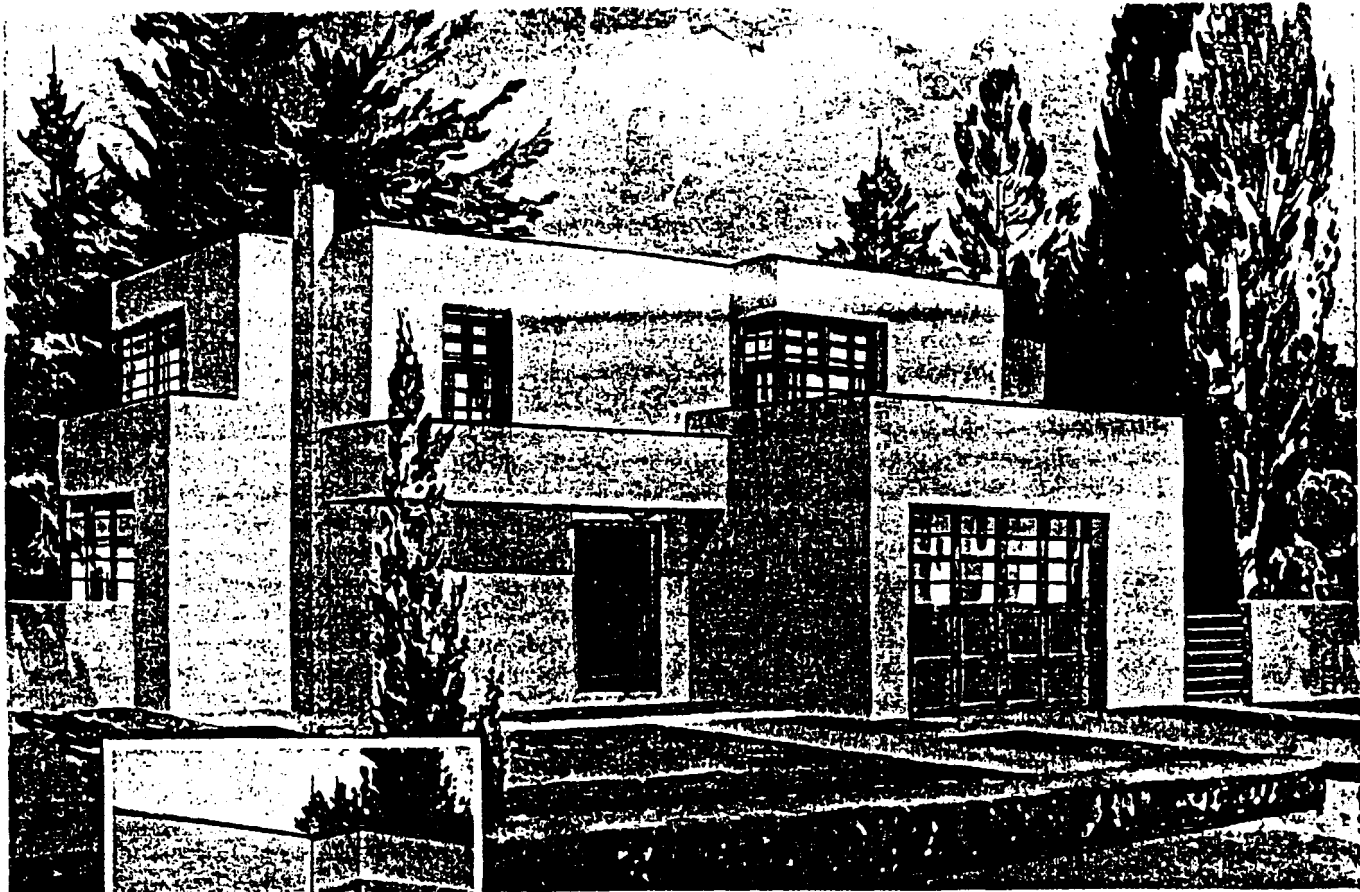
Factories, stores, light shafts of office buildings, homes, area ways of apartment houses, retaining walls, and other places where brick is used extensively are all subject to painting treatment from the standpoint of appearance, preservation and reflection of light.



The scale above depicts what happens during a driving rain storm to an unpainted brick home on the left as compared to a painted brick home on the right. It is conceivable that a large structure constructed of ordinary rough brick would, during a protracted raining period, absorb a ton or more of water in its walls.

Familiar sights, particularly in large cities, are narrow streets lined with rows and rows of red brick or wood houses, all of the same general design of architecture. Since red brick has a light reflection value of only 15 or 20 per cent, these houses absorb the light and cut down on illumination . . . presenting a drab uninteresting appearance. If the bricks of these homes were painted with white Glidden Endurance Paint, the reflection value would be raised to 80 per cent or more . . . the buildings would be transformed in appearance and the streets would seem to be flooded with light. If colored paints are desired, owners of neighboring houses should get together and carefully select these colors so that they harmonize, as the color of one house would tend to reflect itself on its neighbor due to the fact that the houses are so close together.

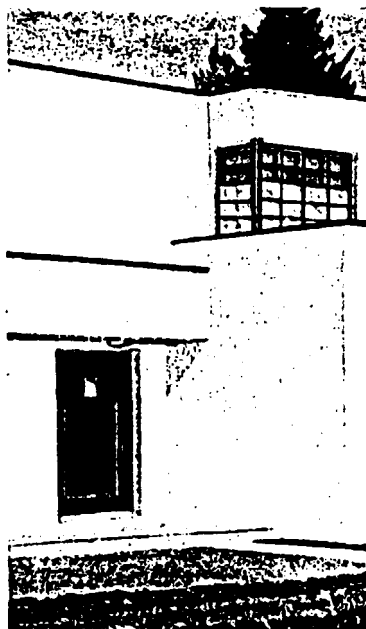




MODERN AMERICAN . . .

WITH LARGE, FLAT EXTERIORS

This type of architecture is distinctly contemporaneous. It is so new that there is no history back of it except the Art Nouveau style of architecture as developed by the Germans some twenty-five years ago, and in the last few years readapted by American architects who find this type of construction ideally suited for air conditioning. The flat, unbroken surface areas of concrete or stucco lend themselves to interesting body shades and bright trimming. Because they provide colorful, waterproof beauty, Glidden Endurance Paint and Glidden Liquid Cement Coating are both excellent products for painting the modern home.

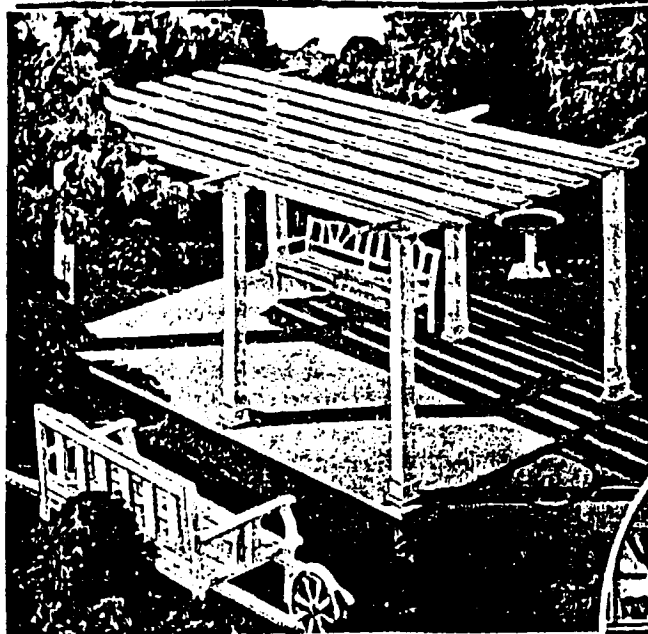


● Color scheme suggested above:
Body—Glidden Endurance Paint Light Buff. Trim—Glidden Endurance Paint Medium Blue. Garage Doors—Glidden Endurance Paint Orange.

● Upper Left: Body—Endurance Paint Silver Gray. Trim—Endurance Paint Orange.

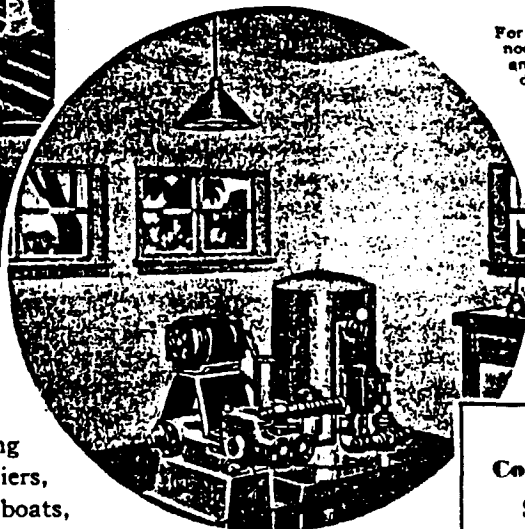
● Lower Left: Body—Endurance Paint Centennial Brown. Trim—Endurance Paint White.

● Lower Right: Body—Liquid Cement Coating White. Trim—Endurance Paint Thistle Green.



NATURE DEMANDS COLOR

The brilliant background provided by nature in azure skies, turquoise water, green trees, and yellow sands will absorb almost any hue or combination of colors providing, of course, that those colors harmonize according to the fundamental laws of color harmony.



For outdoor furniture, boats, canoes, etc., use Glidden Speedenamel, Ripolin Enamel, or Glidden Spar Varnish. Glidden Porch and Deck Paint is great for porches or boat decks.

Glidden Endurance Paint is unexcelled for exterior walls . . . Speed-Wall for interior walls. For electrical equipment, motors, etc., use Glidden Metallite or Implement and Tractor Paint.

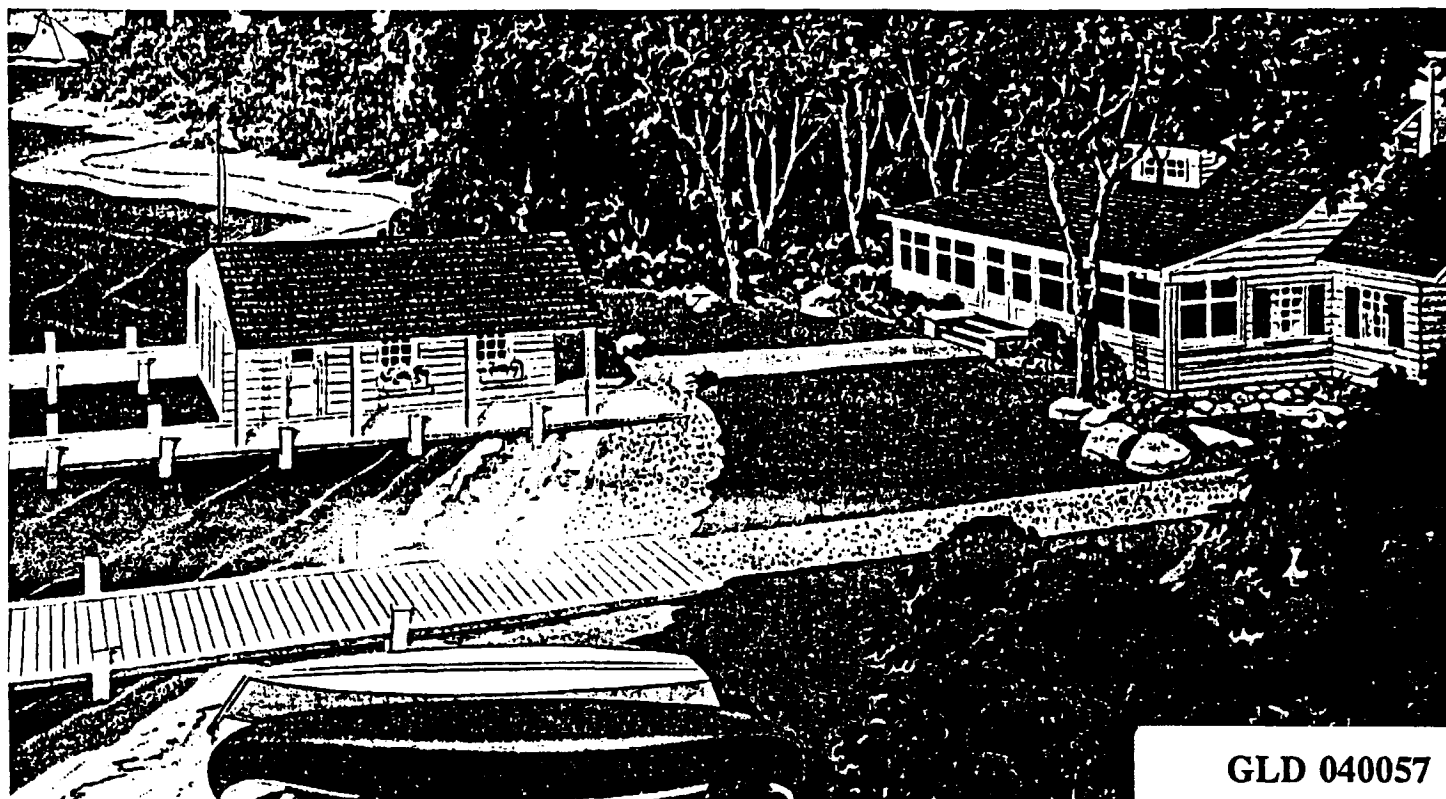
Color Abounds in the OUT-OF-DOORS LIFE

There is practically no limit to the brilliance of colors that may be used in good taste in the decorating schemes for lake and summer homes, buildings, piers, boat houses, swings, beach furniture, row boats, sail boats, canoes, surf boards, diving platforms, engine rooms, etc.

But . . . it must be remembered that only high quality paints should be used because summer lake properties must withstand excessive moisture due to their location on the water front. Also, such properties are used only a portion of the year and during the cold weather months the cold, damp atmosphere within the buildings and the normal accumulation of dust, as well as the condensation of moisture on the walls, ceilings, woodwork, etc., have a tendency to destroy the lustre of the paint. Therefore, Glidden paints that withstand exposure well and can be washed frequently are highly desirable.

Suggested Color Schemes for SUMMER COTTAGES

BODY	TRIM
End. Paint White	* Crimson
End. Paint Light Sage	* Cream White
End. Paint Cream	* Medium Blue
End. Paint Silver Gray	* Thistle Green
End. Paint Flesh Tint	* Orange



GLD 040057



THE SUBURBAN HOME . . .

SETTING APART FROM ITS NEIGHBORS

In suburbs, particularly those formed by new real estate developments, homes are often built well apart and out in the open where they lack the setting or decorative background afforded by trees and shrubbery. These homes usually require a distinctive color treatment because, like jewels in very plain settings, they must of themselves provide their major individual beauty. Such homes are more exposed to the elements than the average home, and require a high quality paint like Glidden Endurance Paint that forms a tough, wear-resisting surface against the ravages of the sun, rain, sleet, snow and dust.

Color combinations above: Roof—Glidden Endurance Shingle Stain Medium Green. Body and Trim—Glidden Endurance Paint White. Body Shingles—Glidden Endurance Shingle Stain Light Green. Sash Only—Glidden Endurance Paint Black.

Lower Left: Roof—Endurance Shingle Stain Dark Green. Body—Endurance Paint Centennial Brown. Trim—Endurance Paint Flesh Tint.

Lower Center: Roof—Endurance Shingle Stain Dark Brown. Body—Endurance Paint Light Sage. Trim—Endurance Paint White.

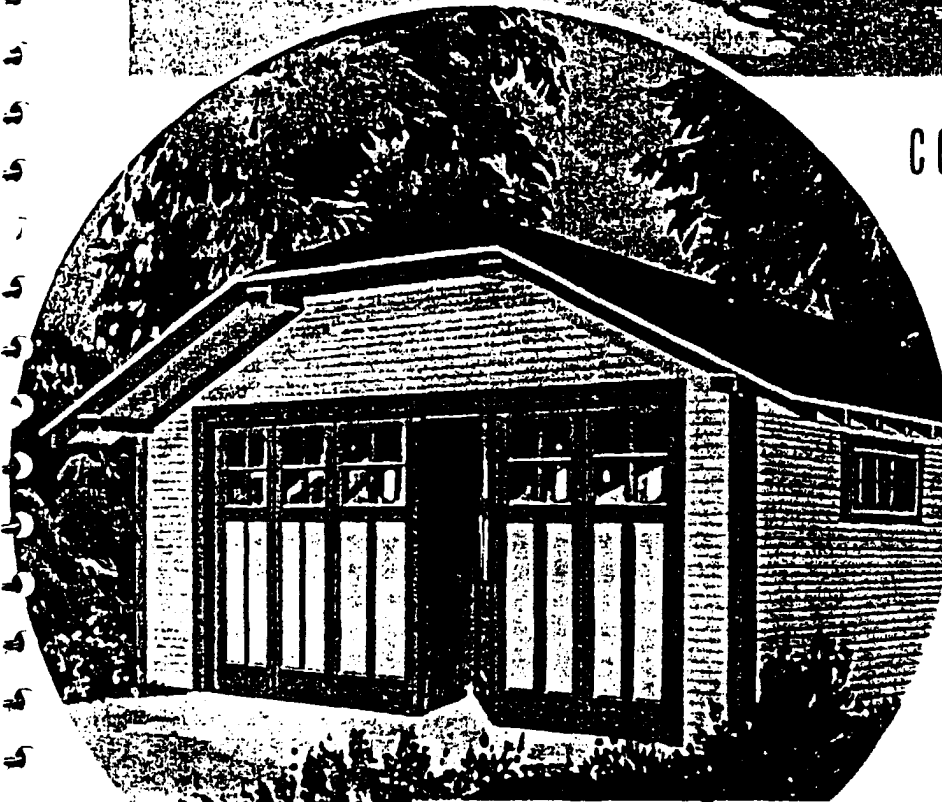
Lower Right: Roof—Endurance Shingle Stain Medium Green. Body and Trim—Endurance Paint Old Ivory. Body Shingles—Endurance Shingle Stain Maroon.





COLORFUL CLEANLINESS THAT ATTRACTS TOURISTS

What else is there but color and general appearance in tourist camps to attract the split second attention of motorists, traveling at high speeds, and induce them to drive in off the highway? Investigation among tourist cabin operators shows that tourists "take a chance," as they put it, on attractive, newly painted camps, with the thought that if cabins are well painted outside, they are probably clean inside. Bright, harmonizing colors that are not gaudy attract the better patronage.



COLOR FOR THE PRIVATE GARAGE

Above: Garage. Roof—Endurance Shingle Stain Dark Green. Body—Endurance Paint Light Buff. Trim—Endurance Paint Centennial Brown.

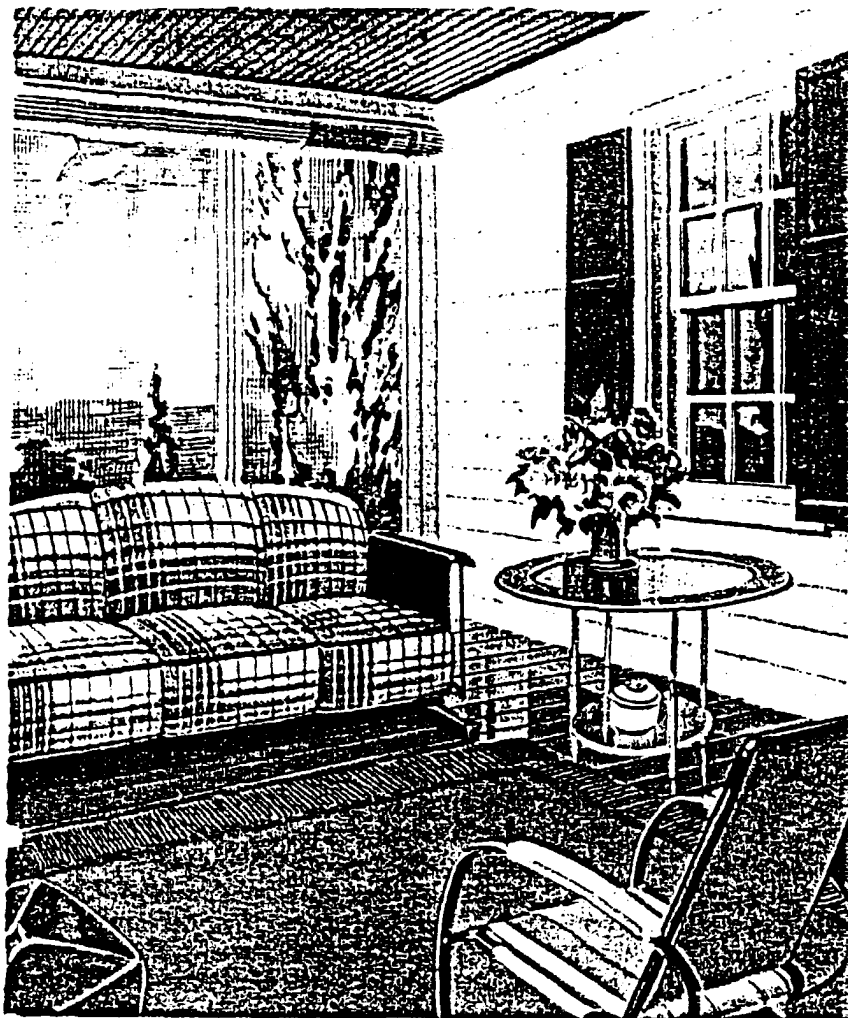
Right: Garage. Roof—Endurance Shingle Stain French Gray. Body—Endurance Paint Dark Green. Trim—Endurance Paint Flesh Tint.



● *Above: Barbecue Stand. Roof—Glidden Endurance Shingle Stain Medium Green. Body—Glidden Endurance Paint Colonial Yellow. Trim—Glidden Endurance Paint White.*

● *Above: Cottages. Roof—Endurance Shingle Stain Red. Body—Endurance Paint Light Sage. Trim—Endurance Paint Cream White. For interiors, use Glidden Speed-Wall and Jap-A-Lac.*

● *Left: Garage. Roof—Endurance Shingle Stain Dark Brown. Body—Endurance Paint Buff. Trim—Endurance Paint Vert Green.*



OUTSIDE PORCHES THAT BLEND WITH NATURE

The desire to spend idle hours out of doors has made porch life an important part of modern day living. Whereas years ago porches were usually fitted out with discarded furnishings, today porch effects are planned with much the same care as that given to interiors. Remarkably beautiful designs of porch furniture are being used. As a result, the paintable surfaces that provide the background for such furnishings require modern color treatments.

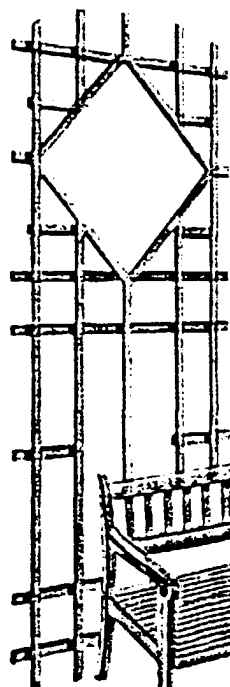
Since the outside porch is exposed to the weather, finishes must be resistant to moisture and sunlight, as well as to accumulations of dust, dirt, smoke and grime which gather on the surface and necessitate regular washing.

Glidden Exterior Paint Products supply lasting, colorful, washable finishes for porches and porch furniture that are "in step with the times."

● *Porch: Ceiling—Glidden Spar Varnish. Shutters—Glidden Endurance Paint Medium Blue. Walls—Glidden Endurance Paint Cream White. Floor—Glidden Endurance Porch and Deck Paint Medium Gray. Window Sash—Glidden Endurance Paint White.*

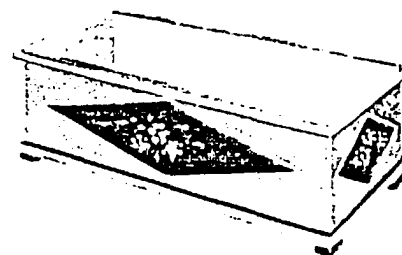


● *Birdhouse: Roof—Jap-A-Lac Enamel Apple Green. Body—Jap-A-Lac Enamel Golden Yellow.*

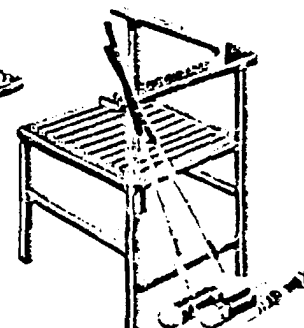
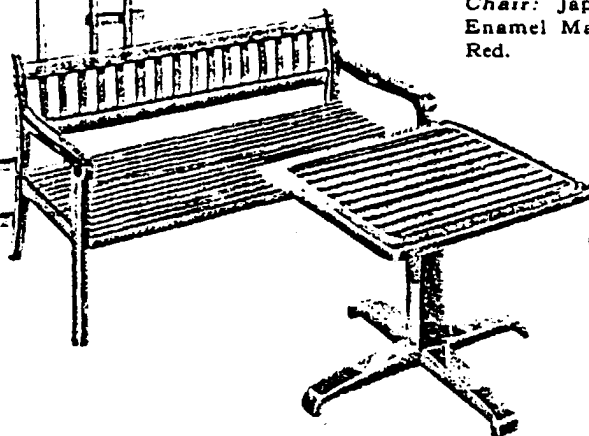


● *Trellis: Jap-A-Lac Enamel Pale Blue.*

● *Flower Box: Body—Jap-A-Lac Enamel India Buff. Side Panels—Jap-A-Lac Enamel Golden Brown. Trim—Jap-A-Lac Enamel Golden Yellow. Inside—Jap-A-Lac Enamel Flat White.*



● *Garden Bench, Table, and Small Chair: Jap-A-Lac Enamel Mandarin Red.*





PAINTED FARM BUILDINGS

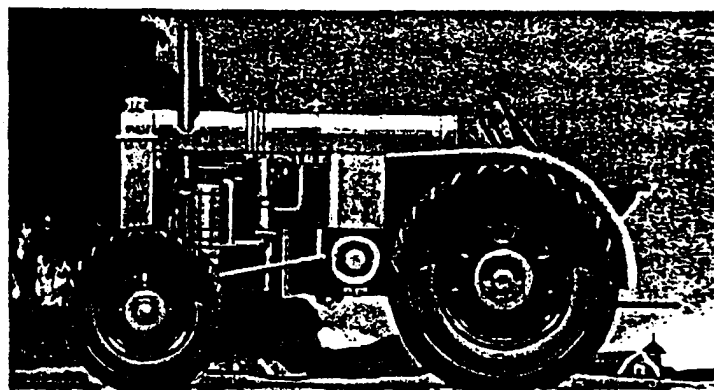
ARE A MARK OF DISTINCTION

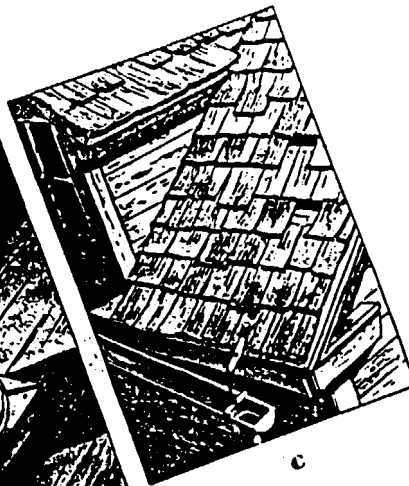
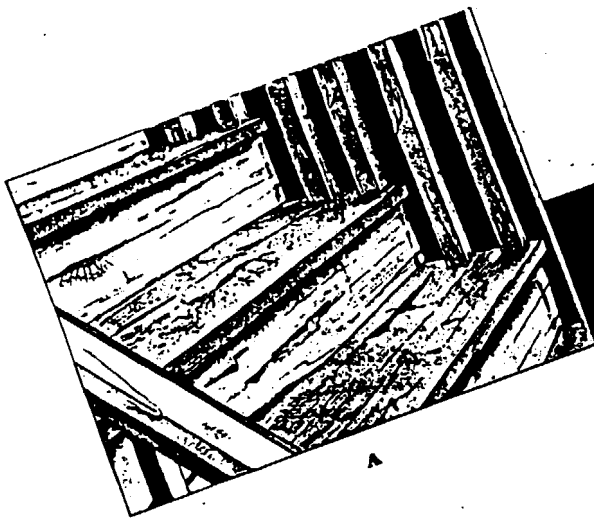
Successful farmers realize that good paint properly applied . . . on homes, barns, farm buildings, and implements . . . has a practical, two-fold value. It adds to the attractive, prosperous appearance of a farm . . . a well-painted farm looks better, sells more readily, and brings more money. Then too, good paint protects the surface from the ravages of the elements . . . from sleet and dust storms as well as from the intense heat of the sun. Because of their bright, vivid, natural surroundings, farm buildings lend themselves to colorful paint treatments. Glidden Paints provide color and lasting protection for everything on the farm.

At the top of the page the color combinations are:
Barn—Roof—Glidden Weathercote Asphalt Coating.
Body—Glidden Endurance Barn Paint Red. *Trim and Fence*—Glidden Titan-O-Zinc Outside White. *Cupolas*—Glidden Metallite. *House*—Roof—Glidden Endurance Shingle Stain Dark Brown. *Body*—Glidden Endurance Paint White. *Shutters*—Glidden Endurance Paint Vert Green.

Corn Crib—Roof—Endurance Shingle Stain Light Green.
Body—Endurance Barn Paint Red. *Door*—Endurance Paint White with Vert Green Trim.

Tractor—Implement and Tractor Paint: *Top*—Yellow.
Hubs and Motor—Fordson Gray. *Seat and Wheels*—Green. Implement and Tractor Paint makes all metal objects around the farm rust-proof.





PAINT FAILURES TO GUARD AGAINST

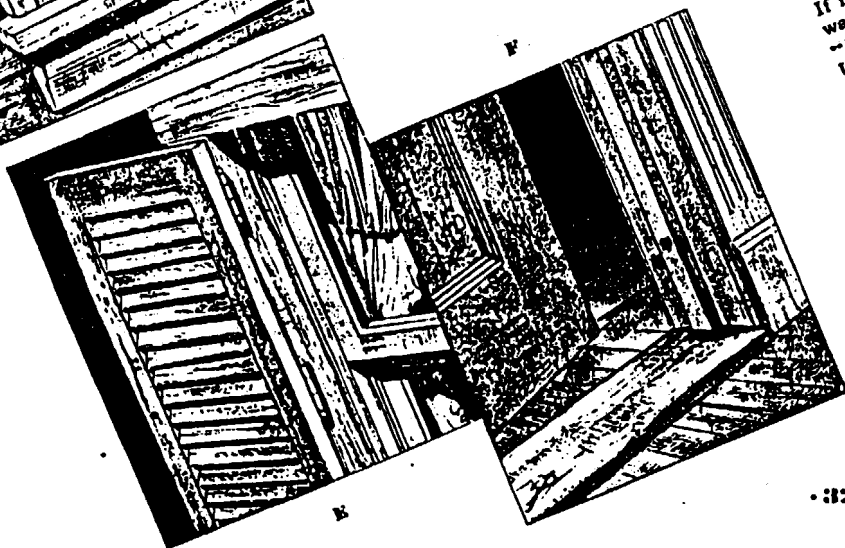
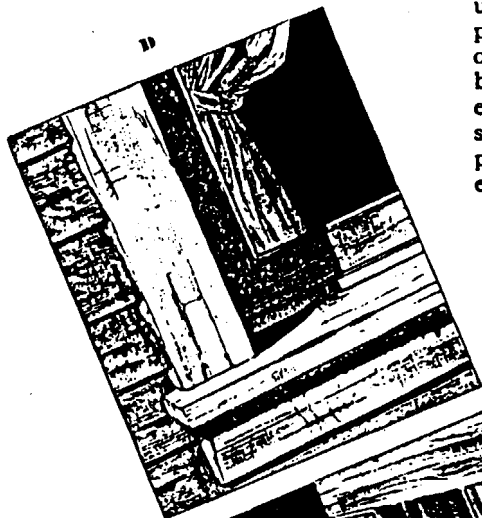
Susceptible Points Which Should Be Periodically Inspected to Avoid Costly Repair Bills

Appearance and protection are the two principal reasons for painting. As to the need for protection, the loss by decay in the United States is greater than the loss by fire.

There are two principal reasons for this terrific annual loss. The first is because the surface is painted too late; the second is because inferior paint is used . . . paint which fails to afford the proper protection against the attacks of driving sleet, rain and snow, the blasting action of dust storms, rapid expansion and contraction caused by sudden and excessive changes in temperatures—hot sun, standing water, etc. Around the home there are certain

vulnerable points to watch. Dripping from flashings that leak soon causes damp surfaces which become soggy and decayed . . . poorly fitted joints at window casings let in moisture . . . porches without ventilation under them cause blistering . . . porch roofs, where they join the main part of the house, leak long before the damage is noticed . . . sidings which have worked loose rot quickly on the under sides . . . dormer windows must be watched for leaks in the roof.

Before repainting, by all means the surface should be properly prepared. Scrape off paint that is scaling . . . burn off peeled or flaked paint . . . replace warped or loosened boards . . . putty up all cracks or nail holes, etc. Smooth preparatory surfaces insure perfect painting jobs.



"A" Porch steps get rough wear. If moisture penetrates, steps warp and crack.

"B" Unpainted porch pillars rot and split. Costly repairs become necessary.

"C" Leaky gutters, faulty flashings, or loosened shingles let in the water. Paint peels . . . shingles warp.

"D" Wood shrinks. Moisture seeps in cracks around windows. Paint peels . . . unprotected wood splits.

"E" Paint flakes off around nail holes in shutter hinges. Water gets in . . . wood cracks. Poorly painted shutters warp.

"F" The threshold must stand abuse. Unless frequently painted, dampness works in . . . wood warps and splits.

THE FLOW OF

Color

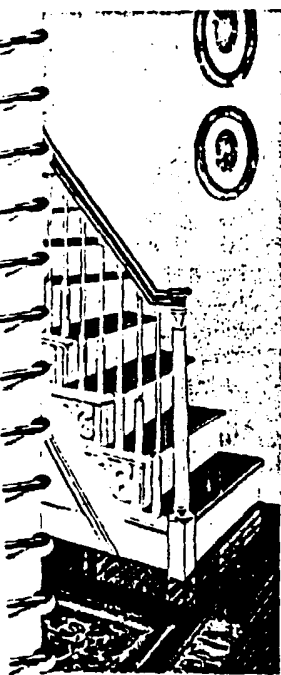
THRU THE HOME

Dining Room . . . colors should be cheerful and harmonize with living room or hallway, whichever the dining room adjoins.



Living Room . . . gathering place for the family and guests — its color treatment should be distinctive.

Hallway . . . the entrance to the living room — its colors should blend with the furnishings of that room.



The application of color to a home, as a whole, should follow the same general principles as the application of color to a single complete room, where furnishings, floor, walls, trim, ceiling, etc., are all taken into consideration. The rooms in a home must harmonize with one another, in relation to position, contact and general tone, just as the details of each room must be harmonious.

While each room in a home is usually treated individually, and frequently with different colors than those used in other rooms, yet there can be and should be a pleasing, harmonious flow of color through the home . . . the different rooms contributing to the collective color scheme.

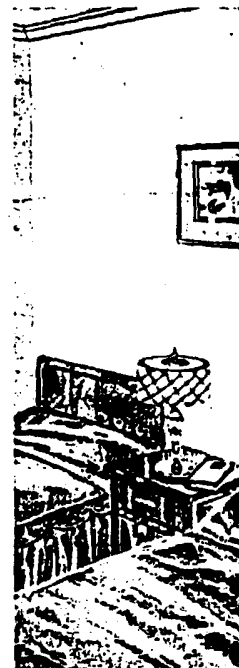
HARMONY IN COLOR . . .

Many factors enter into the development of a pleasing flow of color through the home. Such matters as architectural style and arrangement, for example, often have important influence in the selection of the general color scheme.

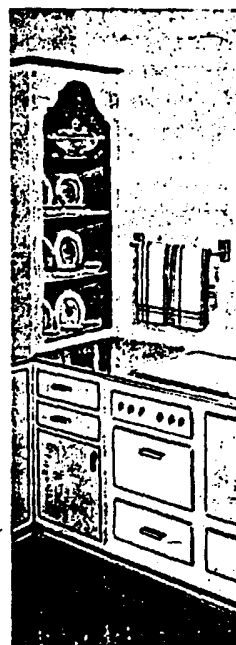
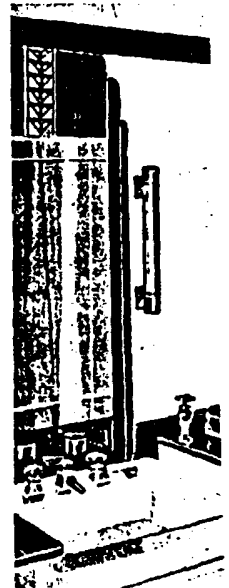
Sometimes a dominant color is keyed throughout a home, with sufficient changes, in ceilings and walls and trim, to avoid monotony and lend a tone of color contrast. At other times the flow of color includes definite variations . . . for such rooms as the nursery, the library, etc. The important matter to keep in mind is the fact that there must be no sharp, harsh contrasts which may irritate. There must be a smooth, harmonious blending, even though there is a change in color treatment.

Even where individual rooms are treated in brilliant colors, with little similarity in the carry-over of color schemes from one room to another . . . as long as the colors seen by the eye at one time are harmonious, there will be no actual color conflict.

Bedroom . . . the place for individualistic treatments of colors that soothe and aid repose.



Bathroom . . . bright colors predominate . . . but they must cause no sharp clash with adjoining rooms.



Kitchen . . . the place for cool colors that blend well with the dining room into which it opens.



ENTRANCE AND HALLWAY

THE WELCOME TO THE HOME

What is more inviting than an immaculate exterior entrance to a home, opening into a hallway that sparkles with cleanliness and cheer? A trim, attractively painted entrance lends a note of substantial friendliness; and a bright, appropriately decorated hallway bids you welcome.

The treatment of the entrance of a home should, of course, correspond with the general color scheme of the exterior. When painted it usually matches the trim, although the door, itself, is frequently stained and varnished. The hallway, likewise, should conform to the general tones in adjoining rooms, so as to maintain a harmony of color.

● *Entrance, above: Body—Glidden Endurance Paint Colonial Yellow. Door, Pillars and Trim—Ripolin B.L.T. Enamel Gloss White. Roof—Glidden Endurance Shingle Stain Light Green. Shutters—Glidden Endurance Paint Vert Green.*

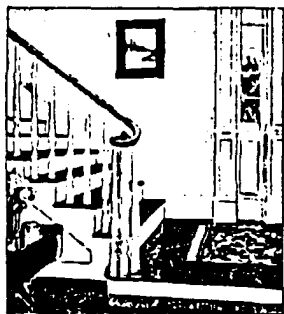
● *Large hallway, right: Walls—Speed-Wall Flat Light Gray. Ceiling—Speed-Wall Flat Delicate Green. Floors—Natural Wood Floors with Floorette Varnish. Woodwork and Door—Ripolin O.D. Enamel White. Hand Rail—Endurance Wood Stain Walnut and Wearette Varnish. Tread—Endurance Wood Stain Walnut and Floorette Varnish.*

● *Small hallway: Ceiling—Speed-Wall Semi-Gloss Caen Stone. Walls—Speed-Wall Semi-Gloss Beige. Woodwork—Ripolin O.D. Enamel Colonial Ivory. Floor—Endurance Wood Stain Light Mahogany and Floorette Varnish. Hand Rail—Endurance Wood Stain Light Mahogany and Wearette Varnish. Tread—Endurance Wood Stain Light Mahogany and Floorette Varnish.*



FIRST IMPRESSIONS ARE OFTEN LASTING . . .

It has well been said that "first impressions are often lasting." For that reason the appearance of the entrance and hallway of a home is most important. Here the visitor has his first glimpse of the home . . . and obtains his first impressions of not only the home, itself, but also of those who live there. Obviously, such impressions should be pleasing.



A light-colored entrance way . . . simply treated . . . creates an atmosphere that says "come in." A gay colored vase . . . a bright rug on the floor . . . may be used to provide the necessary touch of color.

In recent years architects have done much, in the way of design and construction, to convert the old-fashioned drab, dark hallway into a pleasant, naturally lighted entry-way. Keeping pace with such developments, the decorative treatment of the hallway has also undergone definite changes. The hall is no longer the forgotten part of the home. Inasmuch as the hallway is usually a connecting link between different parts of the home . . . such as the upper and the lower floors . . . and inasmuch as it is usually possible to see adjoining rooms from it, the hall can well be considered the source of the flow of color through the home. Therefore, its decorative treatment should blend with that of other rooms. Or, when upper floors have a different color tone than that of the lower floors, the hallway decorative treatment can be made the color tie-up between these two parts of the home. The hall, when skillfully treated in this manner, blends the effects of the two elevations and eliminates abrupt changes and effects which are often undesirable.

Master painters have also found that the decorative treatment of the hall must be analyzed for both day-time and night-time requirements. That is to say, they must measure its color values in normal natural light, and also in artificial light.

Care and skill in the selection of color schemes and treatments for halls make it possible to broaden the appearance of narrow hallways, and to make them seem more spacious and airy.

Glidden Speed-Wall is an unusually satisfactory paint for hallways. It is available in many distinctive, washable colors which lend themselves readily to use on wide expanses of walls, such as are frequently found in halls and stairways. When combined with Ripolin Enamel for the trim, and Endurance Wood Stain for stair treads and rails, it offers numerous light, airy, attractive color treatments.

For exterior entrances that must keep a clean, inviting look despite exposure to the elements, quality washable finishes like Glidden Endurance Paint, Ripolin Enamel or Glidden Spar Varnish are unexcelled.



When entrance doors are left open, walls of hallways naturally become covered with an accumulation of dust. This explains the need for painted walls that are washable.



The living room takes its place as the show room of the home . . . it is also the room which usually gets the most use. As the show room of the home it must reflect the elegance of its rank compared with other rooms. Still . . . as a room in which the members of the family spend many of their hours, it must encourage livability . . . possible only where comfort, relaxation, and informal, friendly companionship are obtainable.

Color treatment illustrated above: Ceiling—Glidden Speed-Wall Flat Light Ivory. Wall—Glidden Speed-Wall Semi-Gloss Blue Mist. Woodwork—Ripolin Q. D. Enamel White. Floor—Natural Floors, Glidden Floorette Varnish.



● *Ceiling—Speed-Wall Flat White. Wall—Speed-Wall Semi-Gloss Delicate Green. Woodwork—Ripolin Q. D. Enamel Colonial Ivory. Floor—Endurance Wood Stain Mission Oak and Floorette Varnish.*



● *Ceiling—Speed-Wall Flat Light Ivory. Walls—Speed-Wall Semi-Gloss Buff. Woodwork—Ripolin Q. D. Enamel Lime Green. Floor—Endurance Wood Stain Walnut and Floorette Varnish.*

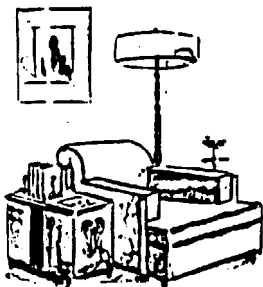


● *Ceiling—Speed-Wall Flat Light Pink. Wall—Speed-Wall Flat Old Rose. Woodwork—Ripolin Q. D. Enamel White tinted with Mist Gray. Floor—Endurance Wood Stain Maple and Floorette Varnish.*

THE SHOW ROOM
OF YOUR HOME

ACCENTING THE CHARM OF THE LIVING ROOM

To bring new beauty to living rooms new furnishings are not always required. Ofttimes a room can be completely transformed by rearranging the furniture, adding



Most reading is done in the living room. Be kind to your eyes. Good lighting fixtures and painted walls that properly reflect the light are essential.

a spot of color here and there in the form of a pillow, a vase, a lamp shade or a bit of tapestry — and then painting the walls, ceiling, woodwork, and often the floor with a color scheme that provides a suitable background.

A few simple things like this can turn an uninteresting, conventional room into a room in which it is a joy to live.

The change is sometimes almost unbelievable. In a newly painted room even the furniture looks different . . . and beauty previously hidden comes into view. The room takes on new brightness and cheer through the combination of natural light and color tone. The harmonious color of the background brings everything in the room into one pleasing ensemble.

Before redecorating, it is always wise to carefully study the nature of the room. No matter what the furnishings, no matter what the size or shape of the room, there is invariably a certain charm about the room as a whole. This particular charm which the home maker has contributed should be recognized and analyzed in order that redecoration may accent the natural setting of the room.

Sometimes the charm of a room lies in its brilliant, modernistic atmosphere. At other times quiet, subdued dignity is the factor that intrigues. No matter what decorative scheme is recommended, it should be authentic and in harmony. It is unwise to experiment with effects which may not be in keeping with the charm taken on by a room.

It is essential to take into consideration that the home stands for harmony itself . . . and it must be understood that color effects and designs have a definite

psychological influence. A room may be decorated and furnished so that it invites constant social activity . . . the same room might be treated so that it inspires rest and quiet relaxation.

Exposure must be taken into consideration. Living rooms "glowing" with light are just as unsatisfactory as those that are "shadowed." Decorative schemes that are "too cool" are often unfriendly, just as effects that are "too warm" soon become hard to live with and monotonous. A living room should accumulate interest as it is lived in . . . the decorative color scheme for the background should be flexible enough to anticipate additions of new pieces of furniture, possibly new rugs or rugs dyed an entirely different color.

On the opposite page are beautiful harmonizing effects . . . achieved with Glidden Paint Products . . . which make for "better living." Because of their unusual beauty and washability, Glidden Speed-Wall Flat or Semi-Gloss enable home owners to always keep the color tone in walls so necessary to make the living room truly the "show room of the home."

REFLECTION VALUES OF PAINT COLORS

WHITE	89%
LIGHT IVORY	81%
IVORY	77%
CREAM	75%
CAEN STONE	68%
LIGHT PINK	67%
LIGHT GRAY	66%
BUFF	66%
BLUE MIST	66%
LIGHT TAN	60%
DELICATE GREEN	59%
ORCHID	55%
ELF GREEN	54%
SKY BLUE	52%
PAWN	43%
STEEL GRAY	43%
OLD ROSE	23%
BLACK	2%

Editor's Note] One of the interesting trends in painted walls is the use of varying bands of colors on walls from floors to ceilings. These bands of color graduate from dark tones of color near the floor to light tones of the same color in the ceiling. The effect achieved is of receding walls.

Another new trend is the use of different colored paints on each wall of the room. These paints should be of harmonizing colors. This idea is used principally in small rooms to make them appear larger.

A third trend is the use of painted walls in dark shades of greens, brown, blues, etc. Such painted walls reflect the light poorly and should be used in combination with woodwork and ceilings painted with light colored paints having high light reflection values.



There is nothing like daylight for better vision. Well draped windows are necessary, but care should be taken to see to it that they do not shut out valuable natural light.

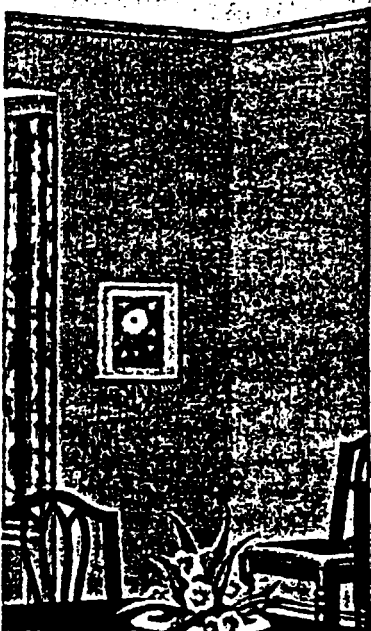
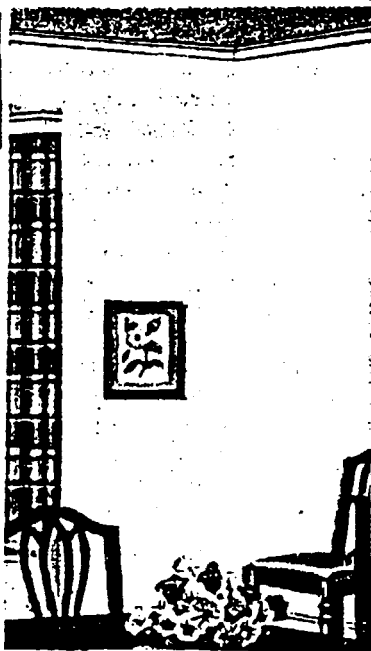


A FESTIVE ATMOSPHERE

FOR THE DINING ROOM . . .

Good cheer, joy, relaxation and pleasure . . . these should express the atmosphere of the dining room. For here the cares and worries of the day are laid aside, and strict attention is given to the inner man. That is why a bright, cheerfully decorated dining room is most appropriate in the average home. Care should be exercised in the selection of colors, so that there is a harmonious blending of walls and ceilings with the furnishings, as suggested in the illustrations on this page.

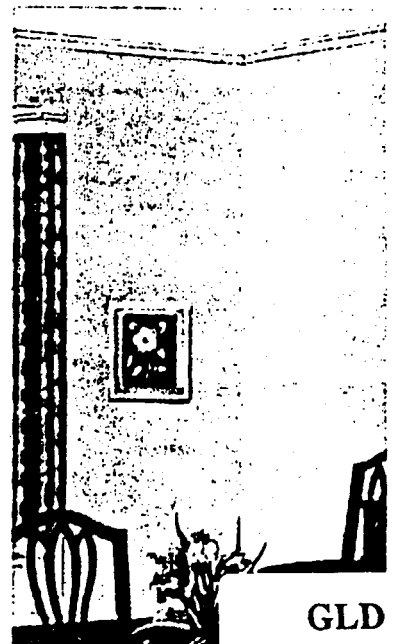
Color combinations used above: Ceiling—Glidden Speed-Wall Flat Ivory. Walls—Glidden Speed-Wall Semi-Gloss Elf Green. Woodwork—Ripolin Q.D. Enamel Colonial Ivory. Floor—Glidden Endurance Wood Stain Dark Golden Oak and Floorette Varnish.



● *Upper left: Ceiling—Speed-Wall Flat Delicate Green. Walls—Speed-Wall Flat Light Pink. Woodwork—Ripolin Q.D. Enamel Tea Rose. Floor—Endurance Wood Stain Maple and Floorette Varnish.*

● *Lower left: Ceiling—Speed-Wall Flat Cream. Walls—Speed-Wall Semi-Gloss Fawn. Woodwork—Jap-A-Lac Enamel Shantung Blue. Floor—Endurance Wood Stain Light Golden Oak and Floorette Varnish.*

● *Right: Ceiling—Speed-Wall Flat White. Walls—Speed-Wall Flat Light Gray. Woodwork—Ripolin Q.D. Enamel Maize. Floors—Natural Floors with Floorette Varnish.*



Meals taste better in Cheerful Surroundings

The dining room has passed through many changes during the brief history of the American home. There was a time, in the early days of this nation, when people ate to live . . . when food was difficult to obtain, and luxuries were few. Today, however, the culinary arts and our social progress have so changed our mode of life, that there are now many who "live to eat."



Above: Few scenes are there in American life that record the joyful expressions of the happy family gathered around the dining table in a cheerfully-decorated room.

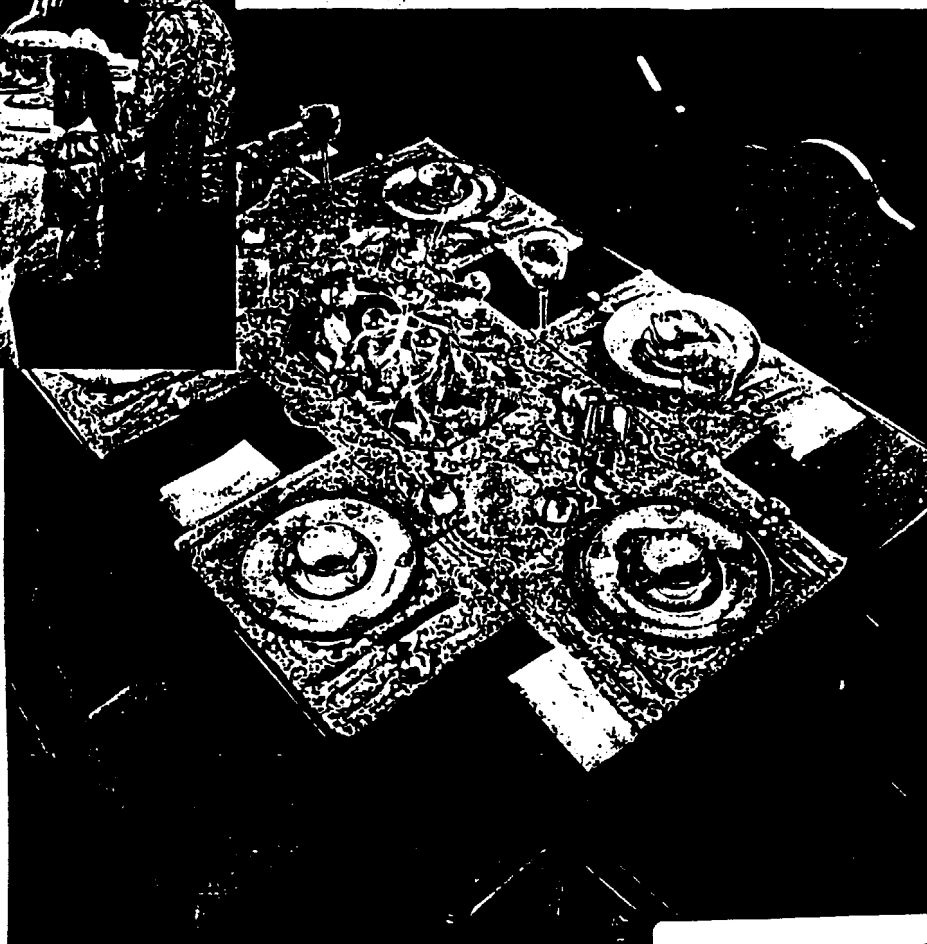
Right: Good hostesses realize that the proper entertainment of guests calls for meals to be served in correct and appropriate settings.

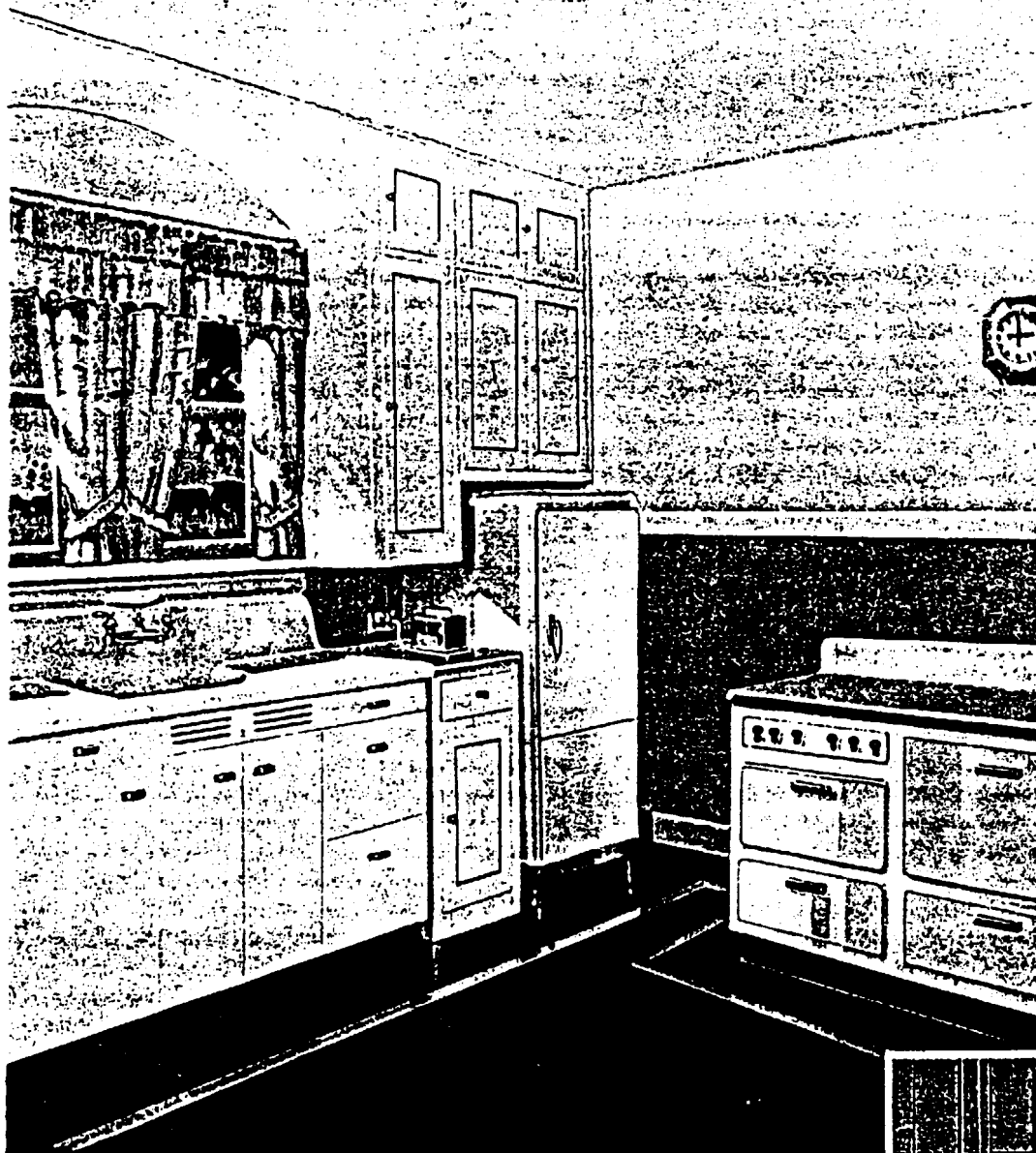
As a result of the importance which we, as a people, attach to the partaking of food, eating has become somewhat of a ceremony, with the room in which we eat a temple, so to speak. And now, instead of "spoons in the common bowl before the spit," we have a separate room for dining purposes . . . furnished and decorated to maintain an atmosphere conducive to the enjoyment of rich foods.

Every consideration in the dining room, therefore, emphasizes the delight and comfort of dining. Chairs are comfortable; there is ample elbow room; tables are narrow, to permit easy conversation; rugs are deep; and decorative effects are bright and cheerful. All eliminate conflict of emotions, establish harmony, and tend to permit full enjoyment of meals.

When planning the decorative treatment of the dining room, consideration should be given to its position in relation to adjoining rooms. For, while it sets itself apart by the nature of its furnishings and uses, in the final analysis, the dining room is part of the ensemble, and should harmonize with the general flow of color through the home. Care should be taken to select colors which cause no unappetizing reflections in the food under natural or artificial light.

For practical and pleasing color effects in the dining room, Glidden Speed-Wall is unusually well suited. It offers an excellent, hard, smooth finish that withstands repeated washing; and is available in a wide range of light, cheerful colors. Being a quality product, Speed-Wall lends tone and cheer to the modern dining room.





● *Color Treatment Left:*
Ceiling and Upper Wall
 —Glidden Speed-Wall
 Semi-Gloss Blue Mist.
Lower Wall—Glidden
 Jap-A-Lac Enamel Pale
 Blue. *Woodwork* —
 Ripolin B.L.T. Cream
 with Glidden Jap-A-Lac
 Enamel Mandarin Red
 Trim. *Floor*—Glidden
 Florenamel Green, Striped
 with Glidden Florenamel
 Pearl Gray.

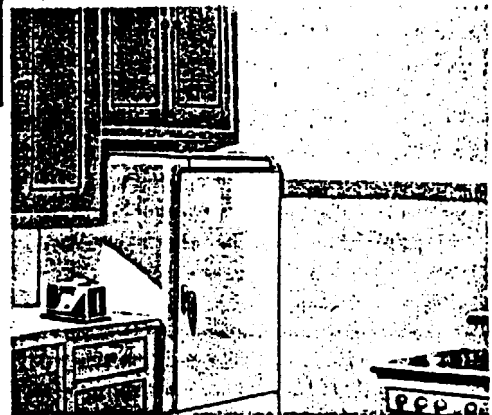
COOL COLORS

FOR HOT KITCHENS

If a kitchen were painted solid black, it would be so depressing that a woman could not bear to work in it. On the other hand, a kitchen painted pure white has such a "commercial" look that it is apt to stifle a woman's sense of the "personal touch" in preparing food. Between these two extremes are many delightful color combinations that make for more enjoyable working hours in the kitchen. Kitchens finished in cool colors, particularly blue, are easy to work in because they make the heat generated by cooking ranges less noticeable.

● *Upper Right: Upper Wall*—Ripolin Q.D. Enamel Half Tea Rose and Half White. *Lower Wall*—Ripolin Q.D. Enamel Tea Rose. *Woodwork*—Ripolin Q.D. Enamel Mist Gray with Jap-A-Lac Enamel Rich Blue Trim.

● *Lower Right: Upper Wall*—Speed-Wall Semi-Gloss Caen Stone. *Lower Wall*—Speed-Wall Semi-Gloss Beige. *Woodwork*—Speed-Wall Semi-Gloss Delicate Green with Jap-A-Lac Enamel Black Trim.



WORK IS PLAY IN A

COLORFUL KITCHEN . . .

One-third of a woman's time is spent in the kitchen and over two-thirds of her energy is expended in the activities that are carried on in the kitchen. It is only natural, therefore, that every woman is interested in having her kitchen as pleasant as possible and that everything be done to simplify her labors.

From a standpoint of psychology of color in the kitchen, much can be done to lessen the drudgery of work through the right use of color. Light, airy colors can make the kitchen cheerful and gay . . . a pleasant room in which to work. Notice how the delicate blue brightens the walls of the kitchen on the preceding page, giving it a distinctive charm.

Since the kitchen is normally hot, cool colors have the most appeal. Just as cool water quenches the thirst—so do cool colors create an atmosphere that refreshes and inspires the housewife to new ideas in recipes and the preparation of food.

Color in the most brilliant shades is accepted as being in good taste in the kitchen. Even the utensils and the equipment have taken on brilliance and color which in turn calls for suitable backgrounds. Cupboards and cabinets are usually decorative in appearance and everywhere in the kitchen one finds color . . . always fresh and sparkling to help make easy the routine of preparing the day's meals.

Cabinets may be treated with considerable license as far as color is concerned . . . the inside is usually enameled a contrasting color to the outside. Pantries, too, lend themselves to brighter tones for trimming and light-giving purposes. Ripolin and Jap-A-Lac Enamels are unexcelled for kitchen woodwork and furniture.



Color has a definite effect on the mind. In a kitchen painted with bright, cool colors, there is a note of cheerfulness that helps to make the working hours pass pleasantly and speedily.

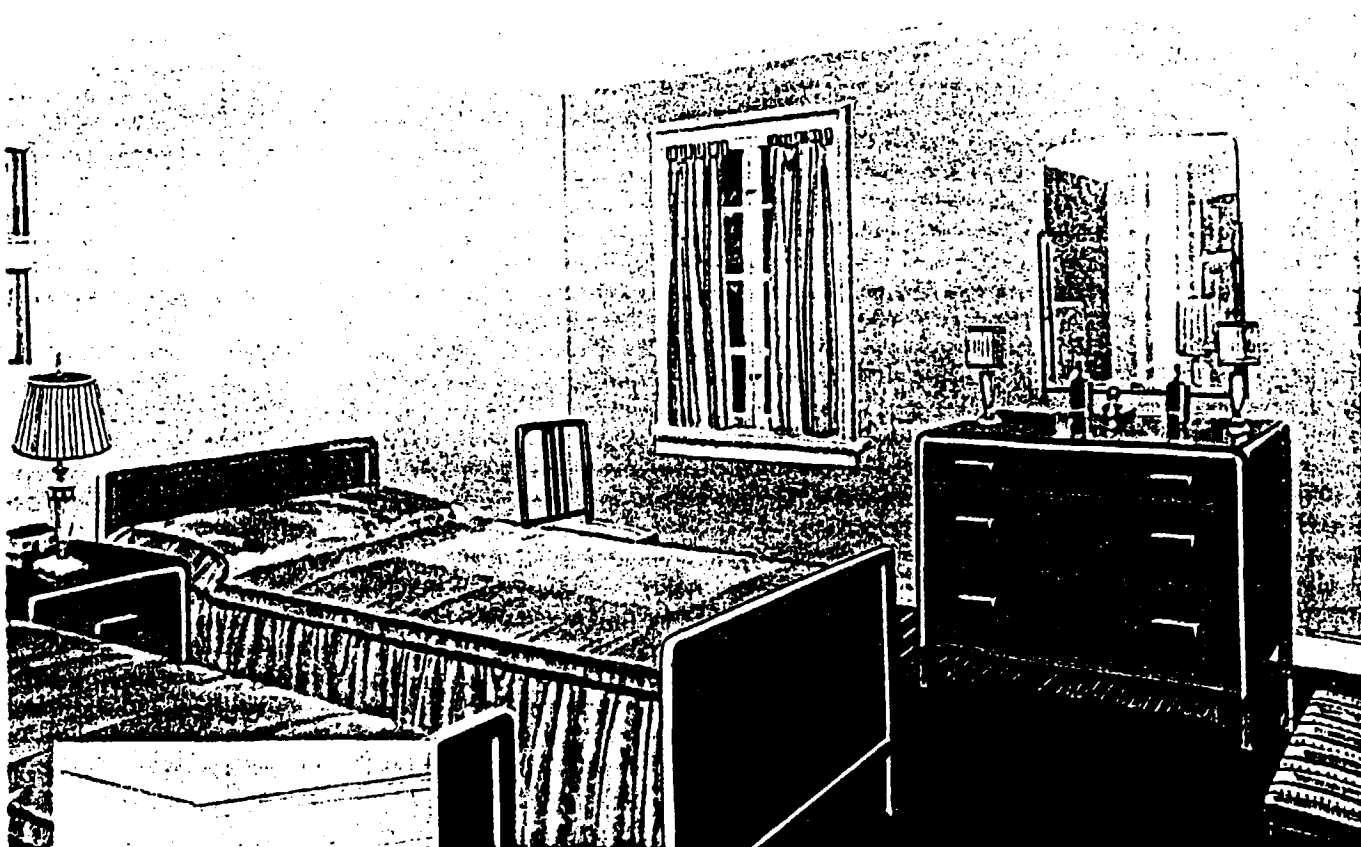
Naturally, with the kitchen the workshop of the home, grease spots, stains, etc., are certain to get on kitchen walls. In these days of modern paint formulae, it is possible to use the delicate shades, knowing that grease and finger marks can be quickly washed off without causing fading or discoloration.

This is particularly true of nationally advertised Glidden Speed-Wall, a revolutionary wall paint with a hard, smooth finish that stands repeated washings. Speed-Wall cleans as easily as a china plate . . . and continues to look bright and fresh for a long period of time.

When all is said and done, color takes a most important place in the modern kitchen . . . not only to give it a "spic'n span" appearance, but also to ease the burden of keeping the kitchen clean and spotless.

Housewives find real enjoyment in satisfying the continuous hunger of tiny tots in kitchens that are cheerful and gay in color

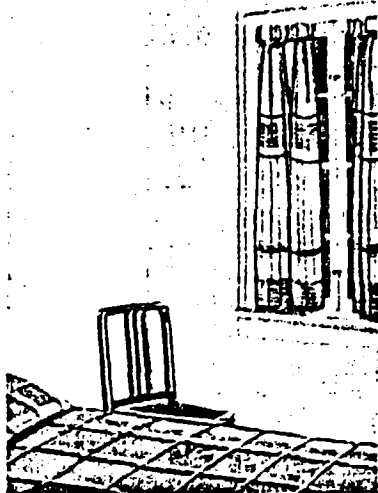




THE RESTFUL BEDROOM THAT INVITES RELAXATION

The dominant note in a bedroom should be one of cheerful peace and quiet. It is doubly important, therefore, to avoid harsh, disturbing effects in wall colors or in furnishings. Because of this fact, delicate shades and tints are most often used in the decorating of bedroom ceilings, walls and woodwork. An ideal bedroom wall color is one that darkens by artificial light and brightens by daylight. Orchid is a color of this type. Bedrooms are often done in unusual color combinations to express the personality of the owner. Women show a preference for the dainty shades, while men, quite naturally select the darker, more somber colors. But . . . regardless of the color scheme, it must be one that soothes and induces sleep.

Color combinations used above: Ceiling—Glidden Speed-Wall Flat Ivory. Walls—Glidden Speed-Wall Semi-Gloss Light Orchid. Trim—Ripolin Q.D. Enamel Colonial Ivory. Floor—Glidden Endurance Wood Stain Light Mahogany and Glidden Floorette Varnish.



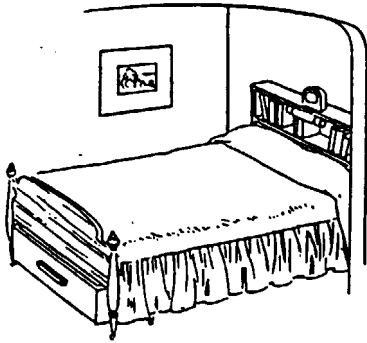
● *Upper Left: Ceiling—Speed-Wall Flat Delicate Green. Walls—Speed-Wall Semi-Gloss Caen Stone. Trim—Ripolin Q.D. Enamel Colonial Ivory.*

● *Lower Left: Ceiling—Speed-Wall Semi-Gloss Caen Stone. Walls—Speed-Wall Flat Delicate Green. Trim—Ripolin Q.D. Enamel White.*

● *Right: Ceiling—Speed-Wall Flat White. Walls—Speed-Wall Semi-Gloss Blue Mist. Trim—Ripolin Q.D. Enamel Aqua Blue.*



Sleep... Gently Sleep...



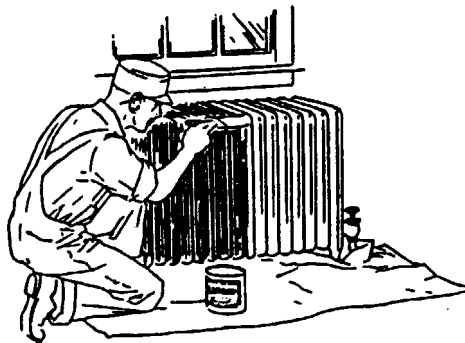
● Frequently seen in the modern home is the bedroom nook. Unusual effects may be secured by painting the walls with a color that contrasts, but harmonizes, with the walls in the balance of the bedroom.

Those three words express the point of view to be taken in determining decorative treatments for bedrooms. For, in the final analysis, the purpose of the bedroom is repose . . . and its color scheme, therefore, should not be harsh or loud. Bright colors provide cheerful surroundings in which to wake up, but if these same colors tend to arouse the brain to activity at bedtime, they should be avoided.

Colors that deepen by artificial light and brighten by daylight are perfect for the bedroom. As such, they satisfy two requisites of the bedroom—peaceful composure at going-to-bed time . . . cheerful activity at getting-up time.

The bedroom . . . more than any other room in the home . . . expresses the personality of the home owner. The bedroom is the one room which the woman of the home considers as strictly an intimate, personal and private room. It is the one room in which she wishes to satisfy her personal tastes for color. This desire for individuality explains why some women select certain colors for their bedrooms, although they may object to those same colors in other rooms in the home.

The only limitations to this personal selection of colors are that they must harmonize perfectly and that the color schemes in adjoining rooms which are visible from the bedroom shall not present a color clash, or inharmonious reaction.



Radiators can now be painted in light colors. For this purpose Glidden Speed-Wall is excellent. Tests show that radiators painted in light colors radiate more heat.

Therefore, before selecting bedroom color schemes, it is well to first determine the personal tastes of the lady of the house. As for the man's bedroom, this is not so much of a problem because men use bedrooms principally for sleeping purposes and have a desire for colors that are strong and masculine.

Guest rooms—although colorful—are usually rather conservative, in order to anticipate the varying color preferences of the individuals who will occupy them. The main thought is to keep the guest room light, bright and cheery with just enough touches of color to take it out of the hotel or hospital room class.

Where the occupant of the bedroom is youth, the color scheme calls for special treatment. The dainty hues appeal particularly to the girls . . . while the young men prefer more conservative colors, yet warm in tone.

For the decorative treatment of bedroom walls as well as the walls of all home interiors, Glidden Speed-Wall is excellent. Speed-Wall dries rapidly . . . washes as easily as porcelain . . . and comes in the soft tints that are so much in demand today.

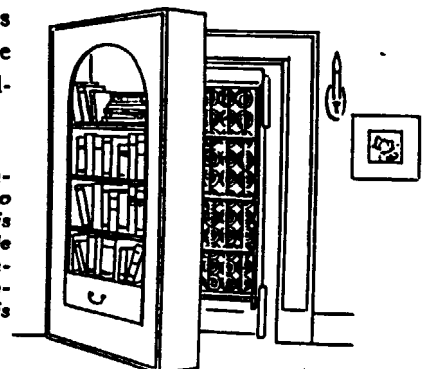
Jap-A-Lac and Ripolin Enamels provide the interesting touches of washable color for woodwork and furniture that give a definite personality to the bedroom.

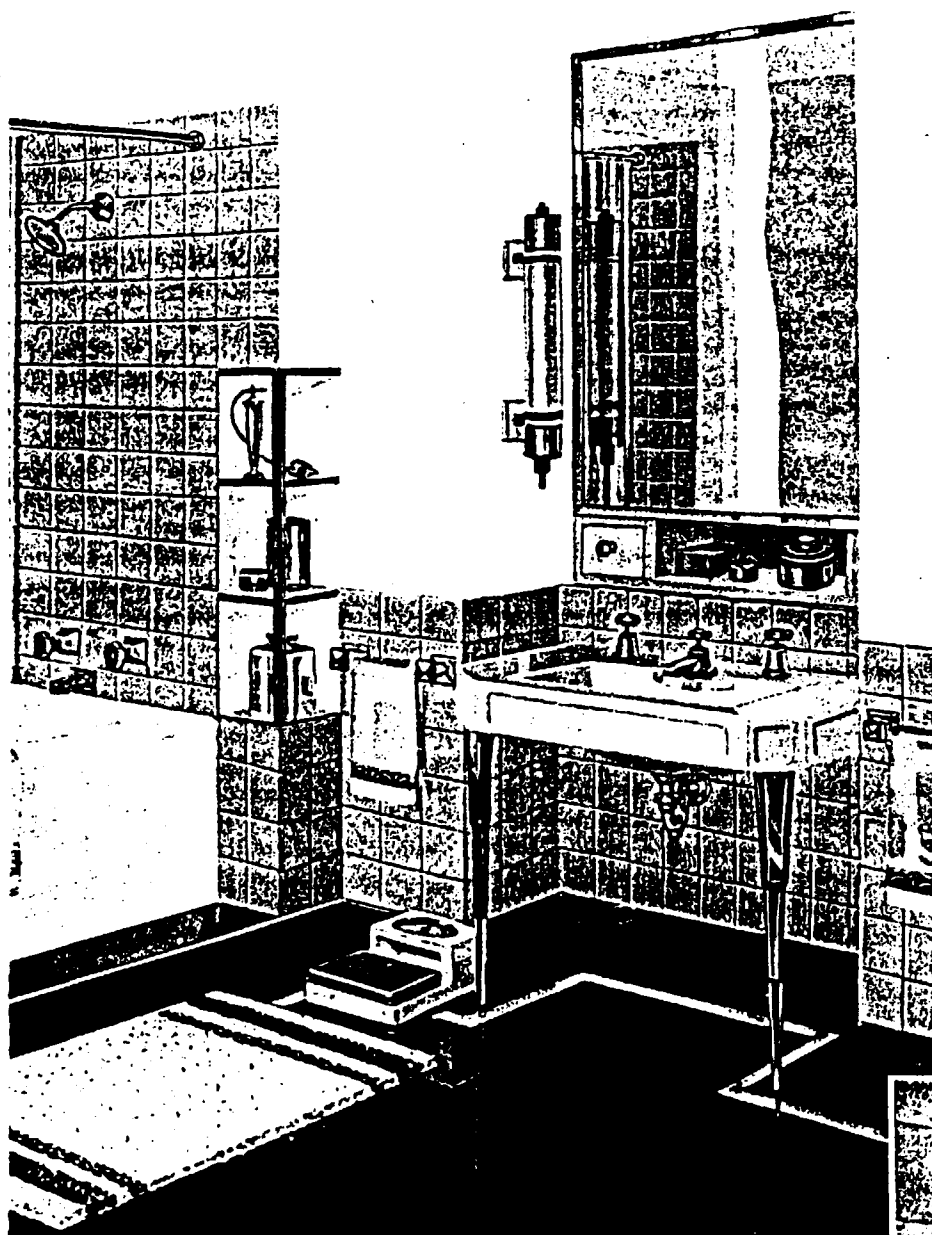
Where colored floors are desired, Glidden Florenamel offers lasting, scuff-proof beauty. Floorette

Varnish maintains the charm of natural floors.

In decorating bedrooms, do not overlook the inside of closets. When closet doors are opened, the closet interiors should present color schemes that carry out the color schemes of the rooms . . . or better still, that present contrasting color schemes which harmonize well with the bedroom colors.

● A smart way to conceal the opening to an in-a-door bed is by the use of movable book shelves. Draperies are also frequently used for this purpose.





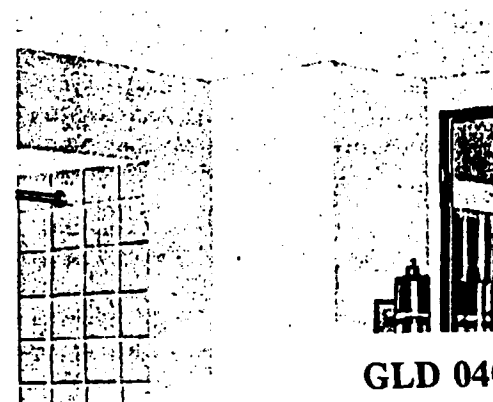
Color treatment illustrated above:

On Tile Effects—Ripolin Q.D. Enamel Lime Green. *Border*—Ripolin B.L.T. Enamel Gloss Black. *Ceiling and Walls*—Glidden Speed-Wall Semi-Gloss White. *Floor*—Glidden Florenamel Blue with a border of Florenamel Green and a stripe of Florenamel Ivory.

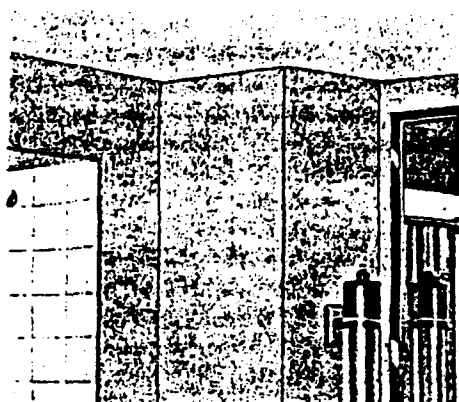
Upper right: Ceiling and Walls—Ripolin Q.D. Enamel Aqua Blue. *On Tile Effects*—Ripolin Q.D. Enamel White. A bathroom finished in Ripolin Q.D. Enamel with its hard, tile-like surface is unusually easy to wash and keep clean . . . and stays lastingly beautiful.



Lower right: Ceiling and Walls—Speed-Wall Semi-Gloss Light Orchid. *On Tile Effects*—Speed-Wall Gloss Orchid.



Left: Ceiling and Walls—Speed-Wall Semi-Gloss Elf Green. *On Tile Effects*—Ripolin Q.D. Enamel Colonial Ivory.



MODERNIZING WITH COLOR

In recent years the bathroom of the average home has gone to "color." Bright, refreshing shades for walls, ceilings, tile and floors offer pleasing color contrasts, far different from the old-style dingy bathroom of the past. Then, too, fixtures and furnishings have been modernized in shape and color, and are worked into the general treatment of the room.

As a rule, the walls in bathrooms are decorated in light shades, while the tile and floors carry heavier, darker tones. Frequently, the tub and washstand match the tile, although this is not always followed out in bathroom color schemes. On the whole, the outstanding fact about bathroom decoration is that it has become a room with definite color personality.

COLOR HELPS YOU SING YOUR MORNING BLUES AWAY

"Morning blues" quickly disappear in a cheerfully decorated bathroom . . . one with bright sparkling walls and furnishings that harmonize. The modern trend in bathroom decoration is definitely to fresh gay colors which make the bathroom in the average home



Bathrooms should present immaculate walls and woodwork to guests. That's why only washable finishes should be used.

a cheerful place rather than just a drab, plainly painted room to be shut off from the rest of the house.

The bathroom, in fact, is the room which the guest has an opportunity to inspect closely and as a consequence, its spic and span appearance is a source of worry to the home maker.

That is why modern, washable colors that can easily be kept fresh and immaculate do much to relieve that worry.

In treating a new bathroom, or in remodeling, the objective is invariably to create a pleasant first impression. Color best accomplishes this objective. Being a small room as compared with the rest of the rooms in a home and having limited areas of space to paint, brilliant colors in a wide variety of hues can be used with pleasing effects. This is not true of any other room, with the possible exception of the kitchen—which is sometimes quite small.

Where bath tubs are recessed, smart effects can be obtained by painting the recessed part a different color from the balance of the room.

Fixtures do not have as much bearing on the total effect of the bathroom as one would expect. Old-fashioned fixtures take on an entirely different appearance if a fresh coat of paint is applied to walls and woodwork in a gay color combination.

By the addition of brightly colored towels, shower and window curtains, and bath mats, by placing a spot of

color here and there in the form of a scale, clothes hamper, etc.—bathrooms can actually be made to take on a modern feeling. Along with this, of course, toilet articles and other accessories should always be fresh and neatly arranged.

Although interesting changes have been made in the style and color of bathroom fixtures, as well as the layout of bathrooms themselves, very pleasing and modernizing effects as a whole can be secured in spite of the fixtures or the size and shape of the room. Even where there are open shelves, exposed pipes, oversized windows, wood floors, lack of tile or the use of tile substitutes, ceilings too high or too low, doors and woodwork not appropriate for bathroom use . . . the right color scheme will overcome most of these obstacles and will help to make a bathroom of which the home owner can be proud.

In older homes where remodeling of bathrooms is desired, the customary old style wood floors sometimes present a problem. However, if those floors are carefully finished in colorful shades that harmonize with

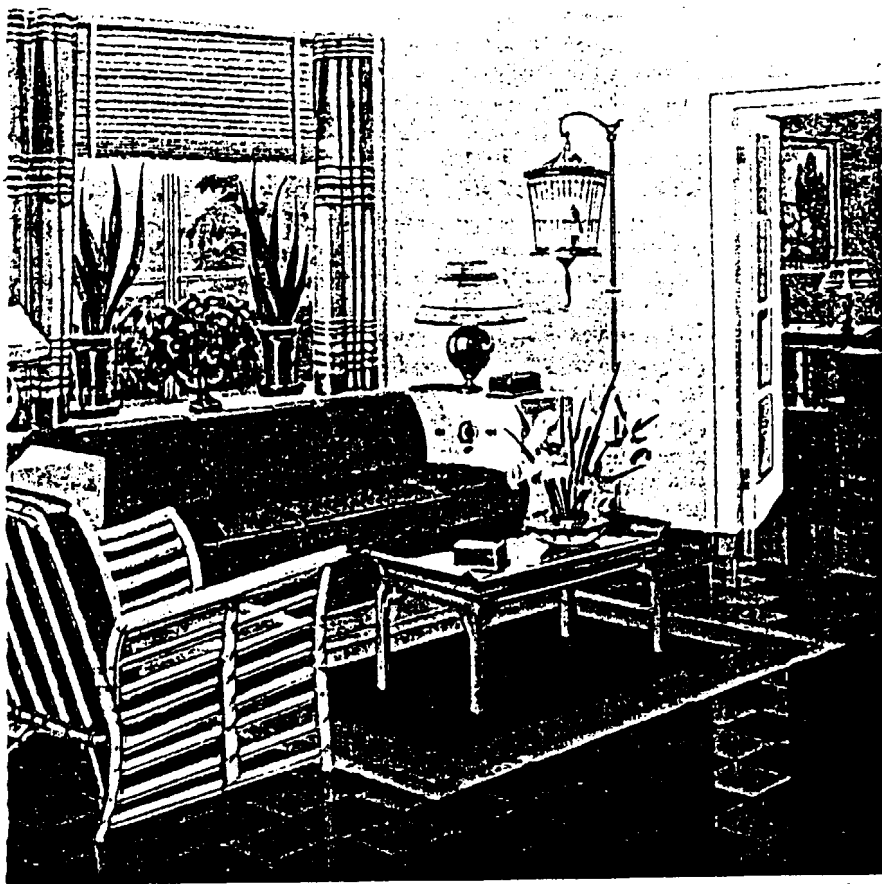
the general decorative scheme, they will help convert the room into one of modern appearance. For this purpose Glidden Florenamel will be found most practical. It can be applied over wood or linoleum . . . flows on freely and evenly . . . and dries over night to a tough, washable, wear resisting, gloss surface.

No matter how new or how cleverly remodeled, the beauty of the bathroom is preserved only so long as its surfaces are kept immaculately clean. The constant

film of moisture and grime which collects on the painted surfaces due to steam, splashed water, lack of proper air circulation, etc., as well as the hard wear and tear which the bathroom gets, demand that the paint materials used be of the highest quality. Ripolin or Jap-A-Lac Enamels and Speed-Wall produce surfaces that can be washed frequently without fear of causing the colors to fade or become cloudy. In this group of three nationally advertised Glidden products are colors to satisfy the tastes of everyone . . . colors that can be used with absolute assurance of their tonal beauty and harmony.



In addition to the use of bright colors on bathroom walls, effective results are often obtained by adding an artistic touch to a wall treatment. Note, for example, the illustration above. Here you see waves and a sail boat painted above the tub, which add an interesting marine air to the entire room. Work of this nature can be extremely simple and yet will frequently do much to improve the appearance of the entire room.



OUTSIDE ATMOSPHERE ... BROUGHT INDOORS

The modern sun parlor is a popular room in the average home. With its comfortable, roomy furnishings and its cheerful, sunny windows, it invites relaxation and contentment. Here one can add a touch of brightness to the decorating scheme, frequently using colors that blend with the outdoors, as well as with the home interior. Yet sun-parlor paints must be carefully selected, because of their unusual exposure to the heat of the sun.

NO BREAKFAST GROUCHES IN ROOMS LIKE THIS

Breakfast time is frequently the most difficult hour of the day, for it usually marks the beginning of renewed responsibilities and duties. That is why it is so important that breakfast be not only appetizing and satisfying . . . but that one eat it in cheerful surroundings. A pleasant, informal breakfast room, or breakfast nook, is an ideal spot in which to start the day. It simplifies the job of table setting for the housewife, and lends a cheerful note to the early morning meal.

Above: Color treatment in the Sun Parlor: Ceiling—Glidden Speed-Wall Flat Delicate Green. Walls—Glidden Speed-Wall Flat Cream. Woodwork—Ripolin Q.D. Enamel White. Floor—Patterned linoleum treated with Glidden Speedoleum Linoleum Finish. Floor at Entrance—Glidden Endurance Wood Stain Light Golden Oak and Glidden Floorette Varnish.

Color treatment for Breakfast Room at right: Ceiling—Speed-Wall Flat half White and half Light Pink. Walls—Speed-Wall Flat Light Pink. Woodwork—Ripolin Q.D. Enamel Lime Green. Floor—Florenamel Mahogany.



YOU CAN INDULGE YOUR LOVE OF COLOR

... IN SUNNY ROOMS

The sun parlor, or sun room, in the average home is a very much used room. It is a lounging room, strictly informal, and frequently is the center of home activity. The woman of the house finds it a pleasant place in which to carry on the more quiet activities of the day ... such as letter-writing, mending and reading. It is also a most convenient room for the afternoon bridge game.

If there are children in the family, they make good use of the sun parlor for their games and general play, particularly when the weather is cold or inclement. Then, too, when the man of the house returns at the end of a busy day, he finds the sun parlor an ideal place for reading and relaxing. In short, the sun parlor is not just a room in which to get the sun ... rather it is a general lounging room, that often vies with the living room for popularity.

The very nature of the sun room dictates the use of bright, cheerful colors. Who would want a dull, drab sun parlor? This fact must be kept in mind when selecting colors. Yet color is not entirely the most important factor to consider. One must remember that the sun parlor gets a lot of hard use. Dust blows in the open windows ... floors are scuffed by sliding chairs and moving feet ... colors are exposed to the direct rays of the sun. Only practical paints should be used.

Color treatments usually include deep tones for floors, with lighter, brighter colors for walls and ceilings. If the floor is concrete, as is often the case, Glidden Concrete Floor Dressing or Pli-namel will render excellent service. Both dry with a hard, tough, wear-resisting film, which repeated washing and scrubbing will not affect. For the walls the use of Glidden Speed-Wall is recommended, with Ripolin or Jap-A-Lac Enamels for trim.

Color Starts the Day Right

The breakfast room, or breakfast nook, must usually also stand a great deal of wear and tear. Because of its convenience for meals, it is frequently used in preference to the regular dining room of the home ... particularly for the informal family meals. In other words, the use of the breakfast room is rarely restricted to morning meals. On the contrary, it often serves as the most popular dining place in a home.

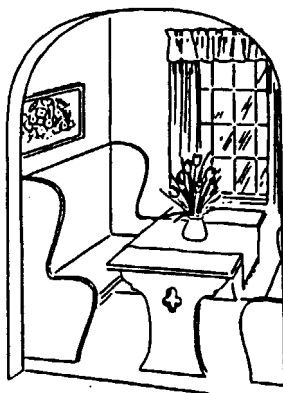
Being usually located just off the kitchen, or between the kitchen and the dining room, it at once becomes an

integral part of that section of the home. Therefore, its decorative treatment should harmonize with that of the kitchen or the dining room, or be complementary to it.

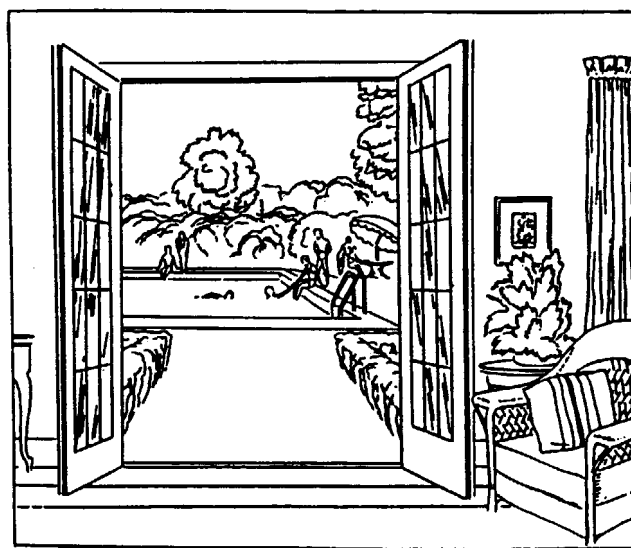
Walls and woodwork, being often decorated in the soft, pastel shades, are apt to soil easily ... because of constant use, and also because of proximity to the steam and heat of the kitchen. Therefore, the paints which are used must withstand much washing and cleaning. Floors and linoleum also require protection against scuffing of feet and against marking from frequent sliding of chairs at the table. Where the room will accommodate a set of breakfast furniture, natural woods are in vogue; although the brighter tones are also sometimes used. Where the nook is built-in, a third color scheme is often used, to accentuate the decorative treatment of the room.

Glidden Florenamel is unusually well adapted for wood floors, because it prevents the elements of decay from penetrating the wood, thus preserving the flooring. Speedoleum Varnish, when used on linoleum, protects the pattern of the covering, and greatly lengthens its dura-

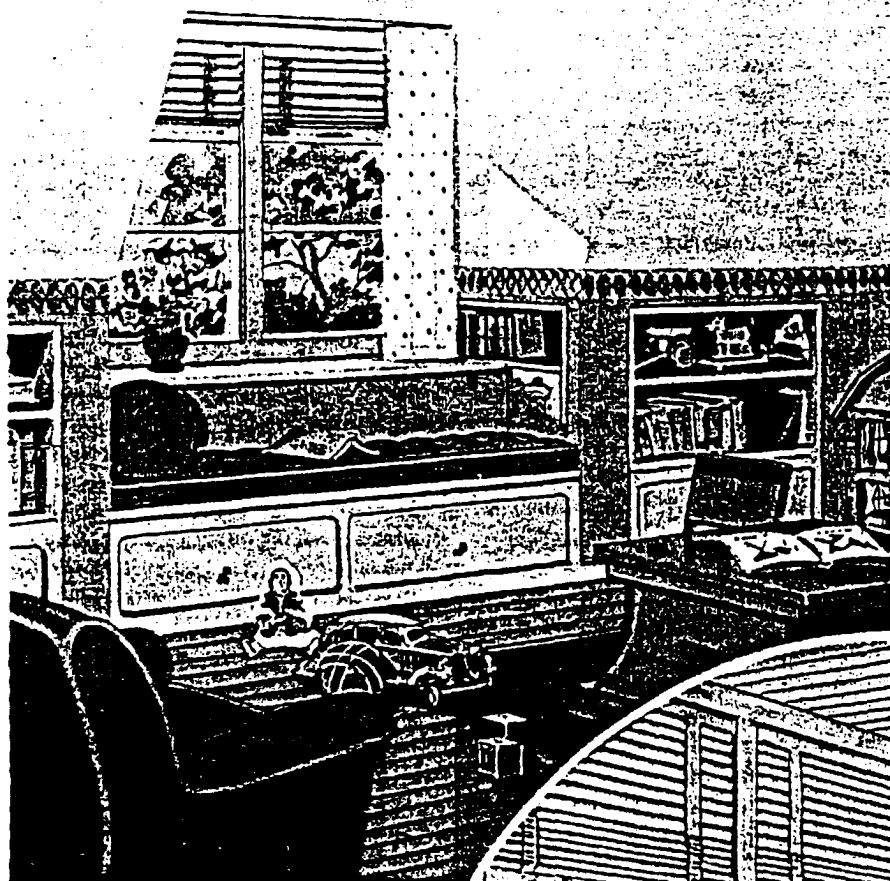
bility. Speed-Wall is, of course, ideal for walls and ceiling, available in a wide range of attractive colors and shades; and Ripolin or Jap-A-Lac Enamels make a splendid finish for the trim, woodwork, and furniture drying with a smooth, porcelain-like gloss and being impervious to water, sun or cold.



Breakfast nooks lend themselves to gay color treatment. When finished in bright, harmonizing colors they help to "start the day right."



The inside of swimming pools should be waterproof. For this use, Glidden Pli-namel is excellent. It seals the surface, preventing the penetration of moisture which results in cracking.



PLAY... LITTLE ONES... PLAY

Children will play . . . and the finishes in nurseries or playrooms must be designed to "take it." Nursery floors, varnished with Glidden Floorette Varnish or enameled with Glidden Florenamel, will stand a lot of punishment without marring. Walls painted with Glidden Speed-Wall can quickly be cleaned of smudges and marks made by tiny hands.

Nurseries should also be painted in colors that keep small children cheerful and contented. Babies show a greater desire for red objects than for blue ones. As infants emerge from babyhood to childhood, this preference reverses itself and blue holds first place. Therefore, an orchid color, which appears in the circle of hues between red and blue, is an excellent color for the walls of a nursery or playrooms, especially when supplemented by bright colored objects in red and blue.

● *Left: Ceiling — Glidden Speed-Wall Semi-Gloss half White and half Orchid. Upper Wall — Glidden Speed-Wall Semi-Gloss Light Orchid. Lower Wall — Glidden Speed-Wall Semi-Gloss Orchid. Floors — Natural Wood, Glidden Floorette Varnish. Blinds — Glidden Speed-Wall Semi-Gloss Delicate Green. Woodwork — Ripolin Q.D. Enamel Tea Rose.*

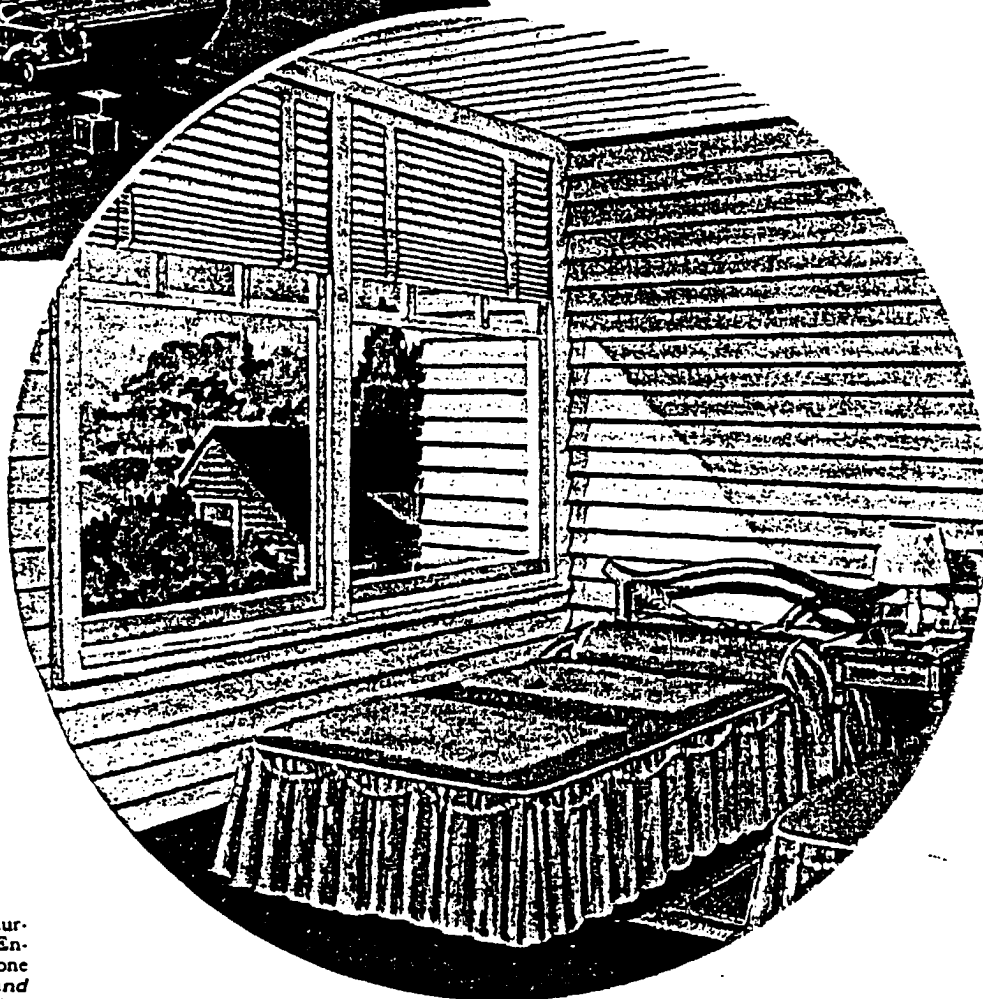
THE SLEEPING PORCH HAS A HEALTHY . . OUT-OF-DOORS AIR

Doctors everywhere, in all climates, encourage the outdoor sleeping porch.

In treating sleeping porches with color, the general decorative scheme usually follows closely the treatments used for inside bedrooms. Colors should be used that do not rouse the brain to activity, but instead compose the mind.

Since sleeping porches are frequently exposed to moisture and dust accumulations, they should be finished with such quality products as Glidden Endurance House Paint, Glidden Spar Varnish or Glidden Florenamel.

● *Right: Ceiling and Blinds — Endurance Paint Cream White. Walls — Endurance Paint two parts White and one part Light Sage. Window Frame and Casing — Endurance Paint White. Floors — Florenamel Mahogany.*



BE SURE YOUR BRIGHT COLORS ARE WASHABLE

In nurseries or playrooms for children, color can be used in abundance . . . but only colors that can be easily washed.

This is made important because of the matter of normal wear and tear in a nursery or playroom. Children are naturally active—and feet are constantly scuffing and scraping and pounding on floors, and often on furniture. The youngster, just learning to walk, seeks support on walls and furniture with pudgy, smudgy hands, leaving finger marks galore.

Toys are banged against baseboards; floors are scuffed. Hands sticky with candy or cake or jam are placed on walls and floors. These are nursery problems which must be kept in mind when making color recommendations. Such walls and floors will need constant washing; yet it is desirable that they always be bright and cheerful . . . all of which places a definite difficult burden on the paint that is used.

Glidden Speed-Wall is an excellent paint for nursery walls. It will take a lot of punishment and will stand washing repeatedly without losing its fresh, smooth, satin-like finish. Ripolin and Jap-A-Lac enamels can stand a lot of pounding on woodwork. Florenamel and Florette Varnish are highly recommended for nursery floors, being impervious to water and able to stand scuffing and banging without breaking their hard-surfaced films.

The science of child culture has gone to considerable length in the study of the influence of surroundings on infants and children. Specialists have found that design and color have a definite effect on children, favorable or unfavorable, up to the age of twelve years.

Thus, the tiny infant, lying in its crib and gazing out with its undeveloped mentality sensitive to lights and shadows . . . maintains a cheerfulness where colors are bright. Yet, designs should be comparatively simple and should not excite

In many homes the walls of nurseries or playrooms are brightly decorated with gay pictures of boats, animals, Mother Goose characters, etc. Color may be used in the nursery in abundance.

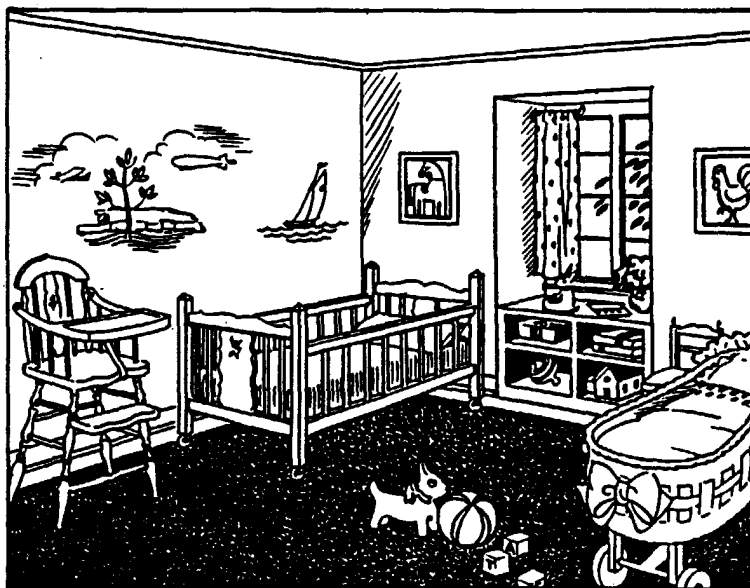
the child's conscious or subconscious mentality. Bright, cheerful colors are preferable, but the general color scheme must be harmonious.

Get Out in the Open

The purpose of a sleeping porch is, of course, to give one the opportunity of sheltered sleep in the fresh, outdoors air. In recent years this method of arranging sleeping quarters has become widely popular, and today many homes are equipped with such facilities. Usually the sleeping porch has windows, which may be closed during inclement weather; and usually, those windows are also screened.

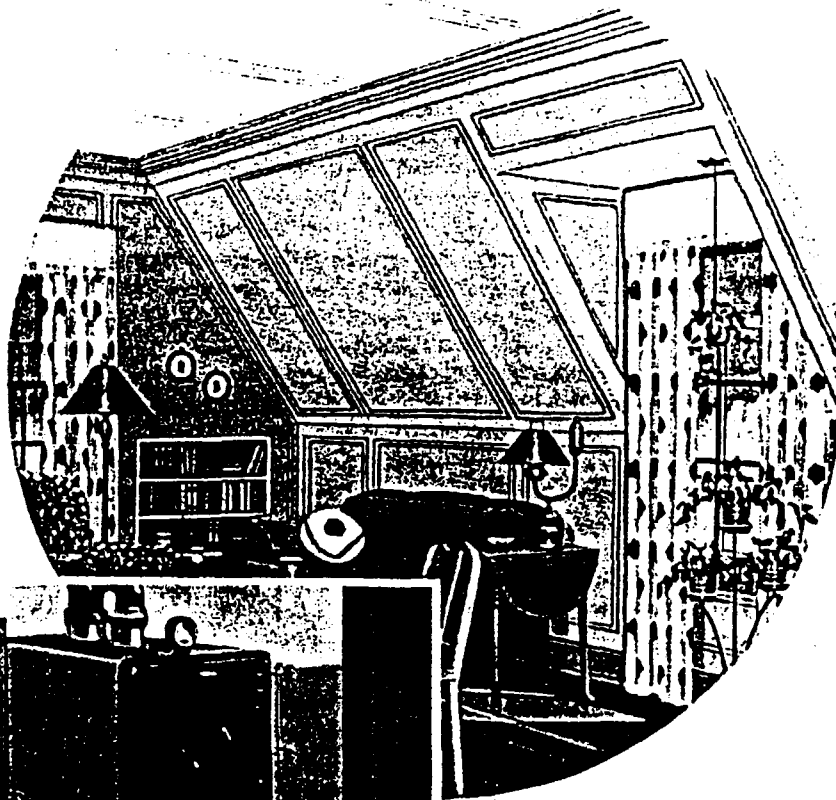
In planning the decorative treatment for a sleeping porch, one should select colors which aid repose. At the same time, because such facilities are considerably exposed to the elements, thought must be given to the selection of paints that will withstand moisture, heat, dust, etc. This is particularly true with sleeping porches which are protected only with canvas curtains, or with shutters. And even where such sleeping rooms are glass enclosed, casement sills and floors require careful protection against weather exposure, because windows are open most of the time.

Glidden Endurance Paint is well qualified to meet these requirements. Its film forms perfect weather protection, and is readily washable without injury to its smooth, hard finish. Glidden Porch and Deck Paint and Glidden Spar Varnish are other well-known exterior finishes that can "take it."



A LITTLE INGENUITY

... some paint, and an attractive color scheme will do wonders in converting spaces in the attic and basement, ordinarily unused, into useful rooms that quickly become the most favored rooms in the home. The principal thing to remember is that these rooms, particularly the Recreation Room in the basement, must be so decorated as to appear light and airy. Light-colored ceilings that reflect the light well are necessary.

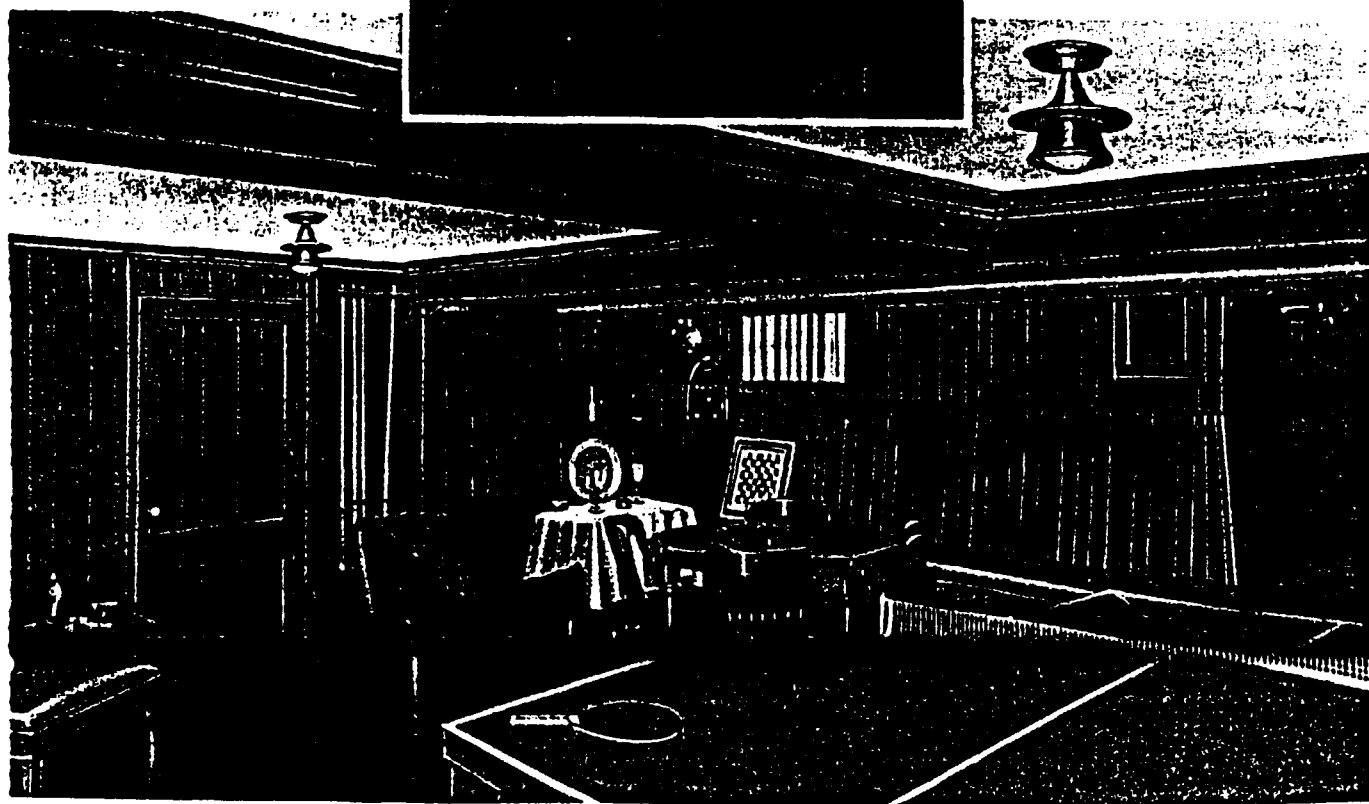


● *Furnace Room Right: Upper Walls—Glidden Ad-El-Ite Hygienic Kalsomine Light Tan. Lower Walls—Glidden Ad-El-Ite Hygienic Kalsomine Silver Gray. Floor—Glidden Florenamel French Yellow.*

● *Recreation Room Below: Ceiling—Speed-Wall Flat Cream—Walls—Endurance Wood Stain Dark Golden Oak and Lik-A-Rub Varnish. Floor—Florenamel Blue.*



● *Attic Den—Above: Ceiling—Speed-Wall Flat Light Ivory. Walls—Speed-Wall Flat Light Blue. Floor—Florenamel Oak.*



UTILIZE THOSE WASTE SPACES

ATTICS ARE GREAT FOR LIVING...

BASEMENTS ARE FINE FOR PLAYING

Converting the attic into a den, nursery or rainy-day play room . . . or the basement into a recreation or rumpus room . . . is not only a lot of fun, but also a practical improvement well worth the cost involved, because such rooms are much used and enjoyed.

In addition to the many hours of pleasure and relaxation they provide for the entire family, these rooms often take the traffic off the rest of the home, thus saving rugs, furniture and floors from much wear and tear. In homes with recreation rooms, there is much less tobacco smoke in the rest of the house to settle on the walls, ceilings and draperies.

When friends drop in for an evening, everybody wants to go to the recreation room where one can relax and not be too careful about scuffing floors or dropping ashes. The rest of the house can sleep undisturbed while the radio in the recreation room supplies the inspiration for those who wish to dance.

These rooms really give solid comfort. They can be used for all they're worth, and usually are. Mother can hold her bridge party "downstairs;" the children can play safely "upstairs" without being watched . . . if they bang their toys around, there is nothing much to hurt. Father enjoys staying home evenings, particularly with a den or recreation room to provide the incentive. The young folks will have their parties at home instead of "going places."

In the hot summer months, the basement recreation room is always cool; in the cold winter months, it is snug and warm. If there are no windows for ventilation purposes, exhaust fans can be used to keep lower rooms free from dampness. In the attic, windows can be regulated to provide sufficient air to keep the room cool in summer.

In remodeling these spaces ordinarily used for

The walls of basement laundries are usually finished in light, airy colors that make work more enjoyable. These colors should always be washable because walls are certain to be splashed.

storage purposes, or nothing at all, it is well to remember that the rooms must be smart in decorative effect and light and airy in feeling to compensate for their unfavorable locations. This can be accomplished by attractive decorating schemes not only for the rooms themselves, but also for the entrance ways that lead into these rooms.

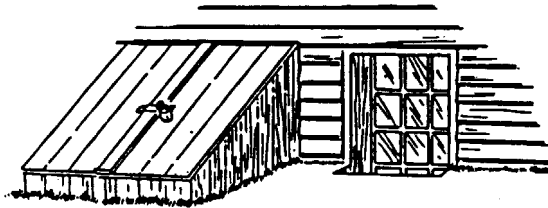
In attics or basement rooms the ceilings are usually kept very light with the color of the walls dependent upon the amount of natural light which enters these rooms. By using the same general colors, unfinished partitions, waste pipes, supporting posts, beams, etc., can be blended out of conspicuous notice.

Color can be used in abundance on the trim and in the treatment of the floor. Pattern designs can be used on the floors to give the room an unusual effect.

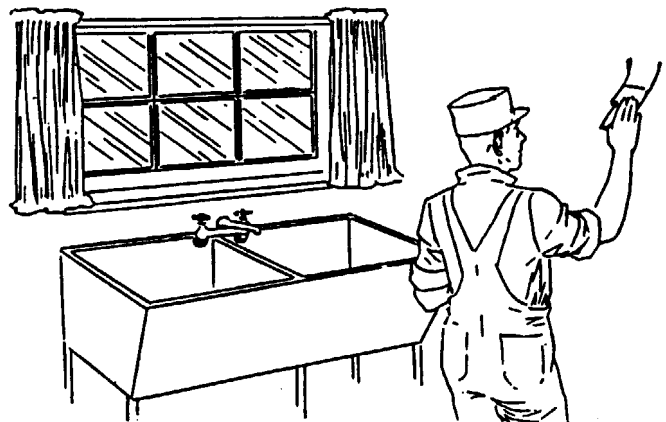
Where a good, lasting, washable light-reflecting finish is desired on walls, Glidden Speed-Wall can't be beat.

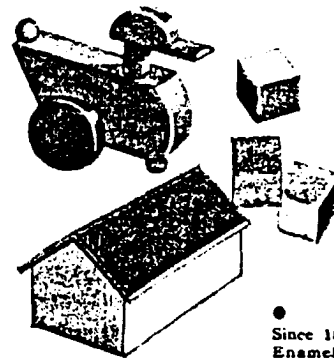
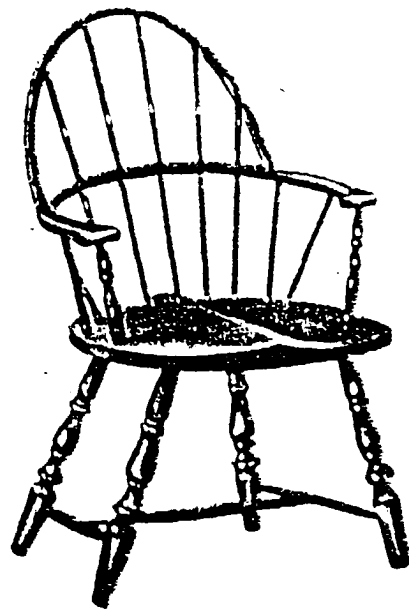
However, for furnace rooms or laundries, or where a less expensive but satisfactory finish is desired, Ad-El-Ite Hygienic Kalsomine is recommended. It comes in the desirable light colors and may be reapplied frequently without losing the use of the room. For wood or linoleum floors, Glidden Florenamel or Speedoleum Linoleum Finish should be used. If the floors are concrete,

use Pli-namel or Concrete Floor Dressing because they have been specially developed to resist the moisture that accumulates in concrete and soon destroys ordinary paint film. For stone, brick, or wood walls, Reflect-O-Lite Casein Paint is excellent.

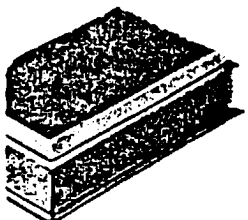
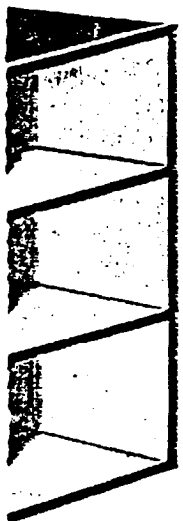


It is well to paint the old cellar door the same color as the body of the house in order to avoid emphasis on this particular part.





● Since 1898 Jap-A-Lac Enamels and Varnish Stains have been famous for their fine quality.



PAINTING ODDS AND ENDS

When painting, don't overlook the small objects around the home. Jap-A-Lac 4-Hour Enamel quickly transforms odd pieces into bright spots of color that produce a fresh note of cheerfulness in the home.

● *Refrigerator Above:* Glidden Jap-A-Lac Enamel White.

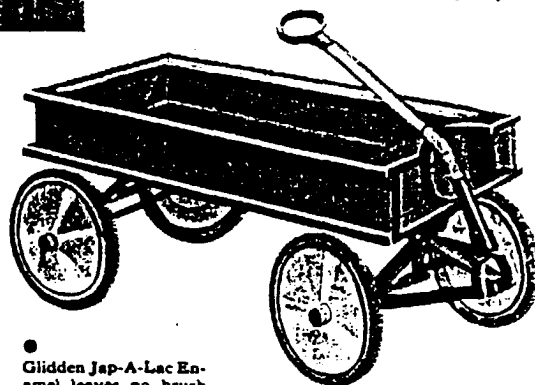
● *Chair Upper Right:* Jap-A-Lac Enamel Mandarin Red.

● *Wagon at Right:* Body—Jap-A-Lac Enamel Red with Black trim. Wheels—Jap-A-Lac Enamel Golden Yellow.

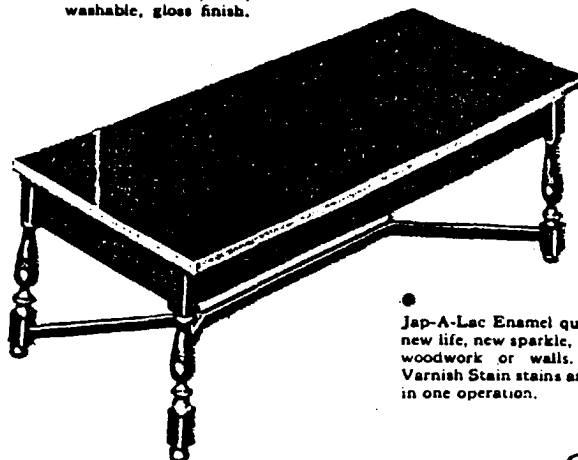
● *Table at Right:* Jap-A-Lac Enamel Jade with Light Ivory trim.

● *Bookcase at Left:* Outside—Jap-A-Lac Enamel Rich Blue. Inside—Jap-A-Lac Enamel Light Ivory.

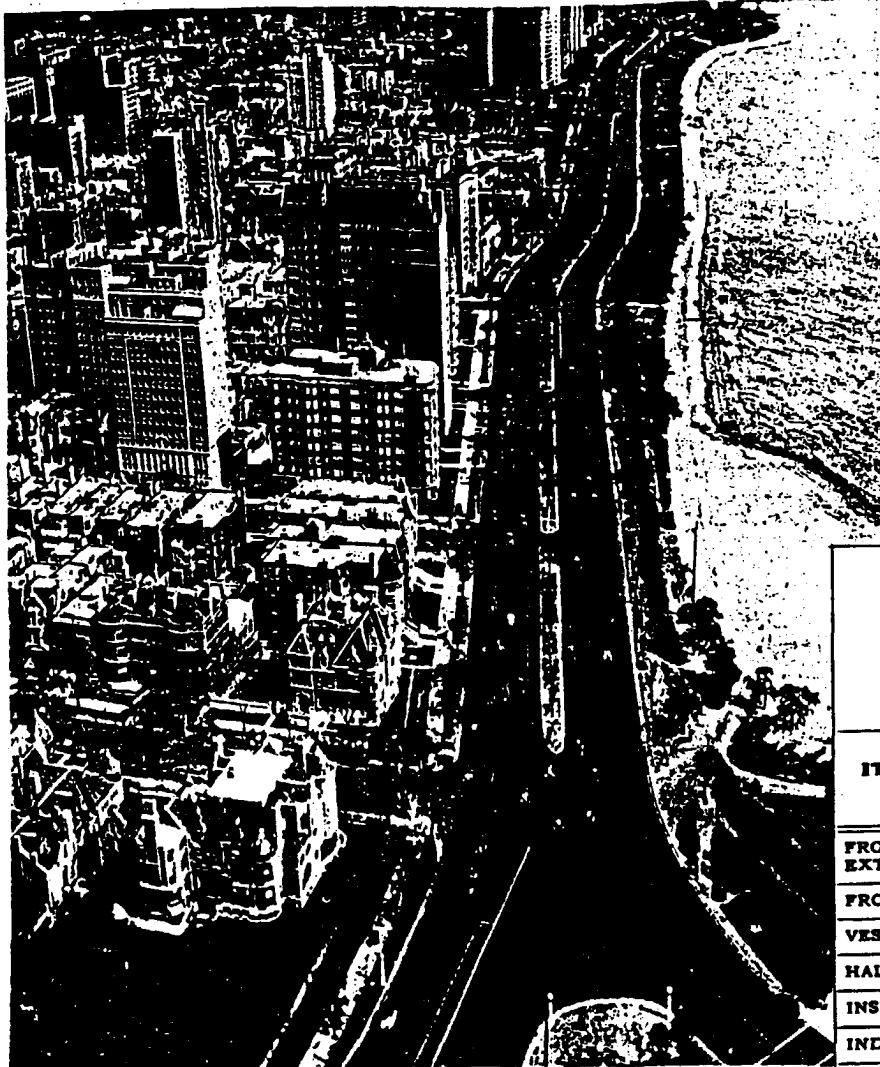
● *Box at Left:* Jap-A-Lac Enamel Orchid with Lettuce Green trim.



● Glidden Jap-A-Lac Enamel leaves no brush marks . . . dries in 4 hours to a smooth, hard, washable, gloss finish.



● Jap-A-Lac Enamel quickly brings new life, new sparkle, to furniture, woodwork or walls. Jap-A-Lac Varnish Stain stains and varnishes in one operation.



Apartment

Chart Showing Customary Frequency of Painting and Decorating in Maintaining APARTMENT BUILDINGS

ITEMS TO BE PAINTED OR VARNISHED	Years In Which Work Should Be Done				
	1	2	3	4	5
FRONT EXTERIOR TRIM	✓	✓	✓	✓	✓
FRONT DOORS	✓✓	✓✓	✓✓	✓✓	✓✓
VESTIBULE	✓✓	✓✓	✓✓	✓✓	✓✓
HALLS	✓	✓	✓	✓	✓
INSIDE STAIRS	✓✓	✓✓	✓✓	✓✓	✓✓
INDIVIDUAL APARTMENTS	✓	✓	✓	✓	✓
BACK STAIRS AND RAILS	✓		✓		✓
BACK DOORS	✓		✓		✓
BACK TRIM	✓		✓		✓
RAIN SPOUTS	✓		✓		✓
SCREENS	✓	✓	✓	✓	✓
STORM SASH	✓	✓	✓	✓	✓
LAUNDRY	✓		✓		✓
STORAGE ROOMS	✓			✓	
BOILER ROOM	✓			✓	
CEMENT FLOORS	✓	✓	✓	✓	✓

✓—indicates once a year.

✓✓—indicates twice a year.

MAXIMUM RENTALS . . .

FROM PERMANENT TENANTS

Apartment buildings pay dividends only when vacancies are held down to a minimum, particularly where taxes are high and rentals are low. Apartments that rent quickly and stay rented are the money-makers.

Smart renting agents realize the appeal of the decorating scheme is just as important as the arrangement and size of rooms, exposure, etc., especially when apartments are shown unfurnished.

Often apartments that are well located and seemingly suitable in size, layout and lighting, fail to hold tenants and are hard to rent. Many inspect them, but few rent them. The reason for these slow-renting apartments can usually be traced to an unsightly appearance of walls, woodwork and floors. Merely by using an intriguing decorating scheme—either pastel colors in delicate greens, blues, ivories, etc., or sharp contrasts of brighter colors that harmonize perfectly—undesirable apartments can be made popular and in much demand. If the decorating scheme is planned right, small rooms may be made to look larger and lighter.

It has also been found that apartment buildings located in isolated and slow renting localities, inconvenient to transportation, shopping centers, etc., can be kept free from vacancies if the decorative treatments of the apartments and the general upkeep of the apartment building are sufficiently inviting to compensate for the lack of other advantages.

The condition of floors in apartments is very important, especially to women—who make the final decision in selecting apartments. Where the varnish film is worn through or deep scratches have marred or broken the surface, or too many coats of varnish have been applied so that the surface has lost its smooth, transparent, mirror-like lustre, it is advisable to refinish the floors. Remove the old varnish by scraping or sanding, refill and then varnish with two coats of Glidden Spar or Floor-ette, both of which are made to withstand the severe treatment that floors are given by tenants.

SURFACE TREATMENTS

. . . FOR CHARMING WALLS

Walls form a background for room furnishings. They are the scenery for the show that is every day enacted in the life of the average family. As such, they deserve a great deal of consideration as to proper color treatment. Walls need not be plain looking, but through the use of any of the special treatment described here can be made distinctive and possessed of a real charm.



TIFFANY FINISH

The Tiffany or glazed finish is extremely popular. Before this finish can be applied, the surface must first be coated with a ground color. Then a coat of Glidden Glazing Liquid should be brushed over the ground color, covering only as much area as can be conveniently worked.

While the Glazing Liquid is still wet, applications of the reduced oil colors should be made in spots (at random) over the surface. With the aid of a wad of cheese cloth, the oil colors can be blended into one another with a circular or figure eight motion on a smooth surface. On a rough surface, a stippling brush should be used to blend the colors.

Where high lights appear, the surface should be wiped sufficiently to permit the ground color to show through. The job may be completed by patting the surface with a piece of cheese cloth.

SHADED TIFFANY FINISH

The only difference between this finish and the regular Tiffany finish is the fact that the colors are so blended that the wall is darker at the bottom than at the top. By shading the walls so that they are lighter near the ceiling, an effect is secured of receding walls which causes the room to appear larger.



The glazing is done in the same way, but in this process the spots of color near the top of the wall are smaller and spaced well apart while near the floor the spots are larger and closer together.

SPONGE MOTTLED FINISH



In the sponge mottled finish a coat of properly tinted ground color is first applied and allowed to dry thoroughly. The next move is to secure a fibre sponge and slice it in half to obtain a flat surface. After the sponge has been thoroughly rinsed, you are ready for the sponge mottling work. The

mottling color should be painted out on a board or piece of masonite. The color should then be picked up on the flat side of the sponge and patted on the wall surface. The entire wall should be gone over with the sponge, following this method. No attempt should be made to form a pattern, as an irregularly finished surface is more attractive. Two or more contrasting colors can be used for a more colorful effect. Wash sponge for each color chosen.

CRUMPLED ROLL FINISH

The crumpled roll finish is used only on smooth surfaces. Two harmonizing colors should be selected. One of these should be applied on the wall and allowed to dry. Then a small area of the second color should be brushed on. Crumple a piece of newspaper into a roll about ten or twelve inches long. Immediately roll the crumpled piece of paper over the wet paint. This rolling process removes the paint in spots from the wall surface, leaving a very effective pattern. Only an amount of the color should be painted out that can be rolled with the paper before the paint sets up. After the wall has been rolled, it should be looked over carefully and wherever too much of the color has been lifted, the spot should be patted with the rolled paper. On the crumpled roll finish only about one-third of the ground coat shows through so the color applied last determines the general tone color of the wall area.



WHAT YOU CAN DO WITH PAINT

Warning Up Sunless Rooms

Rooms that lack sunlight should be painted in sunlight effects . . . yellow, cream, buff, ivory. The colors selected must have high light-reflecting values, to catch and make the most of what natural light comes in.

Painting the floors with borders or patterns in contrasting colors, bright in hue, lends warmth to a room that, when conventionally decorated, appears cold.

Painting to Save Light Bills

Nearly every home has some "dark spots." Sometimes it's a hall, just dark enough so that every time you enter it you reach for the light switch. Sometimes it's a clothes closet, so dark that you can't find anything in it without a light. Turning on lights frequently, even though only for a minute or two, uses a lot of electricity during the year. The saving in light bills will repay many times over the cost of light-colored paint to brighten up such dark spots.

Making Rooms Appear Larger and Higher

The right decorative treatment makes rooms livable. The idea is to remove the feeling of room confinement. This can be accomplished in effect through the use of color, to push walls back and ceilings up. Dark colors pull the ceilings down, while light colors seem to raise the

ceilings. Delicate pastel shades tend to push the side walls farther away, while heavy colors box in a room. Short rooms can be lengthened by using darker tones on side walls and light tones on end walls.



STIPPLING

A stippled wall is one of the most beautiful in all the decorating category! It lends delightful charm to any room with its soft effect. It is very easy to produce without any extra preparation and requires little experience to get successful results. Simply strike a freshly painted wall with the dry bristle ends of a special

brush made for wall stippling. The dry brush "picks up" the paint which gives the wall an all over "pebble" surface. Such a treatment completely blots out any brush marks, or damaged places in the wall surface.

OPALTONE EFFECTS

Opaltone walls are obtained in just the opposite manner to stippling. Here paint is put on with a stipple brush or fine textured sponge instead of taking it off. Some very beautiful effects can be had through the proper combination of colors. The usual procedure is as follows: a ground color is selected, brushed on and allowed to dry; then two or three harmonizing colors are stippled onto the surface with the stipple brush or sponge. The stippling colors are first brushed out on a smooth board surface, and the brush or sponge dabbed onto them to pick up just the right amount of paint to be stippled on the wall. The stipple brush or sponge should not be dipped directly from the paint can to the wall.



ANTIQUE FINISH

This finish is first of all a glaze intended to soften the colors used on a plain finished or too elaborately decorated wall. When properly applied, a rich deep tone is obtained on the treated surface.

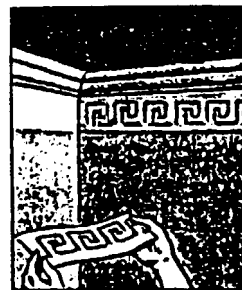
First a semi-transparent glaze is made up of Glidden Flatting Oil and Pure Colors in Oil. The

desired glaze may be obtained by regulating the quantity of tinting material added to the flatting oil. The glaze is now applied over the dry finishing coat on the wall. The glaze is wiped lightly, while still wet, with a pad of clean cheese cloth, thus removing

some of it . . . the remaining glaze is allowed to dry, producing rich deep antique finish.

STENCIL EFFECTS

After the final finish coat has been applied, unusual wall effects can be secured by the use of stencils. Wall stencils are available in a wide variety of designs and may be used as either a border running around the entire top of the wall, or as a smaller decorative effect in the corners at the top of the wall. Stencils are sometimes used around windows, doors, fireplaces, etc. To get good results, the stencil should first be fastened securely in place. A contrasting but harmonizing color should then be brushed through the opening in the stencil with a poking rather than a brushing motion. Smearing will be avoided if the brush is kept fairly dry.



PAINT BLEND

This is a great favorite, where the use of glazing coats is not desired. It is a time-saver, too, since the job is not held up waiting for the ground color to dry. While the ground color is still wet on the wall, flat tinting paints in harmonizing colors are added to the wall in pleasing arrangements and groupings. While all of these

—ground color and tinting paints—are still fresh, they are softly blended together by using a stippling brush. This is a good economical way to produce a wall resembling Tiffany.

WALL STRIPING

Properly worked out, striped walls can give a room distinction and smartness. Generally, stripes are used with plain one-color walls for outlining doors, windows, and built-in wall furniture such as book cases, fireplaces, cabinets, etc. The stripes are usually about three-quarters of an inch in width, but with today's decorating trends and modern effects, any well proportioned stripe will do. They are placed a few inches out from the object being outlined.

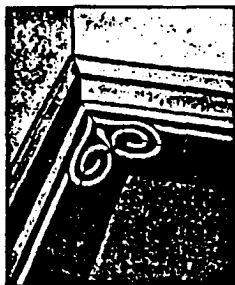


The best effects are obtained by choosing striping colors of greater strength than that of the ground color. Most striping is done with a straight edge or guide line. A stripe to be neat and effective should be perfectly straight and have a good clean sharp edge.

PAINTING THE FLOORS . . .

Gay and Unusual Patterns Complete the Room Picture

Attractive floors are the foundation for a well-decorated room. Every home may now have new floor beauty in a myriad of ways! Attractive border treatments or all-over patterns are easily obtained with Glidden Florenamel. This true enamel finish covers wood, cement or old worn linoleum floors with a tough, elastic scuff-proof film. Its many colors make possible countless effects and combinations. Here are suggested treatments for modern floors.



STENCIL BORDERS

The type of stencil used on a floor depends entirely upon the furniture and decoration of the room. Plainly furnished rooms with one or two-color rugs require a more decorative and colorful border than rooms where the furnishings are more elaborate. If the rug is figured, the border should be subdued.

It is possible to obtain stencils in almost every pattern and motif from the classic and moderne to elaborate scrolls, flowers, birds, leaves, animals and marine designs suitable for any

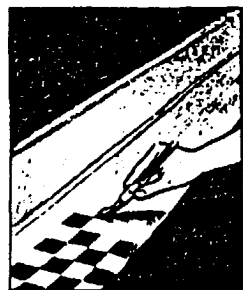
border problem. In some cases the border does not run around the room on all four sides, but is used at doorways, fireplaces, windows, etc., to emphasize some particular construction.

To get a clear-cut, neat job with sharp clean edges, it is necessary to fasten the stencil patterns to the floor as firmly as possible and apply the color through the opening with an up and down poking motion of the brush instead of a back and forth brushing motion.

The brush should be almost dry in order to avoid smearing.

TWO-TONE BORDERS

Beautiful simplicity may be obtained in the handling of a border by the use of two or three parallel stripes of solid color in varying widths. The middle band may be wider than the adjoining bands . . . or the widths may be graduated from the outside to the inside . . . or pencil stripes may be used over a single band of color. Such a treatment is effective when the colors used present a vivid contrast to the background. This effect is good in formal hallways and in rooms of ultra-modern trend where the center of the floor has some elaborate design.



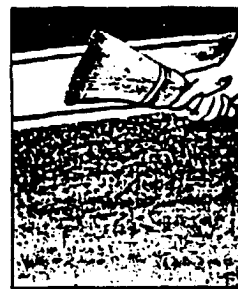
CHECKERED BORDERS

This is ideal where something novel is wanted to eliminate old floors showing around a rug. First, the ground color is allowed to dry, after being brushed on smoothly. Then, the squares are laid out and every other one is neatly painted with the second color. Painting in the squares may be speeded up and more neatly done if a stencil—the size of the squares—is cut and the second color stenciled on through it. The checkered treatment need not be confined to borders alone, but is an appropriate design for an all-over pattern

in kitchens, halls, baths, etc. . . with the squares running as large as twelve inches. A marbled tile effect may be had by streaking the squares when dry with a blending color that harmonizes with both checker and

SPATTER EFFECTS

From the Pilgrims comes this gay floor treatment! The border is first given a coat of ground color, and when dry, dots of contrasting colors are spattered over the surface with a whisk broom. This is done by dipping the whisk broom in one spatter color at a time and allowing the paint to drip off the ends onto the floor. Also, do not let the broom touch the surface. Avoid putting so much paint on the brush that it drips in puddles.



SWIRL EFFECTS

From the early Americans also comes this decorative effect which produces a floor pattern resembling moire silk. Swirl effects are obtained in the following manner: the first coat is brushed on smoothly and allowed to dry; the second color or second coat is heavily applied here and there with a swirling motion of an oval brush. Such a brush produces soft, irregular loops and swirls that blend into the ground color.



SPONGE STIPLING

This is one of the newest and most effective ways to rejuvenate old floors . . . and may be used for either border or all-over treatments. Two coats of paint are required. First, a background coat of paint is brushed on in the usual manner and left to dry. The special Glidden Stipple Sponge . . . consisting of a half sponge attached to a knob-like handle . . . is then used to apply a contrasting or stipple color. The sponge should be soaked in water first to soften its edges, and impart a more delicate pattern.



The stipple color is brushed out on a smooth board. The sponge is then pressed gently on the board several times to pick up the paint which is next transferred to the floor through a series of patting motions. The sponge should never be dipped directly from the paint can to the floor. Do not attempt to secure a regular pattern.

The sponge stippling successfully hides imperfections in flooring and is especially good when used over old linoleum since it obliterates worn spots or patches.

POINTS TO REMEMBER . . . In Reconditioning Floors

- 1 The surface must be clean and smooth to start with.
- 2 Fill and plug up all nail holes, gaps, cracks and crevices with filler or putty.
- 3 Be certain all grease spots are removed.
- 4 Unfinished open-grain floors should be filled with paste wood filler, but filling is unnecessary for close-grain work.
- 5 After the finish is dry and hard, two coats of wax will give protection against scuffing, make the paint job last longer and add that desirable soft lustre.
- 6 Never use shellac any place in a floor finishing schedule.



*Wandering
attention
and flagging
interest seldom
enter when good
light is the teacher's ally.*

THE EFFECT OF COLOR..

On Student Welfare in Class Rooms

Harmonious color schemes produce a cheerful environment that has a soothing effect on temperaments of both teachers and students, permitting that concentration so essential when extending or accepting instruction.

A school room can be so decorated as to feel bright and airy and entirely free from a depressing atmosphere. A dingy, dark school room makes students desire to escape the premises as soon as possible and to regard instruction more as compulsory discipline than as patient cooperation for their own best interests.

Paint brings color, light and sanitation to the school. Modern pastel shades that reflect the light are available in paints that may be cleaned as easily as tile. In elementary schools where the child spends the greater part of the day, paint colors for walls and ceilings must be selected carefully to avoid unfavorable emotional reactions. In the higher grades where instruction is given in a number of different rooms, there is far more opportunity for using bright and stimulating colors.

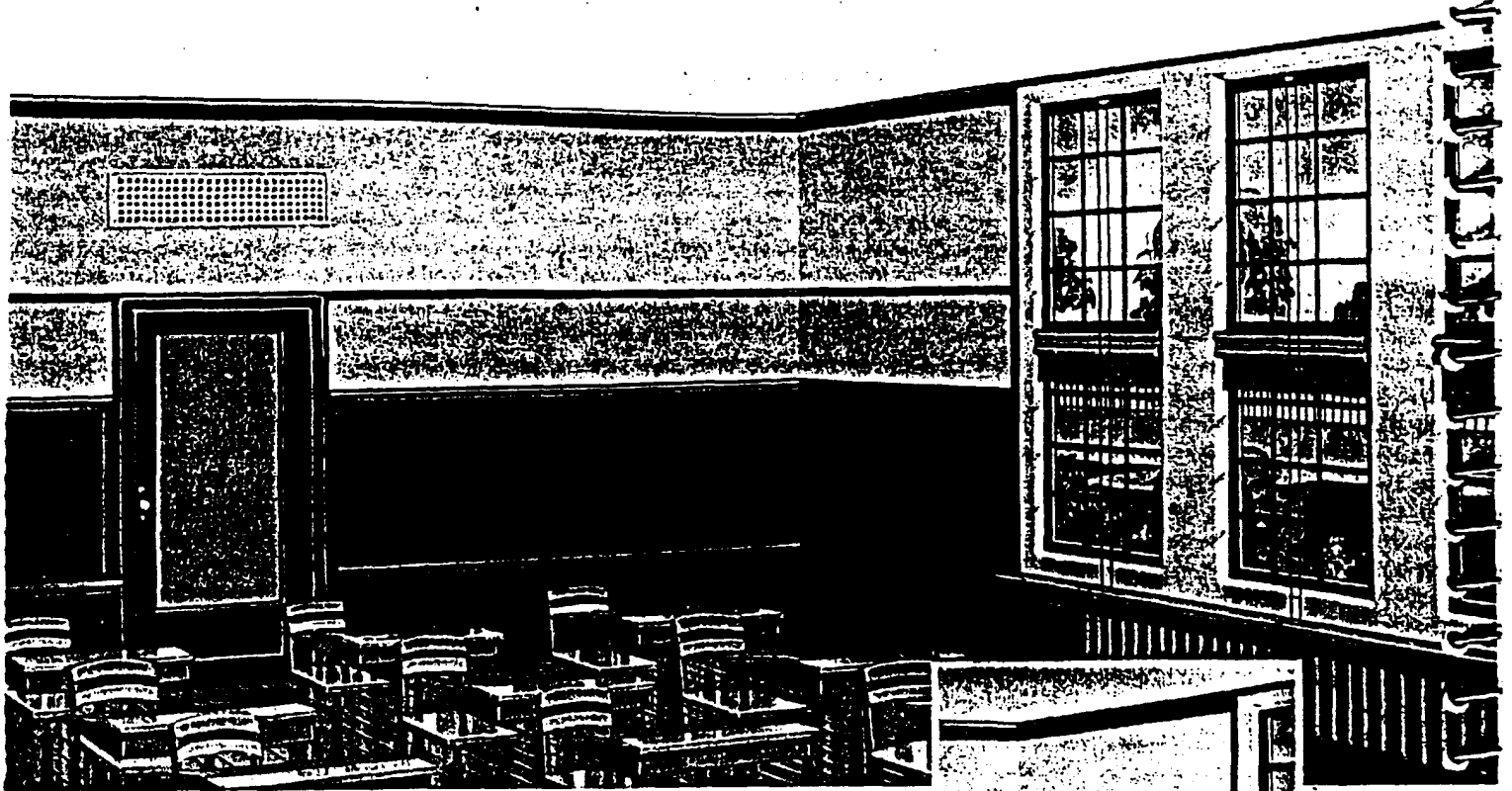
School work today demands more and more reading. Although it is recognized that eyes must have adequate light to read, the fact still remains that more than 20 per cent of our school buildings were built prior to 1899, when no school building was adequately lighted. Even in modern schools, classes are held in basement rooms, rooms facing brick walls, and rooms with great areas of blackboard. Often the walls are painted in dull, light-absorbing colors.

Too low a value of illumination of this sort sacrifices safety, impairs vision, and so slows up the visual process as to retard the progress of the pupil and reduce the efficiency of the teacher. Proof of inadequate illumination in many cases is found in the fact that 5 per cent of the children in kindergarten and the first grades of this country have defective vision—one child in every

twenty... while 25 per cent of those graduating from high school have defective vision—one in every four. Light colored painted walls and proper lighting can do much to correct this undesirable condition.

EIGHT ESSENTIAL REQUIREMENTS for a Well-Lighted Schoolroom

1. Paint ceilings a light color—white or just off white. Walls should be painted light cream, light green, or some similar light tint with a moderately dark color below the eye level from the window sills down.
2. Use dull mat or eggshell finishes rather than high gloss... so that the light will be properly diffused and the glare eliminated.
3. No desks should face bright windows... light should come from the left rear to aid writing.
4. Windows need proper shades that permit the passage of diffused light... adjustments should be made frequently.
5. All artificial light should be of the indirect or semi-direct type and should be freely used... especially on dark days.
6. Light bulbs and lighting fixtures should be kept scrupulously clean because dust on bulbs and fixtures absorbs an astounding amount of light.
7. Avoid glass areas in the front of the room that reflect light into pupils' eyes.
8. Blackboards on walls opposite windows in poorly lighted rooms should be covered with light-colored shades that may be pulled down when the blackboards are not in use.



COLOR MAKES THE SCHOOLROOM CHEERFUL

The bright, cheerful schoolrooms on this page meet the color requirements as described in "Standards of School Lighting" . . . a comprehensive booklet prepared under the joint sponsorship of the Illuminating Engineering Society and the American Institute of Architects . . . from which we quote:

"Light reflected from the ceiling and the upper part of the walls is of great importance in securing good diffusion. The ceiling should be light in color and have a reflection factor of not less than 70 percent; higher values are desirable. Suitable colors are ivory, light cream and white.

"The upper walls are also effective in reflecting light to the work plane and should have a reasonably good reflection factor. As, however, the walls are directly in the field of vision, a reflection factor of 50 percent is sufficiently high. The fact that artificial lighting sources are more comfortable to the eye when viewed against light backgrounds is an additional reason for the use of light colors and high reflection factors of ceiling and upper wall surfaces. Suitable colors for upper walls are cream, light green, light gray, light buff and very light blue.

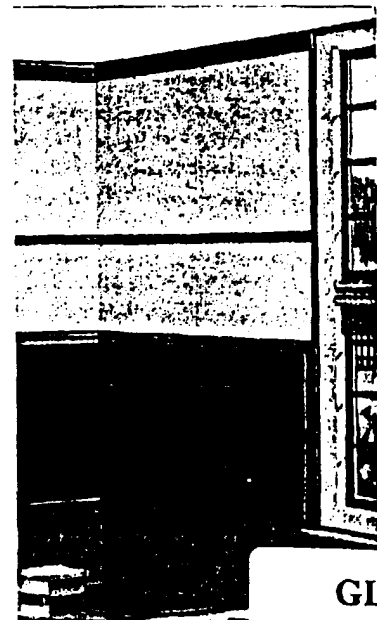
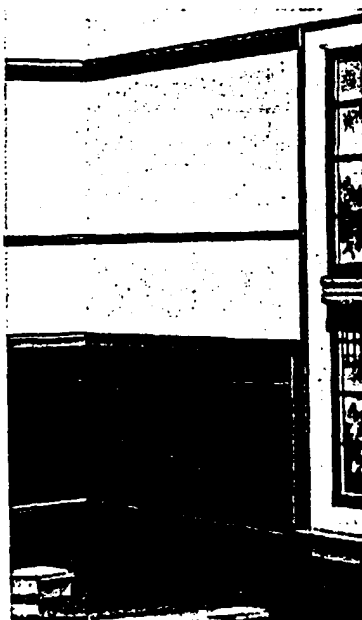
"White plaster or light colors below the eye level are to be avoided and walls below the level of the window sills should be of a moderately dark color."

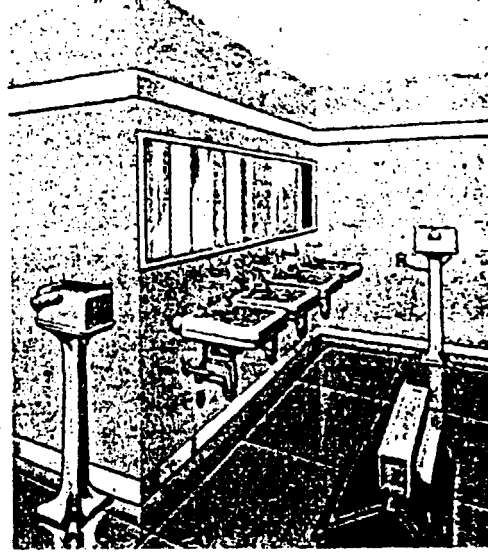
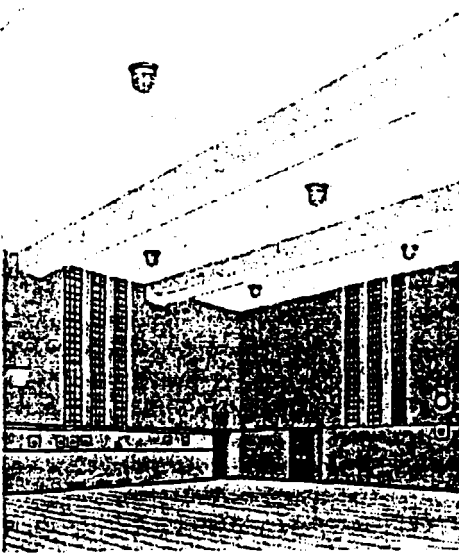
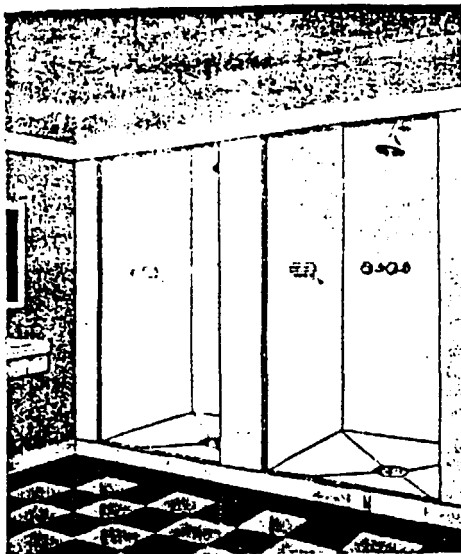
● *Color treatment shown above: Ceiling—Glidden Speed-Wall Flat Light Ivory or Glidden Spray-Day-Lite Light Ivory Tint. Walls—Glidden Speed-Wall Flat Cream or Glidden Spray-Day-Lite Cream No. 4. Trim—Glidden Endurance Wood Stain Light Mahogany. Base—Glidden Florenamel Oak. Floors—Natural Wood, Floorette Varnish.*

● *Upper right: Ceiling—Speed-Wall Semi-Gloss or Spray-Day-Lite two-thirds White, one-third Blue Mist. Walls—Speed-Wall Flat Delicate Green or Spray-Day-Lite Delicate Green Tint. Trim—Endurance Wood Stain Light Golden Oak. Base—Florenamel Green.*

● *Lower left: Ceiling—Speed-Wall Flat or Spray-Day-Lite one-half White and one-half Light Gray. Walls—Speed-Wall Flat or Spray-Day-Lite one-half White and one-half Light Pink. Trim—Endurance Wood Stain Light Mahogany. Base—Jap-A-Lac Enamel Golden Brown.*

● *Lower right: Ceiling—Speed-Wall Semi-Gloss or Spray-Day-Lite White. Walls—Speed-Wall Semi-Gloss Silver or Spray-Day-Lite Silver Tint. Trim—Endurance Wood Stain Walnut. Base—Florenamel Lead Color.*





Shower room above: Ceiling and Walls—Glidden Speed-Wall Semi-Gloss Sea Green. Floor—Glidden Florenamel Checkered Red and Pearl Gray. Shower—Ripolin Q. D. White.

Gymnasium center above: Ceiling—Speed-Wall Flat Ivory or Spray-Day-Lite Ivory No. 3. Walls—Speed-Wall Semi-Gloss Fawn or Spray-Day-Lite Fawn Tint. Floor—Natural Wood, Florette Varnish.

Washroom right above: Ceiling—Speed-Wall Semi-Gloss Buff. Walls—Speed-Wall Semi-Gloss Pearl Gray. Floor—Florenamel Warm Gray.

PAINT FOR VISIBILITY . . . IN SCHOOL GYMNASIUMS

In selecting colors for a gymnasium one must consider the fact that shadows and reflections can become tricky illusions in the split second decision which athletes must make in basket ball, indoor baseball, and other gymnasium sports. Besides, the colors must be sufficiently neutral so the background will not detract from the object in play. Walls, ceilings, and floors must be washable in order that the gym may be kept fresh, clean and sanitary. Only finishes that can be kept smooth and free from scuff marks are satisfactory for wood floors.

PAINT FOR SANITATION . . . IN WASHROOMS AND SHOWERS

Shower rooms and washrooms are used by so many students that sanitation is of prime importance. In these rooms diseases are cast off and taken on easily. Painted or varnished walls, ceilings, and floors provide a smooth hard surface which can be washed frequently and kept free of all infectious dirt and grime. Walls should be clean and sparkling to provide greater reflection of artificial light.

COLOR FOR SPECIAL SCHOOLROOMS

School cafeterias and domestic science rooms may be highly decorative—done in bright stimulating colors. Music and art rooms may be treated to bring out the creative abilities found in every child. Laboratory tables in science departments should be finished in colored acid-resisting materials. But . . . study rooms and libraries, where concentration is important, should be handled in soft, more soothing colors.

LIGHT REFLECTION VALUES . . . OF PAINT COLORS

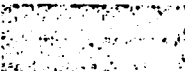
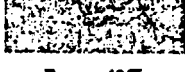
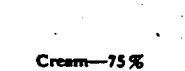
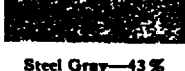
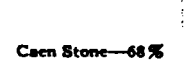
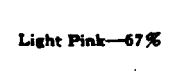
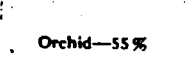
Only within recent years has much attention been paid to the light reflection values of paint colors and their importance in providing proper lighting for homes, schools, offices and factories.

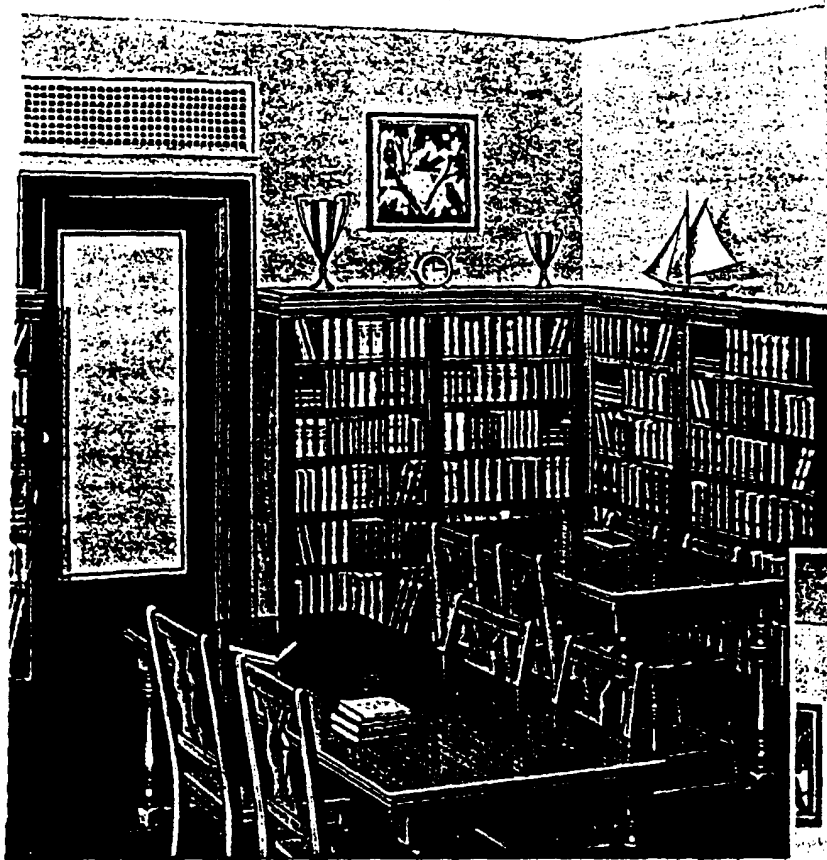
Exhaustive tests have proven that a room painted entirely in white, which provides maximum light reflection, (89%), gives the occupants the greatest amount of reading or working light. The light ivory and ivory rooms come next, followed by rooms painted cream or caen stone.

The reflection values of the various colors drop sharply, from white at 89%, to old rose at 23% and black at 2%. But even these darker colors may have their proper place in the decorative scheme if used judiciously.

STANDARD GLIDDEN COLORS

. . . and the Percentage of Light They Reflect

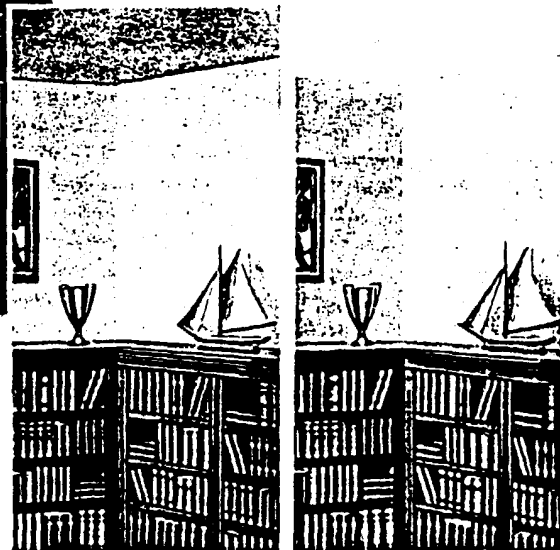
		
White—89%	Light Gray—66%	Elf Green—54%
		
Light Ivory—81%	Buff—66%	Sky Blue—52%
		
Ivory—77%	Blue Mist—66%	Fawn—43%
		
Cream—75%	Light Tan—60%	Steel Gray—43%
		
Caen Stone—68%	Delicate Green—59%	Old Rose—23%
		
Light Pink—67%	Orchid—55%	



LIGHT COLORS . . .

FOR READING ROOMS

In the library or reading room where eyes are used extensively for reading, it is vitally important that walls be painted in colors that properly reflect the light. Pastel shades of Glidden Speed-Wall are excellent because they aid concentration. For the young ladies' dormitories where smart, gay, individual color schemes are desired, the wide range of Speed-Wall colors satisfies every taste.



Library or Reading Room above: Ceiling—Glidden Speed-Wall Semi-Gloss Silver. Walls—Glidden Speed-Wall Semi-Gloss Delicate Green.

Right: Ceiling—Speed-Wall Flat Light Blue. Walls—Speed-Wall Flat Light Gray.

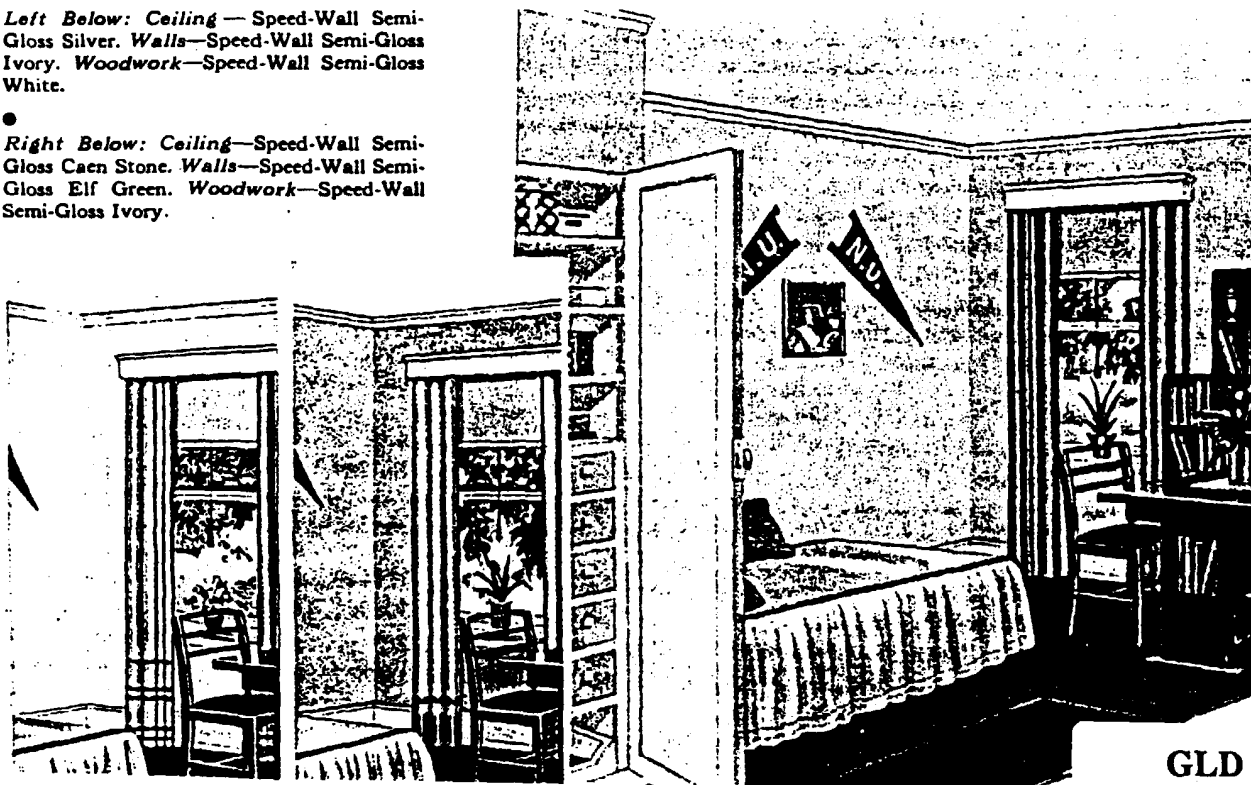
Extreme Right: Ceiling—Speed-Wall Flat Light Ivory. Walls—Speed-Wall Flat Light Tan.

Dormitory Below: Ceiling—Speed-Wall Flat Delicate Green. Walls and Closet Drawers—Speed-Wall Semi-Gloss Light Orchid. Woodwork—Speed-Wall Semi-Gloss Ivory.

GIRLS' DORMITORIES

Left Below: Ceiling—Speed-Wall Semi-Gloss Silver. Walls—Speed-Wall Semi-Gloss Ivory. Woodwork—Speed-Wall Semi-Gloss White.

Right Below: Ceiling—Speed-Wall Semi-Gloss Caen Stone. Walls—Speed-Wall Semi-Gloss Elf Green. Woodwork—Speed-Wall Semi-Gloss Ivory.



PAINT FOR . . .

BETTER LIGHT.. BETTER SIGHT.. DAY OR NIGHT

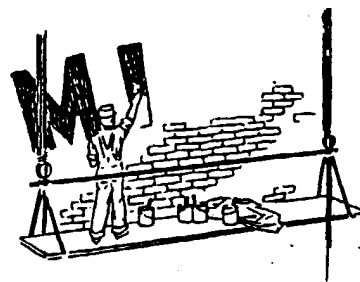
It is only within the last decade that a careful study has been made to determine the true relation between light and our eyes. And . . . not until the last year or so . . . has real consideration been given to the importance of paint colors in reflecting light and improving seeing.

Today, through the use of good, washable, light-reflecting paints like Glidden Speed-Wall or Spray-Day-Lite and the development of new and improved light fixtures, new standards of seeing have been achieved. The sight meter and other testing devices have been developed to measure the amount of light and determine its suitability for human use.

These tests have revealed that many colorful tints have high reflection values which make them desirable and satisfactory for use wherever seeing is a problem.

After all, the value of seeing can never be discounted. Practically all our knowledge comes to us through our eyes—eyes that for countless centuries have been accustomed to casual long distance seeing out of doors in high intensities of daylight. Yet, in just a few short generations, we find ourselves a race of indoor workers. Artificial light has doubled our seeing hours and our most severe visual tasks are now usually done indoors with only a small fraction of the outdoor light for which our eyes were intended.

With eyes so important, we owe it to ourselves to give them every concession. Light colored, washable paints definitely assure us of **BETTER LIGHT . . . BETTER SIGHT . . . DAY OR NIGHT.**



SIGN PAINTING

. . . Color Combinations that Attract Attention

In painting outdoor signs, it is important to select color combinations that are good from a visibility standpoint. Motorized traffic moves rapidly and signs must be designed to attract attention and make "split-second" impressions. The chart below, which shows the rating and color combinations for maximum legibility, presents some surprising information:

LEGIBILITY RATING of Color Combinations

- | | |
|--------------------|--------------------|
| 1. Black on Yellow | 7. Yellow on Black |
| 2. Green on White | 8. White on Red |
| 3. Red on White | 9. White on Green |
| 4. Blue on White | 10. White on Black |
| 5. White on Blue | 11. Red on Yellow |
| 6. Black on White | 12. Green on Red |
| | 13. Red on Green |

JUDGING THE APPEARANCE OF SIGNS

Before painting an outdoor sign it is a good idea to carefully determine how it will look to passing motorists. The information below shows the way to determine the appearance of an outdoor sign by looking at a small sketch:

A 4" x 9" sketch placed 10 feet from the observer corresponds to a full 24-sheet poster seen from a distance of 250 feet.

An 8" x 18" sketch placed 10 feet from the observer corresponds to a full 24-sheet poster seen from a distance of 130 feet.

A 16" x 36" sketch placed 10 feet from the observer corresponds to a full 24-sheet poster seen from a distance of 65 feet.

What to Look for in BULLETIN COLORS

1. Unusual initial and lasting brilliance.
2. Easy to apply—quick to dry.
3. Ability to withstand cold, heat, sun, fumes, smoke, etc.
4. All-weather application . . . non-streaking if rained on when wet.
5. Economy.

Glidden PostAd Green and other bulletin colors meet all these requirements.

Cleanliness . . .

In matching colors always use a clean container and a clean mixing paddle for every mixture. Be sure the surface to be matched is perfectly clean.



HOW TO MATCH COLORS



Right Lighting . . .

Never attempt to match a color under artificial light or in direct sunlight. For best results match your colors in daylight at a window having a northern exposure.



Color combination used above: Ceiling—Glidden Speed-Wall Semi-Gloss Silver. Walls—Glidden Speed-Wall Semi-Gloss Sea Green. Venetian Blinds—Glidden Speed-Wall Semi-Gloss Ivory. Rug—Deep, warm color hue, blending toward a reddish purple.

COLORFUL DIGNITY . . . FOR SCHOOL EXECUTIVE OFFICES

The use of the room and the work done in it should dictate the color scheme.

The tendency among modern day educators is to maintain an executive atmosphere in the business offices of school superintendents, principals, etc., but without losing the artistic touch that one expects to find associated with inspirational learning.

It is frequently pointed out that the principal's office is no longer a court of inquisition but, quite to the contrary, a fount of friendly counsel for both the student and parent body. Counsel is best extended under conditions and environments that encourage relaxed emotions.

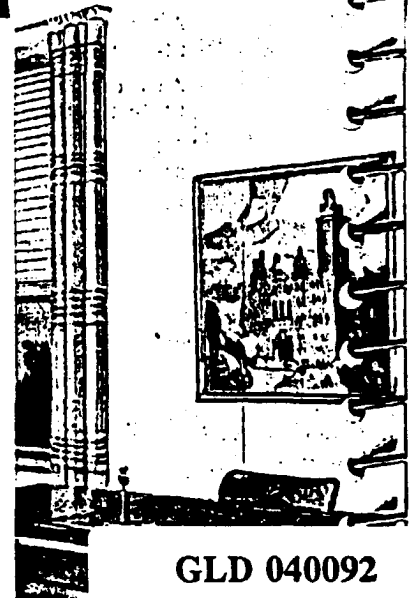
The color used in the decorative treatment of walls and ceilings . . . the selection of furnishings . . . the position of occupants in relation to light from the windows . . . the absence of noise which detracts attention . . . all these factors have a psychological influence and should be carefully considered.

Light tints of green, blue, gray, ivory and silver on walls produce a soothing, comfortable air . . . and provide sufficient color to take the school executive office out of the conventional business office class, without impairing the authority of the executive atmosphere.



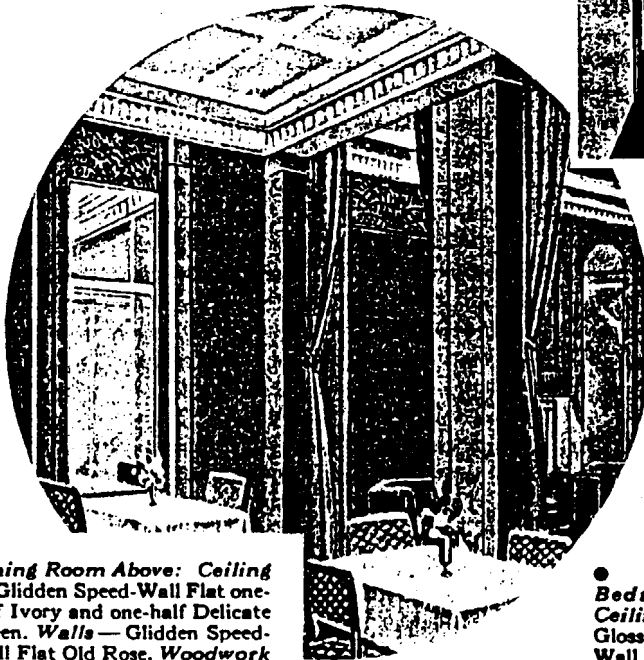
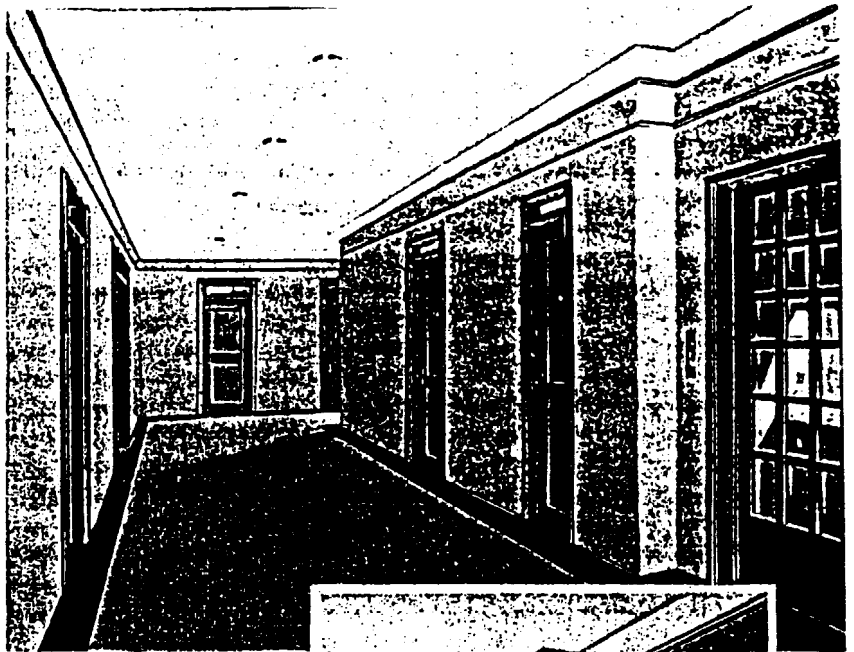
● Above: Ceiling—Speed-Wall Semi-Gloss Blue Mist. Walls—Speed-Wall Semi-Gloss Silver. Venetian Blinds—Ripolin Q.D. Enamel Lime Green.

● Right: Ceiling—Speed-Wall Flat Delicate Green. Walls—Speed-Wall Flat Light Ivory. Venetian Blinds—Speed-Wall Semi-Gloss Buff.



COLOR . . . ATTRACTS TRAVELERS TO HOTELS

Owners of well patronized hotels realize that cleanliness alone is not enough. Lobbies, corridors, dining rooms and sleeping rooms must be kept modern with color. From season to season, a change of pace in the decorative scheme generally throughout a hotel will provide that factor which the traveling public accepts as modern.



Dining Room Above: Ceiling — Glidden Speed-Wall Flat one-half Ivory and one-half Delicate Green. Walls — Glidden Speed-Wall Flat Old Rose. Woodwork — Ripolin Q. D. Enamel Tea Rose.

● **Corridor Above:** Ceiling and Cornice — Speed-Wall Flat Cream. Walls — Speed-Wall Semi-Gloss Beige. Woodwork — Endurance Wood Stain Walnut and Lik-A-Rub Varnish.

● **Right:** Ceiling — Speed-Wall Semi-Gloss Caen Stone. Walls — Speed-Wall Flat Pea Green.

● **Bedroom Lower Right:** Ceiling — Speed-Wall Semi-Gloss Ivory. Walls — Speed-Wall Flat Delicate Green. Woodwork — Ripolin Q. D. Enamel Tea Rose.



Above: Ceiling — Speed-Wall Flat Light Ivory. Walls — Speed-Wall Semi-Gloss Caen Stone. Woodwork — Ripolin Q. D. Enamel Colonial Ivory.



Above: Ceiling — Speed-Wall Flat White. Walls — Speed-Wall Semi-Gloss Blue Mist. Woodwork — Ripolin Q. D. Enamel Aqua Blue.



COLORFUL CLEANLINESS

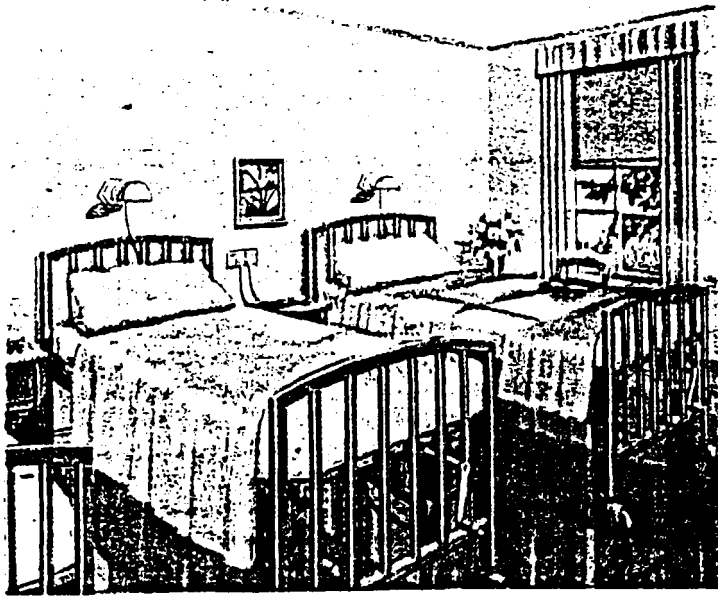
... FOR HOSPITAL PATIENTS

The medical fraternity regards painted walls and ceilings as the only satisfactory treatment for hospitals and sick rooms. In hospital decoration, the two important factors considered are first, sanitation, and second, the relaxation of sick patients.

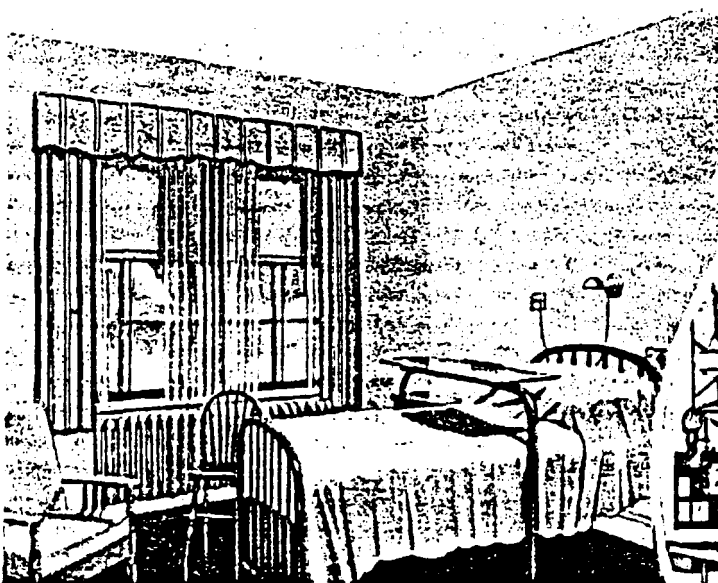
From the standpoint of sanitation, a painted wall presents a smooth surface that can be kept "hospital-clean" and free from infection-breeding contamination. Walls and ceilings painted with Glidden Speed-Wall may be scrubbed frequently and treated with germ-killing antiseptics without fear of destroying or injuring the paint film. The sick room with painted walls can be prepared quickly for reoccupation.

The use of white predominates in hospitals, principally due to the fact that it readily shows up dirt and dust. However, at present there is quite a marked trend toward the use of colors, particularly the neutral grays and light shades which make a bright and cheery room without exciting the feelings of the patient.

In private rooms colorful drapes are frequently used to provide a cheerful note. Pearl gray or light blue is sometimes used in operating rooms, both for surface decoration and for surgeons' robes, nurses' uniforms, etc., because there are no undesirable reflections and glare from those colors, which is not always true where an all-white treatment is used.



● *Hospital Ward Above: Ceiling—Glidden Speed-Wall Flat Light Gray. Walls—Glidden Speed-Wall Flat Light Blue. Floor—Glidden Florenamel Buff.*



● *Private Room Above: Ceiling—Speed-Wall Flat Light Pink. Walls—Speed-Wall Flat Light Gray. Floor—Florenamel Mahogany.*



● *Kitchen Above: Ceiling—Speed-Wall Semi-Gloss Caen Stone. Walls—Speed-Wall Semi-Gloss Buff. Floor—Florenamel Warm Gray.*



● *Corridor Left: Ceiling—Speed-Wall Flat Light Ivory. Walls—Speed-Wall Semi-Gloss Beige. Woodwork—Ripolin Q. D. Enamel White. Floor—Florenamel Green.*

GENERAL OFFICE

● *Right: Ceiling—Glidden Speed-Wall Flat Light Ivory. Walls—Speed-Wall Semi-Gloss Pearl Gray. Trim and Floor—Glidden Endurance Wood Stain Light Mahogany and Floorette Varnish.*

● *Center Below: Ceiling—Speed-Wall Semi-Gloss Caen Stone. Walls—Speed-Wall Semi-Gloss Blue Mist. Trim and Floor—Endurance Wood Stain Light Golden Oak and Floorette Varnish.*

● *Lower Left: Ceiling—Speed-Wall Flat Pearl Gray. Walls—Speed-Wall Semi-Gloss Fawn. Trim and Floor—Endurance Wood Stain Light Mahogany and Floorette Varnish.*



PRIVATE OFFICE
Right: Ceiling—Speed-Wall Flat Light Ivory. Walls—Speed-Wall Flat Delicate Green. Trim and Floor—Endurance Wood Stain Mission Oak and Floorette Varnish.

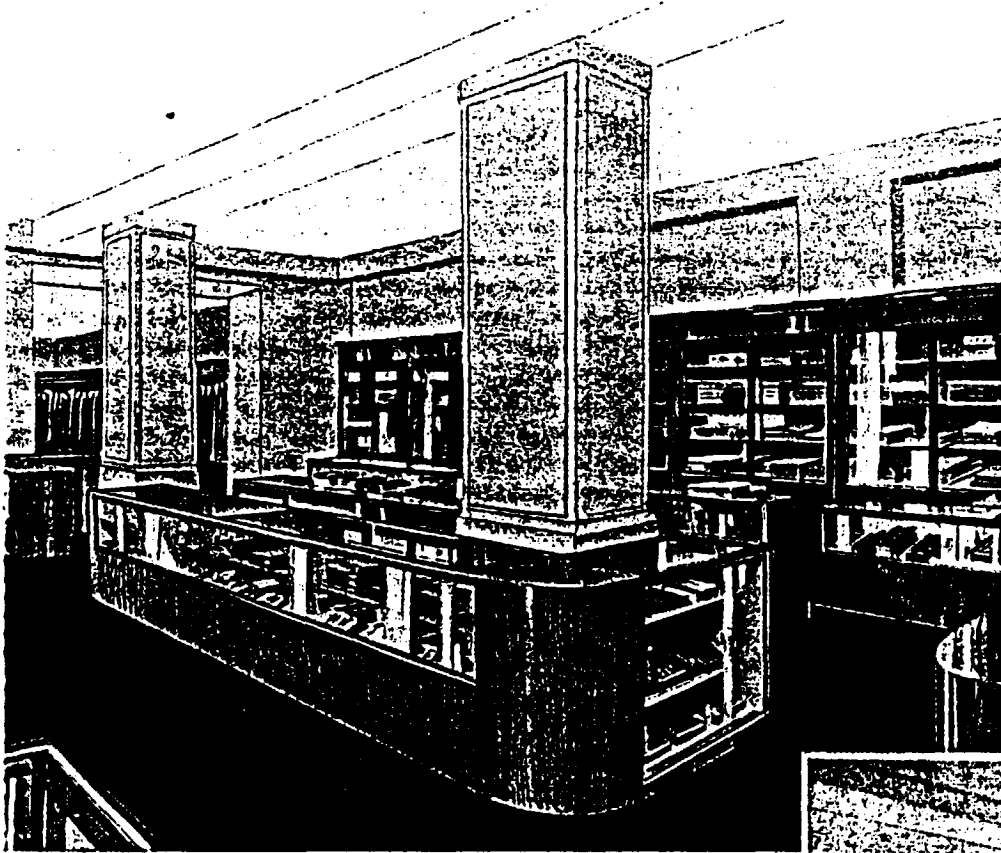
MAIN STREET
Right Below: Office interiors and building exteriors the length and breadth of Main Street take on new life and cheer when finished with Glidden Paints.



WORKERS RESPOND TO CLEAN NEW OFFICE INTERIORS

Business management has discovered that newly decorated offices in appropriate, well-chosen color schemes have a favorable influence on the work output of executives and employees. A more orderly, tidy condition is noted in the way work is handled . . . desks and files undergo a house-cleaning . . . in fact, reborn interest and enthusiasm with a noticeable increase in energy seems to permeate the entire staff. If walls and ceilings are painted with washable colors that reflect the light well, eye strain of employees is greatly relieved without any additional expense being incurred in electric light bills.





● *Color treatment illustrated at left: Ceiling—Glidden Speed-Wall Flat Light Ivory or Glidden Spray-Day-Lite Light Ivory Tint. Walls—Glidden Speed-Wall Flat Delicate Green or Glidden Spray-Day-Lite Delicate Green Tint.*

● *Below: Ceiling—Speed-Wall Flat Delicate Green or Spray-Day-Lite Delicate Green Tint. Walls—Speed-Wall Flat Light Tan or Spray-Day-Lite Light Tan Tint.*

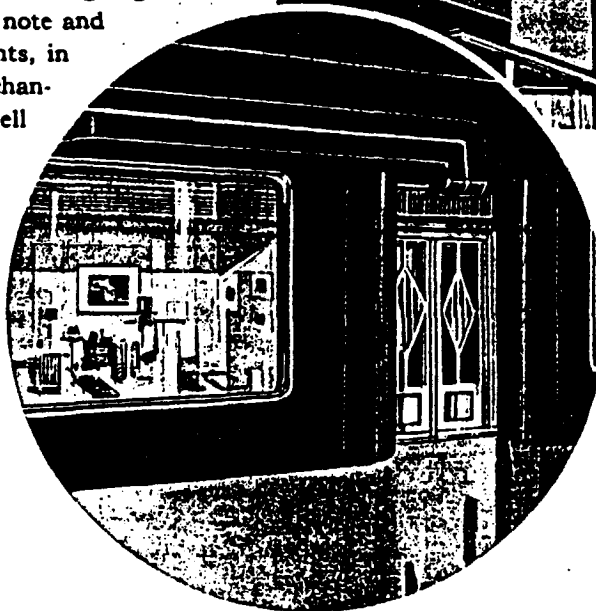
COLOR FOR MODERN STORES

TO ATTRACT BUYERS

Color is regarded by merchants as a most effective form of sales promotion, because color appeals to women . . . and women do 90% of the shopping in this nation. Many retail stores have built successful sales by constantly re-decorating store interiors, not only for the sake of appearance, but primarily for the purpose of intriguing the interest of women, who are quick to note and appreciate smart, new, colorful treatments, in stores and displays, and even in the merchandise itself, which must be colorful to sell readily.

Another important consideration in painting stores is the factor of light reflection. Walls and ceilings painted with Glidden Paints having high light reflection values cut down light bills, increase efficiency of sales people through better lighting, and permit a better display of merchandise. After all, well displayed merchandise is "half sold."

Glidden Paints for store interiors and exteriors are extremely washable, another factor which leads to economy and long life.



● *Store Front at left: Endurance Paint Cottage Brown and Endurance Paint Crylight Green.*

GLIDDEN PAINT PRODUCTS . . . AND THEIR USES

● In following any recipe or formula, the selection of ingredients is important, and putting them together properly is even more important. You must use good materials and long experience to get good results. Every cook knows that. That is also true when following a recipe to produce a beautiful room, harmonious in colors and pleasing in effects.

● If you want authentic color schemes and if you want lustre and sheens best suited to the house's exterior, or your kitchen, bath, living room, in fact, any room in your home, use the Age of Color book as a guide. Not only does this valuable guide give you true color harmony, but it recommends the correct use of Glidden Products that flow on evenly and smoothly and cover the surface uniformly, affording the maximum of light and protection.

● If you want a job that will last, stand wear, frequent washing, and still hold its color hues, the paint must form a hard yet elastic film, that will adhere to the surface without cracking, checking, peeling or fading. You must use good paints, made of top quality ingredients, mixed properly and applied properly. Master painters, paint dealers, interior decorators and architects know that only quality paints go on right . . . that only quality paints will convert an ordinary surface into a background of artistic beauty.

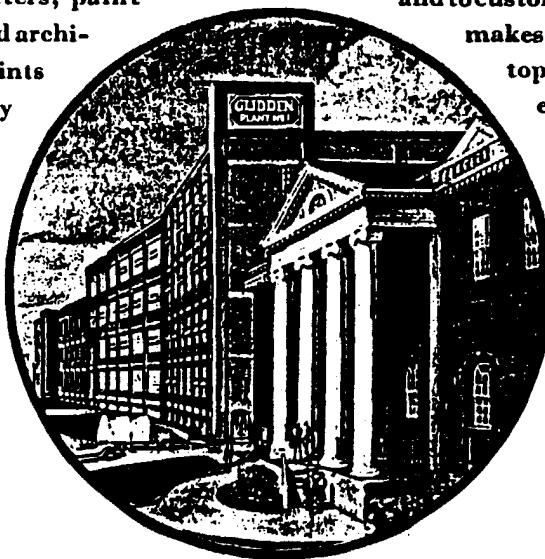
● Uniformity of color in paints is important to the securing of desirable results. Can you think of anything more disappointing than to select a color scheme and a surface effect . . . spend a lot of money or energy applying the job, and then when the surface dries, find that the sin-

ished effect doesn't look anything like the color scheme or effect anticipated? The uniform color beauty of Glidden Paints eliminates this worry.

● Home owners, too, know that some paint jobs, outside or inside, seem to fairly glow with beauty, while other paint jobs seem to merely cover the surface. The brand of paint you use is more than half the result in the way the job will look and in the way the job will last and protect the surface. Too many assume that paint is just paint. Anything that is worth painting is worth painting right, with the right kind of paint for the job. Quality paint is not so much more costly that the quality isn't fully worth the extra cost. Inferior paint isn't so much cheaper that the saving is worth the risk of paint failure. Of course, a job can always be done over, but considering that the cost of the labor to apply paint is three-fourths of the cost of the paint job, it doesn't really pay to take a chance.

● What the various Glidden products are . . . where, when and why they should be used, is very important, both to master painters who apply them and to customers who pay for them. Glidden makes dependable paint materials . . . top quality only . . . for application everywhere on everything. The

Glidden line is complete. Every Glidden product possesses certain distinct advantages. Anybody interested in paints from a standpoint of getting remarkable results in color effects and in extraordinary protection of the surface, should by all means become familiar with Glidden products. The simple descriptions that follow quickly explain to you why Glidden is not just ordinary paint material.



Glidden Headquarters Offices and Plant No. 1, one of a large group of Glidden producing factories and warehouses located from Coast to Coast, assuring quick shipments.

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PAINTS AND PRODUCTS FOR OUTSIDE USE

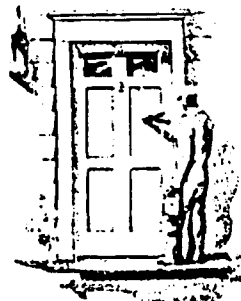
ENDURANCE PAINT (PREPARED)

... *The perfect paint for outdoor surfaces.* It is easier to describe what a perfect paint will do than to describe what a perfect paint is. The perfect paint that comes out of an Endurance can, as soon as it is applied becomes a film on the surface that not only beautifies but protects. Think of the job this film must perform. First, it must cover all the surface solidly. Next, the film must adhere to the surface, whether that surface is unpainted or has been previously finished. As the film sets, it must form a hard, tough, elastic surface that will withstand the constant attack of the elements . . . driving rain, snow, sleet, hail, dust, frost, etc. This same film must be able to expand uniformly with the thermometer at 100 degrees above, or contract at temperatures as low as 30 or 40 degrees below zero. Very few realize the tremendous demands made upon a paint film . . . if they did, they would never be satisfied with any but the very best paint, because only quality paint can provide the amazing performance required.

Remember, a house that is being painted is being encased in a suit of protective armor to keep the weather out and protect the surfaces, which will decay if moisture penetrates the armor, and at the same time to dress up the appearance of the house so that it will be attractive.

Glidden Endurance Paint (Prepared) performs all these functions perfectly. It is economical. It will normally give protection for at least five years. And . . . it offers you lower cost protection per year than cheaper paints.

Suppose you buy an "unreliable" or "cheap" paint. Say, you pay \$1.89 per gallon for it—and it covers 275 square feet with 2 coats. That's a cost per square foot of $\frac{3}{4}$ cent the first year. Now, suppose that paint fails, as it can and probably will, at the end of the second year, and you are compelled to paint again or let your property depreciate in value. You have incurred a yearly cost of $\frac{1}{3}$ cent per square foot per year, and you have to go through repainting again. With the labor of repainting representing $\frac{3}{4}$ of the total cost of a paint job, you certainly secure no bargain in "cheap" paint.



Now—take Endurance Paint. Suppose you pay \$3.35 per gallon, and it covers 400 square feet, two coats. That's a first-year cost of less than 1 cent per square foot.

But—this paint is good for 5 years or more, as a rule, giving you a yearly cost of less than $\frac{1}{5}$ cent per square foot! Moreover, you have a better-looking house and will not need to repaint until 3 or more

THE RIGHT WAY TO PAINT

Paint improperly applied, no matter how excellent the quality, will not give its greatest value. Employ a good, experienced, reliable painter. His knowledge of correct application will give the paint longer life with greater protection for your property.

SOME "DON'TS" IN PAINTING

Don't paint immediately after a rain storm, fog or heavy dew.

Don't paint in cold weather. Your paint may crack when the weather becomes warm.

Don't apply paint to an extremely hot surface—blisters may result.

Don't paint a new house until the plaster on the inside is thoroughly dry. The sun draws the moisture from the plaster through the wood siding, and blistering results.

Don't paint over a surface that is not thoroughly dry. Sealed-in moisture will cause blistering, peeling, and sometimes scaling.

Don't paint over undercoats not thoroughly dry.

Don't paint a house densely shaded with trees and vines until the morning sun has had an opportunity to penetrate them and dry up any moisture which has gathered on the surface.

Don't use House Paint on floors, inside or outside.

Don't shellac knots—use Base-Coat or Aluminum Paint for this purpose.

Don't paint over Ochres or other cheap primers, and do not use non-drying or mineral oils for priming. An improper priming coat is sure to cause early deterioration of the finishing coat.

Don't endeavor to make two heavy coats do the work when conditions demand three. Well-brushed thin coats are better than heavy ones.

Don't use anything but good brushes.

Don't use anything but pure raw linseed oil and pure spirits of turpentine for thinning.

years after the "unreliable" paint has failed. That's economy!

Endurance Paint is the ideal finish for all outdoor surfaces. For wood, it is unbeatable. Applied to metal it will outwear many products made particularly for metal surfaces. It serves excellently on brick, concrete, or stone, if a gloss paint is not objectionable. Porch and lawn furniture, wood and metal fences and other exterior surfaces can be both beautified and protected against the weather with Endurance Paint.



Glidden Endurance Paint flows on easily, dries to a tough, washable finish that defies the elements.

ESTIMATING QUANTITY

Glidden Endurance Paint, as it comes from the can, will cover 400 square feet of the average surface, two coats. Multiply the number of feet around the house by its average height, and divide by 400. To this figure, add one-tenth to one-fifth for trim, sash, etc. This will give you the number of gallons required for two-coat work. If a third coat is to be

used, add half again as much. These figures, of course, are subject to some variation because surface conditions are not always the same.

Endurance Paint dries in 24 hours, but 72 hours should be allowed for drying between coats. Put up in barrels, $\frac{1}{2}$ barrels, 5's, 1's, $\frac{1}{4}$'s.

DIRECTIONS

Prepared House Paint, like all other paint products, must be mixed thoroughly and uniformly. Pour nearly all of the liquid from the can and, with a flat paddle that will reach the corners of the can, stir the pigments and the remaining portion of the liquid together until thoroughly mixed. Add a small portion of the liquid that was poured off to the mixture already made, and thoroughly incorporate it, continuing this process until all the liquid has been returned and the entire gallon of paint has been thoroughly mixed. Procure an empty container that will hold at least a gallon of paint or as much as has been mixed, and pour the mixed paint back and forth from one container into the other until it is of a smooth and even consistency with the pigments and oil thoroughly and evenly incorporated. This is sometimes called "Boxing the Paint."

The surface to be painted should be examined thoroughly and not painted if it contains moisture or has a frosty surface. Paint will not adhere properly to unseasoned or moist wood. Old surfaces should be clean, free from grease and loose dirt. All loose paint should be scraped, wirebrushed, or burned off before applying new paint.

The following directions serve as a guide for general painting:

New Work—New Work should always be primed with Endurance Base-Coat. Base-Coat is for use on stucco, cement and all kinds of wood, particularly the porous and absorbent types such as Cedar and Red Wood. It should be applied as it comes from the container, and under no condition should be reduced.

Second Coat—Add at least one pint of turpentine to each gallon of paint for this coat. When applying the second coat to more absorbent lumber such as Cedar and Red Wood, it is advisable to increase the quantity of turpentine, using $1\frac{1}{2}$ pints of turpentine to each gallon of House Paint.

Third or Finishing Coat—This final coat should be Prepared House Paint of the color selected, applied as it comes from the can. For best results brush the paint out thoroughly rather than flowing it over the surface.



All Glidden Paints are scientifically controlled by continual tests in Glidden private research laboratories, thus assuring uniform, true colors and body.

When Base-Coat is not available proceed as follows:

New Work—Prime Coat. For pitchy woods, such as Yellow Pine or Cypress add about 2 to 3 pints of raw linseed oil and 1 to 2 quarts of turpentine to the gallon of paint to assist penetration.

For White Pine, Fir or other soft woods add 2 to 3 quarts of raw linseed oil and from $\frac{1}{2}$ to $1\frac{1}{2}$ pints of turpentine to the gallon. Allow three days to dry in good weather.

Second Coat—Use about 1 pint of turpentine to 1 gallon of paint. Over soft wood use 1 pint of turpentine and 1 pint of raw linseed oil to the gallon.

Allow three days to dry in fair weather.

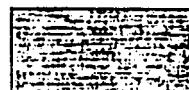
Third Coat—Use paint as it comes from the can and brush out thoroughly.

Old Work—The number of coats required depends on the condition of the old paint. If the old paint is seriously cracked, blistered, or checked it should be entirely removed and the surface treated as new work, using Base-coat as the first coat. When the old paint is in good condition two coats of House Paint are sufficient. To the first coat, add a pint of turpentine and about a quart of oil to the gallon to insure penetration and incorporation with the old paint. The second coat should be applied as it comes from the can. Whenever the House Paint appears a trifle too heavy in body for easy working, it may be thinned with a small amount of linseed oil carefully stirred into the paint. Under ordinary circumstances it is not necessary to add driers.

BASE-COAT A preventive against blistering and peeling. Lumber has a tendency to draw moisture, very much like the action of a blotter. When moisture gets behind a paint film, protection of the surface ceases and the wood starts to decay. Base-Coat produces a waterproof and strongly adhesive film that makes a perfect foundation on which to apply succeeding coats of paint. On new wood, Base-Coat penetrates and seals the surface.

PANEL 1

1st Coat—Regular Primer.
2nd Coat—High-grade House Paint reduced with Turpentine.
Finishing—High-grade House Paint.



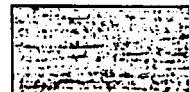
PANEL 2

1st Coat—Base-Coat.
2nd Coat—High-grade House Paint reduced with Turpentine.
Finishing—High-grade House Paint.



PANEL 3

1st Coat—White Lead and Oil Primer.
2nd Coat—White Lead and Oil.
Finishing—White Lead and Oil.



LOOK AT THE BLISTERS ON 1 AND 3

Same test for all panels. Made under severe moisture conditions. Panels 1 and 3—blistered very badly. Panel 2—Base-Coat did not blister.

Base-Coat is made of the same basic materials that are used in the manufacture of the finest exterior varnishes, consequently it is unusually waterproof. Base-Coat will prevent the absorption of moisture from the outside; but cracks, broken flashing, poor joints may allow water to reach the back of siding. The deep penetration and unusual adhesion of Base-Coat will prevent much of the blistering and peeling that would result if it were not used. Base-Coat is furnished in White only. It carries covering pigments that have all the opacity of any prime coat. It always serves as a first coat and when followed with one coat of Endurance House Paint or Titan-O-Zinc will produce a perfect and solidly covered job.

Base-Coat is to be applied to new wood just as it comes from the can. It covers approximately 600 square feet per gallon one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{4}$'s.

ZINC-O-LITH HOUSE PAINT . . . A dependable outside white paint, attractively priced, and having extreme whiteness with exceptional hiding, covering, and spreading qualities. Highly resistant to sulphur gases so common in most cities, manufacturing centers, and coal mining areas. Made in White only, which can be tinted as desired. Covers 400 sq. ft. per gallon two coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. For application follow directions under House Paint, Page 71.

EUSTON LIQUID WHITE LEAD . . .

Euston Liquid White Lead is manufactured especially for those who desire a pure white lead paint. It is particularly good for home owners and others who are still firm believers in the supremacy of straight white lead for exterior decoration and who wish to avoid the expense of breaking up White Lead. Euston Liquid White Lead is composed of pure carbonate of lead and linseed oil with just the necessary amount of turpentine dryer. This product has the same extreme whiteness as Euston White Lead, works just as easily under the brush, covers as solidly and, because of its extreme fineness of grind, dries with a smooth, glossy finish closely resembling enamel.

Covers approximately 360 sq. ft. per gallon, two coats. Put up in 5's, 1's, and $\frac{1}{4}$'s. For application, follow directions under House Paint, Page 71.

TITAN-O-ZINC The Superior Outside White Paint. This paint is prepared from Titan-O-Lith, a patented pigment, and highest quality zinc oxide. It is the titanium oxide chemically combined with sunproof lithopone which gives this paint its tremendous covering and hiding qualities and its brilliant whiteness. The fine quality zinc gives it hardness of film, durability, and rich beauty. Specially treated oils add to its whiteness and its long life. One coat possesses the opacity of two coats of ordinary paint. Ideally adapted for use in congested, smoky districts where fumes are prevalent. It is especially recommended for use in mining sections because it is not affected by sulphur-bearing gases. Made in White only, which can be tinted to any shade desired. Covers 400 square feet per gallon, two coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. For application follow directions under House Paint, Page 71.

TITAN-O-ZINC PASTE PAINT . . .

This is a companion product to Titan-O-Zinc Prepared Paint differing only in that it is furnished in paste form. Made from Titan-O-Lith in combination with zinc oxide it has unusual covering properties. It differs from other paste paints in that it takes more oil per gallon. Six quarts of oil added to the gallon of paste produces $2\frac{1}{2}$ gallons of paint for finishing coats that possess unusual durability, extreme and permanent whiteness. Ideally adapted for use where destructive fumes and gases are prevalent.

Furnished in White only, which can be tinted as desired. On a regular schedule, the finishing coat will cover about 400 sq. ft., 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

DIRECTIONS

New Work—Surface Preparation—The surface must be dry, free from dirt and all other foreign matter. Knots and sappy places should be given a coat of Base-Coat.

Priming Coat—We recommend Base-Coat or Titan-O-Zinc Paste White reduced in the proportion of 6 quarts of linseed

oil and 2 quarts of turpentine to each gallon of paste. This coat should be well brushed into the wood and allowed to dry thoroughly before applying succeeding coats.



Thorough mixing produces a better paint, which naturally assures better painting results and pleased customers.

Second Coat—If three coats are to be used, reduce Titan-O-Zinc Paste White with 5 quarts of linseed oil and 1 quart of turpentine to each gallon of paste. Ordinarily, two coats of Titan-O-Zinc will produce a satisfactory job and in such instances use Titan-O-Zinc as directed in the next paragraph under caption, "Finishing Coat."

Finishing Coat—After the previous coats have thoroughly dried, apply paint using one gallon of Titan-O-Zinc Paste White reduced with 5 to 6 quarts of raw linseed oil.

Old Work—First Coat—Clean the surface carefully, removing all loose paint, blisters, or paint scale with a scraper, wire brush, or by burning. On work of this nature, only two coats are necessary. For the first, or priming coat, use Titan-O-Zinc Paste White reduced with 5 quarts of linseed oil and 1 quart of turpentine, brushing it well over and into the surface.

Second Coat—Allow the first coat to dry thoroughly before applying the finishing coat, which should be thinned in the proportion of 5 to 6 quarts of linseed oil to each gallon of Paste Paint.

ENDURANCE WHITE SEMI-PASTE PAINT . . .

Dependable, protects your property for many years at a reasonable cost. It is a combination of basic paint pigments which have proven satisfactory through years of use, and have been endorsed by the best painters everywhere. Mixed gallon for gallon with raw linseed oil, it makes an opaque solid covering pure white finishing coat, ready for use. Can be tinted to any desired shade.

Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. Covers, when reduced, approximately 700 sq. ft., one coat per gallon.

DIRECTIONS

New Work—The best priming coat for new work is Base-Coat, or Glidden Endurance Semi-Paste reduced in the proportion of 5 quarts of linseed oil and 1 quart of turpentine to a gallon of paste. This should be brushed in thoroughly and allowed sufficient time to become perfectly dry.

For Second Coat Work—Reduce Endurance Semi-Paste White in the proportion of 3 or 4 quarts of linseed oil and 1 quart of turpentine to a gallon of paste. Allow sufficient time to become perfectly dry.

For Third and Finishing Coat—Reduce Endurance Semi-Paste White in the proportion of one gallon of linseed oil to a gallon of paste.

Old Work—Clean the surface carefully. Remove paint scale or blisters with scraper, wire brush, or by burning. If old paint is chalky, for the first coat add to each gallon of paint, prepared as above, one extra pint of pure linseed oil and one-half pint of turpentine, to assist penetration. Finish with Glidden Endurance White thinned gallon for gallon with linseed oil.



In painting homes it is very important that the paint be properly applied in the areas around windows.

LEAD-O-ZIN . . . This is a combination of 66 $\frac{2}{3}$ % carbonate of lead and 33 $\frac{1}{3}$ % of zinc oxide ground in pure linseed oil. The carbonate of lead assures durability, adhesion, and proper surface for repainting after many years of service. The zinc oxide gives extra whiteness, long life and lustre because of a harder film surface. Easy-working, perfect spreading, and solid covering. Bulks about 10% more than white lead.

Furnished in both heavy and soft paste form. Covers 600 to 650 sq. ft. per gallon, one coat. Put up in 100, 50 and 25 pound kegs.

EUSTON WHITE LEAD . . . Its chief characteristic is its unusual whiteness which excels that of any other white lead manufactured. Euston White Lead produces at least 10% more paint per 100 pounds than competitive brands and covers more solidly because of its opaqueness. It produces a more smooth and enamel-like film than other leads. All of these properties, with the exception of the whiteness, can be attributed to its fineness of grind. The whiteness of Euston Lead is the result of the secret process under which it is manufactured.

Euston Lead is furnished in three forms . . . the Heavy Paste, the Soft Paste, and the All-Purpose Soft Paste. Euston Lead, All-Purpose is the most popular, because it is easy to break up, can be used for interior decoration as well as exterior, and, when used as a finishing coat of exterior house paint, requires no additional turpentine to produce a smooth, easy-working paint.

Euston White Lead All-Purpose Soft Paste, reduced with $1\frac{1}{4}$ to 2 gallons of Flatting Oil, produces a solid covering, easy-working flat finish for interior wall decoration. This reduction, based on 100 pounds of Euston Lead, will produce from 5 to $5\frac{1}{4}$ gallons of paint.

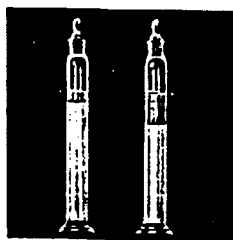
This same quantity of Lead Mixing Oil added to 100 pounds of Euston Lead will produce varying egg-shell effects, depending upon the amount of oil added. Put up in 100 lb., 50 lb., 25 lb. kegs and 5 lb. and 1 lb. cans.

INSTRUCTIONS FOR THINNING EUSTON LEAD IN OIL

Regular Paste (9% Oil)

REPAINTING OUTSIDE WOOD

First Coat	Second Coat
EUSTON Lead in Oil 100 lbs.	EUSTON Lead in Oil 100 lbs.
Raw Linseed Oil 2 gals.	Raw Linseed Oil . . . $3\frac{1}{2}$ gals.
Pure Turps 2 gals.	Pure Turps 1 pt.
Drier 1 pt.	Drier 1 pt.
Gallons of Paint . About 7 gals.	Gallons of Paint . . $6\frac{1}{2}$ -7 gals.



The finer grind of Euston White Lead makes it stay in suspension longer. The above illustration shows a comparative test between Euston White Lead on the left and another nationally known brand. The same quantities of each lead were mixed with the same quantities of oil. After a number of days observers found that the nationally known brand had settled 20%, while Euston White Lead had settled only 7%.

PAINTING NEW OUTSIDE WOOD

Priming Coat

EUSTON Lead in Oil 100 lbs.
Raw Linseed Oil 4 gals.
Pure Turps 2 gals.
Drier 1 pt.
Gallons of Paint 9 gals.

Second Coat

EUSTON Lead in Oil 100 lbs.
Raw Linseed Oil $1\frac{1}{2}$ gals.
Pure Turps $1\frac{1}{2}$ gals.
Drier 1 pt.
Gallons of Paint About 6 gals.

Third Coat

EUSTON Lead in Oil 100 lbs.
Raw Linseed oil $3\frac{1}{2}$ -4 gals.
Pure Turps 1 pt.
Drier 1 pt.
Gallons of Paint $6\frac{1}{2}$ -7 gals.

Soft Paste (12% Oil) REPAINTING OUTSIDE WOOD

First Coat	Second Coat
EUSTON Soft Paste	EUSTON Soft Paste
Lead 100 lbs.	Lead 100 lbs.
Raw Linseed Oil . . . $1\frac{1}{4}$ gals.	Raw Linseed Oil . . . $3\frac{1}{2}$ gals.
Pure Turps 2 gals.	Pure Turps 1 pt.
Drier 1 pt.	Drier 1 pt.
Gallons of Paint . About 7 gals.	Approximate Gallons of Paint . . . $6\frac{1}{2}$ -7 gals.

PAINTING NEW OUTSIDE WOOD

Priming Coat	Second Coat
EUSTON Soft Paste	EUSTON Soft Paste
Lead 100 lbs.	Lead 100 lbs.
Raw Linseed Oil . . . $3\frac{1}{4}$ gals.	Raw Linseed Oil . . . $1\frac{1}{2}$ gals.
Pure Turps 2 gals.	Pure Turps $1\frac{1}{4}$ gals.
Drier 1 pt.	Drier 1 pt.
Gallons of paint 9 gals.	Gallons of Paint 6 gals.
Third Coat	REPAINTING OUTSIDE WOOD—(OLD WORK)
EUSTON Soft Paste	First Coat . . 700 sq. ft. per gal.
Lead 100 lbs.	Second Coat 750 sq. ft. per gal.
Raw Linseed Oil . . . $3\frac{1}{4}$ gals.	
Pure Turps 1 pt.	
Drier 1 pt.	
Gallons of Paint . . . $6\frac{1}{2}$ -7 gals.	

(9% Oil—2% Turpentine)

REPAINTING OUTSIDE WOOD

First Coat	Second Coat
EUSTON Turpentine	EUSTON Turpentine
Soft Paste 100 lbs.	Soft Paste 100 lbs.
Linseed Oil 2 gals.	Linseed Oil $3\frac{1}{2}$ -4 gals.
Turpentine $1\frac{1}{4}$ gals.	Turpentine None
Drier 1 pt.	Drier 1 pt.
Gallons of Paint 7 gals.	Gallons of Paint . . $6\frac{1}{2}$ -7 gals.

PAINTING NEW WOOD

Priming Coat	Second Coat
EUSTON All-Purpose	EUSTON All-Purpose
Soft Paste 100 lbs.	Soft Paste 100 lbs.
Linseed Oil 4 gals.	Linseed Oil $1\frac{1}{2}$ gals.
Turpentine $1\frac{1}{4}$ gals.	Turpentine $1\frac{1}{4}$ gals.
Drier 1 pt.	Drier 1 pt.
Gallons of Paint 9 gals.	Gallons of Paint 6 gals.
Third Coat	PAINTING NEW OUTSIDE WOOD
EUSTON All-Purpose	Priming
Soft Paste 100 lbs.	Coat 700 sq. ft. per gal.
Linseed Oil $3\frac{1}{2}$ -4 gals.	Second
Turpentine None	Coat 750 sq. ft. per gal.
Drier 1 pt.	Finishing
Gallons of Paint . . $6\frac{1}{2}$ -7 gals.	Coat 750 sq. ft. per gal.

EUSTON LEAD MIXING OIL . . . A

companion product to Euston White Lead. Developed primarily for mixing with white lead to produce a quick-leveling, smooth egg-shell effect for interior wall surfaces. From four to five gallons of this product are recommended for use with 100-lbs. of lead for the priming coat, while the second and finishing coats should be reduced with from three to four gallons, depending upon whether soft or heavy paste lead is used.

The same recommendations are made for producing exterior decoration paints with lower sheens than those resulting from the use of linseed oil. Varying quantities of Gliddenspar Varnish can be added to the Euston Lead Mixing Oil, to produce hard glosses of desired sheens. Put up in 5's and 1's.

FLATTING OIL . . . To be used with White Lead in Oil, to produce flat effects for interior walls



When mixing oil with lead the oil should be added a bit at a time. After each addition the oil and the lead should be thoroughly mixed.

and woodwork. The resulting finish is beautiful, long wearing, and can be easily and repeatedly washed. Put up in 1's.

PURE COLORS IN OIL . . . Pure colors finely and evenly ground in strictly pure linseed oil. The pigments are chemically pure and of the finest quality obtainable. These colors are unequalled for brilliancy and permanency of color. The extreme fineness of grind of these colors and care used in manufacturing assure a maximum and uniform tinting strength at all times. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{16}$'s and $1'' \times 5''$, and $\frac{1}{2}'' \times 4''$ tubes.

BROWNS

Raw Umber
Burnt Umber
Raw Sienna
Burnt Sienna
Van Dyke Brown

BLACKS

Ivory Drop Black
Special Lamp Black

BLUES

Prussian Blue
Ultramarine Blue

GREENS

Chrome Green (Light)
Chrome Green (Medium)
Chrome Green (Dark)

YELLOWS

Chrome Yellow (Light)
Chrome Yellow (Medium)
Chrome Yellow (Dark)
Yellow Ochre
Golden Ochre

REDS

Venetian Red
Tuscan Red
Indian Red
Rose Lake
American Vermilion
Rose Pink

WHITE

Zinc Oxide

GRAINING COLORS

Light Oak
Dark Oak

CADMIUM COLORS

These are non-fading, highly sun-proof colors.
Golden Yellow
Medium Red
Light Red

BULLETIN COLORS

These are colors extensively used in bulletin work.
Red
Yellow
Blue
Green

MASTER PAINTERS' COLORS IN OIL . . . These are economical colors of the same type pigments as Pure Colors in Oil. Put up in the same shades as Pure Colors in Oil excluding Bulletin colors, Cadmium colors, Graining colors, and Zinc Oxide White. In semi-paste form. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{16}$'s.

MASTER PAINTERS' BULK COLORS

. . . For the painter who prefers to mix his own paint to develop the heavy shades so commonly used on rough-timbered structures . . . 14 to 15 lbs. mixed with one gallon of linseed oil makes an easy-working, solid-covering paint. Euclid Venetian Red, Euclid Yellow Ochre, Emeraldite Greens (Light, Medium, Dark). Put up in 1's.

COLORS IN JAPAN . . . Preferred to colors in oil for tinting enamels. For making color varnishes and ground colors, these colors in Japan are without equal. Put up in 5 lbs. and $\frac{1}{2}$ pt. cans.

ENDURANCE LIQUID CEMENT COATING . . .

Keeps out moisture . . . A building brick will absorb a pound of water. In an ordinary eight-room brick house there are about 32,000 bricks exposed to the elements. Think of the terrific extra weight from moisture-soaked bricks as an added strain on timbers and supports. Besides, a moisture saturated brick house is colder in the winter and damper in the spring, consequently, less healthy.

Stucco, too, is porous and draws in moisture, holding it for long periods of time. In the winter the moisture often freezes. The expansion causes the stucco to bulge and burst, making patching or re-surfacing necessary. Often though there are no outward signs that moisture has seeped into the stucco, when a

section is removed the surface back of the stucco is found to be decaying.

Endurance Liquid Cement Coating closes the pores of the surface and works into the inaccessible pockets in rough surfaces of exterior and interior concrete, cement, stucco, unglazed tile, brick and stone without changing the surface texture. It gives uniform color and weathers down to that soft lustreless texture so characteristic and desirable for homes of this type of construction.

The pigments in this unusual Cement Coating are those commonly used in all exterior paints. The vehicle, instead of being Raw Linseed Oil, is a treated oil which embodies a large percentage of China Wood Oil and is not subject to the same saponification as Linseed Oil when in contact with alkalis. Being more waterproof, it prevents the absorption of moisture that creates active alkali always found in concrete, stucco, and brick, and it is quicker drying.

Liquid Cement Coating covers from 200 to 300 square feet, one coat, depending on the porosity and coarseness of the surface. On metal or other surfaces of close texture, and over old painted surface, the covering is about $33\frac{1}{3}\%$ greater. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's.

DIRECTIONS

Surface to be painted should be thoroughly dry, well seasoned and free from dust and loose foreign matter.

First Coat—To each gallon of Glidden Liquid Cement Coating, add one quart of Cement Coating Mixing Liquid and stir thoroughly. Work the first coat of Liquid Cement Coating well into the pores of the surface, spreading the material uniformly into a thin film or coat.

Second Coat—Allow not less than 24 hours for first coat to dry before applying the second coat. Apply second coat just as the material comes from the package, brushing it out evenly and uniformly over the surface. Where a third coat is desired, allow 48 to 72 hours for second coat to dry thoroughly.

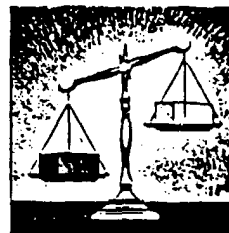
Old Work—Use a wire brush on previously painted surfaces to remove dirt and rough particles. If old paint is scaly, remove it with gasoline blow torch and steel scraper, and wire-brush the surface. (We do not recommend the use of a paint remover containing wax, because subsequent coatings will not adhere properly.) Then proceed as per above directions for new surface.

FLAT BRICK RED . . . Color ground in oil to paste form, which when reduced with Euston Lead Mixing Oil for flat effects, and linseed oil and drier for gloss finish, makes an excellent coating for walls of brick, stone or cement. A perfect imitation of brick in color and sheen. Put up in 5's, 1's and $\frac{1}{4}$'s.

FOUNDATION COATING . . . Use in preventing seepage and for damp-proofing walls. For external use below ground level. A perfect bond for plaster when used on the interior. In black only. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's.

ENDURANCE SHINGLE STAIN . . . A recognized wood preservative. The colored plates on the pages in this book suggest the importance of a properly finished roof to enhance the beauty of the structure. When shingles begin to look drab in color you can prepare for repair bills.

Dry shingles curl and crack. Moisture gets underneath and, between decay and wood-boring insects,



If two bricks, one unpainted, the other painted, were placed in water, the unpainted brick would be found to far outweigh the other.



UPPER — Unstained shingles become dry and porous; warp; need replacement.

LOWER—Smooth, stained shingles hold their shape and color, making a tight, weatherproof roof.

the shingles get soft, spongy and porous. Endurance Shingle Stains are made with creosote oil as the base, which is recognized as the best preservative and termite repellent for shingled surfaces. These stains come in a wide range of colors that will bring out the beauty and charm of a shingled cottage.

Insist on a quality shingle stain. For the sake of economy and protection, it is essential that a deep penetrating, wood preservative, with permanent, non-fading colors,

be used to give the roof or siding the long protection and rich appearance they deserve.

Coverage: For dipping, two gallons cover 1000 regulation size shingles with a $\frac{3}{4}$ dip. For brushing, 150 sq. ft., one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's and 1's.

DIRECTIONS

Important. Mix the stain thoroughly before using to assure uniform color. Stir occasionally during application. Damp shingles should be dried out before applying stain.

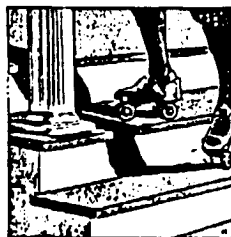
New Work—The most practical way to stain shingles is to dip them in a container large enough to hold at least a dozen shingles and deep enough to allow $\frac{3}{4}$ of the length to be covered. This process will afford protection to all exposed parts of the shingle. After shingles are laid, it is well to brush on a second coat in order to assure a uniform color.

Old Work—Shingle stains naturally must be brushed on previously laid shingles. Care should be taken that all edges and exposed parts are well coated. On old work, shingle stains may be thinned one pint of linseed oil to the gallon.

JAP-A-LAC SCREEN ENAMEL . . .

A black Enamel used on the screen frames as well as wire screen, will protect both against rust and decay. Quick-drying, water and weather resisting. Ideal for use any place a black enameled finish is desired. Will not clog the mesh of finest woven screen wire. Prevents warping of the frame. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

PORCH AND DECK PAINT . . . Made



The playing of children, moving of furniture in and out, constant traffic of grinding heels play havoc with porch floors and steps.

to withstand severe service. Porches, steps and decks get plenty of abuse. The average family living in a home, uses the floor and steps of a porch thousands of times a year and the effect of the scuffing of feet, scraping of porch furniture, and the abrasive action of dust and dirt require a paint with a tough, elastic, wear-resisting film.

The exposure of a porch to the elements in hot and cold weather, in dry and wet

weather, more than eight thousand hours a year, with water frequently standing on the paint for long periods

of time, gives the paint that protects these surfaces many duties to perform. Endurance Porch and Deck Paint will not water spot.

It is formulated as a protective and decorative coating for surfaces which are subjected to hard usage and severe weather conditions such as outside floors and decks of yachts and motor boats. It will withstand hard scrubbing, and also resists the action of rain, snow, and ice, and hard wear of walking and the scraping of chairs.

This product dries firm and hard overnight, and provides a paint film which is sufficiently elastic so that it does not mar, scratch, or show heel prints.

DIRECTIONS

New Work—Two coats are recommended for new work. Apply a first coat that has been reduced with a pint of turpentine to the gallon. Allow 48 hours for drying. Final coat should be applied full body.

Old Work—One coat applied to a dry surface free from dust and other foreign matter.

We positively recommend these finishes for all outside surfaces which may be subjected to the above extreme conditions.

Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. Covers 600-700 square feet per gallon, one coat.

HANDY HOME PAINT . . . A medium-priced, good quality, prepared paint that is easy to apply. While it is made especially for exterior purposes, it is also very good for household use, and will be found satisfactory in every way for painting interior woodwork, cupboards, kitchen furniture and for doing dozens of odd jobs of decorating and painting around the home.

Made of quality raw materials throughout. It works easily, maintains a good gloss, wears well, and will stand repeated washings with soap and water.

Reduced 100% with equal quantities of turpentine or naphtha and linseed oil, it makes an exceptionally long-wearing shingle stain.

DIRECTIONS

New Work—For new work on exteriors apply at least three coats. The first coat should be reduced with a quart of raw linseed oil and a pint of turpentine. In the second coat, omit the linseed oil, and apply finishing coat full body as it comes from the can.

Old Work—For old exterior work, apply two coats, reducing the first coat with a pint of linseed oil and a pint of turpentine, and apply the second coat full body as it comes from the can. Allow each coat at least 48 hours to dry thoroughly.

For interior woodwork, all surfaces should be free from dirt and grease. If one coat is necessary, use the material as it comes from the can; while if two coats are used, thin with a half pint of turpentine to each gallon.

Keep the can closed tightly when not in use. Stir paint thoroughly before using. Allow at least 48 hours for each coat to dry thoroughly.

Where thinning is necessary, use turpentine or raw linseed oil for exterior purposes and boiled linseed oil for interior painting. It covers from 600-700 square feet per gallon, one coat. Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.



Before repainting a home the wood siding should be carefully prepared. Where the paint has scaled, a wire brush should be used to clean up the surface.

WEATHERCOTE COATINGS . . .



A waterproof coat of Liquid Roof Coating, applied with a 3-knot roof brush, will pay for itself many times over by preventing costly roof repairs.

In these products we have the finest grades of asphalt available, carried in suspension by water as a vehicle. Upon application the water evaporates and only a protective film of asphalt with all of its elasticity and waterproof qualities remains. None of the essential, life-giving oils of the asphalt are carried off in the evaporation of the solvents that are used in other types of asphalt coatings.

As a roof paint this material can be used on surfaces of metal, felt, tar, concrete, tile or asphalt composition roofing materials. It is ideal for the damp-proofing of basement walls.

Weathercote Products have no odor and are, therefore, recommended for the waterproofing of cisterns, troughs, reservoirs and swimming pools.

They also give unusual protection against corrosion on metal of every type. When applied to the back of wall board they eliminate warping. Require no heating for application. Applied easily by brushing. Where thinning is necessary use water only.

Weathercote is supplied in two forms: Weathercote Coating is heavy in consistency but still free enough working to be brushed easily. This material can be reduced from 15% to 20% with water to serve as a prime coat.

Weathercote Cement contains asbestos fibre to develop a heavier consistency to prevent its running and sagging when applied heavily. Intended primarily for the patching of holes in roofs, valleys, flashings, etc. Best applied with a trowel. Put up in 55 and 30 gal. drums, 5 gal. steel kits, 1, and $\frac{1}{4}$ gal. cans.

ENDURANCE ASPHALT ROOF COATING . . .

An acid-free, heavy body, asphalt base paint, especially recommended for metal or composition roofs and all other metal parts of the house, subject to exposure. Its extreme elasticity results in its wearing for years under the most severe weather conditions. On paper, will cover 100 sq. ft. one coat. On metal, about 25% more. Put up in bbls., $\frac{1}{2}$ bbls., 5's and 1's.

ENDURANCE ASPHALT ASBESTOS

. . . **ROOF COATING (Liquid).** A heavy asphalt paint material combined with asbestos fibre and is used as a protective coating for roofings of any nature and for the repairing of leaks in gutters, valleys, flashing, etc. It can be applied with a brush and will not sag, creep, blister, crack or peel. It will satisfactorily remedy roof surfaces that are leaking because of small cracks, breaks or nail holes. Put up in bbls., $\frac{1}{2}$ bbls., 5's and 1's.

ENDURANCE ASPHALT ASBESTOS ROOF CEMENT (Plastic).

Indispensable for the patching of large leaks in the roofs, gutters, valleys and flashing. Should be applied with a trowel. Put up in 600 lb., 300 lb., 100 lb., 50 lb. drums; 25 and 10 lb. pails; 5 and 1 lb. cans.

FACTORY AND ROOF PAINT . . .

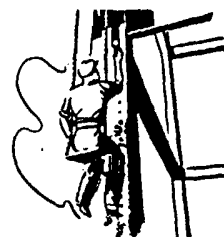
This is an economical, weather-resisting coating for all rough wood and metal surfaces. It is extensively used on factory buildings, water tanks, warehouses, temporary construction such as bridging over sidewalks, where decoration is secondary to weather protection.

Covers approximately 600 square feet per gallon and dries in 24 hours to a firm surface. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's.

NEV-A-RUST . . .

Protects metal against rust and corrosion from any cause. Unaffected by salt or fresh water, or by change in temperature. Nev-A-Rust is intended especially for both field and shop coats on structural steel, but it can also be used as a protecting paint on all outdoor surfaces of metal. It contains neither tar nor asphaltum—the pigment contains a magnetic black oxide of iron.

The surface texture is uniformly fine; it is tough and therefore resistant to physical factors; it is elastic and therefore impervious to temperature changes; it has strong binding properties and is exceedingly durable in the face of any atmospheric conditions.



To guard against rust and corrosion all exposed metal surfaces should be given a protective coating that weathers well.

Furnished in shades of gray, red, green, brown and black. At least 48 hours should be allowed for proper drying between coats. Covers 600 sq. ft. per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's.

LIQUID RED LEAD . . .

A scientific, protective, rust-inhibitive paint for use as a first coater on structural steel, iron and all metal surfaces (excepting galvanized iron). The vehicle is specially treated oils which, together with the rust-inhibitive pigments, gives a perfect coat which prevents the building up of rust beneath the film. Dries in 24 hours and covers 500-600 square feet per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's.

GLIDTITE GALVANIZED IRON

PRIMER . . . While this product is recommended especially for use on galvanized iron, it is also an ideal primer for all sheet metal surfaces such as metal sash frames, store fronts, cornices, etc. It is only used as an undercoat and reduces to a minimum

the possibility of peeling and scaling which is so common where ordinary paints are applied to galvanized surfaces. As a special precaution, however, it is recommended that the galvanized surface be given a period of time over which to weather and, when this is not possible, it should be washed with a dilute solution of sulphuric or acetic acid to remove grease and oil. Covers 500-600 sq. ft. per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's and 1's.

GRAPHITE LIQUID PAINT . . . This product is produced to supply the demand for Graphite Paint and in the strictest sense of the word, it contains only sufficient amounts of other pigments to keep the product in perfect condition in the container. Can be used any place where an exterior paint is desired. It is especially desirable because of its heat resisting qualities which make it a satisfactory paint for boilers, engine fronts and chimneys. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, and $\frac{1}{4}$'s.

TINNER'S PAINT . . . A quality product made from best grades of oxides ground in durable, hard-drying spar varnish. Recommended for all surfaces of tin, iron, steel, metal flashings, ridge rolls, spouting, etc. While still wet, hard rain will not wash it from the surface. It will not chalk, chip, or peel. Dries with egg-shell gloss so as not to emphasize irregularities in metal roof surface. Available in shades of red and green. It covers approximately 500 square feet per gallon, one coat. Put up in bbls., 5's, 1's.

SMOKE STACK BLACK . . . This product has been especially manufactured to withstand the extreme heat to which smoke stacks are subjected. It bakes hard to the metal, practically becoming a part of it, and forms a protective film over the surface that prevents the metal from corroding for a long period of time. Can be applied to all surfaces subject to heat, such as boiler fronts, steam and hot water pipes, and the fronts of engines. Put up in 5's and 1's.

METALLITE . . . There is no Aluminum Paint on the market that dries with a film more closely resembling aluminum metal. The flakes of the Aluminum Powder used in this paint are so small that it is impossible to see them individually without a magnifying glass.

As a result, a surface finished with Metallite is practically enamel-like in its smoothness, and will not gather dust and dirt. The finish actually resembles polished metal and retains its brilliance over a long period of time. It does not have the characteristic grayness of other Aluminum finishes, but has brightness and light reflecting qualities that make it ideal for the finishing of wall surfaces in laboratories and factories where the fumes of acid quickly discolor ordinary paint products.

Its heat resisting qualities make it excellent for use on furnaces, stoves, stove pipes and stacks. It is recommended for use on metal furniture and bric-a-brac. A very novel finish may be obtained in the kitchen by using this product on the walls and woodwork, combining it with black enamel or some other contrasting color used as a stripe. It covers 800 sq. ft. per gallon, one coat. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s, $\frac{1}{32}$'s, double compartment cans.

READY-MIXED ALUMINUM PAINT . . . For interior and exterior use. Does not discolor with age but maintains its brilliancy, and the liquid enables the aluminum flakes to leaf perfectly. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

AIRPORT SIGNAL PAINT . . . A long-wearing and weather-resisting yellow paint with a high visibility. For painting direction signs on roofs or roadways to designate airports. Made in First Coater and Finishing Coat. Fade-proof and permanent. Put up in 5's and 1's.

ROMARK NO. 1 . . . Combines necessary quick-drying properties with extreme durability and weather resistance. Prevents bleeding when applied over asphalt. Made especially for marking pavements, but adapted equally for zone marking factory, warehouse, and freight depot interiors. Dries in 4 to 15 minutes under normal conditions.

ROMARK NO. 2 . . . Is recommended for use over brick, concrete, wood, or any surface not having an asphalt or tar base. Dries in 45 to 60 minutes. Both No. 1 and No. 2 are made in white, black, yellow, and orange. Put up in 5's, 1's.

PAINTS AND PRODUCTS FOR FARM USE . . .

GLIDDEN BARN PAINT . . . *Not the cheapest — but the best.* There is an old saying that you can't fool a farmer twice on paint. That's why so many farmers are taking no more chances and are now having their barns and farm buildings painted with quality barn paint of this type. On a farm there is so much work to do and so little time in which to do it, that it



Everybody stops to admire newly painted farm barns and houses.

doesn't pay to take a chance on wasting time or money on paint that won't last and protect the surface properly. Barn Paint is permanent in color, covers more square feet to the gallon and has a lustre which identifies it from other barn paints. It is cheaper in the long run because you paint less often. Here is a product with a universal use, its non-corrosive qualities make it ideal for roofs, gutters, downspouts and out-buildings of metal or wood. Covers more than 300 sq. ft. per gallon, two coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, and $\frac{1}{4}$'s.

DIRECTIONS

Be sure that the surface is clean, dry and free from dirt, loose paint and grease. If the old paint is scaled or cracked, it should be wire-brushed or burned off. Stir the paint thoroughly before using.

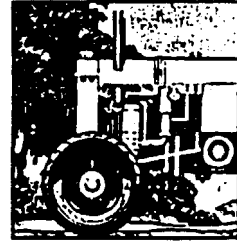
Directions for application of Barn Paint are the same as those covered in previous paragraphs on Exterior Painting. Two coats will be found sufficient for most surfaces. The first coat should be thinned with raw linseed oil. This is especially recommended at this time because, for the past several years, the majority of farm buildings have been neglected and the surface must be well satisfied with linseed oil when repainting.

A metal surface should be carefully gone over to remove all rust and scale, after which two coats of barn paint of color selected may be applied.

For brick the first coat of barn paint should be reduced with Liquid Cement Mixing Liquid and any spots that show unusual absorption should be given a second application. Then, after the entire surface has been allowed to dry for at least three days, a coat of Barn Paint as it comes from the can should be applied.

IMPLEMENT AND TRACTOR PAINT

... Specifically designed to protect metal and wood surfaces of farm implements. It is long in oil to withstand extreme exposure against sun, wind, rain, and snow. Manufactured in colors considered standard for farm implements. Covers solidly with one coat and maintains gloss over a long period of time. Used extensively on garden furniture because of its weather resistance. Covers 500 sq. ft. per gallon, one coat. Put up in 5's, 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s.



Farm implements and tractors are subjected to constant weather exposure and need a coat of rust-resisting paint.

WAGON AND IMPLEMENT VARNISH . . . See Page 88 under Varnishes.

PAINTS AND PRODUCTS FOR FLOORS . . .

FLORENAMEL . . . This is an evolution in the line of floor finishes for interior or exterior use. It is a true enamel . . . quick-drying and under normal conditions can be walked on in from six to eight hours. Intended particularly as a finish for interior wood or cement floors, and for the refinishing of linoleum where the original design has been worn away.



Through the use of the stipple sponge old worn floors may be given a smart, decorative pattern.

One coat applied to linoleum will impart years of added life and result in an attractive and

easily washed floor covering. A linoleum rug painted in this way can be made even more attractive by stippling contrasting colors on a selected base shade.

Its waterproofness, toughness and gloss make it an ideal finish for plastered walls where a finish that requires frequent and vigorous washing is desired. Several colors in the line are suitable for woodwork, others for furniture. Any one of the colors is excellent for using on dados in kitchens, bathrooms, etc.

Florenamel is adaptable as an exterior porch or deck paint. It withstands the scuffing of feet and scraping of heavy furniture because of its toughness. It is waterproof, consequently will not water spot. Its elasticity enables it to expand and contract with the extremes of weather without cracking or checking. Covers 500 square feet per gallon, one coat. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s.

DIRECTIONS

Clean the surface thoroughly. Drive all nails below the surface. Fill nail holes, cracks, and all other grooves with Jap-A-Lac Crack and Crevice Filler.

Interiors—First coat should be thinned with pure turpentine in the proportion of one pint of turpentine to a gallon of paint. Apply thin coat of paint, brushing out well. Allow 12 hours to harden. Second coat should be applied just as it comes from the can and flowed on freely.

If floor, having been previously varnished or painted, is in good condition, it should be washed with warm water and allowed to dry. Sandpaper lightly, dust, and apply Florenamel.

Care should be taken to see that the enamel is flowed on freely and evenly. The surface will dry out without brush marks in about 10 to 12 hours in favorable drying weather. A clean bristle brush should be used.

Exteriors—The first coat applied to porch floors and decks should be reduced 10% with turpentine after the surface has been cleaned of all accumulated dust, dirt, grease and other foreign matter. Allow 48 hours for thorough drying.

For finish coat work, reduce in proportion of one pint of boiled linseed oil to each gallon.

PORCH AND DECK PAINT . . . See Page 75 under Products for Outside Use.

INSIDE FLOOR PAINT . . . A sanitary and durable paint for preservation, protection, and decoration of interior floors, stairs, wainscoting, and all surfaces that must stand continuous hard wear. It is particularly suitable for wooden kitchen floors. Dries dust free overnight. One gallon covers approximately 500 square feet, one coat. Packaged in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

DIRECTIONS

Follow interior directions for Florenamel—at left.

CAUTION: For outside floors or porches, steps, etc., use Porch and Deck Paint or Florenamel for best results.

CONCRETE FLOOR DRESSING . . . Dries with a hard, tough, wear-resisting film; decorative, waterproof, oilproof, and acid resistant. Repeated washings and scrubblings will not affect it. It eliminates dusting which is so common to concrete floors, and hides completely all blemishes and discolorations in the original surface. Especially recommended for use on concrete floors in hospitals, public buildings, hotels, etc.

Covers 400 to 500 square feet per gallon one coat varying according to surface and application. Packaged in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

DIRECTIONS

Before applying this product be sure that the concrete has had time to thoroughly dry out. Floors must be dry, and if they show any trace of alkali, wash thoroughly with a solution of 3 pounds of Zinc Sulphate to a gallon of water.



Concrete floors in basements where dampness usually exists require a special floor dressing.

The material should be applied at a temperature of about 70 degrees F., but never lower than 50 degrees, and under favorable drying conditions and ventilation. The amount used for the first coat should be reduced 10% with turpentine and thoroughly worked into the floor by means of a stiff brush. Allow 24 to 36 hours or until perfectly dry, then apply second coat without reducing or thinning.

Should sections of the floor show unusual absorption of first coat, due to variation in density of concrete, such sections shall receive an additional coat before applying second or finishing coat. These spots or sections should be thoroughly dry before application of finishing coat.

SPEEDOLEUM . . . (*Linoleum Finish*). See Page 86 under Varnishes.

GLIDDEN SPAR . . . See Page 86 under Varnish Section.

FLOORETTE . . . (*Floor Varnish*). See Page 86 under Varnish Section.

GYM FLOOR VARNISH . . . See Page 88 under Varnish Section.

RAPID-COTE . . . See Page 86 under Varnish Section.

LINOLEUM LACQ . . . Intended as a protective coating over new linoleum, and will preserve the pattern and restore newness to old linoleum, adding years to its usefulness. Easily applied by brush, and dries in less than thirty minutes. Water white in color. Will not discolor the lightest tints. It is waterproof, will not spot white, and will not mar or scratch white. Covers 400 to 500 sq. ft. per gallon, one coat. Put up in 1's, 1/2's, 1/4's, 1/8's, 1/16's.

DIRECTIONS

Before application, both old and new linoleum surfaces should be washed with a strong soap solution, then thoroughly rinsed and dried.

JAP-A-LAC VARNISH STAINS . . . See Page 84 under Products for Furniture and Woodwork.

JAP-A-LAC MODEL FLOOR PROCESS . . . This process consists of a complete system for finishing badly worn and discolored floor surfaces, and is also adaptable for use on woodwork and furniture. The first step in the process is the application of one or two coats of Jap-A-Lac Ground Color, after the old surface has been cleaned thoroughly and allowed to dry perfectly.

The Jap-A-Lac Ground Color resembles natural wood and dries to a flat finish which, at the same time bonds itself very tightly to the old surface. After the Ground Color has been applied, Jap-A-Lac Graining Color is used and an artificial grained effect made on the sur-

face by using the Jap-A-Lac Graining Tool before the Graining Color sets. Jap-A-Lac Graining Color is soluble in water and any design that is not satisfactory may be removed either by washing it from the surface with water, or by applying another coat of Graining Color over it, on which a new grained design can be created. After the Graining Color has dried, one or two coats of Jap-A-Lac Varnish Stain, in any color that may be selected, will give a true wood effect. Complete directions for the use of the Graining Tool will be found in the carton in which it comes.

LACQ . . . See Page 85 under Products for Furniture and Woodwork.

JAP-A-LAC CRACK AND CREVICE FILLER . . . This material is furnished in paste form. Its function is to fill the cracks that exist in old floor surfaces between the boards, as well as nail holes and other breaks in the boards themselves. This material properly applied, will not shrink or break loose when dry. Put up in 1 and 2 1/2 pound cans.

DUSTLESS FLOOR OIL . . . An oil for unfinished floors, a polish for varnished floors, and an efficient ingredient for any sweeping compound. Acts as a dust preventive for floors of stores, factories, public halls, etc. When properly applied it will be absorbed by the wood, leaving no greasy and slippery oil film. Put up in bbls., 1/2 bbls., 5's and 1's.

REN-O-WAX . . . Where this product is applied properly, floors will show an even, mirror-like lustre that adds the finishing touch to rooms. It dries quickly with a reflecting gloss that protects the floor paint or varnish film. No rubbing or polishing needed . . . put it on . . . leave it alone . . . in about thirty minutes it may be walked on. Covers 3,000 sq. feet per gallon, one coat. Put up in 1's, 1/4's, 1/8's.

JAP-A-LAC FLOOR WAX . . . A paste composed of the finest, hardest-drying, toughest wear-resisting waxes available. Polishes and preserves the beauty of floors, woodwork, and furniture. Dries hard, and does not become sticky in warm weather. Will not show scratches or heel marks. Dust and dirt will not adhere to it. Polishes quickly with little rubbing. Put up in 1/2 lb., 1 lb., and 4 lb. packages.

FLOOR AND FURNITURE POLISH . . . See Page 85 under Products for Furniture and Woodwork.

MASTICRETE . . . A semi-liquid mastic, having a water vehicle. It can be added to cement mortar and applied in any thickness to breaks and holes that occur in concrete, wood, metal, asphalt, tile or composition traffic bearing surfaces. Odorless and requires no heating for application. Put up in 55 gallon drums and 5's.

Masticrete Primer serves as a bonding medium between Masticrete and the surface to be repaired. Put up in 55 gallon drums, 5's and 1's.



Cracks and breaks in concrete floors in homes and factories can quickly and permanently be repaired with Masticrete.

PLI-NAMEL . . . Pli-namel is a new development, the result of the cooperation between the paint and varnish industry and the world's largest rubber manufacturer. Rubber has always been recognized for its unusual resistance to moisture, alkali and acids, and these same qualities are now incorporated in Pli-namel, which is a 100% Pliolite pure crepe rubber resin base product.

Where other floor paints fail because of a moisture condition, on concrete floors, Pli-namel will give unusual service. It will adhere successfully to any concrete floor surface if there is no actual water pressure to contend with. It successfully resists the action of alkali, and will outwear by three times the ordinary oil base floor paints.

This unusual product for concrete floors is furnished in six colors, as well as White and Black. The White is a most unusual finish for the walls of rubber plants, bakeries, refineries, chemical laboratories, the kitchens of hotels and restaurants, and any other surface where fumes and gases that prevail cause a quick discoloration of white enamels.

It washes free of deposits that settle upon it and will be found just as white as the day it was first applied.

The acid-resisting properties of this material make the

Black, which is ordinarily used, ideal for a finish in testing laboratories, battery plants and other places where counters and work benches are constantly subjected to the action of acids. It is also recommended for swimming pools. Communicate with us regarding your specific problems. Covers 450 to 500 square feet per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

DIRECTIONS

Clean the floor with an alkaline cleaner, then rinse thoroughly with clear water and allow to dry. Oil soaked floors should be thoroughly washed with naphtha or other solvents and then scrubbed with an alkaline cleaner until clean. Do not coat for several days in order to make sure all oils are removed from the pores.

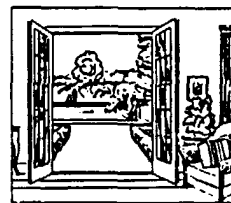
On previously painted floors the old film should be removed. Then clean as above. Pli-namel should be brushed well into the pores of the concrete.

Apply the first coat after reducing it 25 per cent with mineral spirits such as Texaco Varnolene or Sunoco Spirits. Apply the second coat about 24 hours after the first coat, without thinning.

The third coat, if necessary, should be applied without thinning after the second coat has dried 48 hours.

Pli-namel dries dust free in an hour and can be subjected to light traffic in two to six hours.

All new floors or those worn smooth must be etched with a 10% solution of muriatic acid to provide the proper bond.



The fact that Pli-namel is not affected by water makes it an ideal finish for the bottoms and sides of concrete swimming pools.

PAINTS AND PRODUCTS FOR WALLS . . .

SPEED-WALL FLAT . . . Its soft tones, with the richness of velvet and just enough light reflection to produce interesting highlights, make it desirable for living rooms, dining rooms and bedrooms, as well as main hallways.

Glidden Speed-Wall Flat has a sheen that reflects a maximum of light. It is sanitary because it is truly washable. Its solid, impervious film lays smoothly over any kind of a surface—rough or smooth plaster, wallboard, burlap, metal or wood.

This product in white and a wide range of desirable colors for modern decorative treatments, was used in the color pages of this book. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. White is also packaged in $\frac{1}{8}$'s. Covers about 500 sq. ft. per gallon, one coat.

SPEED-WALL SEMI-GLOSS . . . This paint has become popular for every room in the house because its egg-shell finish makes it not only practical from the standpoint of wear and washability, but also because it provides the right light reflection to make it an ideal background for furnishings.



Speed-Wall cleanses as easily as tile.

One coat of Speed-Wall Semi-Gloss over Speed-Wall Oil First Coater as a primer, produces a solidly covered surface and an acceptable job. It dries

quickly and with good drying conditions (sufficient warmth and ventilation) two coats may be applied in a single day. Speed-Wall Semi-Gloss eliminates many of the annoyances and inconveniences of painting and does not require frequent refinishing because it washes so easily and perfectly. Its film is closely knit and impervious to moisture.

Speed-Wall Semi-Gloss is not only recommended for wall work in kitchens, breakfast nooks, bedrooms, or, in fact, any room in the home, but it is also an ideal finish for woodwork and furniture because of its washability, solid covering, and easy working properties. Its beautiful egg-shell finish makes it exceedingly popular today as a finish for furniture. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s. Covers about 500 sq. ft. per gallon, one coat.

Speed-Wall is also widely used as a finish for radiators.

SPEED-WALL GLOSS . . . Wherever a glossy finish is desired, this product is very satisfactory—for walls, woodwork and furniture. When applied, it provides a tough, durable surface that will retain its gloss in spite of frequent washings. Its hard, tile-like finish is significant of cleanliness and the utmost in sanitation. Long life, toughness and durability were built into Speed-Wall Gloss because when used in the kitchen and bathroom, where surfaces are subjected to moisture, steam and deposits of grease from cooking, frequent washing is the rule. It can be washed repeatedly without any impairment of its gloss. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s. Covers 450 to 500 sq. ft. per gallon, one coat.



Newly plastered walls are extremely porous. As a result, they should be given a sealing coat of a good primer like Speed-Wall Oil First Coater before succeeding finish coats are applied.

DIRECTIONS

Surface Preparation—Be careful of new walls. Be sure they are dry before finishing them. There is a possibility of hot lime or free alkali being present in all new plaster work. As a precaution it is advisable to wash new plaster with a solution of zinc sulphate made by mixing three pounds of commercial zinc sulphate in a gallon of water. Simply brush on the surface and permit to dry. Your painter can test new walls to determine the presence of hot lime or alkali. Many times a wash with common household vinegar will be sufficient to overcome this alkaline condition.

Surface preparation is as important on wall work as it is on floors or furniture. After the new wall has had the zinc sulphate or vinegar wash, allow it to dry overnight if there is heat in the house. If not heated, allow more time. Then apply one coat of the primer selected.

We do not recommend painting over wall paper. You can never be assured of good results. It is safer to remove all the paper and then proceed as for "New Work."

Mixing—The pigment and liquid must be thoroughly mixed. To do this, pour off the liquid, thoroughly stir the settled pigment and vehicle to a smooth paste, then add a small amount of the liquid from time to time, stirring constantly until thoroughly mixed; finally pour from one can to another several times.

New Surfaces—Either plaster, wallboard, wood, or cloth.

First coat . . . Primer should consist of equal parts of Speed-Wall Mixing Size and Speed-Wall Flat, Semi-Gloss or Gloss Wall Finish of the color selected or Oil First Coater reduced 25% with naphtha. Either of these primers being pigmented act as a guide coat, and also prevent absorption of succeeding coats, and on smooth, dense surfaces, cover approximately 450 square feet, one coat, per gallon. The pigment in the priming coat gives a foundation color to work upon, and reduces the number of succeeding coats necessary to obtain an even, solidly covered wall surface.

For best results, allow priming coat to dry, then apply a second coat of Speed-Wall Flat, Semi-Gloss or Gloss Wall Finish without thinning or reducing. Three coats should be used for best results.

Old Walls Previously Painted—In the preparation of an old wall previously painted, remove all paint that appears loose, then sandpaper the sharp edges of the remaining paint level with the plaster as even as possible to avoid the spots showing prominently. Fill all crack and breaks in the plaster with Plaster of Paris, which after drying should be sealed with a coat of shellac.

If the old painted surface appears full of small hair line checks and cracks, give the entire wall surface a coat of Speed-Wall Oil First Coater and follow from this point the directions as for "New Walls."

If the old paint is in good condition, one coat of Speed-Wall (if the color approximates the old paint) will be all that is required. Two coats will cover solidly over a background of any color.

Speed-Wall is best laid on with semi-circular strokes and then leveled evenly, using light strokes to produce an even solid-covering coat.

SPEED-WALL OIL FIRST COATER

. . . This wall primer is recommended for use as a priming coat on new plastered work, and will best take care of the present day conditions that demand perfect jobs with a two-coat application. It seals new plaster perfectly against the suction of succeeding coats and will seal fire cracks. Its pigment content imparts an opacity that serves as the intermediate coat when following ordinary finishing schedules.

This product should be thinned 25% with naphtha, and when applied in this manner, will dry in about 6 hours and cover from 350 to 450 square feet, depending on the porosity. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

SPEED-WALL MIXING SIZE . . .

Effectively seals the pores and voids in plaster. Prevents the sinking in of finishing coats. Can be used as it comes from the package, or mixed half and half with the Wall Finish. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

RIPOLIN Q. D. ENAMEL . . . See Page 83 under Products for Furniture and Woodwork.

MASTER PAINTER'S FLAT WHITE

. . . Intended particularly for use by the Master Painter in the home, especially for basement and attic work where an economical and thoroughly dependable easy-working wall finish is desired. Will cover well in one coat, although two coats are generally recommended for new work over properly primed surfaces. Covers 500 sq. ft. per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, and 1's.

GLAZING LIQUID . . .

A clear liquid that dries with an egg-shell finish. This material is recommended for use over Flat, Semi-Gloss or Gloss Wall Finishes for producing stippled, mottled or Tiffany effects. Ideal as well for the antiquing and polychroming of furniture and interior woodwork. Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s.



With Glidden Glazing Liquid and Speed-Wall a modern Tiffany finish can be applied to walls.

RIPOL STIPPLE . . .

The ideal wall coating for the finest residences, hotels, churches, public buildings, theatres, or offices. It gives the finished surface a mellow, flat texture suggestive of tapestry paper.

Due to its unusual composition, this product allows much more time for application, staying open long enough to permit large surfaces being stippled by the same painter. A man comparatively inexperienced in stippling can secure excellent results.

A complete Ripol Stipple system is recommended for new work—first a coat of Ripol Stipple Wall Primer, a second coat of Ripol Stipple Undercoat followed with a finishing coat of Ripol Stipple furnished in white only but which can be tinted to any shade with colors in oil. Covers 400 sq. ft. per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, and 1's.

WALL PAPER ELIXIR . . . A preservative for wall paper and painted wall surfaces in hotels, public buildings, and the home. Water white, and will not dissolve the most delicate tints. Waterproof, and can be washed repeatedly with soap and water to remove ink, pencil and finger marks, etc. Can be sprayed when thinned with Wall Paper Elixir Mixing Liquid. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s.

SPRAY-DAY-LITE . . .



Spray-Day-Lite can be brushed or sprayed. One of its outstanding characteristics is the fact that it covers perfectly in one coat over any type of unpainted or painted surface.

Spray-Day-Lite is a full egg-shell gloss when sprayed or brushed over any type of unpainted or painted interior surface. It can be successfully applied to cement, slate, tile, plaster, steel, wood and stucco. One coat is sufficient. It will produce better, whiter results than two coats of ordinary whites. It applies evenly with little fog, and produces a white smooth covering that can be washed like tile, even over grimy, dirty surfaces. It does not flake, crack, chip or peel over a good surface.

Intended primarily for plants, mills and factories but is also ideal for commercial, industrial and public buildings; apartments and hotels.

One drum of 55 gallons of Spray-Day-Lite will cover over painted surfaces from 10,000 to 18,000 square feet. Over old or new unpainted surfaces it will cover 9,000 to 12,000 square feet.

Spray-Day-Lite is shipped in 55 gallon drums equipped with agitators that mix the contents thoroughly. Also put up in $\frac{1}{2}$ bbls., 5's, 1's.

AD-EL-ITE HYGIENIC KALSOMINE

. . . When properly applied, Ad-El-Ite Hygienic Kalsomine has the decorative quality of oil paint. It has a large and varied use because of its economy. One coat of Kalsomine properly applied will give a pleasing and satisfactory job. A five pound package is usually sufficient for the ordinary room.

The use of Ad-El-Ite Hygienic Kalsomine for ceilings in the finer residences of the country as a substitute for wallpaper, is becoming quite common. It is also used extensively in all types of public buildings. Frequently plaster walls are coated with Kalsomine for a period of from six months to a year in order to let them thoroughly dry out, age, and cure before they are finished with the more permanent oil paints.

Ad-El-Ite Hygienic Kalsomine is the quick, easy and economical way to clean up laundry, fuel, furnace and storage rooms in the basement or spare rooms on the top floor. Covers solidly with one coat on practically all kinds of surfaces—plaster, composition board, stone, brick, tile, metal, or wood.

DIRECTIONS

For Sizing—After the walls are thoroughly dry, apply a thin coat of Ad-El-Ite Hygienic Kalsize. Oil or varnish primers intended for use under Wall Finishes may also be used. After applying, allow the size to stand for about 24 hours until thoroughly dry.

For Mixing (Hot Water)—Gradually stir the contents of a carton package of Ad-El-Ite Hygienic Kalsomine into two quarts of **BOILING WATER**—it must be **BOILING**. This should make a mix of about the consistency of a rich cream or house paint, and before using should be allowed to stand from 20 to 30 minutes or until thoroughly cool.

For Mixing (Cold Water)—Gradually stir the contents of a carton package of Ad-El-Ite Hygienic Kalsomine into two quarts of cold water (if desired, hot water may be used). This should make a mix of about the consistency of a rich cream or house paint. If hot water is used, allow to stand from 20 to 30 minutes or until thoroughly cool.

Caution—If necessary to reduce further, add a very little cold water slowly and cautiously, as after being prepared as above the mixture thins very rapidly and entirely out of proportion to its bulk. Don't flood the Kalsomine with too much water.

For Applying—Use a good Kalsomine Brush, and apply evenly as you would any ordinary paint.

Our tinting white contains no blue, and should always be used when tinting colors are added.

Ad-El-Ite Hygienic Kalsomine is put up in bbls., $\frac{1}{2}$ bbls., 100-lb. kegs, and 5-lb. cartons.



Ad-El-Ite Hygienic Kalsomine is an inexpensive, sanitary, light-reflecting finish for walls and ceilings. A germ-killing ingredient makes it actually hygienic.

AD-EL-ITE HYGIENIC KALSIZE

. . . Seals plaster and wall board perfectly for subsequent coats of Kalsomine. Should be allowed 24 hours for thorough drying.

Five pounds of Kalsize will produce sufficient material to cover 400-500 sq. ft. of surface. Put up in bbls., $\frac{1}{2}$ bbls., 4 lb. cartons, 1 lb. cartons, $\frac{1}{2}$ lb. cartons.

REFLECT-O-LITE WASHABLE COLD WATER PAINT (Paste or Powder) . . .

A decorative coating for application to surfaces of any type, new or old plaster, composition board, concrete, burlap, wood or metal, and for use in the interiors of homes, hospitals, schools, public buildings, hotels, stores, and factories.

Reflect-O-Lite is furnished in a semi-paste form which when reduced with one-half gallon of water to each gallon of paste produces a finish that when applied by brush covers solidly with one coat and will not discolor readily from fumes. After becoming thoroughly hard and dry it can be washed free of the deposits of dust, dirt, and other foreign matter that may settle upon it. Odorless, quick-drying, easy-working. High light-reflecting properties.

One of the important ingredients in Reflect-O-Lite is a protein made from soy beans, which gives it unusual adhesive qualities.

Reflect-O-Lite is becoming a popular finish for ceilings in the home, replacing Kalsomine because of its better bonding properties and the fact that it can be washed . . . successive coats can be applied without the removal of preceding ones. Put up in 5's, 1's, $\frac{1}{4}$'s.

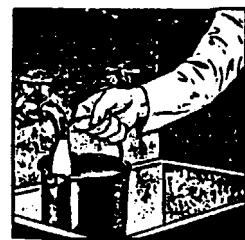
Reflect-O-Lite is also available in Powder form.

DIRECTIONS . . .

Preparing the Surface

All that is necessary in preparing the surface of the average wall is to remove all grease spots, dirt and other foreign matter. Wash off all old coats of Kalsomine with a sponge and warm water. Metal should be primed with paint or sealer.

Add one part of water to two parts of **REFLECT-O-LITE** and stir thoroughly until the mixture is brought to a smooth creamy consistency. Apply evenly and freely, using a large Kalsomine brush. Keep a large quantity of **REFLECT-O-LITE** in the brush at



The mere addition of water to Reflect-O-Lite makes it ready for use.

all times. (For spray application add sufficient water to produce free spraying consistency.) The addition of five ounces of lime to the gallon will make **REFLECT-O-LITE** even more washable.



PRODUCTS FOR FURNITURE AND WOODWORK

RIPOLIN . . . *The world's most famous enamel* The trend from natural finishes of woodwork to colorful treatment has made enamels very popular. The finish of enamel is harder than that of paint,



possesses more gloss, will withstand periodical washing and cleaning, maintain its protective film and improve in appearance with age. Because of these qualities in Ripolin, it has been accepted and ap-

proved as the finest and most durable enamel by architects and decorators throughout the world.

More than 40 years of research and scientific development together with tests, have established the fame of Ripolin Enamel throughout the civilized world. All European countries, together with South America, Africa, Australia, and North America, have approved and accepted Ripolin as the world's finest and most durable enamel, and its three-man trade mark is recognized everywhere as a mark of outstanding quality. Famous landmarks such as the Hague Peace Palace, the Bishop's residence at Le Mans, France, the Chateau de la Ragoterie, at Yvre' L'evêque, the hospital at Karlsruhe, Baden, the Hotel de Crillon, Paris, the Trinity College at Cambridge, England, and the Notre Dame Cathedral, are all finished with Ripolin Enamel.

In the United States, Ripolin has been used on thousands of the finest homes and public buildings, such as churches, colleges, hotels, hospitals, and skyscrapers, where in many cases fifteen years of continuous service has not dimmed its lustre and beauty.

When Ripolin was first introduced into this country by The Ripolin Company of Amsterdam, Holland, it was made only in BLT quality and furnished in high gloss, semi-gloss and flat finishes. This Original Holland Enamel is still available, but the demand for a quicker drying product resulted in Quick Drying Ripolin that is now furnished in White and six new colors selected by Miss Grace Cornell, one of the country's leading authorities on interior decoration. These colors have been used in modern decorating schemes and our readers may be assured that in adopting them they have authentic selections and colors that are correct, smart and pleasing.

Quick Drying Ripolin retains all the durability and lasting beauty of the famous BLT Ripolin. It levels out free from brush marks, producing a finish that has the flint-like hardness, depth of gloss and beauty of the very finest glazed tile. Q. D. Ripolin can be repeatedly washed without danger of harming the gloss or fading the color. It can be applied to iron, plaster, fibre board and tile as well as wood surfaces. Excellent for kitchen and bathroom walls where a non-porous, washable surface is desired. It is also ideally suited for furniture and woodwork. BLT and Q. D. put up in 1's, 1/2's, 1/4's, 1/8's. Q. D. only in 1/16's.

DIRECTIONS

New Work—1st coat—Apply Ripolin Undercoat to which you have added turpentine in the proportion of one pint of turpentine to a gallon of Undercoat.

2nd coat—When the first coat is dry, apply a coat of Ripolin Undercoat just as it comes from the can. When dry, sandpaper surface to a smooth finish.

3rd coat—Apply Ripolin Undercoat to which you have added Ripolin in the proportion of one quart of Ripolin to a gallon of Undercoat. When dry, sand lightly.

4th coat—Apply Ripolin just as it comes from the can.

Old Work—Surface preparation is important. See that it is cleaned free of dust, dirt, grease, and all other foreign matter, as well as perfectly dry. See that the old surface is sanded to a smooth finish before starting the work. If old finishes are badly checked, alligatored, or otherwise disintegrated, they should be removed with Ad-El-Itte Paint and Varnish Remover, after which all wax deposits left by the Remover should be taken off by washing with turpentine or naphtha. On such a surface, proceed as for "New Work."

In order to properly prepare the surfaces on which varnish or enamel has not been removed, you should apply a first coat of Ripolin Undercoat, a second coat of Ripolin Undercoat reinforced with a quart of Ripolin Enamel to each gallon. Then apply a final or finishing coat of Ripolin as it comes from the package. Surfaces of plaster, composition board, stucco, brick, or cement should receive a first or prime coat of Speed-Wall Oil First-Coater. From this point proceed as recommended under the directions for "New Work." We do not recommend the thinning of Ripolin Enamel but when found necessary, use Ripolin Gloss Thinning only.



Ripolin produces wear-resisting surfaces that can be cleaned easily.

RIPOLIN UNDERCOAT . . . Like a house, an enamel finish is no stronger than its foundation. On this theory Ripolin Undercoat was developed as a companion product for Ripolin. It possesses strong adhesion to the wood and provides the proper foundation for succeeding coats of Ripolin.

It levels perfectly free from brush marks, sands easily and is solid covering.

Covers 450 square feet per gallon, one coat. Put up in 5's, 1's, 1/2's, 1/4's, 1/8's.

RIPOLIN GLOSS THINNINGS . . . It is recommended that this product be used but sparingly in any Ripolin Finishing Schedule. Ripolin, as it is furnished by us, is, we feel, of just the proper consistency for application. There may be instances, however, where a can has been kept open too long and the evaporation of some of the vehicles used has caused a bodying of the paint itself. In such an instance we would recommend the use of Ripolin Gloss Thinnings rather than turpentine because this material will maintain the natural gloss of Ripolin whereas turpentine has a flattening effect. Put up in 1/4's, 1/8's, 1/16's.

TITAN-O-ZINC ENAMEL . . . Containing the covering and hiding properties of titanium oxide and lithopone, together with the quick-drying

advantages of 4 hour enamel, this White is the ideal enamel for Master Painters' or home use.

Easy brushing properties, greater covering and hiding properties, beauty of film, and extreme durability, together with quick drying—these are the unusual advantages found in this product.

Made in white only, which can be tinted to any shade desired. Covers 550 sq. ft. per gallon, one coat. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

ZINC-O-LITH ENAMEL . . . Can be used on all woodwork or walls in the home, in large buildings, or in large industrial plants where better lighting is so essential. It flows on easily, and levels out to a smooth, even finish. It is durable, easily washed. Made in white only—gloss and semi-gloss. Can be tinted with oil colors to any shade. Covers 500 sq. ft. per gallon, one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

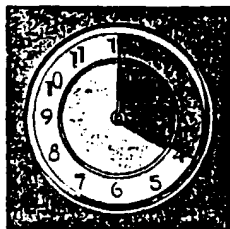
GLIDDENCOAT . . . Gliddencoat is a new type of enamel undercoat recently perfected by The Glidden Company and a product that has met with immediate acceptance by the user, and particularly, the master painter.

The big outstanding advantage in Gliddencoat is in its quick drying properties which enable it to be sanded or recoated in four hours' time. Its quick drying properties, however, in no way impair its leveling or flowing qualities. It levels out free from brush marks just as the finest grade of long oil enamels. It sands easily, although its unusual flow makes only light sanding necessary.

Gliddencoat contains liquids that possess sealing qualities that hold out the succeeding coats of enamel showing their richness, fullness, and depth of gloss. It is not porous and consequently does not absorb any of the liquids that impart these qualities to the enamel coat.

Gliddencoat is manufactured in white only. It is advisable, particularly on new work, to reduce the first coat 10% with turpentine. The second coat should be applied just as it comes from the can. The first coat will cover 450 square feet to the gallon, while the second coat will cover 500 square feet. Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

JAP-A-LAC 4 HOUR ENAMEL . . .



Jap-A-Lac dries in 4 hours, permitting odds and ends around the home to be brightened up in short order.

A household necessity. Since the year 1898 the name Jap-A-Lac has been a household word for interior finishing.

However, Jap-A-Lac is different today. To meet various trends of style, new colors have been added. It now dries in four hours to a smooth tile-like finish, free from brush marks. Jap-A-Lac possesses water and weather-resisting properties that make it adaptable for exterior use. Dirt can be repeatedly washed away without harming the gloss or dulling the colors.

Jap-A-Lac 4 Hour Enamel fits every need where a high permanent gloss finish is desired. It can be used

on any surface of hard or soft wood, metal, furniture, woodwork, window frames, screens, blinds, doors, radiators, pipes, fences, toys, porch and lawn furniture, agricultural implements; in fact, any surface that needs renewal of beauty, durability and usefulness. Covers 100 square feet per quart, one coat. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s, $\frac{1}{32}$'s.

HOW TO APPLY . . . Properly Prepare the Surface—Be sure to have the surface absolutely dry and clean. Surfaces should be cleaned with turpentine or cleaning compound.

On woodwork or furniture, a thorough sandpapering is usually all that is necessary. If the surface is checked or cracked, and these imperfections cannot be removed with sandpaper, use Ad-El-Itc Paint and Varnish Remover. Wash the Remover off thoroughly with turpentine.

Application—On opening a can, stir the contents thoroughly from the bottom up to insure uniformity. On old work, one coat is usually sufficient over the lighter colors. On old discolored surfaces and dark colors an undercoat of Jap-A-Lac Flat White should first be applied, to be followed with one or two coats of Jap-A-Lac Enamel.

On new work, one coat of undercoat should be applied, followed by a coat that has been mixed one-half under-coat and one-half Jap-A-Lac Enamel. Then followed by one or two coats of the enamel as it comes from the can. Allow sufficient time for drying between coats. More complete directions will be found on the can.

JAP-A-LAC VARNISH STAINS . . .

A combined varnish and stain that colors and preserves the natural beauty of the wood. Especially adapted for refinishing furniture, floors, woodwork, etc. Strengthens the original stained finish, and produces a durable, highly varnished surface. Dries in four hours. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s, $\frac{1}{32}$'s.

DIRECTIONS

One coat is usually sufficient when the effect desired is to be darker in tone than the old finish.

When a lighter effect is desired, over old, discolored or dark surfaces, apply one coat of Jap-A-Lac Ground Color and follow with one or two coats of Jap-A-Lac Varnish Stain of the color selected. Beautiful grained effects can be obtained by the use of Jap-A-Lac Graining Color applied with the Jap-A-Lac Graining Tool over the Ground Color. The Varnish Stain is then applied to preserve the grained effect as well as to give it gloss and richness.



Jap-A-Lac Varnish Stains enable you to do two operations at one time.

JAP-A-LAC GOLD AND ALUMINUM PAINT . . .

For finishing radiators, picture frames, iron beds, baby carriages, tables, chairs, and machinery of all kinds.

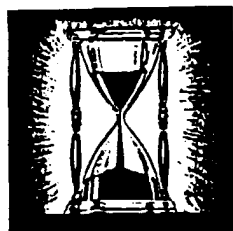
Mix powder with liquid and stir thoroughly. Apply in one direction only, and do not brush back and forth. Put up in No. 5, No. 4, No. 3, No. 2, No. 1 sizes.

JAP-A-LAC GRAINING COLOR . . .

Furnished in shades of Light and Dark Oak. This is a distemper color of brushing consistency and for application over coats of Jap-A-Lac Ground Color to develop true grained effects through the medium of the Jap-A-Lac Graining Tool.

After the Graining Color has dried two coats of Jap-A-Lac Varnish Stain of any shade selected will produce true wood effects. Put up in pint glass jars only.

LACQ . . . It is not a paint—it is not a varnish.



Where speed of finishing is important Lacq's rapid-drying time of less than 30 minutes makes it ideal.

It is a finish that dries in less than one-half hour. Almost any surface about the home may be finished with it, and be ready for use again almost immediately.

It is not affected by hot water or strong soaps, and it will withstand extreme hard usage, and alkali. It will wear like iron. Covers 450 square feet per gallon, one coat. Put up in 1's, 1/2's, 1/4's, 1/8's, 1/16's, 1/32's.

DIRECTIONS

Wash surface thoroughly and allow to dry. All grease, wax, or dust must be removed.

On new work the surface is built up from the bare wood with succeeding coats of lacquer, allowing at least 30 minutes between each coat for drying. Old Work should first be sanded to a smooth finish. Then as many coats of LACQ as necessary are applied, allowing at least 30 minutes between each coat for drying.

LACQ THINNER . . . This material is used for thinning Lacq that has become too heavy through the evaporation of its solvents. It is also recommended for cleaning the brush after it has been used, because turpentine, naphtha, and other thinners have no effect upon Lacq. Put up in 1's, 1/2's, 1/4's, 1/16's, 1/8's, 1/32's.

LACQ TRANSPARENT STAINS AND CLEAR . . .

Gives a transparent stained effect to furniture, woodwork or floors. It is not a varnish. It is not affected by hot water or strong soaps, and will even withstand alkali and many acids. Transparent stains put up in 1/4's, 1/8's, and 1/16's. Clear Lacq put up in 1's, 1/2's, 1/4's, 1/8's, 1/16's, 1/32's.

LACQ METAL FINISHES . . . These materials are similar to all Bronze Paints except that they are made with a lacquer base and consequently are quick drying. Put up in No. 5, 4, 3, 2, 1 size cans.

FLOOR AND FURNITURE POLISH

This Polish is more or less a varnish food. It adds life to the varnished finish to which it is applied, and cleans as it polishes, restoring beauty and brilliance to furniture that may have become dull and grimy from long service. It can be used safely on the very finest furniture, either varnished or lacquered, and will not injure the surface in any way because it contains no strong cleaning acids. It is easy to put on and requires no effort to bring out a clean, dry, beautiful finish. Put up in 1's, 1/2's, 1/4's, 1/8's, 1/16's.



The original beauty of varnished or lacquered furniture and woodwork can quickly be restored through polishing.

PRODUCTS FOR AUTOMOBILES . . .

SPEEDENAMEL . . . A quick drying, elastic, long oil enamel that gives a result similar to the most beautiful polished lacquer finish. For refinishing automobiles, busses, trucks, tractors, implements, etc. Also may be used on furniture or woodwork—interior or exterior. Recommended for porch and garden furniture, boats, bicycles, toys, and every outside purpose.



Cars should be refinished in a dust-free room—a section of the body at a time.

Although it dries much faster than ordinary Auto Finish, durability is in no way sacrificed.

It has wonderful hiding properties—its liquid, being especially treated oils, produces excellent elasticity. It brushes easily, levels out perfectly, and by following directions any amateur can produce a remarkable finish.

A Speedenamel Primer in a light and dark shade of gray is available for badly checked, chipped, and bare metal surfaces. Put up in 1's, 1/4's, 1/8's, 1/16's.

DIRECTIONS

Surfaces should be perfectly clean. Wash thoroughly with gasoline or naphtha. Remove wax or grease. Seal body joints with shellac or varnish so that dust and dirt will not be picked up by the brush and spread on the surface. Sand surface and remove dust with damp rag. Allow sufficient time for thorough drying and apply one or two coats of the enamel as it comes from the can. Give each coat ample time for thorough drying.

TOP-COTE . . . A long-wearing, waterproof, and weather-resisting coating for automobile tops, curtains and cushions of leather, pantasote or imitation leather as well as other leather substitutes. Dries in four hours, with a high gloss and a finish that will give protection for a longer time than any other known top dressing. One-half pint is sufficient for closed car tops. Put up in 1/4's, 1/8's, 1/16's.

FLEXIBLE AUTO TOP DRESSING

. . . An attractively-priced Top Dressing for leather, pantasote, etc. It dries rapidly with a rich black finish. It is weatherproof, waterproof, and acts as a preservative to the top and all other leather or imitation leather parts of the automobile. Furnished in black only. One-half pint is sufficient for a closed car top. Put up in 1/4's, 1/8's, 1/16's.

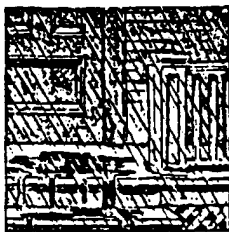
TOUCH-UP BLACK . . . Glossy black enamel of high quality. Dries fast to a lasting finish in four hours. For use in touching chipped or other bared spots on automobiles. Recommended for screens, pipes, fences, and other metal or wood surfaces where a weather-resisting black finish is desired. Put up in 5 oz. brush top cans only.

TAR REMOVER . . . Will remove all types of tar whether asphalt or coal tar base, and will in no way affect the finish of the car whether it be lacquer, varnish, enamel, or japan. Put up in 1's, 1/4's, 1/8's, 1/16's.

REN-O-VITE . . . The ideal polish for automobiles, equally suited for all other surfaces of lacquer and japan. Excellent for nickel and chromium plated surfaces. It can be applied to the entire surface of a car before polishing and will not freeze to the surface. The resultant finish retains its lustre indefinitely, and will not fog or water spot. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

VARNISHES . . .

GLIDDEN SPAR . . . *The Perfect All-Purpose Varnish.* A varnish that will stand up under any conditions, outdoor or indoor.



Impervious to rain, snow, ice and hot sun.

Rain, snow, ice and the hot rays of the sun have no effect on it, consequently it is perfect protection for entrances, front doors and porches that have varnished surfaces. Being elastic, it expands and contracts with rapidly changing temperatures without effect on its

tough, durable film. It is an ideal varnish for use inside the home and is recommended particularly for surfaces subjected to water and moisture. Floors subjected to severe and constant abuse can be finished with Glidden Spar with the assurance that it will provide long protection.

Glidden Spar is a bakelite synthetic resin base varnish, therefore, alcohol and acid proof. Use in the recreation room and on card tables and other furniture that may have liquid refreshments spilled on them.

It is recommended as the finest varnish available today for either interior or exterior use on furniture, woodwork, floors, doors and outside trim. It has greater depth and fullness than any other varnish. One coat gives the same appearance as a job finished with two or three coats of ordinary spar. It is also pale in color and will not scratch white. Do not apply over undercoats of shellac. Covers about 400 square feet per gallon, 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

FLOORETTE VARNISH (FLOOR VARNISH) . . . *Floors Make The Home.* No matter how beautiful the furnishings, if the floor is not in good condition the rest of the room will not show up at its best. There is no surface in the home that is subjected to more abuse or harder wear than a floor, and a floor varnish must be made to stand up and wear long under the most severe conditions. A properly made floor varnish will not scratch white.

The moving of heavy furniture will not harm it; heel prints will not disfigure it; water will not turn



No room can be considered well decorated unless it has an attractive, well-finished floor.

it white; and it must have a film that will not chip or break from hard pounding. Furthermore, a properly made floor varnish must dry fast enough so as not to cause inconvenience. Floorette embodies all these qualities, and dries in from eight to twelve hours. A varnish with these characteristics can be used in all parts of the home. Consequently, this product is recommended for use on the standing trim in the home where a gloss finish is desired, as well as on floors. It is sufficiently waterproof to use on window sills and around kitchen sinks where dampness and moisture occur. Covers about 400 square feet per gallon, 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

WEARETTE (INTERIOR VARNISH) . . . Wearette, a companion varnish to Floorette, is the finest varnish that can be used for the finishing of interior woodwork, trims, casings, doors and furniture. It has lots of body. It can be rubbed to a dull finish, or polished, taking on the smooth richness, depth and lustre that is characteristic of pianos and most carefully finished furniture. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

SPEEDOLEUM (LINOLEUM FINISH) . . .

This outstanding product thoroughly seals all the dirt-absorbing pores found in unfinished or worn linoleum, enabling such surfaces to be kept bright and easily cleaned. It is practically water-white and will not discolor linoleum patterns. Waterproof, tough and durable. Will add years of life to any linoleum surface.

DIRECTIONS

Both old and new linoleum surfaces should be washed with a strong soap solution, then thoroughly rinsed and dried before applying Speedoleum.

It can be utilized as an all-around finish for use within the home on woodwork or furniture. Has ammonia and alcohol-resisting properties and is waterproof. Covers 400 square feet per gallon, two coats. Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

RAPID-COTE (ALL-PURPOSE VARNISH) . . . This product dries in four hours. For richness and beauty, for the lustre and sense of depth it imparts, it is the aristocrat of finishes.

It is pale in color. Does not materially change the character or color of the wood, stain, or finish on which it is used. It gives a durable elastic finish, minimizing the number of coats required. It brushes easily and has a toughness and durability that makes it applicable for floors. Its paleness makes it ideal for linoleum while its lustre and smooth-flowing qualities make it equally satisfactory for all general interior purposes as well as exterior use. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

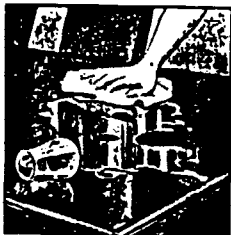
LIK-A-RUB (FLAT VARNISH) . . .

This material dries with an egg-shell and true rubbed effect eliminating all the expense incidental to hand rubbing. It dries with a clear transparent finish free from cloudiness. Sets dust free in about one hour, and hardens overnight. This finish can be used successfully over shellac, varnished surfaces, various wood fillers (properly sanded), and is unequalled for mission finishes. For best results use Lik-A-Rub for last coat only, building up the surface with a regular gloss varnish schedule. Covering capacity 400 square feet per gallon, 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

JAP SPAR (EXTERIOR VARNISH)

. . . Absolutely waterproof. It has extreme elasticity, paleness of color, excellent body, flowing properties, and complies strictly to Government Specifications covering exterior varnish for departments of the Navy, Army and Air Corps. Sets dust free in from 4 to 5 hours, and dries hard in from 16 to 24 hours, according to conditions. Can be rubbed to a dull finish in about two or three days. For use on ships, yachts, outside doors, window sills, casings, vestibules and all exposed work, whether wood or metal. It will not mar or scratch white and is therefore suitable for floors. Covering capacity per gallon, about 400 square feet, 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

BAR AND TABLE TOP FINISHING VARNISH . . .



A bake-lite Varnish that is extremely alcohol resistant, waterproof, and is unusually tough and elastic. Recommended for finishing and refinishing of bars and table tops in hotels, clubs, cafeterias, restaurants and other public places especially where alcoholic beverages are

served. It can be rubbed and polished easily and quickly. Do not use shellac as an undercoat for this Varnish. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

ROCK SPAR . . . For use on floors, woodwork, linoleum, furniture, porch ceilings. It has the heavy body so much desired by the painter. One coat will produce as much film as two coats of ordinary varnish. It is waterproof—stands hot and cold water, and is not affected by gas fumes. When applied to floors, do not use over shellac, shellac substitute, Liquid Wood Filler or lacquers. This varnish is very pale in color, is elastic and durable. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

GENERAL UTILITY VARNISH . . .

Recommended for all-around use where an economical, dependable varnish is called for. Can be used on floors, as it is waterproof, and will not scratch white.

Good for standing trim, and dries dust free in two to three hours, and hard in twelve to fifteen hours. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

PAINTERS' FLOOR VARNISH . . .

Dependable for floors and all interior trim. Ideal for hotel, apartment house, and for painter use where a durable, high gloss finish is desired. In many instances one coat of this Varnish will do the work of two coats of ordinary varnish. Dries dust free in two to three hours, and hard enough overnight to walk upon. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

PAINTERS' INTERIOR VARNISH . . .

Heavy in body for general all-around use. In most instances one coat does the work of two. It is a reasonably quick-drying Varnish, setting dust free in from two to three hours, and hard enough for use in twelve. Can be rubbed and polished in thirty-six hours. Covers 400 square feet per gallon 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

BRONZING LIQUID . . .

This liquid is light in color, floats the bronze powder uniformly, and produces a smooth, lustrous, and serviceable surface. It is heat resisting, and adapted for use on radiators, steam and hot water pipes, on picture frames, bric-a-bracs and on all wood or metal surfaces where metallic finishes are desired for decorative purposes. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

A & A ALUMINUM VEHICLE . . .

The Glidden A & A (Accepted and Approved) Aluminum Vehicle has been tested and approved in the laboratories of the Aluminum Company of America. It is a spar varnish base vehicle and when mixed with 2 lbs. of Albron Paste or Powder, will produce a very high grade Aluminum Paint for priming purposes, for exterior or interior use. $1\frac{1}{2}$ lbs. of Aluminum to the gallon produces an excellent spraying material.

Aluminum powder, carried in this vehicle, leafs perfectly and will cover solid with one coat, when either brushed or sprayed, mixed according to directions above. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

JAPAN GOLD SIZE . . .

A high-grade Japan Drier of unusual elasticity and dependable in quality, especially adapted for laying gold leaf. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

JAPAN DRIER . . .

Recommended wherever an economical and dependable drier is required. It is especially adapted for the drying of paints and enamels. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

MAGIC WHITE DRIER . . .

A good Drier, pale in color, manufactured from very carefully

selected materials. Intended chiefly for drying white enamels and paints, and mixes perfectly with linseed oil. Two gallons is sufficient to dry a barrel of raw linseed oil. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

CRYSTO BATAVIA DAMAR . . . It is manufactured from the best selected gum; has good body; is very pale in color; flows freely under the brush; and is not tacky. We recommend this Varnish for making white or colored enamels, or for use over white paint, white enamels, and glazed wall paper. Covers 700 to 750 square feet of surface with one coat. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

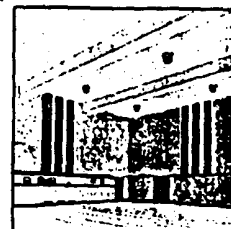
BLACK ASPHALTUM . . . Made from quality gilsonite gum, using naphtha and turpentine as a reducer. Dries with a smooth, jet black surface giving long service at medium price. For exterior application: fire escapes, fences, metal sash, etc. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s, $\frac{1}{32}$'s.

WAGON AND IMPLEMENT VARNISH . . . It is intended for those parts of vehicles finished with clear varnish or for application over an implement and tractor paint or enamels to impart better protection from the elements. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s.

CABINET POLISHING (SEAT FINISH) . . . A high grade Varnish for use on fine interior work, and particularly adapted for use on school desks, seats, etc. When once thoroughly dry this varnish will not soften. It is pale in color and has

good body. Can be rubbed or polished after 48 hours. Dries dust free in from 2 to 3 hours and hard in 24 hours. It has extreme toughness and durability. Covering capacity 300 square feet per gallon, 2 coats. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

GYM FLOOR VARNISH . . . Used extensively by Boards of Education because of its deep penetration that protects floor surfaces against continuous traffic and hard usage. Used on gymnasium floors because it will not burn black due to the scuffing of rubber soled shoes. Seals against moisture, dirt and grease and can be quickly and easily cleaned. Its unusual sealing properties make it ideal as a first coat for floor surfaces which are to be finished with succeeding coats of varnish or wax because it has greater affinity for finishing coats than shellac. Furnished in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.



The finish of gymnasium floors must be able to "take it."

DIRECTIONS

This varnish is usually applied by simply mopping it on the surface, allowing the wood to absorb it.

PREPARED TUNG OIL . . . This product has its widest use in the south and in those territories where paste paints are used extensively. It is preferred as a liquid for reducing paste paints, rather than linseed oil. It produces a quicker setting of the finish and harder film, reducing to a minimum, the opportunity for the spores of mildew to affix themselves. Put up in bbls., $\frac{1}{2}$ bbls., 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

STAINS AND FILLERS . . .

ENDURANCE WOOD STAINS . . .



Wood stains bring rich beauty to new interior floors and woodwork.

Used to impart color to interior new wood that has not been finished in any way, such as, the inside trim of homes or furniture. These materials penetrate deeply into the wood, color it, and at the same time intensify and bring out the natural beauty of the grain.

Endurance Wood Stains are far more satisfactory for interior use than oil spirit or water stain in that they will not raise the grain of the wood; they show no laps; spread farther and require no wiping. Covers 1000 square feet per gallon. Put up in 5's, 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

DIRECTIONS

Sampling—Woods vary in texture and, therefore, it is advisable to try the Wood Stain on a sample of the wood to be stained in order to arrive at the desired effect.

Various Effects—A wide range of effects may be secured by reducing the Stains with pure spirits of turpentine, and by intermixing two or more colors in varying proportions.

All wood surfaces should be thoroughly cleaned of dirt or grease of any kind in order to secure an even distribution. Soft woods, being absorbent, take up more of the stain than do hard woods and, consequently, the finished result is much darker. To secure lighter effects the stain itself can be thinned to the color required with turpentine, naphtha, or solvent naphtha. One coat is all that is necessary unless a greater depth of stain is desired, and in such cases two coats may be applied.

Old Work—In re-staining old work it is necessary, first, to remove the old finish down to the bare wood. Ad-El-Itc Paint & Varnish Remover is recommended for this purpose. After the remover has taken off all of the old finish, wash the wood surface thoroughly with turpentine to remove any deposits of paraffine that may be left in the grain. After the surface is dry, apply stain as outlined above.

OIL WOOD STAINS. . . They are very clean and rich in tone, for exterior and interior use. Finely-ground pigments, carried in suspension by deep-penetrating oils, assure an even distribution of color that is permanent and non-fading. Requires only light wiping. Covers 800 sq. ft. per gallon. Put up in 5's, 1's, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.



Many particular home owners are building new homes of brick and stucco with stained wood trim.

DIRECTIONS

See Endurance Wood Stain, page 88.

PASTE WOOD FILLERS . . . They do not shrink, crack, or become porous. Reduce with $\frac{3}{4}$ gallon naphtha or turpentine to a gallon of Paste Wood Filler to a paint consistency, and brush well into the surface. When the surface has flattened down, rub across the grain with cotton rags or burlap, and allow about twenty-four hours for drying before applying the succeeding coats of varnish. Put up in 1's, $\frac{1}{4}$'s, $\frac{1}{16}$'s.

PURITAN LIQUID WOOD FILLER . . . A high-grade first coater which effectively seals up the pores of the wood, and produces an excellent foundation for succeeding coats of varnish. Transparent, and will not discolor the finest wood, or raise the grain. Put up in 5's, 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

ENDURANCE SHINGLE STAIN . . .
See Page 74 under Products for Outside Use section.

MISCELLANEOUS . . .

BATH TUB ENAMEL AND UNDER-COAT . . . Bath Tub Enamel dries with a pure white, high gloss finish. Its porcelain-like hardness is easily kept clean. It is not affected by repeated washing, alkali or atmospheric conditions. The Undercoat assures a very durable foundation for the finished coat. Put up in $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

JAP-A-LAC STOVE AND IRON ENAMEL . . . This is a glossy, jet black, heatproof Enamel for all metal surfaces subjected to heat. Ideal also for metal of every description in or out of doors. Recommended for use on stoves, heaters, radiators, ventilators, andirons, furnace doors, steam pipes and other places requiring a high gloss black heat-resisting enamel finish. May be used as an auto finish touch-up black. Be sure the surface is absolutely clean before application. Use one or two coats. Put up in $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s, $\frac{1}{32}$'s.

SHELLAC . . . A quality product consisting of pure gum shellac, cut with pure denatured alcohol. Supplied in White and Orange. $3\frac{1}{2}$ lb. or 4 lb. cut.

AD-EL-ITE PAINT AND VARNISH REMOVER . . . Removes paint, varnish, shellac, and similar coatings from all surfaces, leaving them clean and ready for refinishing. It does not contain alkali, acid, oil or water. It will not discolor or raise the grain of the finest veneer nor injure the skin of the user. After the old finish has been removed, wash the surface thoroughly with naphtha, benzine, or turpentine to remove all deposits of wax which is a necessary ingredient. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.

BLACKBOARD SLATING . . . A high-grade product especially designed for the purpose of surfacing new blackboards or resurfacing old ones. It has good working and covering properties, and in a short time dries to a good flat writing surface without lustre. There is no cracking and checking of the finish and its toughness makes frequent refinishing unnecessary.

For new work three coats are recommended to produce a good, lasting writing surface. For old work, one or two coats over the old finish will be sufficient. Made in Black only. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s.

TOXOL . . . Toxol is absolutely non-poisonous to human and animal life; is guaranteed not to contain the slightest trace of Carbohc Acid (Phenol), Oil of Mirbane (Nitro Benzol), Cresylic Acid, or other poisons. It has a pleasant aromatic odor that disappears quickly, and will not permanently stain the most delicate fabrics, draperies, carpets or wall paper, etc.

Toxol, when sprayed with a small hand or garden sprayer, kills flies, mosquitoes, roaches, bedbugs, water bugs, ants, spiders, and other household insects. Put up in 50-gal. drums, 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$ gal. cans, also introductory package containing a sprayer and a pint can of Toxol. Pint and quart sprayers are available.

METAL POLISH . . . For automobiles, metal signs, railings, metal store fronts, soda fountains, plumbing fixtures, lighting fixtures, and all polished, burnished, nicked or chromium metal.

It dissolves grease, removes dirt, effects of oxidation and corrosion. Works with a small amount of manual labor, and will not injure the surface of the metal. After the surface has been polished a protective film remains on the surface that retards discoloration and water spotting for a long period of time. Put up in 1's, $\frac{1}{2}$'s, $\frac{1}{4}$'s, $\frac{1}{8}$'s, $\frac{1}{16}$'s.



Wherever metal has become dull and tarnished, Metal Polish can be used to quickly restore its original lustre.

SLICK CLEANER . . . Recognizing the fact that ordinary soap and cleaning compounds are most destructive and cause quick deterioration of a film of paint, enamel or varnish, Slick Cleaner was developed to prolong the life and beauty of Glidden Products. Most soaps are strong in alkali while cleaning compounds have a sharp, cutting abrasive incor-

porated in them that either softens and removes, or wears away, the film of the finishing materials.

Slick Cleaner contains no abrasive or alkali although at the same time it removes all grease, scum and dirt from any surface with little effort. All that is necessary is to apply it to the surface with a sponge or cloth, which has been previously dampened, rub the surface lightly and then rinse with clear water.

Slick Cleaner is recommended for painted, varnished or enameled surfaces, tile, floors, stoves, sinks, toilet bowls, automobiles, linoleum, rugs, carpets, bath-tubs and many other surfaces about the home. It also is an excellent hand cleaner that is as harmless to the skin as the finest toilet soaps.

POSTAD BULLETIN COLORS . . .

The PostAd Bulletin Color line is a synthetic type of finishing material intended for all outdoor surfaces. While the widest use is found with the outdoor advertising and sign writing organizations this product is equally as satisfactory for store fronts. The pigments that are used in this material are solid covering and non-fading, while the vehicle, being the latest develop-

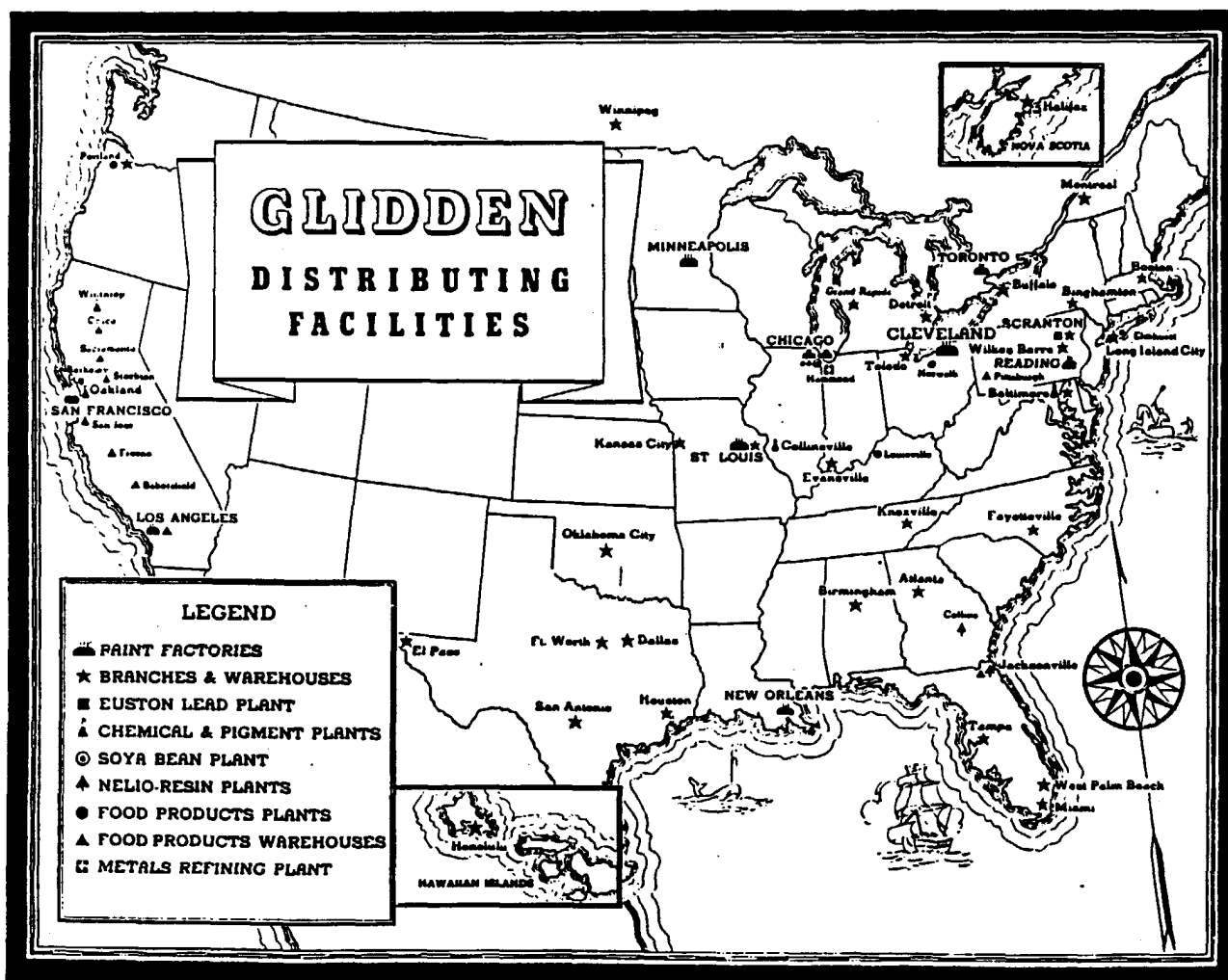
ment in synthetic varnishes, imparts the utmost in long life, weather resistance and gloss retention.

The speed with which this material dries is another outstanding advantage because when used on exterior surfaces the possibility of picking up dust and dirt from the air is reduced to a minimum.

The colors are solid covering enabling the painter to produce perfect jobs with one coat over properly built up surfaces. These materials are non-bleeding, they do not run and their working qualities enable the artist to cut straight clean lines.

The PostAd line consists of a line of colors that will meet every color requirement in billboard and sign painting and included in it are all the shades that have been adopted as standard by the Outdoor Advertising Association of America.

Included in the PostAd line are PostAd Panel Greens, weather resistant, permanent colors that assure economy. Their unusual hiding properties make it possible to finish all except the most unusual jobs with one coat. These non-fading colors last longer than the average type of materials used for painting panels lattice and the mouldings of poster panels.



THE RELATED BRUSH LINE

THE CORRECT BRUSH FOR EVERY
NEED WITHOUT DUPLICATION

An investigation conducted by the Department of Commerce of the United States proved that the American public were being sold over 800 types and kinds of paint brushes whose every function could be performed by less than 100 types and kinds.

The Related Brush line eliminates this confusing duplication of brush styles and sizes. Each brush type has a definite purpose—each width and bristle length a definite use.

The Related Brush line is built of the finest raw materials obtainable to specifications which we, as paint makers, consider produce the ideal brush for each type and size. Every brush in the Related Line is there because manufacturing records of forty years have proven it to be a type of brush that the American painting public needs and wants.

The Related Brush line is a complete line. It contains the right style brush of the right size for every need. Each brush is a fine mechanic's tool . . . well balanced for easy and tireless working. Properly blended bristles of the right length—gripped in solid rubber—assure long periods of uninterrupted service.

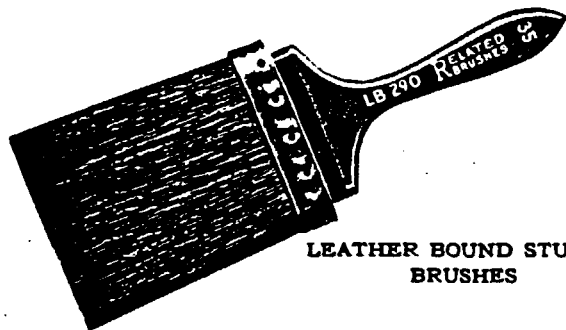
For excellent results select a Related Brush. A successful paint finish depends as much on the use of a quality brush, fitted for the job, as it does on the use of quality paints. It is as useless to attempt painting, enameling or varnishing with the wrong size or style brush, as trying to row a boat with a tennis racquet. Time and materials are saved and good results assured when correct Related Brushes are used with Glidden Quality Paint Products.

Here are illustrated five of the most widely used Related Brushes.

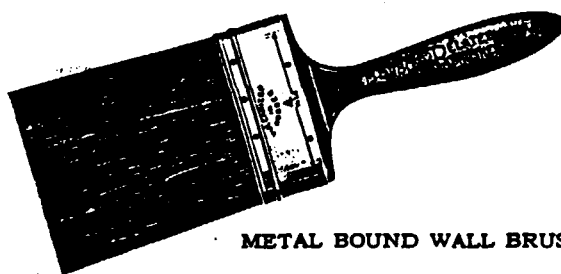
In addition the Related Line includes:—

Sash Tools	Wall Stipplers
Dusters	Bronzing Brushes
Met-L-Dutch Kalsomine	White Wash Brushes
Semi and Baby Dutch	Roof Brushes
Kalsomine	Marking Brushes
Flat Kalsomine	Artist Brushes
Paper Hangers' Smoother	

Each type of brush is furnished in specific styles and sizes that perform definite requirements with the greatest efficiency and longest service. Specify Related Brushes, and eliminate duplication and confusion in painting.



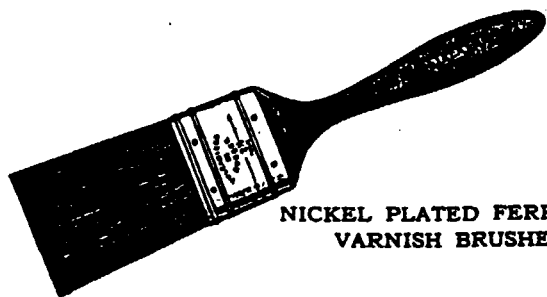
LEATHER BOUND STUCCO
BRUSHES



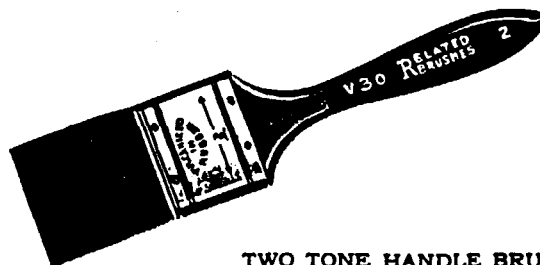
METAL BOUND WALL BRUSHES



STEEL BOUND VARNISH BRUSHES



NICKEL PLATED FERRULE
VARNISH BRUSHES



TWO TONE HANDLE BRUSHES
ATTRACTIVELY PRICED FOR HOUSEHOLD USE

GLIDDEN QUALITY

Since 1870, GLIDDEN Paints, Varnishes, Lacquers and Enamels have been known for their fine quality. NOW—that quality is doubly assured to paint buyers by the fact that all outstanding GLIDDEN Products carry the famous "TIME-TESTED" trademark, which is recognized everywhere as absolute proof of dependable quality in Paints.



THE GLIDDEN COMPANY

National Headquarters

CLEVELAND, OHIO

Factories and Branches in Principal Cities Throughout America

GLD 040122

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