

A.I.A. File Number 25-c

PRATT & LAMBERT

ARCHITECTURAL

SPECIFICATION
MANUAL

INCLUDING COLOR PLANS

Painting • Varnishing • Enameling

Eighth Edition

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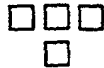
0007-PTL-000091

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SPECIFICATION MANUAL

INCLUDING COLOR PLANS

PAINTING VARNISHING
ENAMELING



ARCHITECTURAL SERVICE DEPARTMENT
PRATT & LAMBERT-INC.

NEW YORK: LONG ISLAND CITY (1)	BUFFALO (7)	CHICAGO (16)
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FORT ERIE, ONTARIO		
61 COURTWRIGHT ST.		

To meet ever-changing demands, the Pratt & Lambert laboratories are constantly developing many new and different types of coatings possessing properties previously considered unobtainable in painting and finishing materials. As a result, the architect can specify, and his client may enjoy the benefits to be gained from the use of protective coatings which have much greater durability and more lasting beauty than ever before.

For example, there are new, odorless-type, alkyd wall coatings which are easier to apply and dry faster. They may be washed repeatedly, some even scrubbed without harm to the finish or the luster.

And the recently-developed alkyd enamels for both interior and exterior surfaces have many advantages over the earlier type products. These new enamels hide much better, dry hard overnight and are unusually resistant to color change and marring. New type floor finishes, both pigmented and clear, resist moisture to a remarkable degree and better withstand the wear and tear of heavy foot traffic.

One of the most interesting developments is the creation of an extremely pale varnish for interior trim which not only possesses marked resistance to water, wear and soil, but may be used over natural wood or the very lightest blond stain without changing its color. "After-yellowing," so objectionable in most trim varnishes, is negligible.

The research necessary to develop P&L House Paint required years of testing. Literally hundreds of formulas combining varied selected pigments and oils were tried out, made into test paints and applied to panels which were exposed on test fences located in three climatically different sections of the United States. Examined at regular intervals, the panels eventually revealed just which formulas offered the greatest combined values of protection, durability and beauty. These new exterior paints have longer life and much better gloss and color retention. They wear down evenly, making expensive wire-brushing, scraping or burning off of the old paint unnecessary when it's time to repaint. These are but a few of the achievements of the Pratt & Lambert laboratories.

MANUFACTURING PLANTS

The manufacturing plants of Pratt & Lambert-Inc., are equipped with the very latest and most efficient machinery made for the production of quality paints, varnishes and enamels. However, the finest tools of production are of little value without skilled hands to guide them. Men of long

FOREWORD

This Architectural Specification Manual is dedicated to the architects of the United States and Canada. In it we present what we believe to be the latest developments and information pertaining to the use of architectural finishes. To this end, we have combed the resources of the industry, have conducted exhaustive research and countless tests, and have drawn upon our own vast experience gained in the manufacture of paints, varnishes and enamels over a period of one hundred years and more. We have endeavored to make this manual a complete and reliable reference of present-day painting procedure.

The Architectural Service Department of Pratt & Lambert-Inc., is always ready to aid the architect in a practical way. This includes, without obligation, furnishing complete painting specifications and color plans for any project; supplying specifications for painting surfaces subjected to unusual conditions rarely encountered and requiring special treatment, or making up especially finished sample panels to comply with the architect's ideas. A division of this department is located at each office of the Company in New York, Buffalo, Chicago and Fort Erie, Canada. Architects are cordially invited to use this service.

ARCHITECTURAL SERVICE DEPARTMENT
PRATT & LAMBERT-INC.

PRATT & LAMBERT PRODUCTS

FOR

EXTERIOR SURFACES

PRATT & LAMBERT HOUSE PAINT EXTERIOR PRIMER

A modern exterior paint specification calls for the use of a specially formulated primer rather than a first coat of house paint or lead in oil. P&L House Paint Exterior Primer uniformly seals all surfaces; hides much better than ordinary primers; holds out succeeding coats and meets the varying conditions found in wood siding, trim, etc. It serves as a bond between the wood and the finish coats; minimizes checking, cracking, and scaling; increases the life and improves the appearance of the finished job. Made in white, it may be tinted to the same color as the finish coat with P&L Oil Color.

USE: For priming and back-priming exterior wood surfaces. Used as the first coat under P&L House Paint and Verdura Trim & Shutter Finish.

SPECIFICATIONS: 1, 2, 4, 5

PRATT & LAMBERT HOUSE PAINT

An exterior paint possessing maximum beauty, durability, hiding power and covering capacity. Made of highest quality pigments, resins, and vegetable oils with the same exacting care as all other Pratt & Lambert products. Strongly resists the deteriorating effects of sun, heat, cold, rain, snow and ice. Wears down slowly and evenly, maintaining a smooth, clean finish which may be easily and economically painted when the time eventually comes to repaint. Outside White is a self-cleaning type of paint which stays white. Colors are clear in tone and have good color retention.

USE: For finish coat work on wood which has previously been primed with P&L House Paint Exterior Primer. Also used for finish coat work on metal which has previously been primed with P&L Noxide Red Lead Primer. P&L Fast Drying Gloss Black is especially recommended for window sash, storm windows, hand rails, grilles and hardware. P&L Tinting White is recommended when paint is to be tinted with P&L Oil Color or for white work where a slow-chalking paint is desired. P&L Mildew & Fume-Resistant White should be used wherever mildew is a problem or sulfur fumes are present.

SPECIFICATIONS: 1, 2, 9, 10

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PRATT & LAMBERT SHAKE & SHINGLE FINISH

Especially formulated to protect and accentuate the rugged beauty and charm of wood shakes, wood shingles and rough-sawed lumber. The soft-textured colors provide a variety of modern, decorative effects particularly suited to these exterior surfaces.

USE: For protecting and decorating shakes, shingles, rough-sawed lumber and similar exterior wood surfaces. Applied in the consistency supplied as an opaque or solid-hiding finish on shakes. Thinned in the proportion specified on the label when used as a heavy-bodied shingle stain or as a typical lighter-bodied shingle stain.

SPECIFICATION: 6

OKENE PRESERVATIVE

A transparent, preservative finish which penetrates, seals and weather-proofs the surface on which it is applied. Does not leave an oily or greasy film and dries to a hard, clean surface. Because it contains no wax or paraffin, it does not require frequent renewing. Made in Natural only. Interior wood stain effects may be easily obtained by the addition of not more than one quart P&L Oil Stain (color desired) to each gallon Okene Preservative. For exterior work, tint with P&L Oil Color.

USE: For preserving and decorating exterior English half timbered woodwork, and for finishing interior paneling and trim where a surface finish (varnish) is not desired. Ideal for back-priming interior trim and paneling to be stained and varnished.

SPECIFICATIONS: 7, 61

NOXIDE RED LEAD PRIMER

The best method of protecting structural iron and steel surfaces against the destructive action of rust and corrosion is to envelop the surface with a coating that is as nearly impervious as possible to the penetration of air and moisture. Noxide Red Lead Primer is such a coating. It is a rust-inhibitive, red-lead base primer which dries with a flexible film that provides a suitable foundation for subsequent finish coats.

USE: For priming exterior structural iron, steel, bridges, tanks, fire escapes, metal sash, ornamental iron, gutters and similar metal surfaces which are to be painted with P&L House Paint, Verdura Trim & Shutter Finish or Noxide the Enduring Metal Paint.

SPECIFICATIONS: 9, 10, 11, 12

A CENTURY OF PROGRESS

PRATT & LAMBERT - Inc.

Founded in 1849, Pratt & Lambert-Inc. has had more than one hundred years of paint-making experience. During this entire period, the company's original policy of making only products of the finest quality, which would meet every practical requirement, has never varied. The P&L Red Seal trade-mark on the label of every Pratt & Lambert paint, varnish, enamel and stain is added assurance to those who seek only the best in protective coatings. The present-day wide acceptance of such outstanding products as "61" Floor Varnish, Vitralite Enamel, Lyt-all Wall Coating and P&L House Paint has proved the soundness of this policy.

PRATT & LAMBERT COLORS

To achieve enduring decorative perfection, Pratt & Lambert-Inc. has devoted years of study, experiment and practical application in developing colors that are *perfectly balanced as to hue, value and chroma*. Pratt & Lambert colors are modern but not extreme or exotic. They are outstanding, individual, different. They are not to be found elsewhere, nor can they be successfully matched on the job. Every color has been evolved for decorative purposes, only after using it on scores of rooms of varying sizes and light exposures and designed for different functions. Each color is made under rigid laboratory supervision, thus insuring absolute uniformity.

SCIENCE IN CONTROL AND DEVELOPMENT

Nearly fifty years ago, the company took what many in the paint industry then considered a radical and unnecessary step. It established its first laboratory. Even at that early date, the management of the company anticipated the important part that chemical engineering would play in the improvement of old products and the development of new protective coatings. From a comparatively small beginning, the Technical Division of Pratt & Lambert-Inc. has not only greatly increased in size, physical equipment and staff, but it has grown rich in knowledge and experience.

EFFECTO ENAMEL

Made to withstand the extreme conditions of exterior exposure, Effecto is equally satisfactory for interior work. On exterior surfaces, it is vastly superior to and far more durable than ordinary enamels or mixtures of enamel and lead in oil paint. This ultra-modern finish dries quickly with a beautiful high luster. Excellent color and gloss retention. Is not easily marred. Made in White, Black and a wide range of beautiful colors. A number of these colors approximate the standard colors recommended for pipe line identification and similar industrial usage by the American Standards Association. (See Safety Color Code, page 167).

USE: For protecting exterior and interior wood and metal surfaces such as fire doors, partitions, lockers, iron work, piping, ducts, machinery and motors. Also used for painting and identifying pipe lines, fire protection and safety equipment, indicating hazardous areas, etc.

LUSTER: High Gloss

SPECIFICATIONS: 17, 43, 75

"61" FLOOR & PORCH ENAMEL

This fine enamel combines many outstanding qualities. It dries with a tough yet elastic film that may be washed repeatedly. It withstands heavy foot traffic and year around exposure to weather. Is unusually resistant to water and is not easily marred. Made in White, Black and a well chosen line of colors.

USE: For exterior or interior floors of wood, concrete or metal. An ideal coating for dados of concrete, brick, plaster, wood or metal found in service quarters, stair halls, factories and similar surfaces.

LUSTER: Gloss

SPECIFICATIONS: 18, 37, 76

PRATT & LAMBERT WP-578 SEALER

For sealing knots and sappy spots in exterior wood surfaces to be painted, WP-578 Sealer's tough film is considerably more water, sap and stain resistant than shellac. It better insures the durability and appearance of the paint used over it.

See General Conditions, (c) page 33

paint-making experience operate the mills and chimneys. They are proud of their productive record covering a period of many years and overlook no manufacturing or packaging detail which will insure that every gallon of material meets a definite standard of quality, in order that the P&L trademark may always signify the best in paint, varnish, enamel and lacquer.

Pratt & Lambert Inc., maintains plants in the following cities:

BUFFALO	NEW YORK	CHICAGO	FORT ERIE, ONTARIO
CLEVELAND	DETROIT	KANSAS CITY	

DISTRIBUTION FACILITIES

Pratt & Lambert products are distributed and sold by franchised full-line distributors and dealers located in most of the cities and larger towns in the United States and Canada. To insure prompt deliveries of merchandise to these outlets, shipments are made from the nearest factory or from a nearby Pratt & Lambert warehouse or subsidiary company located in the following cities:

ATLANTA	CINCINNATI	EL PASO	INDIANAPOLIS
MILWAUKEE	MINNEAPOLIS	PHILADELPHIA	ST. LOUIS
SALT LAKE CITY	SAN FRANCISCO	WINNIPEG, MANITOBA	

ARCHITECTURAL REPRESENTATIVES

Pratt & Lambert architectural representatives have for more than fifty years regularly called on and co-operated with architects throughout the United States and Canada. This close co-operation has proved a valuable aid to architects in the recommendation of materials, writing of specifications, laying out of complete color plans and the inspection of jobs in progress and when completed. It is their desire as well as the Company's to render prompt and helpful service at all times and thus merit the confidence and respect of the architect.

PRATT & LAMBERT ARCHITECTURAL SERVICE DEPARTMENTS

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3301 38th Avenue NEW YORK: LONG ISLAND CITY 1 Telephone: STillwell 4-5100	IN CANADA: 61 Courtwright Street FORT ERIE, ONTARIO Telephone: Fort Erie 80

USE: For priming interior bare metal, including ventilating ducts, beams, sash and trim. Also for priming bare exterior gutters, conductors, metal roofs, fire escapes, etc. It should always be used under Alkatite Floor Finish when this product is to be used on metal.

SPECIFICATION: 45

LYT-ALL FLOWING FLAT

A better alkyd flat enamel for walls that dries with a velvet-smooth finish which may be washed repeatedly without injuring the film. Its freedom from objectionable odor, excellent hiding, unsurpassed flowing properties, positive drying and fade-resistant colors, set it apart from other flat wall paints. Made in a wide variety of de luxe Calibrated colors that are modern but not extreme. They are individual, different and are not to be found elsewhere, nor can they be successfully mixed on the job. Each color, perfectly balanced for decorative purposes as to value and chroma, was evolved only after using it on scores of rooms of different size, light exposure and function.

Lyt-all Flowing Flat Calibrated Colors are designed to be used in combination with matching Colors of Vitralite Enamel, Gloss or Eggshell, recommended for trim. (See "Color" section for light-reflection value of Lyt-all Calibrated Colors.) White and colors may be intermixed to secure any desired tint or tone. White and colors may also be tinted or shaded with P&L Oil Color.

USE: For both residential and public building work on walls and ceilings of smooth, sand-finished or textured plaster; Keene's Cement; canvas; asbestos-cement; concrete; cinder and other aggregate blocks; gypsum board; wood pulp and pressed wood boards. Always applied over one or two coats of Lyt-all Double Duty Primer or Vapex Wall Primer.

LUSTER: Flat, with slight angular sheen

SPECIFICATIONS: 19, 20, 25, 29, 30

LYT-ALL STIPPLING EGGSHELL

The distinctive finish, exceptional durability, color permanency and freedom from objectionable odor of this outstanding, alkyd-base product have established its use wherever sound decoration is employed and low-cost maintenance is requisite. It does not contain sand, grit or other dirt-catching, abrasive materials. Its extremely tough film withstands repeated washings without showing signs of wear and with little change in luster. It is an

VERDURA TRIM & SHUTTER FINISH

Present-day exterior decoration calls for trim or accent colors of unusual brilliance and permanence. White or any one of the several available hues of Verdura Trim & Shutter Finish will supply just the desired touch of color that gives added decorative value to the exterior of a house or other structure. It is made with the purest colors obtainable which are ground in an alkyd base vehicle designed to insure maximum durability, gloss and color retention. This outstanding product has unusual flow for an exterior paint and produces a smooth gloss finish that can be easily and frequently washed. Verdura Trim & Shutter White is a specially developed high-gloss, soil-resistant paint *for trim only*.

USE: For finish coat work on shutters, sash, doors and other exterior trim of wood or metal. Used over a priming coat of P&L House Paint Exterior Primer on new wood and over Noxide Red Lead Primer on new metal.
SPECIFICATIONS: 4, 5, 11

ALKATITE CEMENT & STUCCO PAINT

This alkali-resistant, synthetic rubber-base paint is outstanding in many respects. Made with lime-proof pigments, the smart, non-fading colors give lasting beauty and protection to all types of masonry surfaces including asbestos-cement board and shingles. Exterior masonry surfaces, if tightly sealed, may eventually disintegrate as a result of the destructive action of entrapped frost or water. Alkatite Cement & Stucco Paint is not a masonry waterproofer. While its primary function is to resist exterior moisture, it is sufficiently porous to allow interior moisture to breathe through the paint film. Alkatite Cement & Stucco Paint may be sprayed.
USE: A uniformly-flat, alkali-resistant paint for use on exterior concrete; stucco; brick; cinder, cement and other aggregate building blocks; asbestos-cement board and shingles (except roofs). Unsuitable for use on magnesite stucco or wood.

SPECIFICATION: 8

PRATT & LAMBERT REDWOOD STAIN

Made with light-fast colors, finely ground in carefully-selected oils. It provides the "natural" effect so much in demand for finishing redwood siding, shingles and other exterior wood surfaces — and at the same time resists the destructive effects of weather.

USE: An exterior finish for redwood or any type of wood where a light, red-brown stain is desired.

SPECIFICATION: 3

LYT-ALL DADO FINISH

Very resistant to water, grease and oil. Its tough film also withstands unusual abuse caused by scraping, abrasion and hard knocks. 20-20 Green is an industrial background color; practical, and easy on the eyes.

USE: For painting dados on concrete, brick, cement, cinder and other aggregate blocks, clay tile (other than glazed tile), plaster, wood and metal. Lyt-all Dado Finish is an excellent finish for factory trim, interior sash, heating units, overhead tracks and hoists, partitions and stair wells.

LUSTER: Gloss and Eggshell

SPECIFICATION: 37

CELLU-TONE SATIN

This alkyd base, odorless-type, semi-gloss finish for interior walls and trim, *has unusual hiding, durability and washability*. It can actually be scrubbed! Fingerprints, dirt, grease, pencil and crayon marks, ink spots, even mercurochrome and match scratches can be removed without injuring its rugged film. It is especially suitable for use in hospitals, schools, hotels, office buildings, theaters and other public buildings where painted surfaces must be frequently washed. The wide range of modern colors and White may be intermixed to secure any desired shade. White may be tinted with P&L Oil Color.

USE: For a satin-smooth finish on walls and ceilings. On smooth, sand-finished or textured plaster and Keene's Cement, Cellu-Tone Satin requires no primer. Used over Vapex Wall Primer on gypsum board, asbestos-cement, wood pulp and other dry wall construction.

SPECIFICATIONS: 21, 26, 37, 44

SOLIDEX

An ultra-flat, dense hiding, washable oil base paint that is free from any objectionable odor. It is especially suited for use on walls and ceilings where a dead flat or "matte" finish is desired, such as balcony soffits, low ceilings, etc. Also for painting interior walls of cinder block, brick, concrete and other masonry surfaces. Does not lessen the sound absorption properties of acoustical surfaces. Available in a carefully selected range of decorative colors which match Cellu-Tone Satin colors of the same name.

USE: For painting interior walls and ceilings of plaster, wall board, concrete, cinder and other aggregate blocks, brick, clay tile (other than glazed tile), wood, metal and acoustical material.

LUSTER: Flat (Matte Finish)

SPECIFICATIONS: 24, 28, 33, 36

NOXIDE THE ENDURING METAL PAINT

This paint, which has been especially designed for use on metal, serves two purposes. It seals Noxide Red Lead Primer used under it, thereby adding to its protective, rust-inhibiting qualities and provides a practical, durable finish and color for the surface on which it is used. Made in Black, Natural Graphite, Aluminum, and a range of practical colors.

USE: A finish coat for structural iron and steel, fire escapes, cat walks, ladders, tanks and similar exposed metal surfaces which have been previously primed with Noxide Red Lead Primer.

SPECIFICATION: 12

NOXIDE SMOKESTACK BLACK

A black coating designed to withstand exterior exposure and temperatures which do not exceed 500°F. Applied when the metal is cool, the film is practically baked on when first subjected to heat.

USE: For metal stacks, boiler breachings and other heated metal surfaces.

SPECIFICATION: 13

"61" SPAR VARNISH

An extremely tough, durable, water-resistant varnish that provides excellent protection against moisture, strong direct sunlight, freezing temperatures, etc. It has great elasticity, exceptional body and good luster.

USE: For protecting all natural, stained or filled woodwork exposed to weather, strong sunlight or excessive moisture. Best used on exterior wood trim, doors, porch ceilings and hand rails. Also window sills, show windows and similar interior wood surfaces subjected to extreme heat, light and moisture.

LUSTER: Gloss

SPECIFICATIONS: 14, 15, 16

EFFECTO PRIMER

An easy brushing, good leveling, pigmented primer for sealing wood or metal against the deteriorating effect of extreme exposure, moisture, etc. It provides a perfect foundation for finish coats of Effecto Enamel. Made in White, it may be tinted with P&L Oil Color or the same color of Effecto Enamel to be applied over it.

USE: For application on exterior and interior wood or metal under Effecto Enamel.

SPECIFICATION: 17

USE: For enameling interior woodwork, wood and metal trim, walls of plaster, Keene's Cement, canvas and hard surfaced wall boards. Ideally suited for use on window sills and other interior surfaces subjected to occasional moisture and weather. Vitralite Enamel Eggshell is especially well adapted for use on radiators, convectors, grilles and other enclosures.

LUSTER: Gloss and Eggshell

SPECIFICATIONS: 32, 35, 40, 41, 42

PRATT & LAMBERT OIL STAIN

Pigmented oil stains, which do not raise the grain of the wood. Each color in the wide range of these clear, rich stains is designed to enhance the beauty of the natural wood rather than to give it a garish or unnatural effect. The colors include a number of light or blond stains as well as the always popular mahogany, walnut and oak effects. Colors may be intermixed to secure any desired color.

USE: For staining interior or exterior wood trim and interior floors of hard or soft woods. Also for coloring Okene Preservative to be used on interior work.

SPECIFICATIONS: 14, 16, 49, 50, 52, 56, 57, 58, 61, 62, 64, 71, 72

PRATT & LAMBERT PASTE FILLER

For filling the pores of open grain wood to provide a smooth, level, non-absorbing, non-shrinking natural or colored surface over which subsequent coats of varnish may be applied without soaking in or showing "pin holes."

USE: For filling exterior and interior open grain wood trim and interior open grain wood floors.

SPECIFICATIONS: 14, 47, 48, 49, 50, 59, 62, 67, 68

FILTEX

A pigmented primer especially designed to subdue or reduce the prominence of the grain of such woods and plywoods as fir, yellow pine and cypress. When used under P&L Oil Stain, it is possible to secure many beautiful stained effects formerly unobtainable on these woods.

USE: A preparatory coating for interior trim, paneling and plywood made of flashy grained soft woods.

SPECIFICATIONS: 56, 58

"38" PALE TRIM VARNISH

For paleness of color and toughness of film, "38" Pale Trim Varnish is unrivaled. Its almost water-white color permits its use in any luster over dark, light or even blond stains without changing their color. "After-

FOR INTERIOR SURFACES

LYT-ALL DOUBLE DUTY PRIMER

As contrasted with ordinary wall sizes or primers, Lyt-all Double Duty Primer's tight bonding film offers unusual resistance to alkali and moisture. It seals "suction" spots, often found in new plaster walls, into which succeeding finish coats would otherwise penetrate. Combined with maximum adhesion and sealing, Lyt-all Double Duty Primer also has excellent hiding and flow, producing a smooth, firm foundation on which to apply succeeding coats. Users especially like its freedom from objectionable odor. Made in White only, it should always be tinted to the approximate color of the finish coat with P&L Oil Color. See General Conditions, Workmanship (h) and (k).

USE: For priming and sealing interior walls and ceilings of smooth, sand-finished and textured plaster, Keene's Cement, and canvas, which are to be finished with Lyt-all Flowing Flat, Lyt-all Stippling Eggshell, Lyt-all Stippling Flat or Solidex. Also used under Vitralite Enamel when this product is used on walls.

SPECIFICATIONS: 19, 20, 22, 23, 24, 25, 27, 30, 31, 32, 34, 35, 37

VAPEX WALL PRIMER

A fast-drying, vinyl emulsion primer especially formulated for use on plaster and exceptionally porous wall surfaces, including all types of dry wall construction and absorbent wall boards. Unlike ordinary primers, Vapex does not raise the fibers of paper-covered gypsum board. Made in White only, it should always be tinted to the approximate color of the finish coat with Vapex Tinting Color only. See General Conditions, Workmanship (h) and (k).

USE: For sealing plaster, absorbent wall boards and dry wall construction to be finished with Lyt-all Flowing Flat, Lyt-all Stippling Eggshell, Lyt-all Stippling Flat or Cellu-Tone Satin.

SPECIFICATIONS: 25, 26, 27, 30, 31, 39

PRATT & LAMBERT No. 25 ZINC CHROMATE PRIMER

A rust- and corrosion-inhibitive coating, recommended for priming exterior and interior bare metal, structural steel, beams, ventilating ducts, sash and trim. It dries faster and levels better than most primers, providing a smooth foundation for subsequent coats of paint or enamel.

ALKATITE FLOOR FINISH

When used on interior concrete floors and masonry walls, this fast-drying, synthetic rubber-base paint resists the destructive effect caused by the presence of alkali. It is also an ideal product for use on metal surfaces in chemical plants where corrosion-resistance is an important consideration. The tough, lustrous colors withstand heavy foot traffic and frequent washing.

USE: Recommended in place of "61" Floor & Porch Enamel on concrete floors, masonry walls and similar interior surfaces where an alkali-resistant enamel finish is required. Also used on interior bare metal, structural steel, beams, ventilating ducts, etc., over a priming coat of P&L No. 25 Zinc Chromate Primer.

SPECIFICATIONS: 38, 45, 46, 77

"61" FLOOR VARNISH

For more than a half-century this famous P&L product has enjoyed world-wide acceptance as the finest floor finish available. In recent years, "61" Floor Varnish has taken on new and improved qualities, made possible by the discovery or the development of better raw materials, increased technical skill and modern equipment. Today, its tough, wear-resistant finish shields floors from water, soil and usage better than ever before. Floors finished with "61" Floor Varnish are not slippery, are not easily marred, do not spot white, show streaks or highlights, do not collect dust or dirt, and are easily kept clean. Clear Gloss, Satin and Dull are all equally durable.

USE: The best finish for floors of hard or soft woods. Never specify shellac under "61" Floor Varnish.

LUSTER: Gloss, Satin and Dull

SPECIFICATIONS: 65, 66, 67, 68, 69, 70, 71, 72

"61" PENETRATING SEALER

"61" Penetrating Sealer is one of a number of outstanding products that have been recently developed by the Pratt & Lambert laboratories. It penetrates and impregnates hard or soft wood with selected resins and oils that greatly increase the resistance of the wood to wear, moisture, soil and stain. It thoroughly seals the surface and makes a perfect foundation for subsequent coats of "61" Filler-Sealer and "61" Floor Varnish. Natural and colors may be intermixed to secure varying shades and depths.

USE: For sealing hard and soft wood floors. Also used as a finish coat on floors where a heavy duty finish is required and a surface floor finish

economical finish because it can be applied and stippled in *one operation with a stippling roller*. Available in the same Calibrated Colors as Lyt-all Flowing Flat. White and colors may be intermixed to secure any desired tint or tone. White or colors may be tinted or shaded with P&L Oil Color.

USE: For both residential and public building work on walls of smooth, sand-finished and textured plaster; Keene's Cement; canvas; asbestos-cement; concrete; cinder and other aggregate blocks; gypsum board; wood pulp and pressed wood boards. Especially well suited for use in hotels, hospitals, schools, office buildings and similar structures. Always applied over one or two coats of Lyt-all Double Duty Primer or Vapex Wall Primer.

LUSTER: Eggshell. When initially applied, the luster is somewhat higher than its final sheen. It requires about three weeks' time for it to develop a true eggshell luster.

SPECIFICATIONS: 22, 23, 27, 31, 37

LYT-ALL STIPPLING FLAT

A low-luster textured wall coating. Any desired stipple can be had with a stippling roller.

USE: For both residential and public building work on walls of smooth, sand-finished and textured plaster; Keene's Cement; canvas; asbestos-cement; concrete; cinder and other aggregate blocks; gypsum board; wood pulp and pressed wood boards. Always used over one or two coats of Lyt-all Double Duty Primer or Vapex Wall Primer. Made in White only, it may be tinted with P&L Oil Color.

LUSTER: Flat

SPECIFICATIONS: 22, 23, 27, 31

LYT-ALL GLOSS, EGGSHELL AND FLAT

Durable wall coatings for industrial and service areas. Gloss and Eggshell may be washed frequently. Flat may be washed but is not as serviceable in this respect as the other lusters.

USE: For painting interior walls and ceilings of concrete, brick, cement, cinder and other aggregate blocks, clay tile, plaster, wood, metal and hard-surfaced wall board. Always used over a priming coat of Lyt-all Double Duty Primer. Made in White only, it may be tinted with P&L Oil Color.

LUSTER: Gloss, Eggshell and Flat

SPECIFICATION: 34

INDEX OF SURFACES
AND
RECOMMENDED SPECIFICATIONS
EXTERIOR

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLA- NEOUS
Aluminum	1, 2, 4, 5			
Asbestos-Cement Board	8			
Asbestos-Cement Shingles Siding	8			
Back-Priming Exterior Siding	1, 2, 4, 5			
Brick	8			
Catwalks	12			
Cement	8			
Cinder Blocks	8			
Clapboards	1, 2			6
Concrete, Floors		18		
Concrete, Walls	8			
Conductors, Metal	9, 10, 11			
Doors, Metal	9, 10, 11	17		
Doors, Wood	1, 2, 4	17	14, 15, 16	
Ducts, Ventilating	9, 10, 11			
Exposed Timbers				7
Fences, Metal	9, 10, 11, 12	17		
Fences, Wood	1, 2, 4			
Fire Escapes, Metal	12	17		
Floors, Wood, Con- crete, Metal		18		
Galvanized Metal	9, 10, 11			
Gutters, Metal	9, 10, 11			
Half Timbers				7
Hand Rails, Metal	11, 12	17		

PRATT & LAMBERT INTERIOR TRIM PRIMER

The depth, smoothness and beauty of a fine enamel finish begins with the first or priming coat. Unless great care is taken in the selection of a suitable primer, the resulting finish may not be satisfactory. P&L Interior Trim Primer is richly pigmented, possessing qualities not to be found in ordinary or mixed-on-the-job primers. Its film forms a close bond with wood or metal, hides exceptionally well, seals perfectly and dries free of brush marks. After a light sanding, it presents a non-porous, uniformly smooth surface which holds out succeeding coats of Vitralite Enamel Undercoating and Vitralite Enamel.

USE: For priming and back-priming interior surfaces of wood and metal (including aluminum) which are to be finished with Vitralite Enamel.

SPECIFICATIONS: 40, 41, 42

VITRALITE ENAMEL UNDERCOATING

An odorless-type undercoating for highest quality architectural work. Produces a perfect foundation on which to directly apply Vitralite Enamel. The pigments and vehicles have been carefully selected to secure extra good flow and solid hiding. These are mixed and ground to extreme fineness to insure that the undercoating, when dry, will present an absolutely smooth, hard surface devoid of brush marks, specks and grit that needs little or no sanding before applying Vitralite Enamel. Made in White only, it should always be tinted to the approximate color of the finish coat with P&L Oil Color. (See General Conditions, Workmanship (k).

USE: Applied over P&L Interior Trim Primer on interior wood and metal surfaces which are to be finished with Vitralite Enamel.

SPECIFICATIONS: 40, 41

VITRALITE ENAMEL

The finest of all modern, alkyd-base enamels. Odorless-type, it produces an exceptionally-smooth finish of great durability, depth and color-fastness. Dries hard overnight to a porcelain-like film. Withstands repeated washing. When subjected to subdued or strong light, moderate heat or moisture, White and colors have unusual resistance to color change. In the painstaking development and final selection of the de luxe colors in which Vitralite Enamel is made, careful consideration was given to their decorative use on trim in combination with matching de luxe colors of Lyt-all Flowing Flat and Lyt-all Stippling Eggshell recommended for walls. White and colors may be intermixed to secure any desired tint or tone. White or colors may also be tinted or shaded with P&L Oil Color.

EXTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Siding, Wood	1, 2			3
Siding, Asbestos-Cement	8			
Smokestacks	13			
Structural Iron, Steel	12			
Stucco	8			
Tanks, Metal	12			
Timber, Half				7
Trim, Metal	4, 5, 9, 10, 11			
Trim, Wood	1, 2, 4, 5	17	14, 15, 16	7
Ventilating Ducts	9, 10, 11			
Wood Fences	1, 2, 4			
Wood Floors		18		
Wood Sash	1, 2, 4, 5			
Wood Shingles				6
Wood Siding	1, 2			3
Wood Trim	4, 5		14, 15, 16	7

INTERIOR

Acoustical Tile	33			
Armory Floors				74
Back-Priming (General Conditions)	1, 2, 4, 5			
Balcony Soffits	24			
Ball Room Floors				74
Benches, School, Laboratory			62, 63, 64	

yellowing," so noticeable and objectionable in most trim varnishes, is negligible. Of equal importance is the unusual durability of this alkyd varnish. Its hard, yet elastic film is not easily scratched or marred and it is remarkably resistant to moisture and strong sunlight. Unlike most other trim varnishes, Satin and Dull do not "gloss up" with constant handling when used around doors, trim and fixtures.

USE: For interior wood trim and paneling, window sills, display windows, show cases, etc.

LUSTER: Gloss, Satin and Dull

SPECIFICATIONS: 47, 49, 51, 52, 53, 55, 56, 58

PRATT & LAMBERT CABINET RUBBING VARNISH

A full bodied rubbing varnish which can be left in its initial gloss, rubbed or polished as desired.

USE: On interior wood trim, doors, paneling, etc., where the final coat is to be hand rubbed or polished.

SPECIFICATIONS: 48, 50, 54, 57

VITRALOID LACQUER SEALER

An excellent lacquer sealer for spray application only.

USE: For sealing trim, paneling and similar interior wood surfaces to be finished at the mill with Vitraloid Lacquer.

SPECIFICATIONS: 59, 60

VITRALOID LACQUER

A durable lacquer finish which may be rubbed or left in its original finish, as desired. Applied with spray gun.

USE: For interior wood trim, paneling, etc. to be finished at the mill. Used over Vitraloid Lacquer Sealer.

LUSTER: Clear Gloss and Dull

SPECIFICATIONS: 59, 60

PRATT & LAMBERT SCHOLASTIC FINISH

Three coats of this unusual gloss varnish produce a finish that is highly resistant to chemical reagents and alcohol.

USE: For school and institutional furniture, laboratory tables and benches (other than tops) and similar surfaces. Never specify P&L Scholastic Finish over shellac.

LUSTER: Gloss

SPECIFICATIONS: 62, 63, 64

INTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Floors, Concrete		76, 77		
Floors, Ball Room and Convention Hall				74
Floors, Enameled		76, 77		
Floors, Gymnasium				75
Floors, Heavy Duty				74
Floors, Schools, Stores				74
Floors, Sealed			65, 66	73, 74
Floors, Varnish			65-72	
Floors, Waxed				73
Floors, Wood		76	65-72	73, 74, 75
Fume-Resistant Finish	35	40, 41		
Furniture, Kitchen, Laboratory		40, 41	62, 63, 64	
Gymnasium Floors				75
Gypsum Board	25, 26, 27			
Handball Court, Floor				75
Iron, Ornamental		40-43		
Keene's Cement, Walls	19-23	32		
Lockers, Metal		43		
Metal Doors		41, 43		
Metal Sash		40, 41		
Metal Trim		40, 41		
Motors		43		
Ornamental Iron		40, 43		
Partitions, Metal		43, 44		
Partitions, Gypsum, Pulp, Pressed Wood Boards	25, 26, 27	41		
Partitions, Wood, Plywood		43, 44	56, 58	

(varnish or wax) is not practical, i. e., ballrooms, convention halls, class rooms, corridors, stairs, etc. For best results, buff mechanically.

LUSTER: Low gloss when used as a finish coat.

SPECIFICATIONS: 65, 66, 73, 74

"61" FILLER-SEALER

For years, manufacturers have striven to produce a material that would satisfactorily take the place of paste filler used on open grain hard wood floors. "61" Filler-Sealer has been successfully developed for this purpose. It is a pigmented finish designed for use over "61" Penetrating Sealer on both open and close grain hard and soft woods. While it does not fill the pores of open grain woods as thoroughly as P&L Paste Filler, properly used it produces a result equal to the average commercially filled floor, and builds up a bone hard foundation finish on both open and close grain woods for subsequent coats of "61" Floor Varnish or P&L Paste Wax. Unlike paste wood filler, it does not require wiping, and thus effects a substantial saving in time and labor. While heavily pigmented, it is so transparent that it may be readily used over "61" Penetrating Sealer colors or P&L Oil Stain without clouding the finish.

USE: For filling the pores of open grain woods and providing a bone hard foundation on both open and close grain woods for subsequent coats of "61" Floor Varnish or P&L Paste Wax.

SPECIFICATIONS: 65, 66, 73

"61" GYMNASIUM FLOOR FINISH

"61" Gymnasium Floor Finish provides a surface finish that stands up under unusual abuse. It prevents marring by rubber burns, which are readily removed by washing. The non-slip qualities it imparts make quick starting and stopping possible without undue muscle strain.

USE: For floors in gymnasiums, squash courts, hand ball courts, etc.

LUSTER: Medium Gloss

SPECIFICATION: 75

PRATT & LAMBERT PASTE WAX

Made of carefully selected hard waxes and resins, P&L Paste Wax gives added durability and beauty to any finish over which it may be used.

USE: For use over "61" Penetrating Sealer and "61" Filler-Sealer.

LUSTER: Satin

SPECIFICATION: 73

INTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Walls, Keene's Cement	19, 20, 21, 22, 23	32		
Walls, Plaster, Textured	19, 20, 21, 22, 23			
Walls, Pressed Wood Board	25, 26, 27			
Walls, Clay Tile	34, 35, 36, 37			
Wall Board, Hard Surface	25, 26, 27	41		
Wood Doors		40	47-58	59, 60
Wood Floors		76	65-73	74, 75
Wood Paneling		40, 41	47-58	59, 60
Wood Sash		40, 41		
Wood Trim		40, 41	57, 58	59, 60

EXTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Hand Rails, Wood	4	17	15, 16	
Hot Metal Surfaces	13			
Iron Work	9, 10, 11, 12, 13	17		
Ladders, Metal	12			
Metal Doors	9, 10, 11	17		
Metal Fences	9, 10, 11, 12	17		
Metal, Hot	13			
Metal Ladders	12			
Metal Roofs	9, 10, 11			
Metal Sash	4, 5, 9, 10, 11	17		
Metal Tanks	12			
Metal Trim	4, 5, 9, 10, 11	17		
Ornamental Iron	9, 10, 11	17		
Pipes	12	17		
Plywood, Fir			56, 58	
Roofs, Metal	9, 10, 11			
Roofs, Shingled				6
Sash, Metal	4, 5, 9, 10, 11	17		
Sash, Wood	1, 2, 4, 5			
Shingles				6
Shingles, Asbestos-Cement (Siding)	8			
Shutters	5			

EXTRAS

- (a) The painting contractor shall not be entitled to payment in excess of the amount agreed upon in his contract for any extra work over and above that specified herein, unless authorized in writing by the architect or the architect's duly authorized representative.

MATERIALS

- (a) All materials used on the work shall be exactly as hereinafter specified in brand and quality. No claim by the painting contractor as to the unsuitability or unavailability of any material specified, or his unwillingness to use same, or his inability to produce first class work with same, will be entertained unless such claims are made in writing and submitted with his bid. All paints, varnishes, enamels, lacquers, stains, paste fillers and similar materials must be delivered in the original containers, with the seals unbroken and labels intact.
- (b) All materials shall be used only as specified by the manufacturer's direction label on the container.
- (c) All painting materials, such as linseed oil, shellac, turpentine, etc. shall be pure and of highest quality, and shall bear an identifying label on the container.
- (d) Bids shall be based on the use of the goods of the specific brand, quality and color, as hereinafter specified. If the contractor desires to use materials other than those specified, he shall accompany his bid with such request in writing to the architect for approval, giving the name of the manufacturer and the specific brand name and number of each product he offers as a substitute; and shall state the difference in price per gallon of the various items he wishes to substitute as compared to the prices of the goods specified, and the amount to be added to or deducted from his bid for such substitution. After the award, no substitution of materials for those mentioned in the accepted bid will be permitted.
- (e) All colors (including deep tones) shall be selected or approved by the architect. If required, three panels for finish and color shall be prepared in advance, with the materials as specified, for the approval of the architect.

WORKMANSHIP

- (a) The workmanship shall be of the very best. All materials shall be applied under adequate illumination, evenly spread and smoothly flowed on without runs or sags. Only skilled mechanics shall be employed.

INTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Boiler Fronts	13			
Brick	34, 35, 36			
Cabinets, Metal		41, 43, 44		
Cabinets, Wood		41, 43, 44	47, 58, 62, 64	61
Canvas Walls	30, 31			
Ceilings, Unplastered (Concrete)	28			
Cement, Keene's	19, 20, 21, 22, 23	32		
Church Pews		40, 41	47-58	59, 60
Cinder Blocks	29, 36	32		
Clay Tile	34, 35, 36, 37			
Concrete Floors		76, 77		
Concrete Walls	34, 35, 36,	32		
Counters, Wood		76	62, 63, 64	
Convention Halls, Floors				74
Dadoes	37			
Desks, School			62, 63, 64	
Doors, Fire		9, 10, 43		
Doors, Metal		41, 43		
Doors, Wood		43, 44	47-60	
Ducts, Ventilating		42, 43, 44		
Elevator Cabs		40, 41		
Engines		43		
Exposed Pipes		43		
Fir Plywood			56, 58	
Fire Doors		43		

- (m) All coats shall be thoroughly dry before applying succeeding coats.
- (n) All work where a coat of material has been applied must be inspected and approved by the architect before the application of the succeeding specified coat, otherwise no credit for the coat applied will be given, and the contractor automatically assumes the responsibility to recoat the work in question. The painting contractor will furnish the architect a report of the particular coat applied when completed for inspection and approval to comply with the above.
- (o) All interior trim shall be back-primed before installation, with Pratt & Lambert Interior Trim Primer or Okene Preservative, as required.
- (p) All exterior trim shall be back-primed before installation, with Pratt & Lambert House Paint Exterior Primer. Tops of all upper sash and bottoms of all lower sash shall be finished same as balance of sash.
- (q) All pulley stiles shall be oiled with boiled linseed oil.
- (r) Tops, bottoms and edges of doors shall be finished same as balance of doors after they are fitted by the carpenter.
- (s) All closets and the interior of all cabinets shall be finished the same as adjoining rooms, unless otherwise specified. All other surfaces shall be finished the same as nearest or adjoining surfaces unless otherwise shown.
- (t) The insides of all drawers shall be given one coat of pure white shellac and one coat of Pratt & Lambert "38" Pale Trim Varnish Gloss.
- (u) Exterior painting shall not be done while the surface is damp, or during rainy or frosty weather.
- (v) Where interior or exterior wood and metal are primed in the mill or shop, the material shall in every case be that specified for such surfaces and shall be used in accordance with the manufacturer's directions for the first or priming coat. (See "Shop Coats" on pages following).
- (w) The painting contractor shall not only protect his work at all times but shall also protect all adjacent work and materials by suitable covering or other method during progress of his work. Upon completion of the work, he shall remove all paint and varnish spots from the floors, glass and other surfaces. He shall remove from the premises all rubbish and accumulated materials of whatever nature not caused by other trades and shall leave the work in clean, orderly and acceptable condition.
- (x) All lettering shall be executed in style and design as directed by the architect, by skilled and capable mechanics employed for this work.

INTERIOR (Continued)

SURFACE	PAINT	ENAMEL	VARNISH	MISCELLANEOUS
Pews, Church		40, 41	47, 58	59, 60
Pipe Lines		43		
Plaster Walls, Smooth, Sand Finished, Textured	19, 20, 21, 22, 23			
Plywood			56, 58	
Pumps		43		
Radiators		42		
Sand Finished Plaster Walls	19, 20, 21, 22, 23			
Smooth Plaster Walls	19, 20, 22, 23	32		
Soffits, Balcony	24			
Squash Court, Floor				75
Auditorium Seats, Benches		17	62, 63, 64	
Textured Plaster Walls	19, 20, 22 23			
Tile, Acoustical	33			
Tile, Clay	34, 35, 36, 37			
Trim, Metal		40, 41		
Trim, Wood		40, 41	57, 58	59, 60
Unplastered Ceilings (Concrete)	28			
Ventilating Ducts		42, 43, 44		
Walls, Canvased	30, 31			
Walls, Brick, Concrete	34, 35, 36, 37			

INTERIOR

Metal Trim, Doors, Radiators, Aluminum Ventilating Ducts, etc.—

Enamel Finish

1 coat Pratt & Lambert Interior Trim Primer (See Specifications Nos. 40, 41, 42, 43, 44) or 1 coat of Pratt & Lambert No. 25 Zinc Chromate Primer (See Specification No. 45)

Wood Trim, Doors, etc.—Enamel Finish

1 coat Pratt & Lambert Interior Trim Primer (See Specifications Nos. 40, 41, 43, 44)

Wood Trim, Doors, etc.—Lacquer Finish

If a lacquer finish is specified for interior wood trim, etc., it is the general practice to complete the entire finishing operation by applying all coats specified at the mill and before installation. (See Specifications Nos. 59, 60).

SPECIFICATIONS FOR PAINTING AND VARNISHING

GENERAL CONDITIONS

- (a) The painting contractor shall read and be governed by the general conditions at the head of the complete specifications for this project.
- (b) The painting contractor agrees to save the owner harmless from all liens or damages arising from or caused by this work; and to carry liability insurance and workmen's compensation insurance for all workmen.

SCOPE OF WORK

- (a) The following specifications cover the complete painting and finishing of all wood, plaster, brick, concrete, stucco, unfinished metal and other surfaces throughout the interior and exterior of the building, except as otherwise specified.
- (b) The painting contractor shall supply all labor, materials, tools, ladders, scaffolding and other equipment necessary for the completion of this work.
- (c) The painting contractor shall examine the specifications for the various other trades and shall thoroughly familiarize himself with all their provisions regarding their painting; he shall understand that all surfaces that are left unfinished by the requirements of other specifications, shall be painted or finished as a part of this contract.
- (d) Copper, bronze, chromium plate, nickel, stainless steel, aluminum and Monel metal shall not be painted or finished, except as otherwise specified.
- (e) If woodwork, metal or any other surface to be finished can not be put in proper condition for finishing by customary cleaning, sanding and puttying operations, the painting contractor shall immediately notify the general contractor, architect or owner in writing; or assume responsibility for and rectify any unsatisfactory finish resulting.

STORAGE

- (a) All materials used on the job shall be stored in a single place designated by the owner or architect. Such storage place shall be kept neat and clean and all damage thereto or to its surroundings shall be made good. Any oily rags, waste, etc. must be removed from the building every night, and every precaution taken to avoid the danger of fire.

MASTER SPECIFICATIONS (Continued)
EXTERIOR WORK (Continued)

- (8) Concrete, *Stucco, Brick, Cinder, Cement and other Aggregate Blocks
All (designate surface and location) shall be given:
2 coats Pratt & Lambert Alkatite Cement & Stucco Paint
*other than magnesite stucco and wood
NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint
- (9) Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
House Paint—Three Coat Work
All (designate surface and location) shall be given:
1 coat Pratt & Lambert Noxide Red Lead Primer
2 coats Pratt & Lambert House Paint
NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)
- (10) Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
House Paint—Two Coat Work
All (designate surface and location) shall be given:
1 coat Pratt & Lambert Noxide Red Lead Primer
1 coat Pratt & Lambert House Paint
NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)
- (11) Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
Verdura
All (designate surface and location) shall be given:
1 coat Pratt & Lambert Noxide Red Lead Primer
2 coats Pratt & Lambert Verdura Trim & Shutter Finish
NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

- (b) All surfaces to be painted, including floors, shall be cleaned free of loose dirt and dust before painting is started.
- (c) All knots, pitch streaks and sappy spots shall first be touched up with shellac where the finish calls for interior paint or enamel. For exterior surfaces, use Pratt & Lambert WP-578 Sealer.
- (d) All necessary puttying of nail holes, cracks, etc., shall be done after the first coat, with putty of a color to match that of the finish. Putty shall be brought flush with the adjoining surface in a neat and workmanlike manner.
- (e) All metal surfaces shall first be washed with mineral spirits to remove any dirt or grease, before applying materials. Where rust or scale is present, it shall be wire brushed, or sand papered clean before painting. Shop coats of paint that become marred shall be cleaned and touched up with the Pratt & Lambert primer specified.
- (f) All galvanized metal surfaces shall be chemically treated with a compound designed for this purpose (Lithoform, Stibloy, Solfo Metallic Coating, etc.) in accordance with manufacturer's directions for use, before applying the first coat of paint.
- (g) All scratches, cracks and abrasions in plaster surfaces and openings adjoining trim, shall be cut out as required, then filled with Spackle or other approved patching plaster, flush with adjoining plaster surface, and when dry shall be sanded smooth and sealed before application of priming coat.
- (h) The priming coat on plaster shall be tinted to the approximate shade of the final coat. All suction spots or "hot spots" in plaster or cement after the application of the first coat, shall be touched up before applying the second coat, to produce an even result in the finish coat. The contractor shall secure color schedules for rooms before priming walls.
- (i) Paste Wood Filler, applied on open grain wood, when "set" shall be wiped across the grain of the wood, then with the grain to secure a clean surface.
- (j) Surfaces to be stained shall be covered with a uniform coat of stain and wiped off if required.
- (k) All undercoats of paint and enamel shall be tinted to the same or approximate shade of the final coat.
- (l) All woodwork to be finished with enamel or varnish shall be sanded smooth and the surface cleaned before proceeding with the application of the first coat. Enamel or varnish finish applied to wood or metal shall be sanded between coats with fine sandpaper to produce an even, smooth finish.

EXTERIOR WORK—ENAMEL (Continued)

(18) Floors—Wood and Concrete

All floors of (designate kind and location) shall be given:
2 coats Pratt & Lambert "61" Floor & Porch Enamel

INTERIOR WALLS—WALL COATING

SMOOTH, SAND-FINISHED AND TEXTURED
PLASTER AND KEENE'S CEMENT

(19) Flat—Three Coat Work

All (designate surface) walls and ceilings throughout (designate location)
except (specify exceptions, if any) shall be given:
2 coats Pratt & Lambert Lyt-all Double Duty Primer
1 coat Pratt & Lambert Lyt-all Flowing Flat

(20) Flat—Two Coat Work

All (designate surface) walls and ceilings throughout (designate location)
except (specify exceptions, if any) shall be given:
1 coat Pratt & Lambert Lyt-all Double Duty Primer
1 coat Pratt & Lambert Lyt-all Flowing Flat

(21) Satin—Two Coat Work

All (designate surface) walls and ceilings throughout (designate location)
except (specify exceptions, if any) shall be given:
2 coats Pratt & Lambert Cellu-Tone Satin

(22) Stippled—Eggshell or Flat—Three Coat Work

All (designate surface) walls throughout (designate location) except
(specify exceptions, if any) shall be given:
2 coats Pratt & Lambert Lyt-all Double Duty Primer
1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

(23) Stippled—Eggshell or Flat—Two Coat Work

All (designate surface) walls throughout (designate location) except
(specify exceptions, if any) shall be given:
1 coat Pratt & Lambert Lyt-all Double Duty Primer
1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

SHOP COATS

In the painting of new structures, the first or priming coat is often applied in the shop or mill. This is especially true of such building materials as structural steel, metal sash and trim, ornamental iron, radiators and interior woodwork.

From the standpoint of protection and durability, it is generally recognized that the first coat of paint applied to the surface of any building material is at least equally as important as the succeeding coats. Upon that particular coat depends all other coats for adhesion to the surface. Therefore, the primer should be of good quality, designed for use on the particular surface for which it is recommended. In actual practice the paint so used is often poor in quality and of questionable value.

In every Pratt & Lambert specification, the material recommended for the first or priming coat has been designed for use as a foundation coat for the particular surface designated, to insure maximum adhesion and to provide a smooth, non-porous surface on which to apply subsequent coats of paint.

If a shop coat, as subsequently indicated, is to be applied at the mill, under a mill contract, then this coat may be omitted in the painting contract specifications.

The following Pratt & Lambert Primers are recommended for the surfaces listed below:

EXTERIOR

Structural Steel, Metal Sash, Trim, Gutters, Conductors, Roofs, Fire Escapes

1 coat Pratt & Lambert Noxide Red Lead Primer (See Specification No. 12)

Wood Siding, Trim, Shutters, etc.

1 coat Pratt & Lambert House Paint Exterior Primer (See Specifications No. 1, 2, 4, 5)

MASTER SPECIFICATIONS (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR WALLS—WALL COATING (Continued)
CONCRETE CEILINGS—UNPLASTERED

(28) *Flat (Matte Finish)*

All (designate surface) ceilings (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat

CANVAS

(30) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled.

The surface shall then be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

(31) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

MASTER SPECIFICATIONS
EXTERIOR WORK

- (1) *Siding—Three Coat Work*
All siding shall be given:
 - 1 coat Pratt & Lambert House Paint Exterior Primer
 - 2 coats Pratt & Lambert House Paint
- (2) *Siding—Two Coat Work*
All siding shall be given:
 - 1 coat Pratt & Lambert House Paint Exterior Primer
 - 1 coat Pratt & Lambert House Paint
- (3) *Siding Redwood—Stain*
All Siding shall be given:
 - 2 coats Pratt & Lambert Redwood Stain
- (4) *Trim and Shutters—Three Coat Work*
All (designate surface) shall be given:
 - 1 coat Pratt & Lambert House Paint Exterior Primer
 - 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
- (5) *Trim and Shutters—Two Coat Work*
All (designate surface) shall be given:
 - 1 coat Pratt & Lambert House Paint Exterior Primer
 - 1 coat Pratt & Lambert Verdura Trim & Shutter Finish
- (6) *Shakes, Shingles and Rough-Sawed Lumber*
All (designate surface and location) shall be given:
 - 2 coats Pratt & Lambert Shake & Shingle Finish
- (7) *Half Timber Construction, Natural or Stain, Preservative Finish*
All (designate surface and location) shall be given:
 - 2 coats Pratt & Lambert Okene Preservative

NOTE: For stained effects, tint with not more than one-half pint Pratt & Lambert Oil Color to each gallon Pratt & Lambert Okene Preservative

MASTER SPECIFICATIONS (Continued)

INTERIOR SERVICE AND INDUSTRIAL WALLS
WALL COATING (Continued)

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CONCRETE, BRICK, CLAY TILE, PLASTER,
WOOD AND METAL (Continued)

(37) *Dadoes*

In all rooms throughout service and industrial areas where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch Enamel, if desired

MASONRY SURFACES—(ALKALI-RESISTANT FINISH)

(38) *Gloss*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

CANVAS COVERED PIPE

(39) All (designate surface and location) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

Then finish same as adjoining wall or ceiling

INTERIOR TRIM—ENAMEL

WOOD AND METAL (FUME-RESISTANT FINISH)

(40) *Gloss or Eggshell—Four Coat Work*

All (designate surface and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Interior Trim Primer

1 coat Pratt & Lambert Vitralite Enamel Undercoating

1 coat Pratt & Lambert Vitralite Enamel Gloss

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

EXTERIOR WORK (Continued)

(12) *Structural Iron and Steel, Fire Escapes, Cat Walks, Metal Ladders, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded
in concrete, omit last two coats

(13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed
500°F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

(14) *Trim, Doors, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(15) *Trim, Doors, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

3 coats Pratt & Lambert "61" Spar Varnish

(16) *Trim, Doors, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

(17) *Trim, Doors, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Effecto Primer

2 coats Pratt & Lambert Effecto Enamel

CONCRETE AND WOOD (ALKALI-RESISTANT FINISH)

(46) Gloss

All (designate surface and location) shall be given:

*2 coats Pratt & Lambert Alkatite Floor Finish

*For floors, see Specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat pure white shellac

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

(48) Filler, Varnish—Rubbed

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat pure white shellac

2 coats Pratt & Lambert Cabinet Rubbing Varnish,

last coat rubbed

(49) Filler, Stain, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

1 coat pure white shellac

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

MASTER SPECIFICATIONS (Continued)

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INTERIOR WALLS—WALL COATING (Continued)

BALCONY SOFFITS, LOW CEILINGS, ETC.

(24) Flat—(Matte Finish)

All (designate surface) ceilings and (designate location) balcony soffits, except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Solidex

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

(26) Satin

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Cellu-Tone Satin

(27) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

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MASTER SPECIFICATIONS (Continued)

CLOSE GRAIN WOODS (Continued)

(54) *Natural, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

(57) *Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

MASTER SPECIFICATIONS (Continued)

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INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE, CINDER
AND OTHER AGGREGATE BLOCKS

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Solidex

INTERIOR SERVICE AND INDUSTRIAL WALLS—
WALL COATING

CONCRETE, BRICK, CLAY TILE,
PLASTER, WOOD AND METAL

NOTE: For Concrete, Cinder and other Aggregate Blocks, use Flat (Matte Finish) Specification No. 36 or Dadoes Specification No. 37

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel, Gloss or Eggshell

(36) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

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MASTER SPECIFICATIONS (Continued)

INTERIOR TRIM—PENETRATING FINISH

OPEN AND CLOSE GRAIN WOODS

(61) *Natural or Stain—Penetrating Finish*

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Okene Preservative, wiped dry

NOTE: For stained effect, add not more than one quart Pratt & Lambert Oil Stain to each gallon Pratt & Lambert Okene Preservative

INTERIOR TRIM AND FURNITURE—
HEAVY DUTY FINISH

OPEN GRAIN WOODS

(62) *Filler, Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(63) *Natural, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

3 coats Pratt & Lambert Scholastic Finish

(64) *Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

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MASTER SPECIFICATIONS (Continued)

INTERIOR TRIM—ENAMEL (Continued)

WOOD AND METAL (FUME-RESISTANT FINISH)—(Continued)

(41) Gloss or Eggshell—Three Coat Work

All (designate surface and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Undercoating
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) Eggshell

All radiators, convectors and enclosures (designate location) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Eggshell

PARTITIONS, LOCKERS, CABINETS, PIPING, DUCTS
AND OTHER SECONDARY SURFACES—ENAMEL

WOOD AND METAL

(43) Gloss

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Effecto Enamel

NOTE: For pipe line color identification, see page 170

(44) Satin

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Cellu-Tone Satin

OTHER SURFACES—ENAMEL

METAL (ALKALI-RESISTANT FINISH)

(45) Gloss

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

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MASTER SPECIFICATIONS (Continued)

INTERIOR FLOORS—VARNISH

CLOSE GRAIN WOODS

- (69) *Natural, Varnish—Gloss, Satin or Dull—Three Coat Work*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (70) *Natural, Varnish—Gloss, Satin or Dull—Two Coat Work*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (71) *Stain, Varnish—Gloss, Satin or Dull—Four Coat Work*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Oil Stain
2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (72) *Stain, Varnish—Gloss, Satin or Dull—Three Coat Work*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Oil Stain
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

- (73) *Sealer, Natural or Color, Filler-Sealer, Wax*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
1 coat Pratt & Lambert "61" Filler-Sealer, sanded
2 coats Pratt & Lambert Paste Wax, buffed

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MASTER SPECIFICATIONS (Continued)

OPEN GRAIN WOODS (Continued)

(50) *Filler, Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,

last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

SPECIFICATIONS FOR FINE RESIDENCES
EXTERIOR WORK

(1) *Siding*

All siding shall be given:

- 1 coat Pratt & Lambert House Paint Exterior Primer
- 2 coats Pratt & Lambert House Paint

(3) *Siding Redwood—Stain*

All siding shall be given:

- 2 coats Pratt & Lambert Redwood Stain

(3) *Trim and Shutters*

All (designate surface) shall be given:

- 1 coat Pratt & Lambert House Paint Exterior Primer
- 2 coats Pratt & Lambert Verdura Trim & Shutter Finish

(6) *Shakes, Shingles and Rough-Sawed Lumber*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Shake & Shingle Finish

(7) *Half Timber Construction, Natural or Stain, Preservative Finish*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Okene Preservative

NOTE: For stained effects, tint with not more than one-half pint Pratt & Lambert Oil Color to each gallon Pratt & Lambert Okene Preservative

(8) *Concrete, *Stucco, Brick, Cinder, Cement and other Aggregate Blocks*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint
- *other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

(9) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—House Paint*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Noxide Red Lead Primer
- 2 coats Pratt & Lambert House Paint

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

MASTER SPECIFICATIONS (Continued)

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CLOSE GRAIN WOODS (Continued)

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM—LACQUER

NOTE: For spray application

OPEN GRAIN WOODS

(59) *Stain, Filler, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(60) *Stain, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

INTERIOR WALLS—WALL COATING

SMOOTH, SAND-FINISHED AND TEXTURED PLASTER

AND KEENE'S CEMENT

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For Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

(19) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD

AND OTHER DRY WALL CONSTRUCTION

(25) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

CANVAS

(30) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture

MASTER SPECIFICATIONS (Continued)

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INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

- (65) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull—Four Coat Work*

All (designate floor and location) except (specify exceptions, if any) shall be given

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

- (66) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull—Three Coat Work*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH
(PASTE FILLER METHOD)

OPEN GRAIN WOODS

- (67) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull—Four Coat Work*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

- (68) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull—Three Coat Work*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

MASTER
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CANVAS COVERED PIPE

- (39) All (designate surface and location) shall be given:
1 coat Pratt & Lambert Vapex Wall Primer. Then finish same
as adjoining wall or ceiling

INTERIOR TRIM—ENAMEL

WOOD AND METAL

Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

- (40) *Gloss or Eggshell*
All (designate surface and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Interior Trim Primer
1 coat Pratt & Lambert Vitralite Enamel Undercoating
1 coat Pratt & Lambert Vitralite Enamel Gloss
1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

NOTE: For trim in service areas, omit 1 coat Vitralite Enamel Gloss

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

- (42) *Eggshell*
All radiators, convectors and enclosures (designate location) shall be
given:
1 coat Pratt & Lambert Interior Trim Primer
1 coat Pratt & Lambert Vitralite Enamel Eggshell

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

- (47) *Filler, Varnish—Gloss, Satin or Dull*
All (designate wood and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Paste Filler
1 coat pure white shellac
1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

MASTER SPECIFICATIONS (Continued)

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CATION
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INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

INTERIOR FLOORS—GYMNASIUM FINISH

CLOSE GRAIN WOODS

(75) *Gymnasium Floor Finish—Gloss*

All (designate floor and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Gymnasium Floor Finish, buffed

1 coat Pratt & Lambert "61" Gymnasium Floor Finish

NOTE: If court or other floor marking lines are required, specify 1 coat Pratt & Lambert Effecto Enamel after second coat of Pratt & Lambert "61" Gymnasium Floor Finish has been buffed and dried hard, and before applying final coat

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

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INTERIOR TRIM—VARNISH (Continued)

OPEN GRAIN WOODS (Continued)

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(54) *Natural, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

EXTERIOR WORK (Continued)

- (11) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—Verdura*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Noxide Red Lead Primer
- 2 coats Pratt & Lambert Verdura Trim & Shutter Finish

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

- (14) *Trim, Doors, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

- (15) *Trim, Doors, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

- 3 coats Pratt & Lambert "61" Spar Varnish

- (16) *Trim, Doors, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

- (17) *Trim, Doors, etc.*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Effecto Primer
- 2 coats Pratt & Lambert Effecto Enamel

- (18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

MASTER SPECIFICATION NUMBER INTERIOR FLOORS—VARNISH (SEALER METHOD)
OPEN AND CLOSE GRAIN WOODS

- (65) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any) shall be given:
- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
 - 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH
(PASTE FILLER METHOD)

OPEN GRAIN WOODS

- (67) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any) shall be given:
- 1 coat Pratt & Lambert Paste Filler
 - 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH

CLOSE GRAIN WOODS

- (69) *Natural, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any) shall be given:
- 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (71) *Stain, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any) shall be given:
- 1 coat Pratt & Lambert Oil Stain
 - 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

INTERIOR WALLS—WALL COATING (Continued)

CANVAS (Continued)

and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

MASTER	1 coat Pratt & Lambert Vapex Wall Primer
SPECIFI-	1 coat Pratt & Lambert Lyt-all Double Duty Primer
CATION	
NUMBER	1 coat Pratt & Lambert Lyt-all Flowing Flat

(31) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE,

CINDER AND OTHER AGGREGATE BLOCKS

Bath Rooms, Kitchens, Pantries, etc.

(32) Gloss or Eggshell

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

MASONRY SURFACES—ALKALI-RESISTANT FINISH

Basements, etc.

(38) Gloss

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

MASTER SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES
SPECIFICATION EXTERIOR WORK
NUMBER

(2) *Siding*

All siding shall be given:

- 1 coat Pratt & Lambert House Paint Exterior Primer
- 1 coat Pratt & Lambert House Paint

(3) *Siding Redwood—Stain*

All siding shall be given:

- 2 coats Pratt & Lambert Redwood Stain

(5) *Trim and Shutters*

All (designate surface) shall be given:

- 1 coat Pratt & Lambert House Paint Exterior Primer
- 1 coat Pratt & Lambert Verdura Trim & Shutter Finish

(6) *Shakes, Shingles and Rough-Sawed Lumber*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Shake & Shingle Finish

(7) *Half Timber Construction, Natural or Stain, Preservative Finish*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Okene Preservative

NOTE: For stained effects, tint with not more than one-half pint Pratt & Lambert Oil Color to each gallon Pratt & Lambert Okene Preservative

(8) *Concrete, *Stucco, Brick, Cinder, Cement and other Aggregate Blocks*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint
- *other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

(10) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Noxide Red Lead Primer
- 1 coat Pratt & Lambert House Paint

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

MASTER
SPECIFI-
CATION
NUMBER

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

OPEN GRAIN WOODS (Continued)

(48) *Filler, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(49) *Filler, Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(50) *Filler, Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

INTERIOR WALLS—WALL COATING
SMOOTH, SAND-FINISHED AND TEXTURED PLASTER
AND KEENE'S CEMENT

MASTER
SPECIFI-
CATION
NUMBER

Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

(20) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: Do not use this two coat specification for dark colored wall boards. Use Master Specification No. 19

(21) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Cellu-Tone Satin

(23) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

MASTER
SPECIFI-
CATION
NUMBER

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

CLOSE GRAIN WOODS (Continued)

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

(57) *Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt and Lambert Cabinet Rubbing Varnish,

last coat rubbed

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR WALLS—ENAMEL (Continued)
MASONRY SURFACES—ALKALI-RESISTANT FINISH
Basements, etc.

(38) Gloss

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

INTERIOR TRIM—ENAMEL

WOOD AND METAL

Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

(41) Gloss or Eggshell

All (designate surface and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Interior Trim Primer

1 coat Pratt & Lambert Vitralite Enamel Undercoating

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) Eggshell

All radiators, convectors and enclosures (designate location) shall be given:

1 coat Pratt & Lambert Interior Trim Primer

1 coat Pratt & Lambert Vitralite Enamel Eggshell

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Living Rooms, Dining Rooms, Bed Rooms, Halls, etc.

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat pure white shellac

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss

1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

SPECIFICATIONS FOR FINE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

(73) *Sealer, Natural or Color, Filler-Sealer, Wax*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 2 coats Pratt & Lambert Paste Wax, buffed

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

MASTER
SPECIFI-
CATION
NUMBER

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

INTERIOR TRIM—VARNISH (Continued)

CLOSE GRAIN WOODS (Continued)

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM—PENETRATING FINISH

OPEN AND CLOSE GRAIN WOODS

(61) *Natural or Stain—Penetrating Finish*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Okene Preservative, wiped dry

NOTE: For stained effect, add not more than one quart Pratt & Lambert Oil Stain to each gallon Pratt & Lambert Okene Preservative

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

(14) *Trim, Doors, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(15) *Trim, Doors, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

3 coats Pratt & Lambert "61" Spar Varnish

(16) *Trim, Doors, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

(17) *Trim, Doors, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Effecto Primer

2 coats Pratt & Lambert Effecto Enamel

(18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

(73) *Sealer, Natural or Color, Filler-Sealer, Wax*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 2 coats Pratt & Lambert Paste Wax, buffed

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR WALLS—WALL COATING (Continued)
GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION (Continued)

(26) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Cellu-Tone Satin

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE,
CINDER AND OTHER AGGREGATE BLOCKS

Bath Rooms, Kitchens, Pantries, etc.

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
SPECIFI-
CATION
NUMBER

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

- (14) *Trim, Doors, Hand Rails, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

- (15) *Trim, Doors, Hand Rails, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

- 3 coats Pratt & Lambert "61" Spar Varnish

- (16) *Trim, Doors, Hand Rails, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

- (17) *Trim, Doors, Hand Rails, etc.*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Effecto Primer
- 2 coats Pratt & Lambert Effecto Enamel

- (18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

MASTER
SPECIFI-
CATION
NUMBER

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

OPEN GRAIN WOODS (Continued)

(49) *Filler, Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,

Satin or Dull

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR WALLS—WALL COATING (Continued)

MASTER
SPECIFI-
CATION
NUMBER

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) *Flat*

All (designate surface) wall and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

(26) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Cellu-Tone Satin

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE CEILINGS—UNPLASTERED

Corridors, Service Areas, Linen Rooms, Dining Rooms,
Bed Rooms, etc.

(28) *Flat (Matte Finish)*

All (designate surface) ceilings (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Solidex

SPECIFICATIONS FOR MEDIUM-PRICE RESIDENCES (Continued)

MASTER
SPECIFI-
CATION
NUMBER

INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

- (66) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
1 coat Pratt & Lambert "61" Filler-Sealer, sanded
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH
(PASTE FILLER METHOD)

OPEN GRAIN WOODS

- (68) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Paste Filler
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH

CLOSE GRAIN WOODS

- (70) *Natural, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (72) *Stain, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Oil Stain
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE,
CINDER AND OTHER AGGREGATE BLOCKS

MASTER SPECIFI- CATION NUMBER	Bath Rooms Kitchens	Linen Rooms Pantries	Stair Halls Toilets Utility Rooms, etc.
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(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Solidex

INTERIOR SERVICE WALLS—WALL COATING

CONCRETE, BRICK, CLAY TILE, PLASTER,
WOOD AND METAL

Elevator Machine Rooms	Storage and Supply Rooms
Engine Rooms	Service Corridors
Laundries	Utility Rooms and Closets
Locker Rooms	Work Shops, etc.
Stair Halls	

NOTE: For Concrete, Cinder and other Aggregate Blocks, use Flat (Matte Finish) Specification No. 36 or Dadoes Specification No. 37

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

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SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS

EXTERIOR WORK

- (8) *Concrete, *Stucco, Brick, Cinder, Cement and other Aggregate Blocks*

All (designate surface and location) shall be given:

2 coats Pratt & Lambert Alkatite Cement & Stucco Paint

*other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

- (1) *Wood Trim and Sash*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert House Paint

- (4) *Wood Trim, Sash and Doors, Extra Bright Colors*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

- (11) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
Verdura*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

- (12) *Structural Iron and Steel, Fire Escapes, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded in concrete, omit last two coats

- (13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed 500° F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR TRIM—ENAMEL

WOOD AND METAL

MASTER SPECIFI- CATION NUMBER	Barber Shop	Dining Rooms	Powder Rooms
	Ball Room	Elevator Cabs	Offices
	Bath Rooms	Kitchen	Shops
	Bed Rooms	Library	Stores
	Cafeteria	Lobbies	Stair Halls
	Coffee Shop	Lounges	Showers
	Cocktail Lounge	Solarium	Toilets
	Corridors	Pantries	

(40) *Gloss or Eggshell*

All (designate surface and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Undercoating
- 1 coat Pratt & Lambert Vitralite Enamel Gloss
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) *Eggshell*

All radiators, convectors and enclosures (designate location) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Eggshell

PARTITIONS, LOCKERS, CABINETS, PIPING, DUCTS
AND OTHER SECONDARY SURFACES—ENAMEL

WOOD AND METAL

(43) *Gloss*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Effecto Enamel

NOTE: For pipe line color identification, see page 170

(44) *Satin*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Cellu-Tone Satin

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR WALLS—WALL COATING
SMOOTH, SAND-FINISHED AND TEXTURED PLASTER
AND KEENE'S CEMENT

MASTER SPECIFI- CATION NUMBER	Barber Shops	Corridors	Meeting Rooms
	Ball Rooms	Dining Rooms	Offices
	Bed Rooms	Foyers	Powder Rooms
	Cafeteria	Libraries	Shops
	Cocktail Lounge	Lobbies	Solaria
	Coffee Shop	Living Rooms	Stores

(19) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

BALCONY SOFFITS, LOW CEILINGS, ETC.

(24) *Flat (Matte Finish)*

All (designate surface) ceilings and (designate location) balcony soffits, except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Solidex

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR TRIM—VARNISH (Continued)

OPEN GRAIN WOODS (Continued)

(49) *Filler, Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(50) *Filler, Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR WALLS—WALL COATING (Continued)

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) Flat

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat

CANVAS

Ball Room
Main Lobby

Main Dining Room
Private Dining Room

De Luxe Suites
Library

(30) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

(31) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled.

The surface shall then be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

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SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR TRIM—VARNISH (Continued)

CLOSE GRAIN WOODS (Continued)

(57) *Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM—LACQUER

NOTE: For spray application

OPEN GRAIN WOODS

(59) *Stain, Filler, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

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SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR SERVICE WALLS—WALL COATING

(Continued)

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

(36) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

(37) *Dadoes*

In all rooms throughout service and industrial areas, where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch Enamel, if desired

MASONRY SURFACES—ALKALI-RESISTANT FINISH

Basements, etc.

(38) *Gloss*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

CANVAS COVERED PIPE

(39) All (designate surface and location) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer. Then finish same as adjoining wall or ceiling

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR TRIM AND FURNITURE
HEAVY DUTY FINISH (Continued)
CLOSE GRAIN WOODS

(63) *Natural, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

3 coats Pratt & Lambert Scholastic Finish

(64) *Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

Apartments, Corridors, Offices, etc.

(65) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert "61" Penetrating Sealer, buffed

1 coat Pratt & Lambert "61" Filler-Sealer, sanded

1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss

1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH
(PASTE FILLER METHOD)

OPEN GRAIN WOODS

(67) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss

1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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OTHER SURFACES—ENAMEL
METAL (ALKATITE-RESISTANT FINISH)

(45) Gloss

All designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

CONCRETE AND WOOD (ALKATITE-RESISTANT FINISH)

(46) Gloss

All designate surface and location) shall be given:

- *2 coats Pratt & Lambert Alkatite Floor Finish
- *For floors, see Specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Ball Room	Library	Offices
Bed Rooms	Lobbies	Shops
Cocktail Lounge	Lounges	Solaria
Dining Rooms	Living Rooms	Stores, etc.

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(48) Filler, Varnish—Rubbed

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

INTERIOR FLOORS—ENAMEL

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WOOD AND CONCRETE

Engine Room, Laundries, Locker Rooms, Stair Halls,
Storage and Supply Rooms, etc.

(76) Gloss

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) Gloss—*Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR TRIM—VARNISH (Continued)

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(54) *Natural, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

EXTERIOR WORK (Continued)

- (13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed 500°F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

- (14) *Trim, Doors, Hand Rails, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

- (15) *Trim, Doors, Hand Rails, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

3 coats Pratt & Lambert "61" Spar Varnish

- (16) *Trim, Doors, Hand Rails, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

- (17) *Trim, Doors, Hand Rails, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Effecto Primer

2 coats Pratt & Lambert Effecto Enamel

- (18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR TRIM—LACQUER (Continued)

CLOSE GRAIN WOODS

(60) *Stain, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

1 coat Pratt & Lambert Acid Stain

1 coat Pratt & Lambert Vitraloid Lacquer Sealer

2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

INTERIOR TRIM—PENETRATING FINISH

OPEN AND CLOSE GRAIN WOODS

(61) *Natural or Stain—Penetrating Finish*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

1 coat Pratt & Lambert Okene Preservative, wiped dry

NOTE: For stained effect, add not more than one quart Pratt & Lambert
Oil Stain to each gallon Pratt & Lambert Okene Preservative

INTERIOR TRIM AND FURNITURE—
HEAVY DUTY FINISH

OPEN GRAIN WOODS

Cabinets, Furniture (other than Table Tops) and
similar working surfaces in Kitchens, Pantries, etc.

(62) *Filler, Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions,
if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

NOTE: If the desired color can be obtained with filler alone, omit stain

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

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INTERIOR WALLS—WALL COATING (Continued)
GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION (Continued)

(26) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Cellu-Tone Satin

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE CEILINGS—UNPLASTERED

(28) *Flat (Matte Finish)*

All (designate surface) ceilings (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat

SPECIFICATIONS FOR HOTELS AND APARTMENT BUILDINGS (Continued)

MASTER
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INTERIOR FLOORS—VARNISH

CLOSE GRAIN WOODS

(69) *Natural, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any)
shall be given:

- 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

(71) *Stain, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

(73) *Sealer, Natural or Color, Filler-Sealer, Wax*

All (designate floor and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 2 coats Pratt & Lambert Paste Wax, buffed

INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

Auditoriums, Ball Rooms, Convention and Exhibit Halls

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any)
shall be given:

- 2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

INTERIOR WALLS—ENAMEL (Continued)

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Solidex

INTERIOR SERVICE WALLS—WALL COATING

CONCRETE, BRICK, CLAY TILE,

PLASTER, WOOD AND METAL

Elevator Machine Rooms

Splint Shop

Engine Rooms

Storage and Supply Rooms

Laundries

Utility Closets

Locker Rooms

Work Shops

Service Halls and Corridors

NOTE: For Concrete, Cinder and other Aggregate Blocks, use Flat (Matte Finish) Specification No. 36 or Dadoes Specification No. 37

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

(36) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS

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EXTERIOR WORK

- (8) *Concrete, *Stucco, Brick, Cinder, Cement and other Aggregate Blocks*

All (designate surface and location) shall be given:

2 coats Pratt & Lambert Alkatite Cement & Stucco Paint

*other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

- (1) *Wood Trim and Sash*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert House Paint

- (4) *Wood Trim, Sash and Doors, Extra Bright Colors*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—

- (11) *Verdura*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

- (12) *Structural Iron and Steel, Fire Escapes, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded in concrete, omit last two coats

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR TRIM—ENAMEL (Continued)
WOOD AND METAL (FUME-RESISTANT FINISH)

(40) *Gloss or Eggshell*

All (designate surface and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Undercoating
- 1 coat Pratt & Lambert Vitralite Enamel Gloss
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

NOTE: For less important surfaces, as trim in service corridors and stair halls, pantries, laundries, linen and utility rooms, janitor closets, grilles, balusters, etc., one coat Pratt & Lambert Vitralite Enamel Gloss may be omitted

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) *Eggshell*

All radiators (designate location) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Eggshell

PARTITIONS, LOCKERS, CABINETS, PIPING, DUCTS
AND OTHER SECONDARY SURFACES—ENAMEL
WOOD AND METAL

(43) *Gloss*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Effecto Enamel

NOTE: For pipe line color identification, see page 170

(44) *Satin*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Cellu-Tone Satin

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR WALLS—WALL COATING
SMOOTH, SAND-FINISHED AND TEXTURED PLASTER
AND KEENE'S CEMENT

MASTER SPECIFI- CATION NUMBER	Auditoriums	Coffee Shop	Lounges	Record Rooms
	Bed Rooms	Corridors	Nurseries	Solaria
	Cafeteria	Dining Rooms	Offices	Waiting Rooms
	Chart Room	Dormitories	Play Rooms	Wards, etc.

(19) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

BALCONY SOFFITS, LOW CEILINGS, ETC.

(24) Flat (Matte Finish)

All (designate surface) ceilings and (designate location) balcony soffits, except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Solidex

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR TRIM—VARNISH (Continued)

OPEN GRAIN WOODS (Continued)

(49) *Filler, Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(50) *Filler, Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish, Satin or Dull

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR WALLS—WALL COATING (Continued)

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CANVAS

Board Room, Library, Main Lobby and
Adjoining Reception Rooms, etc.

(30) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

(31) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be canvassed with the best grade of decorators' muslin, or other suitable material, of a texture and quality approved by the architect, securely applied, without laps, wrinkles or lumps. Any wall covering that is not prefilled shall be properly filled. The surface shall then be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE, CINDER
AND OTHER AGGREGATE BLOCKS

Bath Rooms
Delivery Rooms
Heat Therapy Rooms
Kitchens
Laboratories
Mortuary and Autopsy
Rooms
Operating Rooms and
Adjoining Corridors
Pantries

Pharmacy
Showers
Soiled Linen Rooms
Sterilizing Rooms
Surgical Dressing Room
Stair Halls and
Janitor Closets
Toilets
Utility Rooms
X-ray Rooms, etc.

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

CLOSE GRAIN WOODS (Continued)

(57) *Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM—LACQUER

NOTE: For spray application

OPEN GRAIN WOODS

(59) *Stain, Filler, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

CONCRETE, BRICK, CLAY TILE, PLASTER,
WOOD AND METAL (Continued)

(37) Dadoes

In all rooms throughout service and industrial areas where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch Enamel, if desired

MASONRY SURFACES—ALKALI-RESISTANT FINISH

Basements, etc.

(38) Gloss

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

CANVAS COVERED PIPE

(39) All (designate surface and location) shall be given:

1 coat Pratt & Lambert Vapex Primer

Then finish same as adjoining wall or ceiling

INTERIOR TRIM—ENAMEL

WOOD AND METAL (FUME-RESISTANT FINISH)

Auditorium	Elevator Cabs	Pharmacy
Bath Rooms	Heat Therapy Rooms	Play Rooms
Bed Rooms	Kitchens	Showers
Board Room	Laboratories	Sterilizing Rooms
Cafeteria	Library	Surgical Dressing
Chart Room	Lobby	Rooms
Coffee Shop	Lounges	Solaria
Corridors	Nurseries	Toilets
Delivery Rooms	Offices	Waiting Rooms
Dining Rooms	Operating Rooms	Wards
Dormitories	Pantries	X-ray Rooms

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

CLOSE GRAIN WOODS (Continued)

(64) *Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert Scholastic Finish

INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

Board Room, Library, Main Lobby,
Adjoining Reception Rooms, etc.

(65) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

Auditorium, Corridors, Shops, etc.

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

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OTHER SURFACES—ENAMEL
METAL (ALKALI-RESISTANT FINISH)

(45) Gloss

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

CONCRETE AND WOOD (ALKALI-RESISTANT FINISH)

(46) Gloss

All (designate surface and location) shall be given:

- *2 coats Pratt & Lambert Alkatite Floor Finish

*For floors, see specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Board Room, Library, Main Lobby,
Adjoining Reception Rooms, etc.

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(48) Filler, Varnish—Rubbed

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

SPECIFICATIONS FOR SCHOOLS AND COLLEGES

MASTER
SPECIFI-
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NUMBER

EXTERIOR WORK

(8) *Concrete, *Stucco, Brick, Cinder, Cement and Other Aggregate Blocks*

All (designate surface and location) shall be given:

2 coats Pratt & Lambert Alkatite Cement & Stucco Paint

*other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

(1) *Wood Trim and Sash*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert House Paint

(4) *Wood Trim, Sash and Doors, Extra Bright Colors*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

(11) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
Verdura*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

(12) *Structural Iron and Steel, Fire Escapes, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded in concrete, omit the last two coats

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(54) *Natural, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine,
etc., specify a coat of Pratt & Lambert Filtex (each gallon
thinned with two quarts turpentine or mineral spirits) before
stain coat, and omit shellac coat

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

INTERIOR WALLS—WALL COATING
SMOOTH, SAND-FINISHED AND TEXTURED PLASTER
AND KEENE'S CEMENT

MASTER	Auditoriums	Corridors	Library
SPECIFI-	Cafeteria	Dormitories	Offices
CATION			
NUMBER	Class Rooms	Kindergarten Rooms	Stair Halls, etc.

(19) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) Stippled, Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

BALCONY SOFFITS, LOW CEILINGS, ETC.

(24) Flat (Matte Finish)

All (designate surface) ceilings and (designate location) balcony soffits, except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Double Duty Primer
- 1 coat Pratt & Lambert Solidex

GYPNUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

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SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR TRIM—LACQUER (Continued)

CLOSE GRAIN WOODS

(60) *Stain, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Acid Stain

1 coat Pratt & Lambert Vitraloid Lacquer Sealer

2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

INTERIOR TRIM—PENETRATING FINISH

OPEN AND CLOSE GRAIN WOODS

(61) *Natural or Stain—Penetrating Finish*

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Okene Preservative, wiped dry

NOTE: For stained effect, add not more than one quart Pratt & Lambert Oil Stain to each gallon Pratt & Lambert Okene Preservative

INTERIOR TRIM AND FURNITURE

OPEN GRAIN WOODS

Cabinets, Furniture (other than Table Tops) and similar working surfaces in Kitchens, Laboratory, Pantries, etc.

(62) *Filler, Oil Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(63) *Natural, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

3 coats Pratt & Lambert Scholastic Finish

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE, CINDER
AND OTHER AGGREGATE BLOCKS

MASTER SPECIFI- CATION NUMBER	Bath Rooms	Laboratories
	Domestic Science Rooms	Pantries
	Infirmary	Toilets
	Kitchens	Wash Rooms, etc.

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Solidex

INTERIOR SERVICE WALLS—WALL COATING

CONCRETE, BRICK, CLAY TILE,
PLASTER, WOOD AND METAL

Engine Room, Gymnasium, Shops, Storage and Supply Rooms, etc.

NOTE: For Concrete, Cinder and other Aggregate Blocks, use Flat (Matte Finish) Specification No. 36 or Dadoes Specification No. 37

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

SPECIFICATIONS FOR HOSPITALS AND INSTITUTIONS (Continued)

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

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Engine Room, Laundries, Locker Rooms, Stair Halls,
Storage and Supply Rooms, etc.

(76) Gloss

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) Gloss—Alkali-Resistant

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

INTERIOR TRIM—ENAMEL

WOOD AND METAL (FUME-RESISTANT FINISH)

MASTER SPECIFI- CATION NUMBER	Auditorium	Domestic Science Rooms	Laboratories
	Cafeterias	Dormitories	Library
	Class Rooms	Kindergarten Rooms	Offices
	Corridors	Kitchens	Pantries
			Stair Halls, etc.

(40) *Gloss or Eggshell*

All (designate surface and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Undercoating
- 1 coat Pratt & Lambert Vitralite Enamel Gloss
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

NOTE: For less important surfaces such as trim in service corridors and stair halls, pantries, laundries, linen and utility rooms, laboratories, janitor closets, grilles, balusters, etc., one coat Pratt & Lambert Vitralite Enamel Gloss may be omitted

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) *Eggshell*

All radiators (designate location) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Eggshell

PARTITIONS, LOCKERS, CABINETS, PIPING, DUCTS
AND OTHER SECONDARY SURFACES—ENAMEL

WOOD AND METAL

(43) *Gloss*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Effecto Enamel

NOTE: For pipe line color identification, see page 170

(44) *Satin*

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Cellu-Tone Satin

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

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EXTERIOR WORK (Continued)

- (13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed 500° F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

- (14) *Trim, Doors, Hand Rails, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

- (15) *Trim, Doors, Hand Rails, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

3 coats Pratt & Lambert "61" Spar Varnish

- (16) *Trim, Doors, Hand Rails, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

- (17) *Trim, Doors, Hand Rails, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Effecto Primer

2 coats Pratt & Lambert Effecto Enamel

- (18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

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SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM AND FURNITURE—
HEAVY DUTY FINISH

OPEN GRAIN WOODS

Cabinets, Furniture (other than Table Tops) and similar working surfaces in Domestic Science Rooms, Kitchens, Laboratories, Pantries, etc.

(62) *Filler, Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert Scholastic Finish

NOTE: If the desired color can be obtained with filler alone, omit stain

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

MASTER
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INTERIOR WALLS—WALL COATING (Continued)

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION (Continued)

(26) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Cellu-Tone Satin

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE CEILINGS—UNPLASTERED

(28) *Flat (Matte Finish)*

All (designate surface) ceilings (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

MASTER
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INTERIOR FLOORS—GYMNASIUM FINISH

CLOSE GRAIN WOODS

(75) *Gymnasium Floor Finish—Gloss*

All (designate floor and location) except (specify exceptions, if any) shall be given

2 coats Pratt & Lambert "61" Gymnasium Floor Finish, buffed

1 coat Pratt & Lambert "61" Gymnasium Floor Finish

NOTE: If court or other floor marking lines are required, specify 1 coat Pratt & Lambert Effecto Enamel after the second coat of Pratt & Lambert "61" Gymnasium Floor Finish has been buffed and dried hard, and before applying final coat

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

Corridors

Engine Rooms

Laundries

Shops

Storage and Supply Rooms

Stair Halls, etc.

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

MASTER SPECIFICATION NUMBER	INTERIOR SERVICE WALLS—WALL COATINGS (Continued) CONCRETE, BRICK, CLAY TILE, PLASTER, WOOD AND METAL (Continued)
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(36) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

(37) *Dadoes*

In all rooms throughout service areas where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch enamel, if desired

MASONRY SURFACES—(ALKALI-RESISTANT FINISH)
Basements, etc.

(38) *Gloss*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

CANVAS COVERED PIPE

(39) All (designate surface and location) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer. Then finish same as adjoining wall or ceiling

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

MASTER
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EXTERIOR WORK—ENAMEL

WOOD AND METAL

(17) *Trim, Doors, Hand Rails, etc.*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Effecto Primer
- 2 coats Pratt & Lambert Effecto Enamel

(18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

INTERIOR WALLS—WALL COATING

SMOOTH, SAND FINISHED AND TEXTURED PLASTER

AND KEENE'S CEMENT

Barber Shop	Lobbies, Main	Restaurants
Beauty Parlor	Offices, General	Shops
Cafeteria	Offices, Private	Stores
Corridors	Offices, Professional	Tea Rooms
Lobbies, Elevator	Offices, Reception	

(19) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) *Stippled—Eggshell or Flat*

All (designate surface) walls, throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

BALCONY SOFFITS, LOW CEILINGS, ETC.

(24) *Flat (Matte Finish)*

All (designate surface) ceilings and (designate location) balcony soffits, except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Solidex

SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

MASTER
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OTHER SURFACES—ENAMEL
METAL (ALKALI-RESISTANT FINISH)

(45) Gloss

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

CONCRETE AND WOOD (ALKALI-RESISTANT FINISH)

(46) Gloss

All (designate surface and location) shall be given:

- *2 coats Pratt & Lambert Alkatite Floor Finish

*For floors, see Specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Auditoriums
Class Rooms

Corridors
Dormitories
Kindergarten Rooms

Library
Offices, etc.

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(49) Filler, Stain, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE, CINDER
AND OTHER AGGREGATE BLOCKS

MASTER SPECIFI- CATION NUMBER	Kitchens	Pantries	Utility Rooms
	Laboratories	Stair Halls	Wash Rooms, etc.
		Toilets	

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions if any) shall be given:

- 1 coat Pratt & Lambert Solidex

INTERIOR SERVICE WALLS—WALL COATING

CONCRETE, BRICK, CLAY TILE,
PLASTER, WOOD AND METAL

Elevator Machine Rooms	Stair Halls
Engine Rooms	Storage and Supply Rooms
File Rooms	Utility Closets
Laundries	Vaults
Locker Rooms	Work Shops, etc.
Service Corridors	

NOTE: For Concrete, Cinder and other Aggregate Blocks, use Flat (Matte Finish) Specification No. 36 or Dadoes Specification No. 37

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

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SPECIFICATIONS FOR SCHOOLS AND COLLEGES (Continued)

CLOSE GRAIN WOODS

(63) *Natural, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

3 coats Pratt & Lambert Scholastic Finish

(64) *Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

Dormitories Offices Library Reception Rooms, etc.

(66) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull—*

All (designate floor and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert "61" Penetrating Sealer, buffed

1 coat Pratt & Lambert "61" Filler-Sealer, sanded

1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

Auditoriums Class Rooms Corridors
Kindergarten Rooms, etc.

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

INTERIOR TRIM—ENAMEL

WOOD AND METAL

MASTER SPECIFI- CATION NUMBER	Barber Shop	Offices, General	Restaurants
	Beauty Parlor	Offices, Private	Shops
	Cafeteria	Offices, Professional	Stores
	Corridors	Offices, Reception	Tea Rooms
	Elevator Cabs	Lobbies, Elevator	Toilets
	Kitchens	Lobbies, Main	Wash Rooms, etc.
(40)	Gloss or Eggshell	Pantries	

All (designate surface and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Undercoating
- 1 coat Pratt & Lambert Vitralite Enamel Gloss
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

NOTE: For less important surfaces, as trim in service corridors and stair halls, utility rooms, janitor closets, grilles, balusters, etc., one coat Pratt & Lambert Vitralite Enamel Gloss may be omitted.

RADIATORS, CONVECTORS AND ENCLOSURES—
ENAMEL

(42) Eggshell

All radiators (designate location) shall be given:

- 1 coat Pratt & Lambert Interior Trim Primer
- 1 coat Pratt & Lambert Vitralite Enamel Eggshell

PARTITIONS, LOCKERS, CABINETS, PIPING, DUCTS
AND OTHER SECONDARY SURFACES—ENAMEL

WOOD AND METAL

(43) Gloss

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Effecto Enamel

NOTE: For pipe line color identification, see page 170

(44) Satin

All (designate surface and location) shall be given:

- 2 coats Pratt & Lambert Cellu-Tone Satin

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SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS

EXTERIOR WORK

(8) *Concrete, *Stucco, Brick, Cinder, Cement and Other Aggregate Blocks*

All (designate surface and location) shall be given:

2 coats Pratt & Lambert Alkatite Cement & Stucco Paint

*other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

(1) *Wood Trim and Sash*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert House Paint

(4) *Wood Trim, Sash and Doors, Extra Bright Colors*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

(11) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron—
Verdura*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Verdura Trim & Shutter Finish

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

(12) *Structural Iron and Steel, Fire Escapes, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded in concrete, omit the last two coats

(13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed 500°F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

MASTER
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INTERIOR TRIM—VARNISH (Continued)

OPEN GRAIN WOODS (Continued)

(49) *Filler, Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(50) *Filler, Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) *Natural, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

MASTER SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)
SPECIFICATION NUMBER GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) *Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

(26) *Satin*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Cellu-Tone Satin

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer
- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE CEILINGS—UNPLASTERED

(28) *Flat (Matte Finish)*

All (designate surface) ceilings (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Solidex

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All concrete, cinder and other aggregate block walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Lyt-all Flowing Flat

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

MASTER
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INTERIOR TRIM—LACQUER

NOTE: For spray application

OPEN GRAIN WOODS

(59) *Stain, Filler, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(60) *Stain, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

INTERIOR FLOORS—VARNISH (SEALER METHOD)

OPEN AND CLOSE GRAIN WOODS

Offices, Shops, etc.

(66) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*

All (designate floor and location) except (specify exceptions, if any)
shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

MASTER SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)
SPECIFICATION NUMBER INTERIOR SERVICE WALLS—WALL COATINGS (Continued)

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

(36) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Solidex

(37) *Dadoes*

In all rooms throughout service areas, where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

- 1 coat Pratt & Lambert Lyt-all Double Duty Primer
- 1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch Enamel, if desired

MASONRY SURFACES—(ALKALI-RESISTANT FINISH)

Basements, etc.

(38) *Gloss*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

CANVAS COVERED PIPE

(39) All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Vapex Wall Primer. Then finish same as adjoining wall or ceiling

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS,
WAREHOUSES, Etc.

MASTER
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EXTERIOR

(8) *Concrete, *Stucco, Brick, Cement and other Aggregate Blocks*

All (designate surface and location) shall be given:

2 coats Pratt & Lambert Alkatite Cement & Stucco Paint

*other than magnesite stucco and wood

NOTE: To insure color uniformity of deep colors (Cavalier Gray, Deep Red, Deep Green, Deep Brown and their mixtures), specify one coat Pratt & Lambert Alkatite Cement & Stucco Paint Primer Gray and omit first coat Alkatite Cement & Stucco Paint

(1) *Wood Trim and Sash*

All (designate surface) shall be given:

1 coat Pratt & Lambert House Paint Exterior Primer

2 coats Pratt & Lambert House Paint

(9) *Metal Sash, Trim, Gutters, Conductors, Roofs and Ornamental Iron*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert House Paint

NOTE: Galvanized metal shall be chemically treated before painting. See General Conditions, Workmanship (f)

(12) *Structural Iron and Steel, Fire Escapes, Cat Walks, Ladders, etc.*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Red Lead Primer

2 coats Pratt & Lambert Noxide Metal Paint

NOTE: If structural iron or steel is to be embedded in concrete, omit the last two coats

(13) *Smokestacks, Pipes and Hot Metal Surfaces (temperature not to exceed 500° F.)*

All (designate surface and location) shall be given:

1 coat Pratt & Lambert Noxide Smokestack Black

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

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OTHER SURFACES—ENAMEL
METAL (ALKALI-RESISTANT FINISH)

(45) Gloss

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

CONCRETE AND WOOD (ALKALI-RESISTANT FINISH)

(46) Gloss

All (designate surface and location) shall be given:

- *2 coats Pratt & Lambert Alkatite Floor Finish

*For floors, see Specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Corridors	Offices, Private	Restaurants
Offices, General	Offices, Professional	Tea Rooms, etc.
	Offices, Reception	

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(48) Filler, Varnish—Rubbed

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

INTERIOR WALLS—WALL COATING

CONCRETE, BRICK AND CLAY TILE; CONCRETE, CINDER AND OTHER
AGGREGATE BLOCKS; GYPSUM BOARD; ASBESTOS-CEMENT AND
WOOD PULP BOARD; STEEL; PLASTER; WOOD; METAL, ETC.

MASTER
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CATION
NUMBER

CONCRETE CEILINGS—UNPLASTERED
Manufacturing, Storage, Shipping Areas, etc.

(28) *Flat (Matte Finish)*

All (designate surface) ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

(34) *Gloss, Eggshell or Flat*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Gloss, Eggshell or Flat

(35) *Gloss or Eggshell—Fume-Resistant*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

(37) *Dadoes*

In all rooms throughout service and industrial areas where glazed brick, tile or other dado is not provided except (specify exceptions, if any) a (specify height) dado shall be applied as follows:

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert "61" Floor & Porch Enamel

NOTE: Pratt & Lambert Lyt-all Dado Finish, Pratt & Lambert Lyt-all Stippling Eggshell or Pratt & Lambert Cellu-Tone Satin may be specified in place of Pratt & Lambert "61" Floor & Porch Enamel, if desired

MASONRY SURFACES—(ALKALI-RESISTANT FINISH)

Basements, etc.

(38) *Gloss*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Alkatite Floor Finish

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(54) *Natural, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish,
last coat rubbed

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

(57) *Stain, Varnish—Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 2 coats Pratt & Lambert Cabinet Rubbing Varnish
last coat rubbed

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

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GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION (Continued)

(27) *Stippled—Eggshell or Flat*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or

Stippling Flat, stippled

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Lyt-all Double Duty Primer

CONCRETE CEILINGS—UNPLASTERED

(28) *Flat (Matte Finish)*

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Solidex

CONCRETE, CINDER AND OTHER AGGREGATE BLOCKS

(29) *Flat*

All cinder or concrete block walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Flowing Flat,

INTERIOR WALLS—ENAMEL

SMOOTH PLASTER, KEENE'S CEMENT, CONCRETE, CINDER
AND OTHER AGGREGATE BLOCKS

(32) *Gloss or Eggshell*

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

ACOUSTICAL TILE CEILINGS—WALL COATING

(33) *Flat (Matte Finish)*

All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Solidex

SPECIFICATIONS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

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INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

(73) *Sealer, Natural or Color, Filler-Sealer, Wax*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 2 coats Pratt & Lambert Paste Wax, buffed

INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

Exhibit Rooms, Shops, Stores, etc.

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

Engine Room	Laundries	Stair Halls	Storage and
File Rooms	Locker Rooms	Vaults	Supply Rooms

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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OTHER SURFACES—ENAMEL
METAL (ALKALI-RESISTANT FINISH)

(45) Gloss

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer
- 2 coats Pratt & Lambert Alkatite Floor Finish

CONCRETE AND WOOD (ALKALI-RESISTANT FINISH)

(46) Gloss

All (designate surface and location) shall be given:

- *2 coats Pratt & Lambert Alkatite Floor Finish

*For floors, see Specification No. 77

INTERIOR TRIM—VARNISH

OPEN GRAIN WOODS

Board Rooms Conference Rooms, etc. General Offices Private Offices

(47) Filler, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(49) Filler, Stain, Varnish—Gloss, Satin or Dull

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: If the desired color can be obtained with filler alone, omit stain

(51) Natural, Varnish—Satin or Dull—Open Pore

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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EXTERIOR WORK—VARNISH

OPEN GRAIN WOODS

(14) *Trim, Doors, etc.—Filler, Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(15) *Trim, Doors, etc.—Natural, Varnish*

All wood (designate kind and location) shall be given:

- 3 coats Pratt & Lambert "61" Spar Varnish

(16) *Trim, Doors, etc.—Stain, Varnish*

All wood (designate kind and location) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 3 coats Pratt & Lambert "61" Spar Varnish

EXTERIOR WORK—ENAMEL

WOOD AND METAL

(17) *Trim, Doors, etc.*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Effecto Primer
- 2 coats Pratt & Lambert Effecto Enamel

(18) *Floors—Wood and Concrete*

All floors of (designate kind and location) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

INTERIOR WORK—METAL

STRUCTURAL STEEL

(12) *Structural Iron and Steel, Cat Walks, Ladders, etc.*

All (designate surface and location) shall be given:

- 1 coat Pratt & Lambert Noxide Red Lead Primer
- 2 coats Pratt & Lambert Noxide Metal Paint

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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INTERIOR TRIM—VARNISH (Continued)

CLOSE GRAIN WOODS (Continued)

(58) *Stain, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

INTERIOR TRIM—LACQUER

NOTE: For spray application

OPEN GRAIN WOODS

(59) *Stain, Filler, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Paste Filler
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(60) *Stain, Sealer, Lacquer—Gloss or Dull, Rubbed*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Acid Stain
- 1 coat Pratt & Lambert Vitraloid Lacquer Sealer
- 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull,
last coat rubbed

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

INTERIOR WALLS—WALL COATING

MASTER SPECIFICATION NUMBER	SMOOTH, SAND-FINISHED PLASTER AND KEENE'S CEMENT		
	Cafeterias	Offices, General	Reception Rooms
	Corridors	Offices, Private	Rest Rooms, etc.

(19) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

(22) Stippled—Eggshell or Flat

All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given:

2 coats Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Stippling Eggshell or
Stippling Flat, stippled

GYPSUM BOARD, ASBESTOS-CEMENT, WOOD PULP BOARD
AND OTHER DRY WALL CONSTRUCTION

(25) Flat

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

1 coat Pratt & Lambert Lyt-all Double Duty Primer

1 coat Pratt & Lambert Lyt-all Flowing Flat

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Lyt-all Double Duty Primer

(26) Satin

All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Vapex Wall Primer

2 coats Pratt & Lambert Cellu-Tone Satin

NOTE: For two coat specification (where conditions permit) omit 1 coat
Pratt & Lambert Cellu-Tone Satin

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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INTERIOR FLOORS—VARNISH (SEALER METHOD)
Board Rooms, Private Offices, etc.
OPEN AND CLOSE GRAIN WOODS

- (65) *Sealer, Natural or Color, Filler-Sealer, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
 - 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH
(PASTE FILLER METHOD)

OPEN GRAIN WOODS

- (67) *Filler, Natural or Color, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
- 1 coat Pratt & Lambert Paste Filler
 - 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

INTERIOR FLOORS—VARNISH

CLOSE GRAIN WOODS

- (69) *Natural, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
- 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull
- (71) *Stain, Varnish—Gloss, Satin or Dull*
All (designate floor and location) except (specify exceptions, if any)
shall be given:
- 1 coat Pratt & Lambert Oil Stain
 - 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss
 - 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss,
Satin or Dull

CANVAS COVERED PIPE

- (39) All (designate surface and location) shall be given:
1 coat Pratt & Lambert Vapex Wall Primer. Then
finish same as adjoining wall or ceiling

TRIM, DOORS, PARTITIONS, CABINETS, ETC.— ENAMEL

WOOD AND METAL (FUME-RESISTANT FINISH)

- (40) *Gloss or Eggshell—Four Coat Work*
All (designate surface and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Interior Trim Primer
1 coat Pratt & Lambert Vitralite Enamel Undercoating
1 coat Pratt & Lambert Vitralite Enamel Gloss
1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell
- (41) *Gloss or Eggshell—Three Coat Work*
All (designate surface and location) except (specify exceptions, if any)
shall be given:
1 coat Pratt & Lambert Interior Trim Primer
1 coat Pratt & Lambert Vitralite Enamel Undercoating
1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell

RADIATORS, CONVECTORS AND ENCLOSURES— ENAMEL

- (42) *Eggshell*
All radiators, convectors and enclosures (designate location) shall be
given:
1 coat Pratt & Lambert Interior Trim Primer
1 coat Pratt & Lambert Vitralite Enamel Eggshell

LOCKERS, FIRE DOORS, PIPE LINES, HAND RAILS, DUCTS AND OTHER SECONDARY SURFACES— ENAMEL

- (43) *Gloss*
All (designate surface and location) shall be given:
2 coats Pratt & Lambert Effecto Enamel
- NOTE: For pipe line color identification, see page 170

INTERIOR COLOR PLANS

for Residences, Apartment Buildings, Hotels, Hospitals,
Schools, Office Buildings, Factories, etc.

The suggested color plans on the following pages have been carefully chosen to adequately meet present-day decorative requirements. Each color plan has been developed on a basic calibrated harmony using the Pratt & Lambert Color Calibrator. Related colors have been used to lend variety and interest to the plans. From a technical standpoint each color plan has been analyzed as to the function and the light reflectance requirements of the particular area to be painted.

Each complete plan is indicated by numerals 1, 2, 3 or 4 appearing in the second column. Plans indicated by the letters A, B, C, etc., can be used effectively with any of the numerically designated plans. While it is impossible to give any consideration to construction detail, illumination, exposure, or the already established color of such material as marble, finished metal fixtures, hardware, composition flooring, etc., these plans should prove helpful in developing an appropriate decorative theme.

RESIDENCES: Color plans have been designed to work well with existing styles of furniture, architecture, etc. Special attention has been given to the role of color relating to the dignity and tradition of formal periods, the straight lines of functionalism and the current lived-in look of informality.

APARTMENT BUILDINGS: Contemporary color plans have been established to conform to popular appeal, and a more standardized approach has been incorporated to fill the color requirements of the tenant and superintendent.

HOTELS: Where constant turnover is an important factor, the varied moods of many guests have been considered. In these areas a more universal approach to color is essential; warm and cool colors are in balance and there is an integration of light and dark colors.

HOSPITALS: The attitude here is that calibrated color has an indirect therapeutic effect on the patient. Deep wall colors have been avoided and variety has been stressed in areas normally used by patients, visitors and staff. No precise mood has been set that might result in monotony or depression.

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SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

OPEN GRAIN WOODS (Continued)

(52) *Stain, Varnish—Satin or Dull—Open Pore*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

CLOSE GRAIN WOODS

(53) *Natural, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

(55) *Natural, Varnish—Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull

(56) *Stain, Varnish—Gloss, Satin or Dull*

All (designate wood and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert Oil Stain
- 1 coat pure white shellac
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss
- 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss,
Satin or Dull

NOTE: To reduce the prominence of the grain in fir, cypress, yellow pine, etc., specify a coat of Pratt & Lambert Filtex (each gallon thinned with two quarts turpentine or mineral spirits) before stain coat, and omit shellac coat

COLOR PLANS FOR RESIDENCES

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Front and Upper Hall	1	Platinum		Bone White	Platinum
	2	Wedgwood Blue		Bone White	Driftwood Stain
	3	Indian Turquoise		Indian Turquoise	Ash Stain
	4	Sudan Ivory		Bone White	Sudan Ivory
Powder Room	1	Rose		Bone White	Platinum
	2	Regency Blue		Bone White	Driftwood Stain
	3	Carnation		Bone White	Bone White
	4	Melon Green		Bone White	Bone White
Living Room	1	Topaz		Bone White	Bone White
	2	Fawn Gray		Bone White	Driftwood Stain
	3	Indian Turquoise		Chalk Pink	Ash Stain
	4	Everglade		Bone White	Bone White
Dining Room	1	Indian Turquoise	Bone White	Bone White	Bone White
	2	Wedgwood Blue		Bone White	Driftwood Stain
	3	Lime Yellow		Bone White	Ash Stain
	4	Rose		Bone White	Bone White
Kitchen and Pantry	1	Buttercup Yellow	Fawn Gray	Reed Yellow	Fawn Gray
	2	Rose	Puritan Gray	Reed Yellow	Puritan Gray
	3	Melon Green		Bone White	Melon Green
	4	Wedgwood Blue		Bone White	Bone White

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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INTERIOR TRIM—PENETRATING FINISH

OPEN AND CLOSE GRAIN WOODS

(61) *Natural or Stain—Penetrating Finish*

All (designate wood and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Okene Preservative, wiped dry

NOTE: For stained effect, add not more than one quart Pratt & Lambert Oil Stain to each gallon Pratt & Lambert Okene Preservative

INTERIOR TRIM AND FURNITURE—HEAVY DUTY

OPEN GRAIN WOODS

(62) *Filler, Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Paste Filler

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

NOTE: If the desired color can be obtained with filler alone, omit stain

CLOSE GRAIN WOODS

(63) *Natural, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

3 coats Pratt & Lambert Scholastic Finish

(64) *Stain, Varnish—Gloss*

All (designate wood, furniture and location) except (specify exceptions, if any) shall be given:

1 coat Pratt & Lambert Oil Stain

3 coats Pratt & Lambert Scholastic Finish

COLOR PLANS FOR RESIDENCES (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Bath Room No. 2	1	Sudan Ivory	Blue Tile	Sudan Ivory	White
	2	Blue Spruce	White Tile	Bone White	Blue Spruce
	3	Lime Green	White or Gray Tile	Lime Green	White
	4	Lime Yellow	White Tile	Lime Yellow	Lime Yellow
Bath Room No. 3	1	Melon Green	White Tile	Melon Green	Melon Green
	2	Rose	Black Tile	Bone White	Bone White
	3	Topaz	White or Yellow Tile	Parchment	White
	4	Rose	White or Green Tile	Rose	Rose

Bath room may be painted in same colors as adjoining bed room

COLOR PLANS FOR APARTMENT BUILDINGS

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Entrance Lobby	1	Indian Turquoise	Caribbean Blue	Bone White	Ash Stain
	2	Fawn Gray	Wood Paneled Driftwood Stain	Rose	Fawn Gray
	3	Empire Green	Wood Paneled Silver Gray Stain	Platinum	Silver Gray Stain
	4	Pablo	Burgundy	Platinum	Platinum
Lounge	1	Lime Yellow	Caribbean Blue	Bone White	Ash Stain
	2	Cimarron	Caribbean Blue	Bone White	Caribbean Blue
	3	Platinum	Empire Green	Bone White	Silver Gray Stain
	4	Blossom Pink	Loganberry	Bone White	Platinum

SPECIFICATIONS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

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INTERIOR FLOORS—WAX FINISH

OPEN AND CLOSE GRAIN WOODS

(73) *Sealer, Natural or Color, Filler-Sealer, Wax*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 1 coat Pratt & Lambert "61" Penetrating Sealer, buffed
- 1 coat Pratt & Lambert "61" Filler-Sealer, sanded
- 2 coats Pratt & Lambert Paste Wax, buffed

INTERIOR FLOORS—HEAVY DUTY FINISH

OPEN AND CLOSE GRAIN WOODS

(74) *Sealer, Natural or Color*

All (designate floor and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Penetrating Sealer, buffed

INTERIOR FLOORS—ENAMEL

WOOD AND CONCRETE

(76) *Gloss*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert "61" Floor & Porch Enamel

CONCRETE—ALKALI-RESISTANT FINISH

(77) *Gloss—Alkali-Resistant*

All floors of (designate kind and location) except (specify exceptions, if any) shall be given:

- 2 coats Pratt & Lambert Alkatite Floor Finish

NOTE: To insure adhesion, new concrete floors should be etched with a solution of 10% Hydrochloric Acid and then thoroughly rinsed with clear water and allowed to dry before applying Pratt & Lambert Alkatite Floor Finish

COLOR PLANS FOR APARTMENT BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
FOUR ROOM APARTMENTS Living Room	1	Wedgwood Blue		Bone White	Ash Stain
	2	Lime Yellow		Bone White	Lime Yellow
	3	Melon Green		Bone White	Silver Gray Stain
	4	Topaz		Bone White	Platinum
Bed Room, Large	1	Regency Blue		Sudan Ivory	Ash Stain
	2	Rose		Bone White	Rose
	3	Wedgwood Blue		Bone White	Silver Gray Stain
	4	Fern Green		Bone White	Bone White
Bed Room, Small	1	Indian Turquoise		Bone White	Ash Stain
	2	Wedgwood Blue		Rose	Wedgwood Blue
	3	Platinum		Bone White	Silver Gray Stain
	4	Lime Yellow		Bone White	Bone White
Bath room may be painted in same colors as adjoining bed room					
Kitchen	1	Lime Yellow		Bone White	Lime Yellow
	2	Puritan Gray		Bone White	Rose
	3	Lime Yellow		Bone White	Lime Yellow
	4	Melon Green		Bone White	Melon Green
FIVE ROOM APARTMENTS Living Room	1	Empire Green		Bone White	Ash Stain
	2	Rose		Bone White	Rose
	3	Cocoa Brown		Bone White	Silver Gray Stain
	4	Fawn Gray		Platinum	Platinum

OFFICES AND COMMERCIAL BUILDINGS: It is the function of color in these areas to help occupants see well without fatigue and to work in comfort in pleasant surroundings. Therefore, colors with adequate light reflectance and general desirability were selected.

SCHOOLS: Here color has been analyzed as to light reflectance and heightened visibility to cover the needs of both students and teachers. Accent colors are "sprinkled" throughout the plans to act as mild stimulants and to promote adequate color change.

FACTORIES: In industry, the psychological aspects of color have been incorporated to promote efficiency, lower accident rates and increase production. Improvements in lighting and fenestration have permitted the occasional use of colors with lower light-reflectance on walls, machines and floors.

Colors and woodstain effects are identified by their respective names. Some colors are shown lightened in value and lowered in chroma (grayed) by the addition of Platinum, but it should be noted that certain colors, such as Cocoa Brown, Puritan Gray and Lime Yellow are lightened in value by adding White instead of Platinum.

Dadoes may be included or omitted as may be necessary to comply with detail as shown on plans.

Should panels be required showing any specific color or woodstain effect, they may be secured on request from any Architectural Service Department of the Company. (See page 9).

COLOR PLANS FOR APARTMENT BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Study or Library	1	Pagoda Red	Wood Paneled Ash Stain	Bone White	Ash Stain
	2	Regency Blue		Bone White	Regency Blue
	3	Cabana Red	Wood Paneled Silver Gray Stain	Bone White	Silver Gray Stain
	4	Shell Tint	Cocoa Brown	Shell Tint	Cocoa Brown
Bed Room No. 1	1	Lime Yellow		Bone White	Ash Stain
	2	Empire Green		Bone White	Empire Green
	3	Rose		Bone White	Silver Gray Stain
	4	Wedgwood Blue		Bone White	Bone White
Bed Room No. 2	1	Fawn Gray		Lime Yellow	Ash Stain
	2	Bark Brown		Bone White	Bone White
	3	Jasmine Yellow		Bone White	Silver Gray Stain
	4	Indian Turquoise		Bone White	Indian Turquoise
Bath room may be painted in same colors as adjoining bed room					
Kitchen	1	Sudan Ivory	Puritan Gray	Sudan Ivory	Sudan Ivory
	2	Lime Yellow		Bone White	Lime Yellow
	3	Aspen		Aspen	Bone White
	4	Rose		Bone White	Rose
Service Entrance and Stairway	1	Lime Yellow	Cocoa Brown	Lime Yellow	Cocoa Brown
	2	Platinum	Regency Blue	Platinum	Platinum
	3	Melon Green	Fern Green	Melon Green	Melon Green
	4	Platinum	Caribbean Blue	Platinum	Platinum

COLOR PLANS FOR RESIDENCES (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Rear Hall	1	Buttercup Yellow	Fawn Gray	Reed Yellow	Fawn Gray
	2	Rose	Puritan Gray	Reed Yellow	Puritan Gray
	3	Melon Green		Bone White	Melon Green
	4	Platinum		Bone White	Platinum
Bed Room No. 1	1	Melon Green		Bone White	Melon Green
	2	Rose		Bone White	Driftwood Stain
	3	Topaz		Bone White	Ash Stain
	4	Sudan Ivory		Platinum	Sudan Ivory
Bed Room No. 2	1	Aspen		Bone White	Bone White
	2	Indian Turquoise		Bone White	Driftwood Stain
	3	Buttercup Yellow		Bone White	Ash Stain
	4	Burgundy		Bone White	Burgundy
Bed Room No. 3	1	Empire Green		Bone White	Bone White
	2	Fern Green		Chapel Gray	Fern Green
	3	Wedgwood Blue		Bone White	Ash Stain
	4	Melon Green		Bone White	Melon Green
Bed Room No. 4	1	Lime Yellow		Bone White	Lime Yellow
	2	Melon Green		Chalk Pink	Melon Green
	3	Cocoa Brown		Bone White	Ash Stain
	4	Puritan Gray		Bone White	Puritan Gray
Bath Room No. 1	1	Empire Green	White Tile	Bone White	Bone White
	2	Puritan Gray	Gray or Yellow Tile	Lime Yellow	Puritan Gray
	3	Wedgwood Blue	White or Blue Tile	Wedgwood Blue	Wedgwood Blue
	4	Melon Green	White Tile	Melon Green	Melon Green

COLOR PLANS FOR HOTELS AND MOTELS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Dining Rooms, Private Dining Rooms, Grills, etc.	1	Rose		Bone White	Ash Stain
	2	Regency Blue		Platinum	Platinum
	3	Indian Turquoise	Caribbean Blue	Platinum	Butternut Stain
	4	Melon Green		Bone White	Melon Green
Manager's or Administrative Offices	1	Lime Yellow		Bone White	Ash Stain
	2	Wedgwood Blue		Bone White	Bone White
	3	Indian Turquoise		Bone White	Indian Turquoise
	4	Puritan Gray		Bone White	Puritan Gray
Rest Rooms and Wash Rooms	1	Platinum	Fawn Gray	Platinum	Ash Stain
	2	Platinum	Indian Turquoise	Platinum	Platinum
	3	Lime Yellow	Burgundy	Bone White	Butternut Stain
	4	Puritan Gray	Swedish Red	Bone White	Swedish Red
Employees' Rest Rooms	1	Dusty Green		Bone White	Dusty Green
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Sudan Ivory		Bone White	Sudan Ivory
	4	Platinum		Bone White	Platinum
Sleeping Rooms	A	Rose		Bone White	Ash Stain
	B	Indian Turquoise		Bone White	Indian Turquoise
	C	Lime Yellow		Bone White	Driftwood Stain
	D	Dusty Green		Bone White	Dusty Green

COLOR PLANS FOR APARTMENT BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Elevator Cab	1	Puritan Gray	Ruby Red	Puritan Gray	
	2	Cimarron	Blue Spruce	Cimarron	
	3	Platinum	Fawn Gray	Platinum	
	4	Blossom Pink	Loganberry	Platinum	
Halls and Corridor	1	Lime Yellow	Caribbean Blue	Bone White	Ash Stain
	2	Cimarron	Caribbean Blue	Bone White	Caribbean Blue
	3	Platinum	Empire Green	Bone White	Silver Gray Stain
	4	Puritan Gray	Burgundy	Bone White	Bone White
Manager's Office and Administration Area	1	Platinum	Burgundy	Bone White	Ash Stain
	2	Sudan Ivory	Indian Turquoise	Bone White	Indian Turquoise
	3	Lime Yellow	Lime Yellow	Bone White	Silver Gray Stain
	4	Puritan Gray	Fern Green	Bone White	Platinum
THREE ROOM APARTMENTS Living Room	1	Indian Turquoise		Bone White	Ash Stain
	2	Wedgwood Blue		Bone White	Bone White
	3	Parchment		Bone White	Silver Gray Stain
	4	Fern Green		Bone White	Platinum
Bed Room and Adjoining Bath Room	1	Rose		Bone White	Ash Stain
	2	Burgundy		Bone White	Burgundy
	3	Melon Green		Bone White	Silver Gray Stain
	4	Lime Yellow		Sonora	Lime Yellow
Kitchen and Dinette	1	Lime Yellow		Bone White	Bone White
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Buttercup Yellow		Reed Yellow	Buttercup Yellow
	4	Wedgwood Blue		Bone White	Platinum

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Vestibule	1	Lime Yellow	Wood Paneled Ash Stain	Lime Yellow	Ash Stain
	2	Sahara	Marble	Chalk Pink	Cocoa Brown
	3	Cimarron	Caribbean Blue	Blue Ice	Caribbean Blue
	4	Clover	Wood Paneled Pecan Stain	Sprite	Pecan Stain
Lobby	1	Regency Blue	Wood Paneled Ash Stain	Wedgwood Blue	Ash Stain
	2	Cocoa Brown	Marble	Chalk Pink	Cocoa Brown
	3	Caribbean Blue		Blue Ice	Caribbean Blue
	4	Fern Green	Wood Paneled Pecan Stain	Sprite	Pecan Stain
Corridors	1	Lime Yellow	Fawn Gray	Lime Yellow	Ash Stain
	2	Topaz	Cocoa Brown	Chalk Pink	Cocoa Brown
	3	Indian Turquoise	Caribbean Blue	Bone White	Caribbean Blue
	4	Malaga	Fern Green	Bone White	Pecan Stain
Private Reception Room	1	Lime Yellow		Bone White	Ash Stain
	2	Wedgwood Blue		Bone White	Wedgwood Blue
	3	Indian Turquoise		Bone White	Indian Turquoise
	4	Empire Green		Bone White	Pecan Stain
Superintendent's Office	1	Regency Blue	Wood Paneled Ash Stain	Platinum	Ash Stain
	2	Rose	Marble	Bone White	Rose
	3	Melon Green	Fern Green	Bone White	Melon Green
	4	Indian Turquoise	Wood Paneled Light Oak Stain	Bone White	Pecan Stain

COLOR PLANS FOR APARTMENT BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Dining Room	1	Melon Green		Bone White	Ash Stain
	2	Sudan Ivory		Bone White	Sudan Ivory
	3	Lime Yellow		Bone White	Silver Gray Stain
	4	Caribbean Blue		Bone White	Platinum
Bed Room, Large	1	Burgundy		Bone White	Ash Stain
	2	Melon Green		Bone White	Melon Green
	3	Indian Turquoise		Bone White	Silver Gray Stain
	4	Regency Blue		Bone White	Platinum
Bed Room, Small	1	Cocoa Brown		Bone White	Ash Stain
	2	Wedgwood Blue		Bone White	Wedgwood Blue
	3	Dusty Green		Bone White	Silver Gray Stain
	4	Lime Yellow		Bone White	Lime Yellow
Bath room may be painted in same colors as adjoining bed room					
Kitchen	1	Buttercup Yellow		Bone White	Buttercup Yellow
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Regency Blue		Bone White	Regency Blue
	4	Lime Green		Bone White	Lime Green
Six ROOM APARTMENTS Living Room	1	Regency Blue		Bone White	Ash Stain
	2	Parchment		Bone White	Melon Green
	3	Caribbean Blue		Bone White	Silver Gray Stain
	4	Burgundy		Bone White	Platinum
Dining Room	1	Wedgwood Blue		Bone White	Ash Stain
	2	Melon Green		Bone White	Melon Green
	3	Indian Turquoise		Bone White	Silver Gray Stain
	4	Delft Blue		Bone White	Platinum

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CILING	TRIM
Private Rooms	1	Blossom Pink		Wisteria	Bone White
	2	Sudan Ivory		Sprite	Sudan Ivory
	3	Blue Ice		Chalk Pink	Caribbean Blue
	4	Wedgwood Blue		Platinum	Wedgwood Blue
Adjoining Bath Rooms		Same as bed rooms			
Emergency Operating Rooms		Indian Turquoise	Caribbean Blue	Bone White	Caribbean Blue
Laboratories, General and Special	1	Platinum		Bone White	Bone White
	2	Bone White	Fawn Gray	White	Fawn Gray
	3	Sudan Ivory		Bone White	Sudan Ivory
	4	Indian Turquoise		Bone White	Indian Turquoise
Conference and Library Rooms	1	Wedgwood Blue		Bone White	Ash Stain
	2	Rose		Bone White	Rose
	3	Platinum		Bone White	Caribbean Blue
	4	Everglade		Bone White	Pecan Stain
Practice Room	1	Platinum		Bone White	Bone White
	2	Bone White	Fawn Gray	White	Fawn Gray
	3	Lime Yellow		Bone White	Lime Yellow
	4	Dusty Green		Bone White	Dusty Green

COLOR PLANS FOR APARTMENT BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Laundry, Storage, Locker and Boiler Rooms		Bone White		White	Linoleum Green
Paint dados and floors same color as trim					
Garage	1	Dusty Green	Linoleum Green	White	Linoleum Green
	2	Sudan Ivory	Tile Red	White	Tile Red
	3	Cream	Blue	White	Blue
	4	Ivory	Linoleum Brown	White	Linoleum Brown

COLOR PLANS FOR HOTELS AND MOTELS

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Lobby, Lounge, Desk and Similar Areas	1	Rose	Caribbean Blue	Bone White	Ash Stain
	2	Platinum	Burgundy	Bone White	Platinum
	3	Indian Turquoise	Blue Spruce	Indian Turquoise	Butternut Stain
	4	Lime Yellow	Cocoa Brown	Lime Yellow	Cocoa Brown
Corridors, Passageways and Stair Wells	1	Platinum	Caribbean Blue	Bone White	Ash Stain
	2	Platinum	Burgundy	Bone White	Platinum
	3	Indian Turquoise	Blue Spruce	Bone White	Butternut Stain
	4	Sudan Ivory	Cocoa Brown	Bone White	Cocoa Brown
Elevator Cabs	1	Indian Turquoise	Blue Spruce	Bone White	
	2	Melon Green	Burgundy	Melon Green	
	3	Puritan Gray	Indian Turquoise	Puritan Gray	
	4	Sudan Ivory	Cocoa Brown	Bone White	

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CILING	TRIM
Isolation	1	Dusty Green		Bone White	Ash Stain
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Wedgwood Blue		Bone White	Wedgwood Blue
	4	Sudan Ivory		Bone White	Pecan Stain
Dish Washing Room	1	White	White	White	White
	2	Wedgwood Blue	Tile, Yellow	Bone White	Windsor Blue
	3	Delft Blue	Tile, Stainless Steel	Bone White	Delft Blue
	4	Bone White	Bone White	Bone White	Wedgwood Blue
Cafeteria	1	Rose	Platinum	Bone White	Platinum
	2	Platinum	Burgundy	Bone White	Platinum
	3	Peach	Cocoa Brown	Bone White	Cocoa Brown
	4	Melon Green	Platinum	Bone White	Platinum
Employees' Dining Rooms	1	Peach		Bone White	Ash Stain
	2	Indian Turquoise	Caribbean Blue	Bone White	Silver Gray Stain
	3	Lime Yellow	Fawn Gray	Bone White	Driftwood Stain
	4	Sagebrush	Bali Green	Bone White	Pecan Stain
General Dining Rooms	1	Dresden	Regency Blue	Bone White	Ash Stain
	2	Chalk Pink	Cocoa Brown	Bone White	Cocoa Brown
	3	Indian Turquoise	Caribbean Blue	Bone White	Caribbean Blue
	4	Platinum	Swedish Red	Bone White	Pecan Stain
Bed Pan Closets	1	Bone White		Bone White	Bone White
	2	Wedgwood Blue		Bone White	Wedgwood Blue
	3	Delft Blue		Bone White	Delft Blue
	4	Melon Green		Bone White	Melon Green

COLOR PLANS FOR HOTELS AND MOTELS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Sleeping Rooms	E	Wedgwood Blue		Bone White	Bone White
	F	Fern Green		Bone White	Pecan Stain
	G	Fawn Gray		Bone White	Fawn Gray
	H	Knotty Pine Stain Paneling		Bone White	Knotty Pine Stain
Bath room may be painted in same colors as adjoining bed room					
Kitchen and Food Preparation Area	1	Indian Turquoise	Tile	White	White
	2	Platinum	Tile	Bone White	Bone White
	3	Wedgwood Blue	Tile	White	Wedgwood Blue
	4	Dusty Green	Tile	White	Dusty Green
Refrigerator Areas, Fresh Food, Meat or Ice Storage	1	White		White	White
Linen Rooms, Soiled Linen Room	1	Indian Turquoise		White	White
Employees' Dining Rooms	1	Rose		Bone White	Rose
	2	Sudan Ivory	Regency Blue	Sudan Ivory	Sudan Ivory
	3	Platinum	Caribbean Blue	Bone White	Platinum
	4	Indian Turquoise	Cocoa Brown	Bone White	Bone White
Laundry, Storage, Locker and Boiler Rooms	1	Bone White		White	Linoleum Green

Paint dados and floors same color as trim

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Major Operating Rooms		Caribbean Blue	Caribbean Blue	Caribbean Blue	Caribbean Blue
Minor Operating Room, Emergency Room, First Aid Room	A	Dusty Green	Dusty Green	Dusty Green	Dusty Green
	B	Indian Turquoise	Caribbean Blue	Indian Turquoise	Caribbean Blue
Sterilizing Rooms	A	Bone White	Bone White	Bone White	Bone White
	B	Dusty Green		Bone White	Dusty Green
	C	Wedgwood Blue	Delft Blue	Bone White	Delft Blue
Dark Rooms	A	Indian Turquoise		Indian Turquoise	Indian Turquoise
Laboratories	A	Dusty Green	Dusty Green	Bone White	Dusty Green
	B	Indian Turquoise		Bone White	Indian Turquoise
Power House		Bone White		Bone White	Linoleum Green
Paint dados and floors same color as trim					

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
General Office	1	Wedgwood Blue		Bone White	Ash Stain
	2	Melon Green		Bone White	Melon Green
	3	Sudan Ivory		Bone White	Sudan Ivory
	4	Dusty Green		Bone White	Pecan Stain
Toilets	1	Sudan Ivory	White or Blue Tile	Sudan Ivory	Sudan Ivory
	2	Indian Turquoise	White Tile	Indian Turquoise	Caribbean Blue
	3	Wedgwood Blue	White or Yellow Tile	White	White
	4	Rose	White Tile	Rose	Rose
Examination Rooms	1	Platinum		Bone White	Ash Stain
	2	Dusty Green		Bone White	Dusty Green
	3	Sudan Ivory		Bone White	Sudan Ivory
	4	Chalk Pink		Bone White	Pecan Stain
Semi-Private Bed Rooms and Wards, Women	1	Candlewick		Wisteria	Bone White
	2	Chalk Pink		Wisteria	Cocoa Brown
	3	Wedgwood Blue		Chalk Pink	Wedgwood Blue
	4	Dusty Green		Chateau Rose	Dusty Green
Semi-Private Bed Rooms and Wards, Men	1	Platinum		Quince	Platinum
	2	Sudan Ivory		Sprite	Sudan Ivory
	3	Blue Ice		Chalk Pink	Bone White
	4	Wedgwood Blue		Platinum	Wedgwood Blue

COLOR PLANS FOR SCHOOLS AND COLLEGES (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Wash Rooms, Girls	1	Rose	Tile, Blue	Bone White	Rose
	2	Pablo	Tile, White	Bone White	Regency Blue
	3	Chalk Pink	Tile, Gray	Chalk Pink	Puritan Gray
	4	Sudan Ivory	Tile, Green	Sudan Ivory	Sudan Ivory
Wash Rooms, Boys	1	Platinum	Tile, Green	Bone White	Melon Green
	2	Indian Turquoise	Tile, Blue Green	Bone White	Indian Turquoise
	3	Lime Yellow	Tile, Gray	Lime Yellow	Lime Yellow
	4	Sudan Ivory	Tile, Blue	Sudan Ivory	Sudan Ivory
Home Economics, etc.	1	Rose		Bone White	Ash Stain
	2	Dusty Green		Bone White	Butternut Stain
	3	Bone White		Lime Yellow	Fern Green
	4	Wedgwood Blue		Bone White	Wedgwood Blue
Vocational Guidance, Machine Shop Print Shop	A	Dusty Green	Empire Green	White	Empire Green
	B	Sudan Ivory	Cocoa Brown	White	Cocoa Brown
Kindergarten, Primary Class Rooms	1	Three Walls, Lime Yellow; —front wall, Melon Green		Bone White	Lime Yellow— accent color Burgundy
	2	Three Walls, Rose; —front wall, Melon Green		Bone White	Butternut Stain— accent color Windsor Blue

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Pharmacy and Work Rooms	1	Platinum		Bone White	Regency Blue
	2	Bone White	Fawn Gray	White	Cocoa Brown
	3	Puritan Gray		Bone White	Caribbean Blue
	4	Dusty Green		Bone White	Dusty Green
Storage Room	1	Lime Yellow	Fawn Gray	Bone White	Fawn Gray
	2	Dusty Green		Bone White	Dusty Green
	3	Indian Turquoise		Bone White	Caribbean Blue
	4	Sudan Ivory		Bone White	Regency Blue
Elevators		Same as Corridors			
Intern Bed Rooms	1	Brittany Gray		Regency Blue	Ash Stain
	2	Indian Turquoise		Bone White	Bone White
	3	Lime Yellow		Bone White	Driftwood Stain
	4	Wedgwood Blue		Sudan Ivory	Pecan Stain
Coat Rooms		Same as Corridors			
Morgue		Platinum	Fawn Gray	Bone White	Fawn Gray
Locker Room	1	Puritan Gray	Delft Blue	Bone White	Puritan Gray
	2	Platinum	Fawn Gray	Bone White	Fawn Gray
	3	Lime Yellow	Fawn Gray	Bone White	Fawn Gray
	4	Dusty Green	Empire Green	Bone White	Empire Green
Kitchen	1	Dusty Green	Bone White	Bone White	Bone White
	2	Bone White	Bone White	Bone White	Bone White
	3	Melon Green	Tile, Yellow	Bone White	Empire Green
	4	Wedgwood Blue	Tile, Stainless Steel	White	Regency Blue

COLOR PLANS FOR SCHOOLS AND COLLEGES (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Locker and Dressing Rooms	1	Dusty Green		Bone White	Dusty Green
	2	Platinum		Bone White	Platinum
	3	Melon Green		Bone White	Melon Green
	4	Sudan Ivory		Bone White	Sudan Ivory
Dispensary	1	Lime Yellow	Platinum	Bone White	Platinum
	2	Platinum	Dusty Green	Platinum	Platinum
	3	Dusty Green	Empire Green	Bone White	Bone White
	4	White	Regency Blue	White	White
Storage Rooms, Heating and Power Plant		Bone White		White	Silver Gray

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Paint dados and floors same color as trim

Closets Same as adjoining walls and trim

COLOR PLANS FOR OFFICE AND COMMERCIAL BUILDINGS

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Lobby and Entrance Way	1	Rose	Marble	Bone White	Rose
	2	Melon Green	Fern Green	Bone White	Silver Gray Stain
	3	Sudan Ivory	Regency Blue	Bone White	Driftwood Stain
	4	Lime Yellow	Fawn Gray	Bone White	Fawn Gray
Commercial Stores in Lobby	1	Blossom Pink	Rose	Bone White	Rose
	2	Dusty Green	Empire Green	Bone White	Empire Green
	3	Platinum	Wedgwood Blue	Bone White	Driftwood Stain
	4	Buttercup Yellow	Puritan Gray	Bone White	Puritan Gray

COLOR PLANS FOR HOSPITALS AND INSTITUTIONS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Play Rooms	1	Melon Green		Bone White	Bone White
	2	Swedish Red		Bone White	Swedish Red
	3	Regency Blue		Bone White	Regency Blue
	4	Lime Yellow		Bone White	Pecan Stain
Solarium	1	Indian Turquoise		Bone White	Ash Stain
	2	Fawn Gray	Lime Yellow	Bone White	Fawn Gray
	3	Regency Blue		Bone White	Regency Blue
	4	Melon Green		Bone White	Pecan Stain
Serving Pantries	1	Lime Yellow	Fawn Gray	Lime Yellow	Fawn Gray
	2	Topaz	Cocoa Brown	Chalk Pink	White
	3	Indian Turquoise	Caribbean Blue	Bone White	Caribbean Blue
	4	Malaga	Fern Green	Bone White	Fern Green
Preparation and Labor Rooms	1	Lime Yellow		Sprite	Ash Stain
	2	Rose		Sprite	Bone White
	3	Wedgwood Blue		Bone White	Wedgwood Blue
	4	Melon Green		Chalk Pink	Pecan Stain
Delivery Room	A	Bone White		Bone White	Bone White
	B	Indian Turquoise	Caribbean Blue	Indian Turquoise	Indian Turquoise
Nursery Work Room	A	Bone White		Bone White	Bone White
	B	Indian Turquoise	Caribbean Blue	Indian Turquoise	Indian Turquoise
Nursery	A	Lime Yellow		Bone White	Fawn Gray
	B	Wedgwood Blue	Rose	Bone White	Bone White
	C	Rose	Wedgwood Blue	Bone White	Driftwood Stain

COLOR PLANS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
General Office Space	1	Sudan Ivory	Swedish Red	Bone White	Swedish Red
	2	Melon Green	Empire Green	Bone White	Silver Gray Stain
	3	Sudan Ivory	Regency Blue	Bone White	Driftwood Stain
	4	Lime Yellow	Empire Green	Bone White	Empire Green
Conference and Consultation Rooms	1	Quaker Pink		Bone White	Puritan Gray
	2	Dusty Green		Bone White	Silver Gray Stain
	3	Bone White	Ceylon Blue	Bone White	Driftwood Stain
	4	Melon Green		Platinum	Melon Green
Toilets	1	Platinum	Marble or Tile	Platinum	Cocoa Brown
	2	Dusty Green	Empire Green	Bone White	Empire Green
	3	Jasmine Yellow	Fawn Gray	Bone White	Fawn Gray
	4	Puritan Gray	Empire Green	Bone White	Empire Green
Lounges and Smoking Rooms	1	Rose	Regency Blue	Bone White	Regency Blue
	2	Melon Green	Fawn Gray	Bone White	Silver Gray Stain
	3	Platinum	Ceylon Blue	Platinum	Driftwood Stain
	4	Lime Yellow	Fawn Gray	Bone White	Fawn Gray
Kitchen	1	White (with accents of Regency Blue, Caribbean Blue, Burgundy or Cocoa Brown)	White	White	White
	2	Indian Turquoise	Caribbean Blue	Bone White	Caribbean Blue
	3	Wedgwood Blue	Regency Blue	Bone White	Wedgwood Blue
	4	Melon Green	Melon Green	Bone White	Melon Green

COLOR PLANS FOR SCHOOLS AND COLLEGES

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Main Entrance and Vestibule	1	Candlewick	Empire Green	Candlewick	Ash Stain
	2	Platinum	Caribbean Blue	Bone White	Caribbean Blue
	3	Sudan Ivory	Cocoa Brown	Bone White	Cocoa Brown
	4	Chalk Pink	Indian Turquoise	Bone White	Driftwood Stain
Corridors and Staircases	1	Candlewick	Empire Green	Bone White	Ash Stain
	2	Platinum	Caribbean Blue	Bone White	Caribbean Blue
	3	Sudan Ivory	Cocoa Brown	Bone White	Cocoa Brown
	4	Platinum	Foxglove	Platinum	Driftwood Stain
Principal's Office, Library, etc.	1	Empire Green		Platinum	Ash Stain
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Topaz		Sudan Ivory	Cocoa Brown
	4	Wedgwood Blue		Bone White	Driftwood Stain
Administration Offices	1	Dusty Green	Empire Green	Bone White	Dusty Green
	2	Platinum	Indian Turquoise	Bone White	Platinum
	3	Lime Yellow	Wedgwood Blue	Bone White	Wedgwood Blue
	4	Sudan Ivory	Regency Blue	Bone White	Driftwood Stain
Class Rooms	1	Three Walls, Rose; —front wall, Dusty Green		Bone White	Dusty Green
	2	Pablo	Indian Turquoise	Bone White	Indian Turquoise
	3	Melon Green	Melon Green	Bone White	Melon Green
	4	Indian Turquoise	Indian Turquoise	Bone White	Indian Turquoise

COLOR PLANS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC.

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Lobby	1	Quince	Empire Green	Bone White	Driftwood Stain
	2	Jade		Bone White	Caribbean Blue
	3	Wedgwood Blue		Bone White	Pecan Stain
	4	Carnation	Delft Blue	Bone White	Fawn Gray
Corridors	1	Melon Green	Bone White		Melon Green
	2	Indian Turquoise	Bone White		Indian Turquoise
	3	Lime Yellow	Bone White		Pecan Stain
	4	Sudan Ivory	Bone White		Sudan Ivory
General Office	1	Melon Green		Bone White	Driftwood Stain
	2	Indian Turquoise		Bone White	Indian Turquoise
	3	Reed Yellow		Bone White	Pecan Stain
	4	Dusty Green		Bone White	Dusty Green
Private Office	1	Parchment	Cocoa Brown	Bone White	Driftwood Stain
	2	Topaz		Chalk Pink	Caribbean Blue
	3	Wedgwood Blue	Regency Blue	Bone White	Pecan Stain
	4	Chateau Rose	Puritan Gray	Bone White	Puritan Gray
Men's Lounge	1	Platinum	Empire Green	Platinum	Platinum
	2	Platinum	Indian Turquoise	Platinum	Indian Turquoise
	3	Pewter	Regency Blue	Platinum	Pecan Stain
	4	Chalk Pink	Cocoa Brown	Chalk Pink	Cocoa Brown
Ladies' Lounge	1	Rose	Puritan Gray	Rose	Puritan Gray
	2	Carnation	Flamingo	Carnation	Puritan Gray
	3	Blossom Pink	Rose	Blossom Pink	Rose
	4	Lime Yellow	Cocoa Brown	Bone White	Cocoa Brown

COLOR PLANS FOR SCHOOLS AND COLLEGES (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Kindergarten, Primary Class Rooms— (Continued)	3	Platinum	Swedish Red	Bone White	Ash Stain— accent color Lime Yellow
	4	Indian Turquoise	Caribbean Blue	Bone White	Driftwood Stain— accent color Swedish Red
Auditorium	1	Indian Turquoise		Platinum	Ash Stain
	2	Cocoa Brown		Sudan Ivory	Cocoa Brown
	3	Rose		Bone White	Rose
	4	Platinum		Regency Blue	Driftwood Stain
Cafeteria	1	Rose	Delft Blue	Bone White	Bone White
	2	Melon Green		Bone White	Melon Green
	3	Lime Yellow		Bone White	Lime Yellow
	4	Peach	Wedgwood Blue	Bone White	Wedgwood Blue
Natatorium	A	Melon Green		Melon Green	Melon Green
	B	Regency Blue		Regency Blue	Regency Blue
	C	Swedish Red		Platinum	Platinum
Gymnasium	1	Dusty Green		Bone White	Dusty Green
	2	Platinum		Bone White	Ruby Red
	3	Lime Yellow		Bone White	Cocoa Brown
	4	Sudan Ivory		Bone White	Silver Gray Stain

COLOR PLANS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Shipping and Receiving Rooms; B Machine Work, Factory Area; Assembly Line, Factory Area; Storage Area, Paint Shop; Garage; Repair Shop; Factory Superintendent's Office	A	Arcadia Green Primrose Yellow		Bone White Bone White	Linoleum Green Linoleum Brown

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Paint dados and floors same color as trim					
Drafting Room	1	Indian Turquoise		White	Platinum
	2	Blue Ice		White	Platinum
	3	Candlewick		White	Bone White
	4	Lime Yellow		White	Lime Yellow
Foundry, Engine Room, Boiler Room		Arcadia Green		White	Linoleum Green
Paint dados and floors same color as trim					

COLOR PLANS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Corridors, Stair Wells, Public Telephone Room, Supply Room	1	Chalk Pink	Cocoa Brown	Chalk Pink	Cocoa Brown
	2	Melon Green	Empire Green	Bone White	Empire Green
	3	Wedgwood Blue	Regency Blue	Bone White	Regency Blue
	4	Lime Yellow	Puritan Gray	Bone White	Puritan Gray
Elevator Cabs	1	Swedish Red		Bone White	
	2	Melon Green	Fern Green	Melon Green	
	3	Wedgwood Blue	Wedgwood Blue	Bone White	
	4	Platinum	Cocoa Brown	Bone White	
Reception Room	1	Rose		Platinum	Rose
	2	Abbey Rose	Fawn Gray	Platinum	Silver Gray Stain
	3	Wedgwood Blue	Regency Blue	Bone White	Driftwood Stain
	4	Melon Green		Bone White	Melon Green
Cafeteria	1	Sonora	Cocoa Brown	Sonora	Cocoa Brown
	2	Peach	Wedgwood Blue	Bone White	Silver Gray Stain
	3	Sprite		Bone White	Driftwood Stain
	4	Rose	Fawn Gray	Bone White	Fawn Gray
Private Office	1	Melon Green	Empire Green	Bone White	Empire Green
	2	Parchment	Cocoa Brown	Bone White	Silver Gray Stain
	3	Jasmine Yellow	Wood Paneled Driftwood Stain	Bone White	Driftwood Stain
	4	Reed Yellow	Puritan Gray	Bone White	Puritan Gray

ORANGE — the basic color for the identification of dangerous parts of moving machinery, etc.

Suggested areas for using Pratt & Lambert Machinery Enamel Orange:

Inside of movable guards

Exposed edges of rollers, gears, etc.

YELLOW — the basic color for designating CAUTION.

Suggested areas for using Pratt & Lambert Effecto Enamel Canary Yellow or Pratt & Lambert Machinery Enamel Yellow:

Construction equipment

Covering or guard for guy wires

Exposed and unguarded edges of platforms, pits and wells

Fixtures or equipment suspended from ceilings or walls which extend into normal operating areas

Hand rails, guards, top and bottom treads of stairways where caution is needed

Inside covers of switch and fuse boxes

Lips on horizontally closing elevator doors

Marking for projectors, doorways, traveling conveyors, low beams and pipes

Material handling equipment

Pillars, posts or columns

Caution signs

Waste containers for explosive or highly combustible materials. Such containers should have a yellow band around the middle. The width of the band should not be more than one-third of the height of the container. Wording to indicate the contents should be painted on the yellow band in large red letters, such as "Explosive," "Combustible" or the name of the material in the container.

COLOR PLANS FOR OFFICE AND COMMERCIAL BUILDINGS (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Recreation Room	1	Sand	Blue Spruce	Sand	Platinum
	2	Tea Rose	Swedish Red	Tea Rose	Swedish Red
	3	Puritan Gray	Windsor Blue	Bone White	Puritan Gray
	4	Platinum	Burgundy	Platinum	Platinum
Closets		Same as corridors and rooms			
Locker Rooms	A	Platinum		Bone White	Tile Red
	B	Lime Yellow		Bone White	Tile Red
		Paint dado and floors same color as trim			
Mail Room, Printing Rooms, Well Rooms and Vaults	1	Platinum	Cocoa Brown	Bone White	Cocoa Brown
	2	Melon Green	Fern Green	Bone White	Melon Green
	3	Wedgwood Blue	Delft Blue	Bone White	Delft Blue
	4	Lime Yellow	Puritan Gray	Bone White	Puritan Gray
Carpenter and Machine Shops, Receiving Room, Storage Room and Boiler Room	1	Bone White		Bone White	Steel Gray
		Paint dados and floors same color as trim			

RECOMMENDED PRACTICE FOR THE IDENTIFICATION OF PIPE LINES

This code is applicable to all pipe line systems used to transport liquids, semi-liquids, gases, vapors or plastics inside or out, but excludes pipes buried in the ground, pipes used as electric conduits, or pipes used to carry solids either in gas or air.

The code specifies the use of a general identification plan which calls for three (if necessary, four or five) colors to determine in which classification the contents of a given pipe belong. The plan calls for the use of stenciled legends or color stripes to determine the exact nature of the pipe contents.

GENERAL IDENTIFICATION—Under general identification, all pipe systems should be classed in one of the following three groups or classifications, depending upon the nature of the materials carried:

- (F) Fire protection material and equipment—color RED: Includes sprinkler systems and all other lines carrying fire protection or control materials and may be identified with P&L Effecto Enamel Grenadier Red or P&L Machinery Enamel Red.
- (D) Dangerous materials—color YELLOW (or Orange): Includes pipe lines carrying hot water, corrosive, inflammable, explosive or poisonous substances and may be identified with P&L Effecto Enamel Canary Yellow, P&L Machinery Enamel Yellow (or Orange).
- (S) Safe materials—color GREEN (or achromatic colors white, black, gray or aluminum): Includes pipe lines carrying materials such as cold water, brine, air, etc., and may be identified with P&L Effecto Enamel Dublin Green or P&L Machinery Enamel Green. In the event that a building has an unusually large number of pipes falling in this classification, P&L Effecto Enamel White, Black and Mercury Gray or P&L Machinery Enamel Black and Gray may also be used.

Specific Identification—If it is desired to identify more exactly the nature of the materials in a pipe, it is necessary to also use a specific identification plan. This may be done in either of two ways—by a stenciled legend painted on each pipe or by the adoption of one or more color stripes.

Stenciled legends should name the material carried in the pipe. Where it is desired to indicate the direction of flow, arrows may also be painted on the pipe. Legends should be stenciled near valves, fittings and pumps, and at repeated intervals along the lines.

COLOR PLANS FOR INDUSTRIAL BUILDINGS, WAREHOUSES, ETC. (Continued)

AREA	PLAN NO.	SIDE WALL	DADO	CEILING	TRIM
Cafeteria	1	Sudan Ivory	Peach	Bone White	Sudan Ivory
	2	Pablo		Bone White	Bone White
	3	Chateau Rose	Wedgwood Blue	Bone White	Wedgwood Blue
	4	Peach		Bone White	Bone White
Kitchen	A	Dusty Green	Tile Peach	Bone White	Bone White
	B	Indian Turquoise		Bone White	Indian Turquoise
Recreation Room	1	Puritan Gray	Burgundy	Bone White	Bone White
	2	Buttercup Yellow	Fawn Gray	Bone White	Fawn Gray
	3	Platinum	Ruby Red	Platinum	Platinum
	4	Lime Green	Fawn Gray	Platinum	Fawn Gray
Tool and Parts Rooms	1	Platinum		White	Silver Gray
	2	Indian Turquoise		White	Light Gray
	3	Platinum		White	Tile Red
	4	Sudan Ivory		White	Dust
Paint dados and floors same color as trim					
Dispensary	1	Dusty Green	Empire Green	Bone White	Bone White
	2	Platinum	Caribbean Blue	Bone White	Platinum
	3	Bone White	Wedgwood Blue	Bone White	Bone White
	4	Platinum	Dusty Green	Bone White	Platinum
Men's Locker Room	A	Platinum	Fawn Gray	Bone White	Fawn Gray
	B	Platinum	Cocoa Brown	Platinum	Cocoa Brown
Ladies' Locker Room	A	Lime Yellow	Fawn Gray	Lime Yellow	Fawn Gray
	B	Rose	Puritan Gray	Rose	Puritan Gray

<i>Material Piped</i>	<i>Classifi- cation</i>	<i>Material Piped</i>	<i>Classifi- cation</i>
Muriatic Acid	D	Steam	D
Natural Gas	D	Sugar Juices and Syrups	S
Nitric Acid	D	Sulfur Chloride	D
Nitro Bodies	D	Sulfur Dioxide	D
Nitrous Oxide and		Sulfuric Acid	D
Nitrogen Trioxide	D	Tar	D
Oils (Petroleum)	D	Toluene	D
Paint	D	Turpentine	D
Paper Sizing Solution	S	Varnish	D
Producer Gas	D	Water (cold)	S
Pyrox Compounds	D	Water (hot)	D
Soda Ash Solution	S		

Key to Classifications

F—Fire ProtectionRed
D—DangerousYellow (or Orange)
S—SafeGreen

SAFETY COLOR CODE

For Marking Physical Hazards and for Identification of Pipe Lines and Other Equipment

The American Standards Association in co-operation with the National Safety Council has developed a Safety Color Code which defines the application of colors for uniformly designating and marking physical hazards and the location of fire, safety and protective equipment. Pratt & Lambert Effecto Enamel or Pratt & Lambert Machinery Enamel colors are recommended for this purpose.

COLOR IDENTIFICATION

RED—the basic color for the identification of—

- (a) Fire protection equipment and apparatus
- (b) For indicating DANGER
- (c) For indicating STOP

Suggested areas for using Pratt & Lambert Effecto Enamel Grenadier Red or Pratt & Lambert Machinery Enamel Red:

- (a) Fire protection equipment — fire alarm boxes, sirens, blanket boxes, buckets, extinguishers, hydrants, hose locations, etc.

NOTE: If painting extinguishers and hose reels is impractical or undesirable, paint housing, wall or support, to identify location.

Post indicator valves for sprinkler systems.

NOTE: If a traffic hazard is involved, paint top red and barrel or post, yellow and black stripes.

Sprinkler piping — See (F) page 170 for recommended practice for pipe line identification.

- (b) Danger — safety solvent cans or other portable containers of flammable liquids; barricades at temporary obstructions and on temporary construction.
- (c) Stop — Emergency stop bars on hazardous machinery; stop buttons for electrical switches for emergency stopping.

In the following paragraphs, the principles governing the choice of pigmentary colors for decoration will be interpreted particularly as related to the distinctive colors found only in the Pratt & Lambert line of paints, varnishes, enamels and stains.

Over a period of many years, Pratt & Lambert-Inc., has developed hundreds of colors in many different values and degrees of grayness, solely to determine by actual experience which colors were best suited for decorative usage. Each color was used on a number of rooms varying in size, exposure and function. Some were found unsuited for decorative purposes, others needed correction. Each color had to be perfectly balanced as to chroma to avoid excessive brilliance and a subsequent overpowering feeling. This method of color selection and color balance was applied to all the colors now found in Vitralite Enamel, Lyt-all Wall Coating, Solidex, Cellu-Tone Satin, P&L Oil Stain and kindred products. Only after hundreds of tests were completed, was it possible to announce the Pratt & Lambert line of Calibrated Colors.

To take full advantage of the decorative possibilities of any interior or exterior surface, only three simple rules need be followed:

- (1) Specify the type of paint, varnish or enamel made for that particular surface.
- (2) Select the luster or sheen most desirable, giving due consideration to durability, light reflection and future maintenance.
- (3) Choose the correct colors for each surface and area. This last rule is probably the most difficult to follow, yet it is comparatively easy if Pratt & Lambert products are specified and Pratt & Lambert colors are selected with an understanding of the pigmentary spectrum and the laws governing harmonious color relationship, as illustrated by the Pratt & Lambert Color Calibrator.

GREEN — the basic color for designating **SAFETY**.

Suggested areas for using Pratt & Lambert Effecto Enamel Dublin Green or Pratt & Lambert Machinery Enamel Green:

- Location of first aid dispensaries
- Location of first aid kits, gas masks, stretchers
- Safety bulletin boards
- Safety deluge showers or their location (a predominance of white is suggested to aid visibility)
- Safety instruction signs
- Safety starting buttons

BLUE — the basic color for warning against movement or use of equipment being worked on.

Suggested areas for using Pratt & Lambert Effecto Enamel Nantucket Blue or Pratt & Lambert Machinery Enamel Blue:

- Electrical equipment
- Elevators
- Scaffolding, ladders, etc.

PURPLE — the basic color for designating **RADIATION HAZARDS**.

BLACK, WHITE OR A COMBINATION THEREOF — for designating **HOUSEKEEPING** and **TRAFFIC** markings. Solid white, solid black, single color striping, alternate stripes of black and white, or black and white checkers should be used in accordance with local conditions.

Suggested areas for using Pratt & Lambert Effecto Enamel Black or White, or Pratt & Lambert Machinery Enamel Black:

- Dead ends of aisles or passage ways
- Direction signs
- Location and width of aisle ways
- Location of refuse cans
- Stairways (direction lines)
- White corners for rooms or passage ways

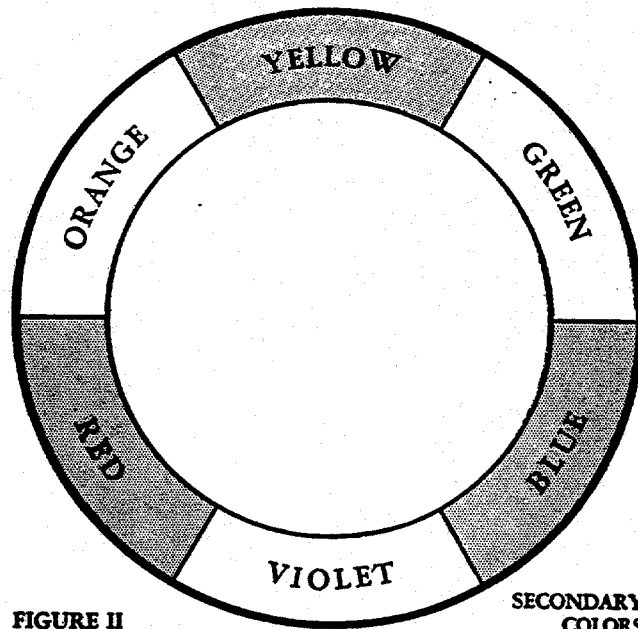


FIGURE II

SECONDARY
COLORS

The reason for having a color spectrum is to make it easy to understand the relation of one color to another and to more readily create harmonious color schemes.

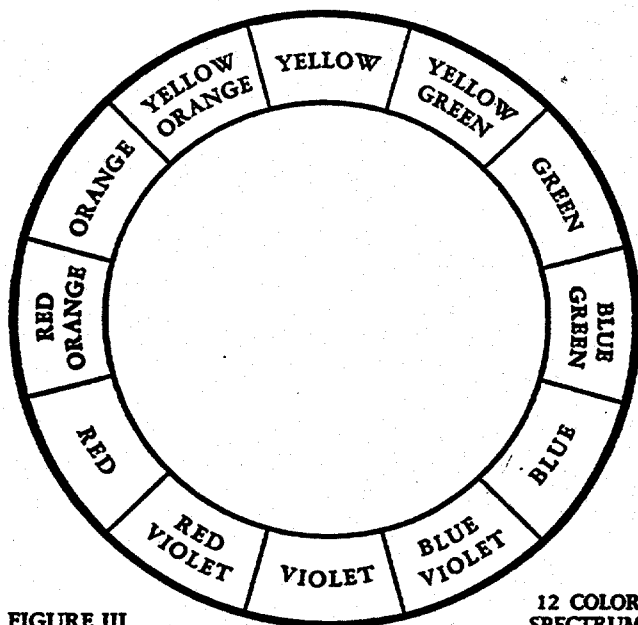


FIGURE III

12 COLOR
SPECTRUM

If color bands only are used for general identification, the legend should be stenciled directly on the bands. Legends are usually painted black, particularly if the background is a light color. If the background is a dark color, a rectangular portion of it can be painted in a light color. The legend is then stenciled in this light colored rectangle. The size of the letters should vary from 1/2" to 3 1/2" in height, according to the diameter of the pipe. For pipes smaller than 3/4" in diameter, enameled metal tags may be used. Each tag should be fastened securely and in such a manner that it is unnecessary to approach it too closely to be able to read it. Legends stenciled on the pipe should be easily visible to workers on the regular floor level. If a pipe is near a wall, it may be sufficient to paint the legend on one side of the pipe only. If the pipe can be seen from both sides, the legend should appear on both sides.

Pipes used as electric conduits may be identified with P&L Effecto Enamel Nantucket Blue or P&L Machinery Enamel Blue.

Here are listed materials capable of being piped that are most common in a great variety of industries:

CLASSIFICATION OF MATERIALS CARRIED IN PIPES

Material Piped	Classification	Material Piped	Classification
Acetic Acid	D	Chlorine	D
Acetylene Gas	D	Chloroform	D
Alcohol	D	Coal Gas	D
Alum Solution	S	Compressed Air	S
Ammonia	D	Dyes	D
Ammonium Nitrate	D	Flue Gas or Waste Heat	D
Amyl Acetate	D	Foamite	F
Benzol	D	Glycerine	S
Blau Gas	D	Hydrochloric Acid	D
Bleach Liquor	D	Hydrogen	D
Brine	S	Hydrogen Sulfide	D
Butyl Alcohol	D	Intermediates	D
Carbon Bisulfide	D	Lactic Acid	D
Carbon Dioxide	D	Mercury	D
Carbon Tetrachloride	S	Miscellaneous Solvent	D
Caustic Soda Solution.....	D	Mixed Acid	D

black, which is so dark that no color is visible in it. Thus, pure white has the *highest* value and black has the *lowest* or *zero* value. Yellow, at the top of the spectrum, is closer in value to white than it is to black, so it is said to have a *high* value. On the other hand, violet, at the bottom of the spectrum, is much closer in value to black than it is to white, so it is said to have *low* value.

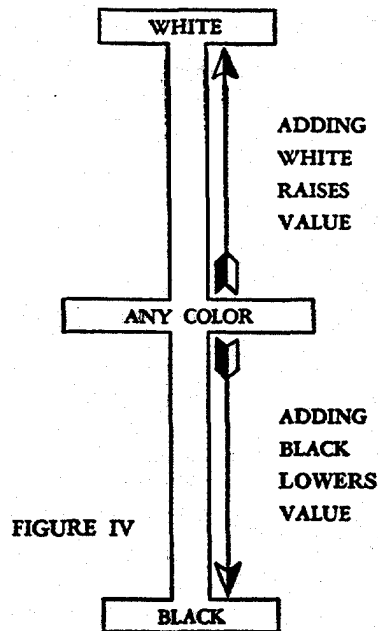


Figure IV illustrates the ascending or descending value of a hue or color. If white is added to any spectrum color, the resulting *tint* is a higher value of the color tinted. If black is added to any spectrum color, the resulting shade would be a lower value of the color darkened. High-value colors reflect more light than low-value colors. Low-value colors absorb more light than high-value colors.

NORMAL SPECTRUM VALUE ORDER

By referring to Figure V, it is easily possible to note the relative value of each spectrum color. To illustrate: starting at yellow, the lightest of all spectrum colors, the colors on either side of yellow become progressively darker in value as they approach violet, the darkest of all the spectrum colors. This may be called *normal spectrum value order*. It is important because it shows the normal relationship in lightness or darkness between

THE IMPORTANCE OF COLOR IN ARCHITECTURAL DESIGN

The greatest single factor in creating a favorable impression for any building other than its location and design probably is the correct choice and application of color to it. Therefore, in no other field should greater care be exercised in the use of color than that of architecture.

Paint protects! It also offers the architect a medium for developing a completely harmonious color ensemble of charm and distinction that will add beauty, value and all around liveability to his building. The wise use of color in homes, for example, lends an air of welcome and friendliness. In offices it gives purpose and poise. In schools it helps to create quiet and concentration. In factories it raises the worker's morale and speeds production. In hospitals it induces rest and well being. Nowhere is this more apparent than in the structures recently designed by and completed under the supervision of leading American and Canadian architects on which Pratt & Lambert products and Calibrated Colors have been used.

With color it is seemingly possible to do the impossible. Small rooms can be made to appear larger and large rooms made to look smaller. Rooms with a northern exposure can be given a feeling of warmth, while rooms with a southern exposure can be given a feeling of coolness. Certain colors have a stimulating effect on the emotions, others, a soothing effect. While good planning seldom need apologize for design, there are times when structural requirements make it necessary to place a beam, column or similar support in a position where it is out of balance with the general plan. When such a condition arises, it is possible to visually overcome or at least cause the incongruous member to be less conspicuous by the correct use of color. Its utility value is no less than its decorative value.

Today people are more conscious of color than at any other time in the history of the world. Much has been written on the subject and many varying theories expounded, all of which have tended to confuse rather than clarify this very interesting science.

The correct use of color does not present a problem, the solution of which can be determined only by a colorist or decorator steeped in a theory which particularly appeals to his imagination or understanding. Today color harmonies can be developed with almost mathematical precision by the application of generally accepted rules governing the use of color or by reference to the Pratt & Lambert Color Calibrator (Figure VII).

grayed, either with a mixture of black and white (gray) or with the opposite of its spectrum color (its complementary color) the color is said to be *reduced in chroma*.

Ordered relationship of the primary colors as shown in the spectrum (Figure III), is technically correct when each opposite pair of colors can be mixed together in proper proportion and produce neutral gray. For example, a mixture of green and red should produce neutral gray.

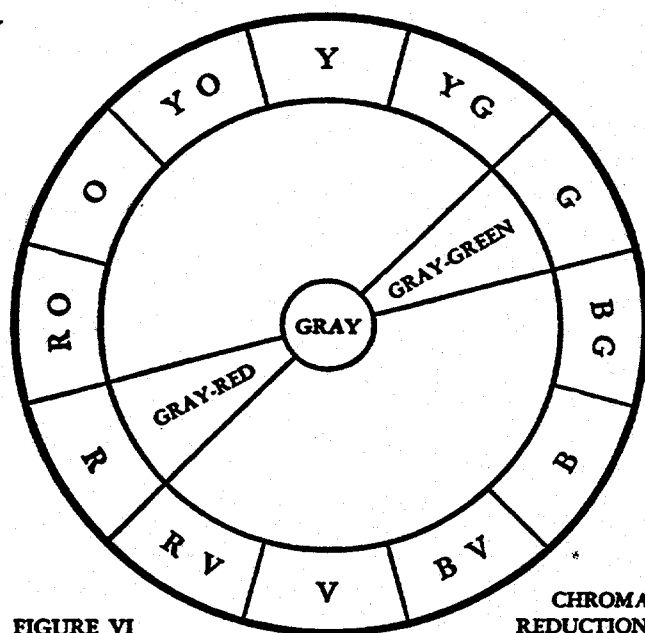


FIGURE VI

CHROMA
REDUCTION

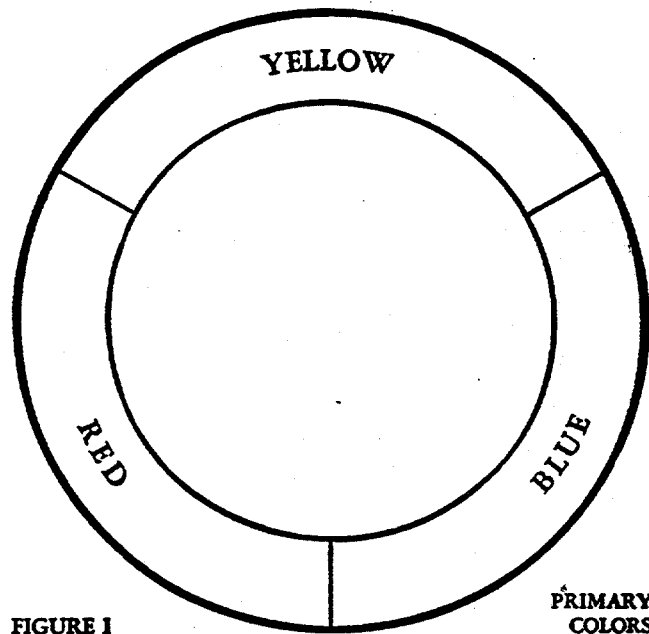
Because pigments are not obtainable in absolutely pure color, mixtures of complementary pigment colors never produce a pure neutral gray. Such mixtures always show traces of the strongest color in a mixture.

Intermediate colors between two opposite colors, such as green and red, are obtained by adding varying amounts of one to the other. For example, adding red to green or green to red will result in progressively graying either the green or the red, (Figure VI). This same reduction in chroma can be obtained by mixing gray (made with black and white) in varying amounts with any color.

By the same principle, if all of the twelve spectrum colors were mixed together in proper proportions, neutral gray would result. We have thus

THE PIGMENTARY SPECTRUM

Figure I shows a pigmentary spectrum made with the three primary colors in ordered arrangement as follows: yellow, blue and red. A primary color is a color in its purest state available, unneutralized by the addition of black or white or any other color that would lessen its maximum purity or brilliance.



By mixing equal parts of two primary colors, secondary colors are developed: green, violet and orange (Figure II). For practical decorative use, the number of spectrum colors is increased from six to twelve by again intermixing equal parts of two adjoining colors (a primary color with a secondary color) as follows: yellow and green producing yellow-green; green and blue producing blue-green; blue and violet producing blue-violet; violet and red producing red-violet; red and orange producing red-orange; and orange and yellow producing yellow-orange. The resulting six additional colors are known as tertiary colors. This results in a spectrum of twelve colors (Figure III), which are familiar to the average person because of life-long association.

<i>Color or Hue</i>	<i>Color Family</i>	<i>Value</i>	<i>Chroma</i>
Windsor Blue	Blue	Low	High
Burgundy	Red-Violet	Low	Medium High
Ruby Red	Red-Violet	Medium Low	High
Rose	Red	Medium High	Medium
Swedish Red	Red-Orange	Medium Low	High
Cocoa Brown	Red-Orange	Medium Low	Medium
Sudan Ivory	Yellow-Orange	High	Low
Bone White	Neutral	High	Very Low
Platinum	Neutral	High	Very Low
Puritan Gray	Neutral	Medium High	Very Low
Fawn Gray	Neutral	Medium	Medium

THE PRATT & LAMBERT COLOR CALIBRATOR

The Pratt & Lambert Color Calibrator (Figure VII) has been designed in accordance with the 12-color spectrum described, including concentric bands of three tints and four tones (grayed color) of each spectrum color. By the correct use of its patented pointers it is possible for any one to quickly assemble complete color harmonies appropriate for any interior decoration. It may be used not only for the selection of paint colors but also for choosing harmonizing hues in floor coverings, draperies, furniture fabrics and similar accessories. For information regarding its further use or availability, address the nearest Pratt & Lambert Architectural Service Department. (See page 9).

THE FIRST STEP

The first step in the art of using color is to become thoroughly familiar with the pigmentary spectrum (Figure III), using it in much the same manner as a sailor uses a chart and compass. In choosing his course, he uses his chart to avoid the shoals and rocks. He uses his compass to make certain that his ship is always on the course. Likewise, a trained colorist avoids discord by constant reference to his color spectrum or wheel and to the rules governing its use.

The experienced architect uses color with a definite design, to create a specific effect. Some people can handle color almost intuitively, whereas others lack this ability. Regardless of whether one has the "knack" of using color, *a vivid mental image of the color spectrum (Figure III) fixing permanently in mind the twelve colors and their exact juxtaposition to each other, will enable any one to create beautiful color schemes easily and safely.* It is a definite guide to follow because it tells you instantaneously what colors go well together and what colors do not.

The color spectrum with its orderly arrangement of the spectrum colors, is also the pattern which controls the sequence and arrangement of all tints and shades derived from the twelve spectrum colors.

Each color in the 12-color spectrum (Figure III), represents the maximum purity available in pigment colors and each is in proper value or degree of lightness or darkness in relation to all other colors.

MEASURING COLOR

To use colors effectively in decoration, it is first necessary to know how to measure or evaluate color. Just as one building may be different from another in height, length and width, so each color has different dimensions or measurements. These are called *hue, value and chroma*.

HUE

Hue is simply another name for color. Hue means color. Hue distinguishes one color from another, i. e., red from yellow, yellow from green, green from blue, etc. A hue may be lightened (tinted) with white, or darkened (shaded) with black, but it is still the same hue. For example, a light blue and a dark blue are the same hue, namely, blue.

VALUE

The value of a hue or color is the degree of lightness or darkness of that color in relation to pure white, in which no color can be seen, and to

any two or more colors when used together. If, for example, orange and blue were to be used together in a color scheme in normal relationship, the value of the blue would be considerably lower or darker than the value of the orange. If the blue were lightened with white to the same value as the orange, discordant color relationship would result, because the normal spectrum value relationship of these two colors would have been violated.

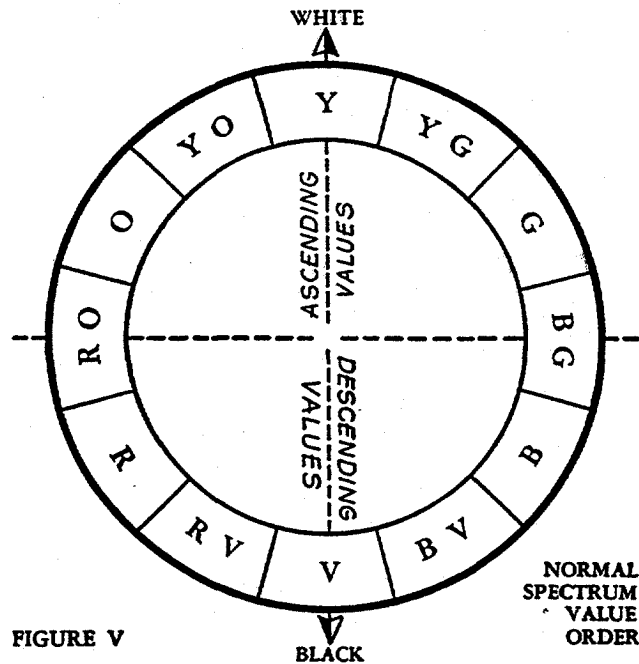


FIGURE V

It is permissible to lighten any spectrum or intermediate color, provided all other spectrum and intermediate colors to be used in combination with it are also lightened to a corresponding degree. The entire color wheel may, in fact, be lightened or raised in value to a higher key by adding proportionate amounts of white to each color. When so lightened we readily perceive the field of tints—Sudan Ivory, Lime Yellow, Rose, Indian Turquoise, Melon Green, Wedgwood Blue, etc., which are so frequently used in decoration.

CHROMA

Chroma is that quality which indicates the degree of color strength or color saturation of a hue. When a color is unadulterated, it is said to have *maximum chroma*, or to be of full intensity. When a color is progressively

SPLIT COMPLEMENTS

Favorable contrast is also found with the colors on either side of the opposite or complementary color and is defined as a Split Complement (Figure IX). Violet and blue are the split complements of yellow-orange. Conversely, yellow-orange would be the split complement of violet and blue. Here again, the proper proportion of each color used would largely determine the success of the color plan. Practical application of P&L Calibrated Colors would be to use Sudan Ivory walls (yellow-orange) with a dark gray-violet rug and blue-gray draperies.

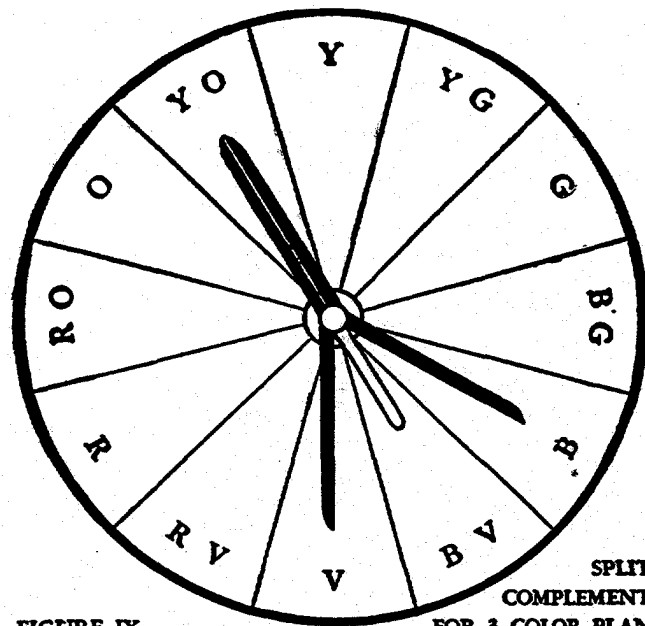


FIGURE IX

established the ordered sequence of color circumscribing the entire field of color, like a color wheel with a common hub of neutral gray. Each of the twelve spokes, representing each of the hues, range from neutral gray at the hub to pure or full intensity spectrum color at the rim, with varying degrees of chroma (or graying color) between hub and rim.

Two paints may be of the same hue, for example, green; and of the same value, neither darker nor lighter than the other, yet be quite different in appearance, because one paint may be a bright green, strong in chroma, and the other a grayed-green, low in chroma. In decoration it is generally true that *colors that are strong in chroma are not as acceptable as colors that are low in chroma*. Bright, strong colors used in substantial quantities, are hard to live with for any length of time. On the other hand, soft, grayed-down colors are easy to live with. Pratt & Lambert Calibrated Colors are perfectly balanced in this respect.

Red, blue, green, yellow and the other spectrum colors are known as *chromatic* colors. Black and white and mixtures of black and white (gray) are known as *achromatic* or neutral colors. Neutral gray, found at the hub of the color wheel, is always in favorable relationship with any other color, as are black and white, which mixed together, make gray.

The following may prove helpful to the reader who wishes to associate Pratt & Lambert Lyt-all Wall Coating and Vitralite Enamel Calibrated Colors with the 12-color spectrum:

<i>Color or Hue</i>	<i>Color Family</i>	<i>Value</i>	<i>Chroma</i>
Lime Yellow	Yellow	High	Medium Low
Buttercup Yellow	Yellow	Medium High	Medium High
Dusty Green	Yellow Green	High	Low
Lime Green	Yellow Green	High	High
Melon Green	Green	Medium High	Medium Low
Empire Green	Green	Medium High	Low
Fern Green	Green	Medium Low	Medium High
Indian Turquoise	Blue-Green	Medium	Medium Low
Blue Spruce	Blue-Green	Medium	High
Caribbean Blue	Blue-Green	Low	Medium
Wedgwood Blue	Blue	Medium	Medium Low
Delft Blue	Blue	Medium Low	Medium High
Regency Blue	Blue	Low	Medium Low

ALTERNATE COMPLEMENT

An Alternate Complement is developed by selecting the three alternate colors opposite a given color (Figure XI). For example, red, violet and blue would be the alternate complement of yellow. Applied to a simple decorative problem, Rose walls and trim (red) with a gray-violet rug, smoke blue draperies (blue) and a bright butter yellow (yellow) covered small chair would make a pleasing color plan.

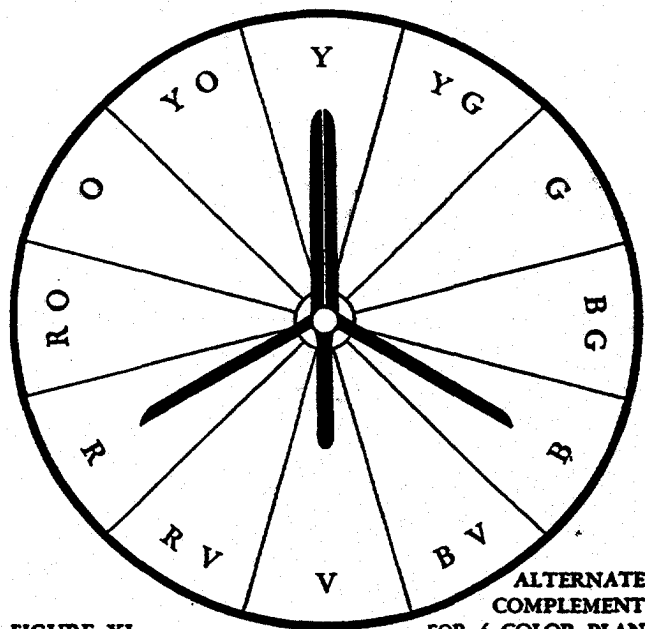


FIGURE XI

RULES FOR HARMONIOUS COLOR RELATIONSHIP BY COLOR ANALOGY

Favorable color relationship is also established by the use of adjoining colors of the spectrum in a color plan, such as yellow-orange, yellow and yellow-green (Figure XIII). Each color shares a common color factor—yellow. This is known as a Color Analogy. While a color analogy may include any number of adjoining colors from three to six, three are usually ideal. It cannot include a seventh color in a 12-color spectrum because the seventh color would be a contrasting or complementary color. Two colors would not be adequate to create a color analogy because two colors are not enough for the eye to detect the rhythm of repetition. If the walls of a room were Lime Yellow, a color analogy would be complete if the draperies were in tones of yellow-orange and yellow-green.

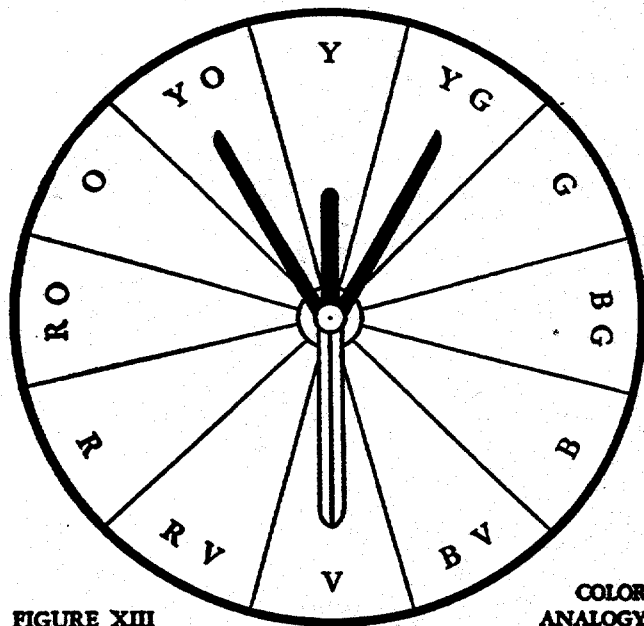
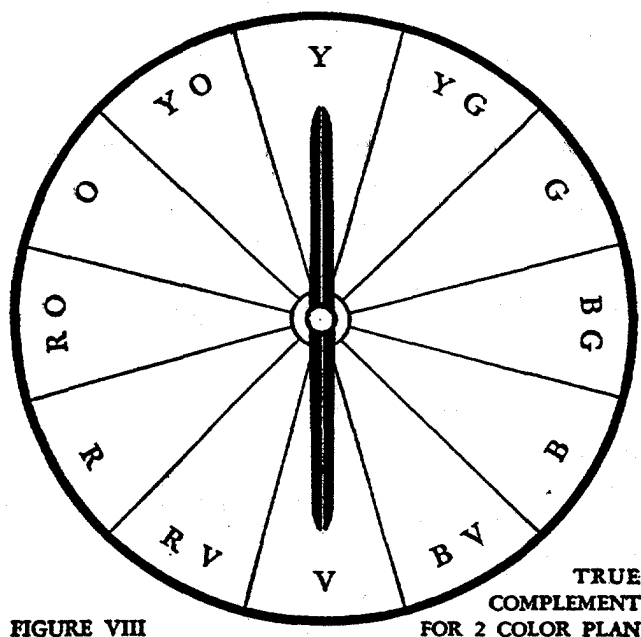


FIGURE XIII

COLOR
ANALOGY

THE RULES FOR HARMONIOUS COLOR RELATIONSHIP BY COLOR CONTRAST TRUE COMPLEMENT

Contrast is the most favorable relationship of color. The perfect contrast is found in any two spectrum or intermediate colors opposite one another in the color wheel of the P&L Color Calibrator. These are defined as Color Complements because each color complements the other. Violet, being opposite to yellow, is the color complement of yellow (Figure VIII). Red is the color complement of green. Blue is the color complement of orange.



The complementary color scheme has to be used with good judgment. First, choose the color that best meets requirements. For example, if yellow is selected as the predominating color for a room, violet, its complement, would be used to accent the yellow in much the same way as salt or seasoning is used in food to accent the flavor. Excessive use of a complementary color makes a room appear "junky," just as too much salt or seasoning makes the food distasteful. Applying the complementary color scheme to P&L Calibrated Colors, Melon Green (or any of its mixtures with White or Platinum) might be selected for the walls of a room, and rose-colored draperies used to complement the green.

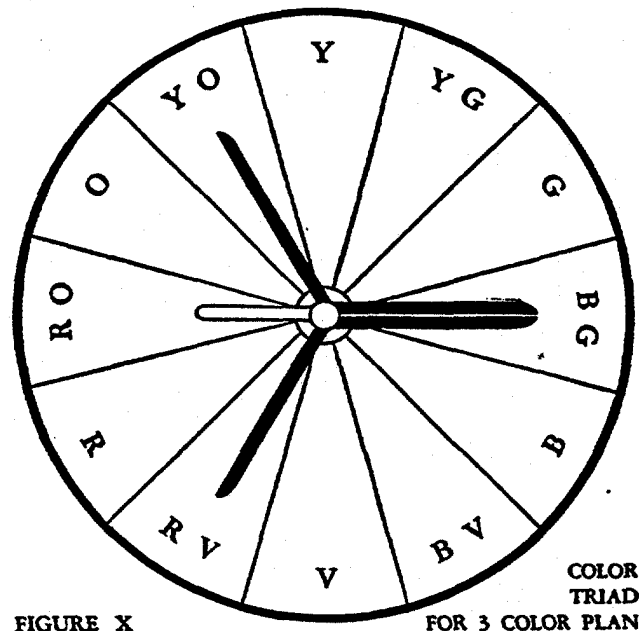
same spectrum color. They result from the addition of white, gray or black, or the addition of the color complement of any spectrum hue. To illustrate: A floor may be a deep, rich brown (P&L Walnut Oil Stain); the woodwork, natural walnut (P&L 2 Medium Paste Filler on walnut); the walls and trim, Cocoa Brown, and the ceiling a much lighter value of Cocoa Brown, and we have thus developed an ideal monochromatic background. It may be a public space without accessories and complete in itself, or the space may be enlivened by contrasting accents. *Natural walnut trim was injected into this illustration to emphasize that the color of wood, marble or other similar surfaces should not be ignored in a color composition.*

MONOCHROMATIC COLOR RELATIONSHIP WITH ACCENT

Accessories such as brightly-colored draperies made of brown figures on an off-white base could be added to the foregoing color plan and still keep all colors in the same monochromatic family. While the most restful interiors are usually done in a monochromatic scheme, it is often possible to achieve an even better result by using the complementary color in an accessory for accent. To illustrate: Another monochromatic color plan might be based on Empire Green, in which event the complementary accent color used in a very limited manner could be Rose.

COLOR TRIAD

Favorable contrast is likewise to be found with any three colors equidistant on the spectrum, and this is known as a Color Triad. Thus, yellow, red and blue are a color triad and create favorable contrast. Triads can be easily established on the color spectrum by drawing a triangle equidistant between any three hues (Figure X). This can be done not only with the color on the rim of the color wheel (full intensity) but with any of the intermediate colors. Strong or full chroma colors are seldom used in working out a color plan. *It is better decorative practice to use one of the higher values of a spectrum or intermediate color.* Colors on the rim of the color wheel are most frequently used as a guide to determine to what hue or color family a pastel color or tint belongs.



An example of the use of a color triad is found in a room having Indian Turquoise walls (blue-green), with a wine-colored rug (red-violet) and apricot (yellow-orange) draperies.

decorative practice, but it has developed a greater appreciation of color range and versatility in decorative treatment.

Principle No. 2—If figured areas are used in a decorative scheme, they should be balanced with compensating areas of plain colors. Figured wall-paper on the walls calls for compensating plain areas in the accessories if incongruity and excitement are to be avoided. Likewise, figured draperies or figured upholstery can add interest and charm to a room painted in a plain color. There must be balance in the proportion of figured and plain areas used together, and the greatest compatibility is achieved when one or more of the basic colors used in the plain areas are suitably repeated in the figured area or vice versa.

BALANCE AND PROPORTION IN ROOM DECORATION

Principle No. 3—Color can be used advantageously to relieve the feeling of bad proportion. The ideal room proportions are in ratio to multiples of three, five and seven for height, width and length respectively. Multiplying each number of the ratio by three would give a room nine feet high, fifteen feet wide and twenty-one feet long. However, architectural layout and functional use does not ordinarily permit ideal proportion for all rooms.

Lowering a Ceiling

An excessively high ceiling may be lowered in appearance by using a dark color on the ceiling and a light color on the walls. The darker the color used, the greater the illusion of lowering will be. A color of relatively bright chroma and dark value should be selected for a colored ceiling as pastel wall tints appear rather insipid when used on a ceiling.

An advancing color will tend to lower the ceiling more than a receding color. The advancing colors are those found on the left half of the color spectrum, particularly colors made with red, red-orange and orange. The receding colors are those found on the right half of the spectrum circle, particularly those made with green, blue-green and blue.

The use of horizontal lines will tend to lower ceiling height. This may be accomplished with a dado (Figure XV). In residential work the trim and dado (including baseboard and chair rail, if any) may preferably be painted Bone White or Platinum, and the upper wall in the desired wall color.

In commercial work, the dado would normally be a dark color and the upper wall color a lighter value of the same color (monochromatic treatment). A more modern treatment for a high-ceilinged room in commercial work is secured by horizontal bands of color (preferably from three to five

DOUBLE COMPLEMENT

Another four color plan of considerable value in decoration is the Double Complement. It employs two sets of complementary colors (Figure XII) and may be illustrated in the following plan: Wedgwood Blue for the walls and trim; rug or carpet in deep shades of red or rose; upholstery in an orange tone and draperies in green.

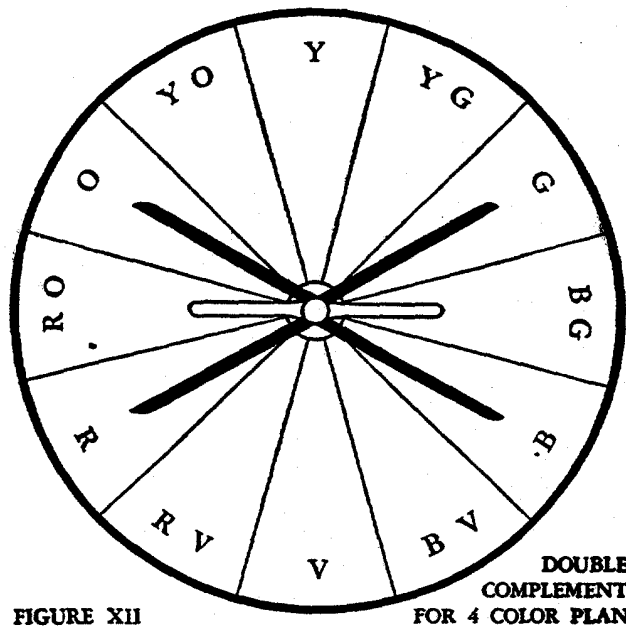


FIGURE XII

It should always be borne in mind that any color used in a color harmony may be repeated in varying tints or tones as long as *all* colors called for are used. Neutral colors (black, white and mixtures of these two colors—gray) may also be used in combination with any color or color harmony. Grays, such as Platinum, Puritan Gray or Fawn Gray, are particularly effective in decoration when accented with one color or two complementary colors of fairly deep value and high chroma.

However, care should be taken not to violate the rule that equal areas (or approximately equal areas) of contrasting colors are not effective in combination.

Pushing Walls Out

Generally speaking, darker values of colors, particularly of advancing colors, used on walls tend to make a room appear smaller. *Receding colors* tend to make a room appear larger, and very light tints give maximum size to a room. Painting the ceiling, walls and woodwork all the same light color will further increase the illusion of spaciousness.

ASCENDING VALUES

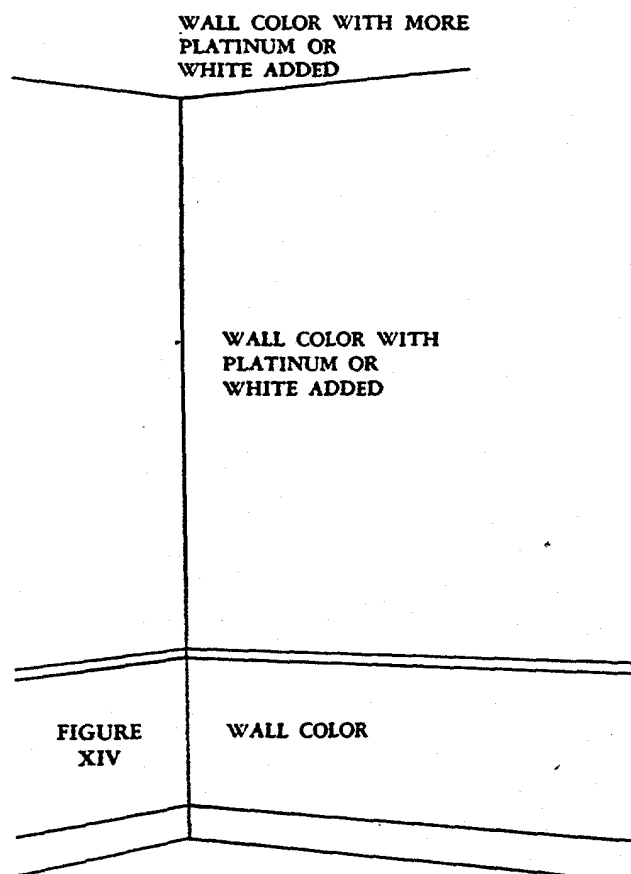
Principle No. 4—Colors should be darker at the base and progressively lighter as they approach the ceiling. The suggestion previously given for using horizontal bands of color, each band progressively lighter in value, well illustrates this popular old law of ascending values in decoration. It suggests that the rugs be of darkest values, the furnishings a little lighter, the walls considerably lighter and the ceilings lightest in value. This used to be an almost inflexible law in decoration, and it still is unquestionably sound as it imparts strength and vitality to the color scheme, but it is one of the old time conventions that has been frequently disregarded in contemporary practice as a result of the influence of the modernists. Today, we see generous use of dark ceilings with light walls used with ingenious effect; deep, dark wall colors are used with rugs of very light value and ceilings and walls are generally carried in the same color—and all with striking results.

ESTABLISHING A THEME COLOR

Principle No. 5—The main consideration in working out a color plan for an entire building is to establish a theme color that will harmoniously tie together the color scheme for all units of the building. It should be possible for the eye to travel from one area to another without experiencing an abrupt interruption in color. A cherry blossom is a beautiful thing in itself, but cherry blossoms intermixed with green foliage and tied to the earth with green to neutral brown twigs, branches and tree trunks, become an harmonious whole. The reception and stair halls of a residence, or the vestibule, lobby and corridors of a public building should be treated as a unit in themselves and co-ordinated to the color scheme of the rooms which open off them, particularly where they are joined to these rooms by open archways. This may be accomplished by treating such spaces either in the

MONOCHROMATIC COLOR RELATIONSHIP

Monochromatic color relationship is variation in chroma and value of a single color or the color range existing between any spectrum hue and neutral gray (Figure XIV). If we consider painted surfaces independent of accessories, such as draperies, fabrics, rugs, etc., *more things can be accomplished with monochromatic color relationship with paint and stains than any other principle of decoration.*



As was pointed out when defining the word "hue," a color may vary in lightness or darkness and in brightness or grayness and still be the same hue. Such tints, shades and gradations of a color are said to be in *monochromatic relationship* to each other because they are all derived from the

LIGHT REFLECTION

The difference in the light reflection properties of light and dark colors may be likened to the difference in bounce of a well inflated ball and one from which most of the air has escaped. The lighter the color, the higher the light reflection and the greater number of times light will "bounce" away from the colored surface against which it is directed. A higher value of a color will reflect more light than a low value of the same color.

Different colors reflect different amounts of light. Generally speaking, a room is more satisfactorily lighted when the ceiling, walls and floor reflect light in the following percentages:

Ceilings, 65 to 80 percent.
Walls, 35 to 65 percent.
Floors, 10 to 20 percent.

In work rooms, where efficiency is of greater importance, the higher valued colors are better. Lower values are permissible where decorative treatment is of first interest and maximum vision is not essential.

The luster of a paint is important from a light-reflecting value. As a general rule, walls and ceiling should be done in a "matte" or flat luster. These lusters diffuse or spread the light in all directions. A gloss luster "mirrors" the light and reflects bright spots that can produce an annoying glare.

The following list will serve as a guide in selecting P&L Calibrated Colors for walls and ceilings of rooms where light is an important consideration:

LIGHT REFLECTION VALUE OF PRATT & LAMBERT LYT-ALL FLOWING FLAT COLORS

Standard Color	Per Cent of Light Reflected	Standard Color	Per Cent of Light Reflected	Standard Color	Per Cent of Light Reflected
White	89	Rose	52	Cocoa Brown	23
Buttercup Yellow	79	Dusty Green	50	Regency Blue	22
Bone White	72	Puritan Gray	50	Blue Spruce	21
Sudan Ivory	70	Wedgwood Blue	47	Caribbean Blue	17
Lime Yellow	70	Indian Turquoise	39	Burgundy	16
Lime Green	63	Fawn Gray	36	Fern Green	16
Platinum	59	Swedish Red	33	Windsor Blue	16
Melon Green	53	Delft Blue	28	Ruby Red	13
		Empire Green	26		

BALANCE AND PROPORTION

Mastery of the principles of harmonious color relationship as previously outlined is basically essential in the use of color. There is almost limitless latitude for individuality and ingenuity in their adaptation if *colors are combined with a sense of feeling of balance and proportion*. Its importance will become almost obvious with practice, but a few principles can be outlined for guidance.

Principle No. 1—Equal areas of contrasting colors are not pleasing. A bath room with a Melon Green dado and a Rose upper wall would not be pleasing because the areas would be approximately equal. An all-Rose bath room with green towels or an all-Melon Green bath room with rose towels would be effective because of the limited use of the contrasting or complementary color of the towels. The amount of contrasting area should be governed largely by the degree of brightness or chroma in which the contrasting color is used. In an all-Rose bath room, bottles of primary green would afford fitting interest, but shower curtains which occupy a greater area would be appropriate only in a grayed tone of green. Similarly, a brilliant Red-Orange vase affords the needed touch in an Indian Turquoise living room, but Swedish Red in a more subdued tone, would be more pleasing for the draperies or for the inside of the book cases because of the greater area involved. *The smaller the contrasting area, the more brilliant the contrasting color may be, and conversely, the larger the contrasting area, the more neutral in tone it should be.*

Equal areas of the same value and chroma are exceedingly monotonous. The living room decoration of yesterday with its low chroma, even-toned buffs, taupes, mauves and yellow-greens, lacked variety and animation. Equal areas of light tints are likely to appear dull and uninteresting. A bed room with walls, curtains, spreads, etc., carried out in light tints such as Sudan Ivory chartreuse and turquoise, in an effort to attain cheerfulness, will seem to lack something. It lacks the punch that a counterbalancing touch of a deep, rich color (low value, strong chroma) will give it. A dark Burgundy rug would give it needed balance and strength.

Equal areas of dark colors are likely to be depressing. A room painted in a deep green would prove depressing if all the furnishings and accessories were carried out in deep blues and reds. It requires relief from dark values. Paint the woodwork Bone White, use blond, bleached furniture and gay, light fabrics and you add vibrant interest to the room. The so-called *modern* in architecture and decoration may have been carried to some extremes in

LIGHT AND ITS EFFECT ON COLOR

The amount and quality of daylight has a direct bearing on the way a color registers on the eye. Paradoxically, the chroma of a color is lowered both with bright sunshine and with reduced light.

By way of illustration, assume that colors are most correctly and truly seen in a north light on a clear day. These same colors, viewed in strong sunlight, will not appear more intense (stronger in chroma) as might naturally be expected. Quite the opposite, they will appear less intense. *Bright sunlight tends to lighten a color.* If a panel painted with a grayed color, such as Dusty Green, is held where it can be shifted back and forth from bright sunlight to a normal (north) light, it will quickly demonstrate how much brighter and stronger a color appears in normal light than in bright sunlight.

Now, paradoxically, when the intensity of light is *reduced below normal*, as for example, with the approach of darkness, bright colors in a room appear to fade out. This effect, resulting from the steadily diminishing light, is similar to the effect of adding black progressively to the color. The color seems to become darker and darker.

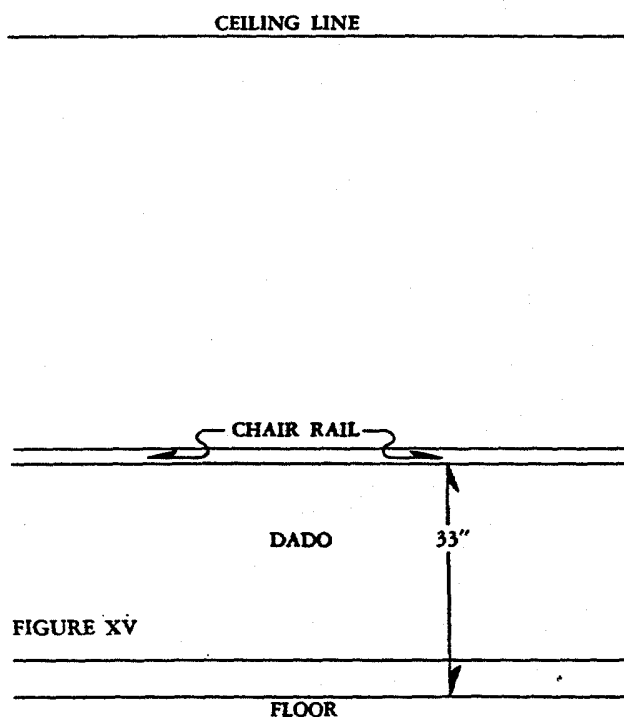
The apparent contradiction to keep in mind is that colors seem to lose brightness (chroma) both in bright sunlight and in subdued light.

As daylight fades into twilight, another phenomenon of the effect of certain qualities of light on color is perceptible and that is *the gradual lightening in value of the darker colors in the spectrum and the gradual darkening of the lighter colors in the spectrum.*

These various idiosyncracies of the qualities of ordinary daylight in their effect on color can be very disconcerting to an architect working out a color plan because the colors used in the plan that is worked out in one quality of light may become noticeably distorted when viewed in a different light. Likewise, a color composition or ensemble for a room may be noticeably different in varying amounts and qualities of light. *Therefore, it is always wise to plan the color scheme for the time of day or night when the space is most extensively used.* North light is generally best for passing judgment on color selections or color matches.

Color schemes for rooms should be chosen with consideration to exposure. The warmth of south light may be compensated by the predominating use of cooler colors, such as Empire Green, Dusty Green, Melon

bands) separated by a $1\frac{1}{2}$ " stripe. The effect is particularly good if each successive band starting at the bottom is progressively narrowed in width and lightened in value, with the ceiling in a very light tint and the trim carried in the same color as the bottom band of color.



Raising a Ceiling

It is more difficult to raise the height of an obviously low ceiling. Vertical lines, such as are found in wall paper, will help most. Warm advancing colors on the walls, with white, Bone White or a very light green ceiling will also create the illusion of increased height.

Pulling Walls In

If a room is disproportionately long in relation to its width, the room can be brought into more normal relationship by applying an advancing color of fairly deep value on the two end walls and a light tint of the same color on the two side walls. If a monochromatic effect is not desired, the side walls may be painted Platinum or Puritan Gray. Obviously, the maximum correction would be effected by using an advancing color on the two end walls and the complementary receding color on the two side walls.

by the even greater disadvantages of eye strain and resulting fatigue, with a consequent loss in worker efficiency.

Color and light in normal relationship eliminate eye strain, reduce fatigue, step up efficiency and increase productivity. Hospitals used to be decorated all in white to emphasize the appearance of sanitation. Now, white walls are rarely seen in a hospital. They have given way to walls painted in more restful, cheerful colors and tints.

PHYSIOLOGICAL REACTION OF THE EYE TO COLOR

While some persons, with practice, may develop a highly educated "eye for color," it is interesting to note that all individuals, except the color-blind, possess some instinctive automatic adjustment to favorable color relationship. Without knowledge of color principle, the eye, within limitations, instinctively registers proper and improper color relationship. For example, a discordant combination of orange and blue (a dark orange in combination with a light blue) attracts the eye. The eye automatically tries to restore the colors to their normal spectrum tone order, and quickly tires in the effort.

The instinctive reaction of the eye to color is best illustrated by taking a small piece of primary color, such as red, on an area of white, and concentrating the vision on the red spot until the eye tires. Now, quickly withdraw the red spot or shift the gaze quickly to another white area, and the same shape as the red spot will occur in an "after image" but in the contrasting color of green. Repeat the experiment with primary yellow and the "after image" will be purple. This experiment not only proves the *instinctive reaction of the eye to color, but likewise the instinctive desire of the eye for contrast—the most favorable relationship of color.* The "after image" registered will always be the complementary color.

This explains the factors which affect eye "equilibrium." The eye focused on a bright primary color soon tires. It seems to crave color contrast. A quick glance at the color complement will restore eye equilibrium or comfortable vision; likewise, closing the eyes briefly will restore eye equilibrium. Carry the experiments a step further and intermix the contrasting colors and we arrive at a range of grays which are ideal for comfortable vision, ideal for rooms in which to work or spend long periods of time. In the intermixing of red and green, we would arrive at a gray with a rose cast or a gray with a green cast, colors which would be pleasing in effect. While the completely neutral gray would be very satisfactory for good vision, it would be uninspiring to live with.

same color as adjoining rooms or in neutral grays or off whites, or in monochromatic tones of the colors in the adjoining rooms, or by recalling the *dominant colors* in the adjoining rooms.

SELECTING A COLOR

Principle No. 6—To select a suitable background wall color against which to silhouette the more colorful furnishings, draperies, etc., is not as simple as it may seem. Paint colors are usually selected from small color card chips or by painting a small area of wall or trim. Such small areas of color are deceiving, not only to amateurs but frequently even to skilled colorists because they utterly fail to show another principle of color, namely, that color intensifies with area and with reflection.

The degree of intensification is not easy to estimate. *The inclination is to select colors that are too bright. A suitable soft blue-gray (Regency Blue) selected for a living room may be rejected because it looks like a lead color in a sample chart and even more so in liquid paint, but as the paint dries out on the four walls of the room, an unbelievable reinforcement of the blue cast becomes apparent. The color may dry out with a stronger bluish cast, but the greatest intensification of the bluish cast will come from reflection. The intensification of color is greater in a small room than a large room; in a north room than a south room, but it is always a factor.*

The problem of tinting a color is made more complicated by the fact that color may dry lighter in some types of paint and darker in others. For example, a perfect color match in a wall paint and an enamel in the wet may change to a poor match when dry.

The simplest and best answer to this problem is to use wall paints and enamels of established merit, the colors of which have been carefully worked out by the manufacturer to meet normal conditions. It is usually necessary to paint out a great many rooms to satisfactorily insure that each tint and shade will meet the decorative requirements of the average room. Pratt & Lambert is one of the very few paint manufacturers who have been willing to undertake this expensive but important work.

In selecting a color, it is well to remember that color loves company. Association with other colors brings out the best in any color. We can best appraise a color by placing it adjacent to its complementary color, because contrasting colors in juxtaposition make each of the colors appear stronger and brighter.

Orange, as a color, has few weaknesses. It is high in the spectrum and consequently can be used successfully in light tints of high light reflecting value. On the other hand, its color complement, blue, being low in the spectrum scale, it must normally be confined to values of relatively low light reflection. To use blue in high values would violate the normal spectrum order.

While the tints of orange and yellow-orange, such as buffs, tans and creams, have enjoyed long popularity, they are commonplace. They have been long and widely used because they are safe background colors, but now that newer, more original and distinctive tints and shades of P&L Calibrated Colors are available and the rules for using them are becoming better known, there is a definite trend away from the use of buffs, creams and ivories in decoration. *There is an increasing desire for colors more animating than earthen colors.* Nature itself seems least proud of the earthen buffs and tans, as it seeks to cover them with mats of vari-toned greens.

Green, which is between yellow and blue in the spectrum, combines the psychological influence of yellow and blue. It is a combination of the qualities of sunshine yellow and sedate, cold blue. It becomes one of the most restful and pleasing of all colors. *Green, which is found so generously in nature, is a wonderfully versatile and extremely adaptable color.* Heretofore, in decoration, green has not enjoyed the popularity it deserved because interior paints made in that color have always been too bright. Grayed tints of green, especially those found near the hub of the color wheel, Dusty Green, Empire Green, Indian Turquoise, etc., are ideal for backgrounds. Such grayed tints, low in chroma, are soothing to the eyes and thus are suited, not only for residential areas but also for work rooms, schools and offices. A gray-green, such as Dusty Green, is often used in hospital operating rooms for two reasons. It is easy on the eye and therefore promotes accurate vision and it has a psychological benefit to the surgeon in restoring eye stability as he looks away from areas of red to green walls.

Violets and purples are likely to have a depressing effect on some people. However, adequately shaded with black or gray to produce a raisin or plum color for a rug, they can afford a strong solid base on which to build an attractive color plan. They may also be used in brighter tones in restricted areas as accent colors in drapery materials, upholstery and accessories. Light tints of lavender or orchid for wall surfaces are not only lacking in favorable psychological reaction, but when so used would almost

REFLECTANCE VALUES FOR LYT-ALL FLOWING FLAT MIXTURES

Mixtures	Per Cent of Light Reflected	Mixtures	Per Cent of Light Reflected	Mixtures	Per Cent of Light Reflected
Reed Yellow (Y)	84	Sagebrush (G)	43	Clover (G)	26
Sprout (Y)	82	Malaga (G)	42	Bluestone (V)	26
Kent (Y)	81	Mint (G)	42	Cascade Blue (BG)	26
Crocus (Y)	79	Tiber Gold (YO)	42	Begonia (RV)	25
Candlewick (Y)	79	Brittany Gray (N)	40	York Blue (B)	25
Sonora (Y)	73	Hopi Red (RO)	40	Parrot Green (G)	24
Citron (YG)	71	Cimarron (BG)	38	Lagoon Blue (B)	23
Chateau Rose (R)	66	Pepperroot (G)	38	Raspberry (RV)	23
Jasmine Yellow (YO)	63	Quarry (BG)	36	Thimbleberry (RV)	23
Carnation (RO)	61	Biscay Blue (B)	35	Devon Blue (B)	22
Canary Green (YG)	61	Wisteria (B)	35	Phlox (RV)	22
Blossom Pink (R)	61	Abbey Rose (RV)	34	Mauve (BV)	21
Feather Gray (N)	58	Flamingo (RO)	34	Foxglove (BG)	19
Aspen (YO)	58	Petunia (RV)	34	Cabana Red (RV)	18
Pablo (R)	57	Elf Green (BG)	34	Pagoda Red (RO)	18
Chalk Pink (RO)	56	Bali Green (G)	33	Bark Brown (RV)	17
Blue Ice (B)	55	Topaz (RO)	33	Loganberry (RV)	17
Sprite (G)	55	Jasper (BG)	32	Blue Bird (B)	16
Peach (YO)	54	Sea Moss (BG)	32	Bluebell (B)	15
Quaker Pink (R)	53	Jay Blue (B)	31	Canyon Red (RV)	15
Quince (G)	50	Pewter (B)	31	Morocco (RV)	15
Tea Rose (RO)	50	Sahara (RO)	31	Thistle (BG)	15
Chapel Gray (N)	49	French Green (G)	31	Persian Blue (B)	15
Parchment (RO)	48	Everglade (BG)	30	Charcoal (B)	14
Shell Tint (RV)	47	Jade (BG)	28	Avocado (G)	13
Sand (N)	47	Ceylon Blue (B)	28	Plum (BV)	12
Dresden (B)	43	Tyrol Blue (B)	27	Wine (RV)	11
Milan Blue (BG)	43	Aden Blue (BG)	27	Cobbler Brown (RV)	11
		Nocturne (B)	27		

NOTE: Letters enclosed in parentheses, immediately following color name, indicate color family in which the respective color may be found.

While the living room wall colors should be restrained to create an atmosphere of restfulness, a more stimulating color is preferable in the dining room to promote a more cheerful, animated atmosphere in which to enjoy food. We normally spend but a short period of the wakeful day in the bed room and it may be decorated in brighter colors to suit the taste.

The principles that have been outlined for the work shop, study room and the home, of course, are adaptable to the office building, hotel, hospital, school and factory. In kindergartens, where much time is devoted to organized play, the wall colors should be bright and gay, whereas in the studios higher grades, light tints only should be used on walls. Ceilings should be done in light tints of the wall colors used and not in white.

Color selection based on psychological response offers great possibilities for the hospital and considerable progress has been made in this field, using subdued colors for housing highly nervous patients and brighter and more stimulating colors for patients who would benefit from mild stimulation.

In no field, with the possible exception of the theater, has any group so fully capitalized on color response as in the merchandising field. Both bright and subtle colors are used with studied understanding to attract attention and stimulate buying. People will travel a considerable distance, if necessary, to find a pleasing atmosphere in which to eat. Restaurants serving the same quality of food as others have greatly increased their business with colorful decorations that make eating a seeming luxury. The grocery store, once drab and old fashioned, has taken on the appearance of a house wife's paradise. Merchandizers of women's apparel invest great sums of money to buy the services of the finest colorists and designers in order to show off merchandise with the most telling effect. Their customers, for the most part, are not students of color, and only a few of them have the ability to create color combinations of merit, yet all are favorably influenced by the proper use of color.

Recognizing the important part which color plays in architectural design, Pratt & Lambert Inc., has developed Calibrated Colors which are correct in value and chroma, and has trained its architectural representatives in their proper use. Their services are available to any architect upon request. *This includes the writing of a complete painting specification and one or more distinctive color plans.* Address requests to the nearest Pratt & Lambert Architectural Service Department. (Page 9).

Green, Indian Turquoise, Regency Blue, Wedgwood Blue, Delft Blue, Windsor Blue, Puritan Gray, etc. The warmer colors, such as Sudan Ivory, Cocoa Brown, Rose, Fawn Gray, Ruby Red, Burgundy, etc., should predominate in rooms with a northern exposure.

The amount of light entering a room should also be taken into account in selecting a color. The less natural daylight there is in a room, the brighter and lighter the value of a color should be to compensate for the lack of light; conversely, the brighter the room, the darker the value and grayer the color should be to compensate for excessive light.

Artificial light sometimes does unexpected things to color, particularly with incandescent or light of low wattage. With a normal amount of this kind of artificial light, the usual result is an apparent yellowing of a color. A peach color becomes more orange, a blue becomes turquoise, and a turquoise becomes green.

Fluorescent lighting is becoming increasingly popular. While its use has been confined almost exclusively to offices, factories and similar large areas, it is now being used with increasing favor in residential kitchens, laundries and similar working areas in the home. To be safe, before approving a color, it is always best to view it under the kind of artificial light to which it will be exposed.

So far, rules have been offered for producing pleasing and comfortable effects with color and light. *Color should never be considered independently of light.* Physical reactions are influenced by the quality and intensity of light, just as they are by the chroma and value of colors.

When outdoors in strong sunlight and especially during the winter when the ground is covered with snow, we protect our eyes against "snow blindness" by wearing colored glasses which relieve eye strain. Snow is blinding and so in a lesser degree are rooms which are painted all white. Color is a normal complement of life. Consequently, unrelieved white is unnatural, monotonous and uncomfortable to live with. It causes excessive contraction of the pupils of the eye which, if endured for long, can become irritating, tiring and even painful.

Until recently, the interior of factories were painted all white, presumably on the theory that good vision was dependent upon maximum illumination alone. The advantages of increased light were, however, offset

temperature of the room, but it also applies to the temperature of the materials being applied, and to the temperature of the surface over which the material is applied.

While exterior paints are not as sensitive to heat and cold as interior finishes, there are limits beyond which it is impractical to apply them. It is recommended that outside paints should never be applied in temperatures below 40° or 45° F., and better results will be obtained if the temperature is between 60° and 80° F.

While it is necessary to have proper ventilation in the interior of buildings when applying finishing materials in order to hasten the drying of the fresh film, it is important that no draft or current of air blows against the freshly finished surface. This causes unevenness in the drying, produces streaks or silking in varnished surfaces, and dull spots in enamel and wall coatings. Equally unsatisfactory results will be obtained from applying finishing materials in extremely humid or rainy weather when the interior or exterior atmosphere is saturated with moisture.

If paint or other finishing materials are applied in very hot, humid weather, the product may not properly dry. In extreme cases, in certain sections of the country, coats applied in the afternoon have been known to remain almost as wet the following morning as when freshly applied.

Temperatures and weather conditions have a very decided effect on the results secured in the application of paint, varnish and enamel.

MOISTURE IS A TROUBLE-MAKER

Moisture is the cause of many paint failures. It causes burning or saponification of paints when used over plaster or masonry. It causes blistering, peeling, flaking and scaling from wood or metal surfaces.

Moisture and Plaster Walls

It is impractical to attempt to paint freshly applied, unseasoned plaster. When insufficient time is allowed for the plaster to dry through, "hot spots" may occur in the paint applied over it. "Hot spots" are soft, ugly looking areas erroneously believed to be caused by excessive lime. Actually they are caused by moisture dissolving the water soluble alkaline compounds in the plaster. This solution saponifies the paint film turning it into a soft, soapy substance which, when dry, peels or flakes off.

THE PSYCHOLOGICAL REACTIONS TO COLOR

Color in nature is never tiring; it is dispersed so masterfully. There may be bright spots of flowers in the foreground, but they are always silhouetted against vast neutral backgrounds of earth, rocks, grass, tree trunks, foliage and the limitless area of blue-gray and white sky. Unfavorable color relationship may exist in a bouquet of flowers because the flowers are closely grouped together, but flowers in a garden are seldom in unfavorable color relationship because of the interspersed neutralized area in which they grow.

Nature may overwhelm us with a galaxy of color when the entire wall of the sky is smoldering with red, and all the admixtures of red-orange, blue and mauve, but that is only for a brief period. It is possible that we might tire of the glamorous colorings of fall foliage if we had it with us the year around, but nature avoids over-indulgence. In any event, we can not deny the exhilarating psychological effect of a beautiful bed of flowers, a glorious sunset, a forest of fall foliage.

The psychology of color can not be defined as a complete, exact science because there is yet much to be discovered in the field of psychological research, but enough is known for practical purposes. It is well established that color can animate or tranquilize, excite or depress, delight or annoy, soothe or irritate, according to the combination of colors used.

At the outset, we are prejudiced in our approach because of life-long associations of certain emotions with certain colors. We use such expressions as "red with rage," "blue as indigo" or "yellow as a dog." Very often our emotional associations with color are contradictory. Red, the color of blood, and associated with combat, may have its association with rage, but the opposite of rage is experienced emotionally as we view a red and red-orange sunset. Red may inspire rage, but it may also inspire warmth and happiness.

It is true that certain tones of blue may prove depressing. Blue, the color of ice, may be associated with coldness, but it is also associated with spirituality. There is also a dignity and serenity to blue that makes it well adapted to creating a formal atmosphere.

Yellow is associated with cowardice. There probably is no well-founded basis for this because yellow is the most luminous and cheerful of all colors. It is the closest approach of any color to sunshine.

metallic paints (wall paints and enamels) on radiators. The following quotation is from a U. S. Bureau of Standards publication (LC445):

“— the last coat of paint on a radiator is the only one which has an appreciable effect, — a radiator coated with metallic paint will emit less heat, *under otherwise identical conditions* than a similar radiator coated with non-metallic paint. In order to obtain the same amount of heat from the two radiators just considered, the temperature of the one painted with metallic paint must be somewhat higher. Under these conditions, exactly the same amount of heat is being supplied to the two radiators and — practically the same amount of fuel is required —. In other words, while it may be desirable for various reasons to avoid the use of metallic paints on radiators, no appreciable saving in fuel will result from the use of non-metallic rather than metallic paints.”

Since modern decoration requires that radiators and grilles be painted in the same color as the adjoining walls, it is important that these surfaces be properly coated to avoid blistering and cracking of the finish, and a marked change in color caused by excessive heat.

Flat wall paints resist blistering and discoloration under heat better than glossier finishes. Eggshell wall coatings and enamels tend to discolor more than flat wall paints, but are more practical from the standpoint of cleaning. The use of gloss wall paints and enamels should be avoided as they tend to blister and flake more than flat or eggshell finishes.

Under excessive heat, white wall paints and enamels tend to yellow, oftentimes to the point where they present more of an ivory color than white. Light pastel colors, exposed to 200° F. (operating temperature of many radiators) also undergo a change, but this change is objectionable only when the colors have a blue tone such as light blue-grays, light greens and light blues. Ivory, cream and buff color wall paints and enamels will discolor, but the change in these colors is comparatively inconspicuous.

New radiators, convectors, grilles, etc., should be primed with a *thin coat* of P&L Interior Trim Primer. When this coat is thoroughly dry, preferably with the aid of a little radiator heat, it should then be coated with a *thin coat* of Vitralite Enamel Eggshell or Lyt-all Flowing Flat. The thinnest possible coat should be applied in order to minimize blistering and flaking tendencies. *Under no circumstances should the heat be turned on full until the finish has thoroughly hardened.*

invariably violate the rule of normal spectrum order and thus create a discordant relationship with other colors.

To summarize the generally accepted psychological reactions to color, refer again to the color spectrum (Figure III), and start at red and classify it as the most exciting of all colors. Then from red-orange to yellow-orange we pass in varying degrees from exciting to stimulating colors, and approach yellow, which is less stimulating but the most cheerful of all colors. Then we come to the greens (yellow-green, green and blue-green), which are progressively more tranquilizing in character with the maximum degree of soothing influence in the serenity of blue, from which we approach the more depressing violet and purple.

To simplify understanding, we have interpreted color psychology largely from the standpoint of spectrum colors. However, *the degree of psychological reaction to a given color is also dependent upon the degree of brightness or dullness of that color.*

THE PRACTICAL APPLICATION OF COLOR PSYCHOLOGY

Response to color is an emotional response. Emotions are not static. Consciously or unconsciously, we seek variety and change in emotional experience. Life is vibrant. Color can be adapted to meet the moods of functional requirements. Color can create an atmosphere of restfulness, concentration, cheer or gaiety; likewise it can induce restlessness, excitement, depression or nervousness. We need only to adapt the principles that have been set forth to produce the desired reaction. We use the more brilliant hues to express gaiety for recreational enterprises such as the cocktail lounge and the theater. We remember that the more brilliant the hue, the more stimulating the effect, and that red and orange are the most exciting of all spectrum colors.

Bright colors soon become very tiring. In the work shop, office, study or home, where we spend most of our waking hours, it is desirable to use colors that are not emotionally fatiguing. It is equally important that the colors chosen for use in these areas be reduced in chroma to the proper degree of grayness. The character of the work, of course, may have a bearing on the color selection. Grayed greens and blue are particularly well adapted to promote thought and induce concentration; on the other hand, a relatively bright yellow on the cool side of yellow is ideally cheerful for the kitchen.

10% solution of muriatic acid, after which the wall should again be washed with clean water. An even better method of cleaning is to use a steam and water jet without the acid treatment. The wall is then ready for painting." (when thoroughly dry)

PAINTING ACOUSTICAL MATERIALS

The paintability of acoustical materials varies widely and depends upon the surface appearance and structure of the material. Some types can be painted without impairment of sound-absorbing capacity. Some types cannot be painted without losing much or all of their acoustical efficiency.

Flat paint is preferred to eggshell or gloss enamel for painting acoustical surfaces for two reasons: (1) it is more porous and therefore has better acoustical efficiency; and (2) it has low binder-content, consequently it has the least tendency to bridge holes and fissures. Pratt & Lambert Solidex is especially well suited for painting most acoustical materials.

STAINING AND DISCOLORATION OF EXTERIOR PAINTS

Staining or discoloration of exterior paints may be caused by a wide variety of conditions, the most common of which are as follows: *Metal Staining* is caused by screening, gutters, downspouts, hardware, house numbers, lighting fixtures or exposed nail heads. Both copper and iron form soluble metallic salts as they weather and when these salts wash down over the painted surface, stains develop. Where copper is the cause, the stains are yellow-green in color. Where iron is involved, characteristic rust-colored stains appear. These stains are not superficial surface stains, but are formed within the paint film itself. Metal stains can be differentiated from other types of stains or discoloration in that they are usually confined to small areas directly below or adjacent to exposed metalware.

Paint composition has a considerable bearing on susceptibility to metal staining. Rapid chalking minimizes staining and P&L House Paint ranks high in resistance to such action. So-called "stain-proof" paints have been available for a number of years. These paints do not contain zinc oxide and zinc sulphide but are mixtures of white lead, titanium dioxide and extender. Examination and exposure tests disclose that paints of this type weather poorly and develop a mottled gray appearance shortly after exposure. This unsightly appearance is more objectionable than the metal staining that these paints are designed to prevent.

PROBLEMS AND ANSWERS

Following is a discussion of painting problems which occasionally confront the architect, and their possible avoidance or solution:

REDUCTION OF FINISHING MATERIALS

Unauthorized thinning of finishing materials of all kinds generally carries in its wake a chain of griefs and unsatisfactory results. Painting materials are made with a delicate balance as to hiding, working, leveling, drying, luster, color retention and durability. When a skimpy finish is observed on a given surface, it is almost certain that the goods have been improperly thinned.

Explicit "directions for using" are printed on the label of each can of Pratt & Lambert paint, varnish and enamel. *If a product is designed to be reduced by the user, the amount of thinner to be used is definitely specified and the product should be so reduced.* If no reduction is specified, the goods should be used in the consistency supplied.

STIRRING OF PIGMENTED PRODUCTS

Probably more complaints result from lack of proper stirring of pigmented products before and during application than from any other cause. Pigment particles are heavier than the liquid in which they are suspended. Therefore, the pigment, including tinting colors, have a tendency to settle to the bottom, the liquid remaining on top. Before using, the product must be thoroughly stirred so that pigments and tinting colors may be as thoroughly incorporated with the vehicle as when freshly manufactured. If this is not done, lack of hiding will result, and the color on the surface will be off shade.

TEMPERATURES AND ATMOSPHERIC CONDITIONS

Varnishes, enamels and interior paints are sensitive to heat and cold. When subjected to cold temperatures, they become thicker in body. In this condition they will not flow out evenly under the brush and the same is true when they are applied over a cold surface.

When finishing materials are subjected to extreme heat, they become thinner in body, the depth of the coat is less, and care must be exercised to prevent runs and sags on the surface. 70° F. is the *ideal* temperature at which to apply varnishes and enamels. This not only applies to the

Mildew can usually be recognized by the following:

- 1 Spotty discoloration of surface. Mildew usually has a blotchy appearance.
- 2 It is frequently powdery and is almost always present as a surface condition.
- 3 It occurs in localities and situations where atmospheric humidity has been persistently high, or where the underlying surface has been damp.

Mildew growth can be prevented or greatly retarded by the use of fungicides, which are used in two ways: (1) to combat mildew on a surface before it is painted and (2) as an additive in paint to retard future mildew growth.

The following list includes commonly used fungicides:

Copper and mercury compounds, such as copper naphenate and bichloride of mercury.

Phenol derivatives, such as thymol.

Chlorinated phenols, such as the Dowicides and Santophens.

Most chemicals which are toxic enough to be good fungicides are also toxic to human beings, are dark in color, react unfavorably with paint or possess a combination of these disadvantages. No known fungicide is absolutely harmless to both human beings and paint. Most of them do not dissolve in paint but have to be ground in.

Certain types of paint are less susceptible to mildew growth than others. High zinc oxide content paints and dense, hard-drying paints resist mildew growth best. Mildew is most likely to occur on dark green, dark brown or dark red paints, for such paints dry slowly and this provides an ideal lodging place for mildew spores.

The following suggestions are recommended for mold or mildew already present:

- 1 Scrub with an alkaline cleaner, such as Oakite, Wyandotte, trisodium phosphate, or sodium metasilicate. Use according to manufacturer's directions; in most instances, 2 oz. of cleaner to a gallon of water will produce a solution of satisfactory strength.
- 2 Rinse with clear warm water and squeegee dry.

This same combination of moisture and water-soluble alkaline compounds permanently affects many paint pigments, especially blues and greens used for tinting wall paints. The colors undergo a marked change usually evidenced by peeling or bleaching.

The only safe procedure in painting plaster is to *allow sufficient time for it to become thoroughly dry.*

Moisture and Wood

It is customary to use kiln-dried lumber for exterior siding, interior trim, flooring, etc., but even this will absorb moisture unless adequately protected during storage and erection. In extreme cases the absorption may be sufficient to cause blistering, flaking and scaling of the paint applied over it. Any moisture on the surface at the time of painting will likely cause the paint to peel or blister.

The precaution is to *direct that all wood shall be thoroughly dry before painting.*

Moisture and Metal

Unprotected ferrous metals rust quickly when exposed to moisture. When rust accumulates, it must be removed with a wire brush or steel wool, because paint applied over rust will not properly adhere to the metal but will easily scale.

The best practice is to *paint metal only when clean and dry, first removing any foreign substance, especially rust and scale.*

Moisture and Masonry

Most types of masonry absorb moisture either from the mortar or plaster or from rain and snow during storage and erection. Adequate time should be allowed for all moisture to evaporate before painting interior or exterior surfaces of concrete, cement, stucco, brick, cinder block and tile.

As an additional precaution, exterior areas should be *painted only in the warm months and after at least a week of clear, dry weather.*

PAINTING RADIATORS, CONVECTORS AND GRILLES

For approximately twenty years, heating experts have debated the relative efficiencies of metallic paints (aluminum and gold bronze) vs. non-

BUILDING A FINE VARNISH OR ENAMEL FINISH

When an engineer is charged with the responsibility of building a structure he carefully studies the plans and specifications before beginning the actual construction work. His training and experience have taught him the necessity of working according to plans and specifications, and the importance of paying strict attention to detail if the structure is to stand as a monument to good work well done.

So it is with the building of a fine varnish or enamel finish. If the materials are applied in accordance with the specifications and directions, and if close attention is given to every finishing detail, it is possible for any good craftsman to build a smooth-as-silk finish that has depth and beauty and is free from blemish.

There is something about fine woodwork, trim and paneling that appeals to most people. Possibly they associate the wood used in the interior of a building with the beauty and grandeur of growing trees, or it may be the friendly, warm feeling that wood imparts, because unlike metal, it is seldom cold to the touch, and properly finished lends great decorative value to any room.

There are two reasons for finishing wood. The first is to preserve it and the second is to enhance its natural beauty. Wood exposed to the atmosphere will crack, warp, cup, twist and pull loose from fastenings. Unfinished wood quickly absorbs moisture, dirt, dust, grease, soil and soon becomes unsightly.

The finishing of wood to improve its appearance requires the consideration of two alternatives—the finish may be transparent, revealing the natural grain of the wood, or it may be an opaque finish that completely conceals the grain and color of the wood, substituting in its place a uniform white, black or colored surface. Varnish, shellac, stain and paste filler are transparent coatings. Interior trim primer, enamel undercoating and enamel are opaque coatings.

TRANSPARENT FINISHES

There are few things more beautiful than wood paneling or trim that has been carefully selected for grain and figure and has been finished with varnish or other transparent material. Among the woods most suitable for this purpose are oak, walnut, mahogany, chestnut, birch, maple, fir, white pine, yellow pine and red gum. The first four are classified as open grain woods, while the remainder are known as close grain woods.

PAINTING EXTERIOR BRICK MASONRY

Not all brick is equally paintable. In fact, some types should never be painted at all. Since most brick is made from local deposits of clay or related substances, almost any chemical composition can be expected and an equally wide variety of painting characteristics may result. The type of brick used has a greater bearing on paint failure (scaling) than does the paint.

In general, soft or common clay brick offers the best paintability. As brick increases in density and smoothness, painting hazards also increase. Pressed shale brick and sand lime brick are difficult to paint. Hard glazed brick is the most difficult of all to paint. Sand-finished and textured bricks hold paint better than the smoother varieties. Experience indicates that it is unwise to paint new brick masonry which is very hard, very smooth or glazed. Weathering roughens the exposed surface and makes it safer for later painting.

Now brick and other new masonry surfaces may be painted after 30 days of good drying weather with Pratt & Lambert Alkatite Cement & Stucco Paint, instead of waiting months for the alkali to leach out. The 30-day waiting period insures that the fresh concrete or mortar has thoroughly dried. Alkatite Cement & Stucco Paint cannot be applied over wet or damp surfaces any more successfully than other organic coatings.

Used brick is a popular construction material for attaining certain architectural effects. In general, used brick is a safer painting surface than new brick, but for one exception. That exception is brick formerly used as a lining in chimneys and flues. Such brick is usually black and not suitable for painting. The discoloration is due to tar or pitch deposits which will bleed into light colored paint applied over the brick.

Brick structures frequently develop a white frosted appearance known as efflorescence which is nothing more than a deposit of soluble salts that have crystallized after moisture has carried them to the surface. These accumulations of salts eventually cease as weathering progresses and rain washes them away. It is *unsound to apply paint over any water-soluble material and therefore efflorescence should be removed before painting*. The Brick Manufacturers' Association of America recommends the following treatment:

“— thoroughly brush while dry to remove all efflorescence possible in this manner. Wash with clean water and then wash with a

Blond or bleached wood stain effects have their place in a modern decorative ensemble but they can not replace, nor do they belong in a plan which calls for the use of period architecture and furnishings. They lack the richness and beauty always associated with well-finished mahogany, walnut, birch, gumwood, oak and similar woods.

SPECIFY QUALITY MATERIALS

In selecting a color and finish for interior woodwork, trim and paneling, it is possible to choose from a wide range of wood finish effects, both contemporary and period, and secure a result at least equal to any finish heretofore produced, provided high quality stains, fillers and varnish are used in accordance with directions and they are applied by skilled mechanics.

Ordinary stains, fillers and varnishes often obscure the grain and figure of the wood. Carefully-made Pratt & Lambert wood-finishing materials, resulting from years of experience in catering to the exacting requirements of architects, fine cabinet makers and furniture manufacturers, develop and enhance the natural beauty of the woods on which they are used.

THE WOOD MUST BE SMOOTH

Before any finishing material is applied to wood, the surface to be finished should be as smooth as satin. Mill dressed lumber frequently does not present a suitable surface upon which to apply stain, filler and varnish. Almost invariably it requires a thorough sanding by hand after erection to eliminate saw or sander marks and other slight defects.

While coarse grades of sandpaper cut faster and easier than fine sandpaper, they leave scratches that finishing materials will not obliterate. 2/0 garnet paper is recommended for sanding new wood, 5/0 for sanding shellac and 6/0 or 7/0 for sanding varnish. Sandpaper is generally manufactured in sheets 9 x 11 in size. For hand-sanding they are usually cut into quarters and wrapped around a square or rectangular block of wood.

PASTE FILLER

The filling of open grain woods, such as oak, chestnut, mahogany and walnut is an important operation in building a beautifully smooth varnish finish. A good paste filler is made with sillex (very finely-ground rock crystal quartz) mixed with linseed oil, drier and the necessary pigment colors to obtain colors such as natural, oak, walnut, mahogany and white. The latter color is used almost exclusively for developing effects in which the color of the pore is in striking contrast to the color of the stain used, such

Metal staining can be prevented by painting exposed metal with "61" Spar Varnish or suitable exterior paint, or by using zinc or cadmium-coated hardware and nails, or aluminum instead of ordinary iron and steel in construction. Where metal staining does develop and it is desired to remove the stains, the following cleaning procedure is suggested, although the results may not always be satisfactory:

Copper Stains—First, wet surface with clear water, then sponge with a solution made by dissolving $1\frac{1}{2}$ to $2\frac{1}{2}$ oz. sodium metasilicate in a gallon of water. Rub lightly with sponge until stain disappears. Wash again with clear water.

Rust Stains—Follow same procedure as above, but use a solution of 2% oxalic acid in water or 5% phosphoric acid in water.

Gas Discoloration is caused by the action of sulfur gases upon lead compounds (white lead, chrome yellow, chrome green, lead drier) in paint. These gases are present around chemical plants and oil refineries, are produced by the burning of soft coal, the decomposition of sewage, or river and harbor pollution.

Unlike metal staining, gas discoloration is a surface effect, which will disappear as the paint film chalks—provided that the condition has been caused by some temporary contamination of the atmosphere. Where fume conditions are abnormally bad, use lead-free paint.

The discoloration caused by sulfur gases can be lessened or removed by sponging the paint with hydrogen peroxide or a dilute solution of acetic acid, followed by a clear water rinse.

Mildew is a frequent cause of discoloration of exterior paint in certain parts of the United States. It develops mainly in the south and in coastal districts where both high temperature and high humidity prevail. Mold and mildew are low forms of parasitic plant life which develop where warmth, darkness, moisture and suitable food sources exist. Almost any organic material, including most paint vehicles, is a potential food source for mold and mildew. For this reason, mold and mildew already present on a surface which is to be painted must be destroyed in order to prevent infection of the fresh paint and a new growth.

Pratt & Lambert acid stains are made from water soluble dyes, water dilute acids or a combination of both. While they raise the grain of the wood, they are well suited for use on hard woods where deep or unusual effects are desired and where the finish will receive severe exposure to sunlight. Fumed oak, aged oak and pickled pine effects are typical finishes obtained by using acid stains. On open and close grain woods the stain is applied after the wood has been thoroughly sponged with clear water to raise the nap, allowed to dry and sanded smooth. If a varnish finish is called for, open grain woods are then filled with paste filler followed by a wash coat of shellac before varnishing. Paste filler is omitted on close grain woods and also on open grain woods when an "open pore" effect is desired.

SHELLAC

A coat of pure white shellac should be applied after the wood has been properly filled and stained (if staining is necessary to secure a desired color). The function of the shellac coat is to thoroughly seal the filler and the stain and to secure a smooth, non-absorbent surface which will hold out one or more subsequent coats of varnish.

Here a word of caution is advisable. *Shellac should not be used under varnish on floors or on exterior woodwork.* While shellac is entirely suitable and practicable as a sealer on interior standing trim, woodwork and paneling, when used on floors under varnish, it reduces the serviceability of the finish. On wood floors and exterior woodwork, varnish should always be applied directly over the filler or stain.

VARNISH

A final operation in building a beautiful, transparent finish is the application of one or more coats of varnish to protect the surface and to more fully enhance the beauty of the wood grain. The number of varnish coats used is determined by the effect desired and the degree of durability required.

Pratt & Lambert "38" Pale Trim Varnish, Gloss, Satin or Dull is recommended for interior trim paneling and other woodwork. Its almost water-white color eliminates "after-yellowing," which invariably follows the use of ordinary trim varnishes. Two coats should be used on high-grade work if the luster selected is Gloss, Satin or Dull. Regardless of what luster may be selected for the second or final coat of varnish, Gloss should be applied for the first coat. When dry, this coat should be lightly sanded with fine sandpaper. For an open pore effect either Satin or Dull should be used for the final coat. These two lustres closely resemble the finish obtained when a gloss varnish is rubbed by hand to a satin or dull finish.

- 3 Sterilize by sponging with thymol solution (10 parts thymol, 25 parts denatured alcohol, 75 parts water), bichloride of mercury solution (1 part in 300 parts water) or formaldehyde solution (4% - 10%). Use rubber gloves.

NOTE: Bichloride of mercury is extremely poisonous. DO NOT use it in food establishments.

- 4 Rinse with clear water and squeegee dry.

Bleeding is caused by extraction of soluble colored substances from the wood or previous coating during the application of fresh paint. The discoloration appears at once; all other types of discoloration develop after the paint film has dried or weathered. Sappy wood, knots, asphalt (from roofing work or the erosion of screen enamels containing asphaltum) and prior paint coats containing organic colors (para reds or toluidine toner) are the commonest causes of trouble. Stains from these causes can not be removed, but they can be covered by repainting if the discoloration is properly sealed.

Before painting, areas of discoloration caused by knots, sappy spots, stains, etc., should be first sealed with a coat of Pratt & Lambert WP-578 Sealer. Over large or particularly resinous knots, apply two coats.

After the primer has been allowed to dry over night, the surface is ready for a very light sanding with fine sandpaper to remove any little nubs or specks of dust that might have lodged in the film while the primer was drying. After sanding the surface, all corners and crevices must be brushed and wiped clean of dust.

ENAMEL UNDERCOATING

A coat of Pratt & Lambert Vitralite Enamel Undercoating is then applied. Its name describes the product. It is the coat that lies immediately under the enamel. Therefore, it must hide so well that when dry, it presents an absolutely opaque surface. It must level out so smoothly that no trace of a brush mark, sag or curtain can be found. It must dry so hard and smooth that when the enamel is applied, it will flow freely over the surface, just as it would flow over a pane of glass.

Too often flat wall paints are used in place of enamel undercoatings to cut costs. Such paints are totally unsuited for use under enamels because they are by comparison, coarse and porous. When an enamel is applied over a flat wall paint, it not only strikes in, causing streaks or high lights, but the resulting finish is pebbly and uneven.

ENAMEL

The surface is now ready for the final coats of Pratt & Lambert Vitralite Enamel. Technical skill, newly-developed raw materials, special mills and exacting manufacturing supervision have made possible this outstanding enamel which possesses unusual whiteness, does not "after-yellow" and dries hard over night. The gleaming Gloss or the satiny finish of Eggshell may be washed again and again without harm to the finish or luster.

The first coat of enamel should always be Gloss. When thoroughly dry, it is sanded lightly with fine sandpaper, the surface dusted clean and then the final coat of Vitralite Enamel Gloss or Eggshell is applied. If, for reason of economy, a three-coat job is specified, either Gloss or Eggshell may be used over the Enamel Undercoating.

If exterior woodwork is to receive an enamel finish, it is necessary to use a primer and enamel made especially for exposure to the elements. Pratt & Lambert Effecto Primer and Effecto Enamel are especially designed to resist extreme heat, cold, sun, rain, snow and ice.

Three major steps must generally be taken to produce a satisfactory transparent wood finish—(1) filling, (2) staining, (3) varnishing. Paste filler is primarily used to fill the pores of open grain wood so that the varnish will not sink into these tiny cavities, but will dry with a smooth surface, free from "pin-holes." A stain is used only to change the natural color of the wood. If a natural effect is desired, the staining operation is omitted.

Another function of paste filler, other than natural, is to color the wood, either as a supplement to the stain, or if the stain is omitted, to secure color contrast between the wood and the pore. Close grain woods, such as birch, maple, fir, white pine, yellow pine and red gum do not require filling. If other than a natural finish is desired, oil stain or acid stain of the desired color is applied directly to these woods.

"Open Pore" effects which have become quite popular in recent years are obtained by omitting the paste filler, (which would ordinarily be used on open grain woods such as oak, walnut, mahogany and chestnut), and applying a coat of stain, a coat of shellac and a finish coat of varnish in a satin or dull luster.

On interior trim, woodwork and paneling, it is good practice to apply a sealer in the form of pure white shellac over the stain and filler and before varnishing. While shellac seals the surface and holds out succeeding coats of varnish on trim and woodwork, it is not a satisfactory sealer for floors.

The third operation is that of varnishing. One or two coats are applied, depending on the effect and kind of luster desired. Trim varnish is available in three lusters, gloss, satin and dull. Satin produces a hand-rubbed effect that is very popular with many architects. Dull dries with less sheen than satin. The latter is used most frequently over light-colored or blond stains applied on close grain hard and soft woods, such as birch, white pine, yellow pine and fir.

It has been said that the fine art of wood finishing has been lost and that contemporary painters and finishers are unable to reproduce the beautiful effects which were so widely used on the interiors of fine structures, late in the 19th century and the beginning of the 20th century. This is not true. The statement may possibly be based on the recent trend toward so-called blond or bleached wood effects whose popularity may be attributed more to their low cost and the temporary scarcity of certain woods, than to their decorative beauty.

SUBJECTFILE

"61" Lacquer Black and White (also Colors) -----	L-C-E-G-1
"61" Lacquer Clear Gloss -----	L-C-C-G-2
"61" Lacquer Dull -----	L-C-C-F-1
"61" Lacquer Thinner -----	L-C-T-2
"61" Linoleum Finish Gloss, Satin -----	V-A-I-44
"61" Penetrating Sealer Natural -----	M-F-M-15
"61" Quick Drying Enamel - Colors -----	E-A-C-15
"61" Quick Drying Enamel Gold and Silver -----	E-A-C-27
"61" Quick Drying Enamel White -----	E-A-W-31
"61" Spar Varnish -----	V-A-S-20
Abrasives, Sandpaper and Other Coated -----	M-T-B-99
Acid Proof Stain, Black -----	S-T-W-5
Acid Stain, Circassian Walnut -----	S-T-W-1
Acid Stain, Expedite, and Lacquer, Shelf Life of -----	M-T-B-112
Acid Stain, Light Fumed -----	S-T-W-2
Acid Stains -----	S-T-W-3
Acid Stains, Codes for -----	S-T-W-6
Acoustical Finish Flat White -----	W-C-F-32
Acoustical Materials, Painting -----	M-T-B-94
Add-Oil Paste Paint 404 White -----	P-A-E-14
Airless Spray -----	M-T-B-120
Alkali Resistant Primer -----	W-C-P-20

as Silver Gray Acid Stain on oak with white pore. Quite frequently, made-on-the-job or poor quality fillers are used and invariably this practice results in a pitted varnish finish and clouded color.

To insure that all the pores of open grain wood are filled flush with the surface, paste filler should always be thinned to a consistency equal to that of heavy cream. It is then applied in a smooth, even coat and allowed to dry or "set" until the volatile thinner has evaporated and the film on the surface has changed from a liquid to a "mealy" substance. The filler is then packed into the pores of the wood by wiping it *across* the grain of the wood with a rag, burlap or other suitable material. All remaining surplus filler is then removed by wiping the wood clean, this time *with* the grain of the wood.

STAINS

The stains most widely used for interior finishing are oil stains, penetrating stains and acid stains. Pratt & Lambert oil stains, or as they are sometimes called, pigment oil stains, are unquestionably the most practical and satisfactory stains for use on both soft and hard woods. Unlike penetrating stains, they do not strike too deeply into the wood, thus producing a streaky and cloudy finish. On the contrary, they stain the wood evenly and develop the hidden beauty of grain and figure. Pratt & Lambert oil stains do not raise the grain of the wood as acid stains do, nor do they show brush and lap marks which is one of the chief objections to using penetrating stains. Oil stains do not "set up" as fast as other stains which permits their being wiped, if a lighter color is desired.

Oil stains hold their true color much better than penetrating stains. The dyes used in the penetrating type of stain are not always fast to light. Consequently, if they are used on window sills, sash, show windows and similar surfaces exposed to direct sunlight, the color may fade, presenting a very unattractive finish. This is not so true of oil stains which are made from selected fast-to-light pigment colors ground in pure linseed oil and reduced with oil and thinners having a low evaporation point.

Another objection to the use of penetrating stains is that when used over filler, they "boil" the filler out of the pores of the wood which results in a pitted varnish finish. If the procedure is reversed and the filler is applied over the penetrating oil stain, the filler will soften the stain and cause much of it to be removed when the filler is wiped off. When so used, the filler does not dry hard and thus fails to provide the desired foundation on which to apply subsequent coats of varnish.

<u>SUBJECT</u>	<u>FILE</u>
Applicators, Roller -----	M-T-B-109
Architectural Clear Lacquers -----	L-C-M-10
Architectural Finishes -----	M-T-B-119
Asphaltum Varnish, No. 1 -----	B-J-A-5
Auto Gear Varnish, Quick, No. 1041 -----	A-F-F-20
Auto Rubbing Varnish, One-Day -----	A-F-R-V-7
Back Priming -----	M-T-B-104
Baking Methods: Intra-red and Other -----	M-T-B-98
Bar Top Varnish -----	V-A-W-3
Barn & Fence Paint White -----	P-A-E-68
Barn & Roof Paint -----	P-A-E-44
Barn Red - Paste, 419 and K419 -----	P-A-E-45
Bathroom Accessories, Commercial Standard Colors for Kitchen and -----	M-T-B-81
Black Acid Proof Stain -----	S-T-W-5
Black, Chassis, No. 1038 -----	A-F-E-90
Black Enamel, Dull -----	E-A-B-7
Black Enamel, Gloss -----	E-A-B-18
Black Finishing Enamel, Durable, No. 1039 -----	A-F-E-16
Black Stack Finish -----	E-I-B-1
Bleaching of Old Floors, Cleaning and -----	C-L-E-1
Bleaching with Blanchit, Wood -----	M-T-B-71
Blistering and Peeling of Exterior House Paint -----	P-A-E-43

If a *hand-rubbed* varnish finish is desired, two coats of Pratt & Lambert Cabinet Rubbing Varnish may be used as the finish coats over paste filler and/or stain, as desired. When dry, the first coat should be sanded to a smooth finish with fine sandpaper. The final coat is rubbed down to the desired luster with fine pumice stone and rubbing oil.

EXTERIOR WOODWORK

Exterior woodwork subjected to extremes of weather requires a more moisture-resistant finish. Three coats of Pratt & Lambert "61" Spar Varnish are recommended for this kind of work, and as previously mentioned, the shellac coat is omitted. Tests conducted over a long period of time clearly indicate that for full protection against the elements, exterior woodwork should receive no less than three coats of spar varnish.

OPAQUE FINISHES

An enamel film is no stronger than its weakest coat. A cheap, porous primer or enamel undercoating lacking adhesion, is a poor foundation upon which to apply a coat of enamel. A hard, brittle enamel that easily chips off at the slightest blow, soon presents an unsightly appearance and offers a very poor foundation when it becomes necessary to repaint. Nowhere is it more true than in an enamel job that there is no long-term economy in short cuts in the preparatory work, or is there any economy or satisfaction in the use of cheap, porous undercoats and hard, brittle enamels.

THE SURFACE MUST BE SMOOTH AND CLEAN

The secret of building a fine enamel finish begins with the preparation of the surface. The wood must not only be smooth, but satin-smooth. This can only be accomplished by a thorough sanding with fine sandpaper.

The next step is to clean the wood dust from every little nook and cranny of the trim and moulding. Not a particle of dust or dirt should be allowed to remain on the surface to later mar the finish.

INTERIOR TRIM PRIMER

A first coat of Pratt & Lambert Interior Trim Primer is then applied. This primer is especially made to lay a perfect foundation for the succeeding coats of Vitralite Enamel Undercoating and Vitralite Enamel. Interior Trim Primer combines hiding, leveling and holding-out properties to the maximum degree.

SUBJECTFILE

Chassis Black No. 1038-----	A-F-E-90
Chlorinated Rubber Finish & Primer-----	M-F-M-42
Church Pew Varnish-----	V-A-I-29
Circassian Walnut Acid Stain-----	S-T-W-1
Cleaning and Bleaching of Old Floors -----	C-L-E-1
Cleaning and Washing Paint, Varnish and Enamel -----	C-L-E-10
Clear Finishes for Exteriors -----	M-T-B-115
Cobaltene -----	D-R-Y-13
Codes for Acid Stains-----	S-T-W-6
Codes for Glyptal Base Products and Method of listing on Orders-----	M-T-B-53
Color Comparisons with Vitralite Enamel Eggshell Color Mixture, Lyt-all Flowing Flat, New - Light Reflection Values and-----	W-C-F-40
Color Mixtures -----	M-T-B-111
Color Mixtures in Vapex with Similar Mixtures in New lyt-all Flowing Flat, Comparison of-----	W-C-F-44
Color Standards, P&L, with Dichromate Solutions, ----- Comparison of	M-T-B-40
Color for Kitchen and Bathroom Accessories, Commercial Standard -----	M-T-B-81
Commercial Standard Colors for Kitchen and Bathroom Accessories-----	M-T-B-81
Comparison of Color Mixtures in Vapex with Similar Mixtures in New Lyt-all Flowing Flat-----	W-C-F-44
Comparison of P&L Color Standards with Dichromate Solutions-----	M-T-B-40
Complaints-----	M-T-B-85
Concrete and Paint -----	M-T-B-114

Effecto Primer thoroughly seals the wood, and after a light sanding, it presents a smooth, impervious surface for the subsequent coats of enamel. When dry, the first enamel coat should be lightly sanded. The second and final coat, when dry, will then present a smooth, glossy surface of unusual durability.

Regardless of whether the finish selected for wood be transparent or opaque, one thing is certain: To secure a beautiful, durable decorative effect, it is necessary to combine quality materials and good workmanship with a sound painting specification. If, in the finishing of trim, woodwork or paneling of any building, due observance is given to these three important factors, the result will be a credit to the architect and contractor, and a source of long-lasting satisfaction to the owner.