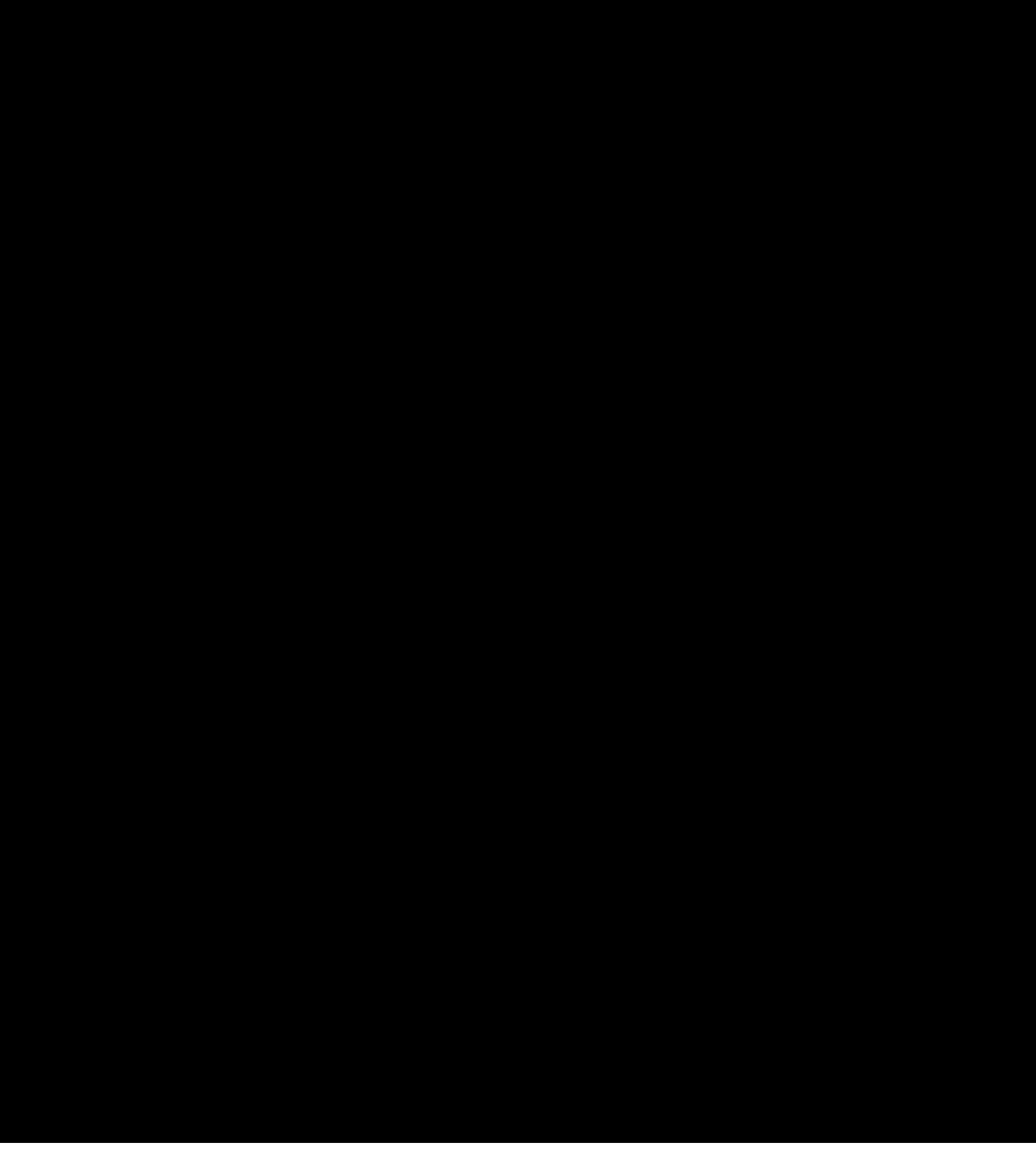




ing of the lid on the finished product. Although rigid specifications are used in purchasing, each shipment of all materials is thoroughly tested until those specifications are proven. Only by starting with raw materials of definitely known quality can superior products be made. Testing of the raw materials is only one of the elaborate systems of control used through every step of manufacture.

Practical testing by skilled painters is conducted regularly in the finishing section of the laboratories. Hundreds of blindfold tests are run each year on P&L products as well as competitive materials. These professional painters are a most critical jury in establishing product standards.

In the physical testing laboratory, new finishes are submitted to a host of torture tests. Conjecture and rule of thumb have long since passed for Pratt & Lambert.

Actual weather testing and accelerated weather testing are constantly maintained by the laboratories. In these tests, paint panels are subjected to every conceivable weather condition. These tests are continued until finishes have met high standards of durability and an accurate measure of their weather resistance can be determined.

In addition, mechanical tests for tensile strength, hardness, abrasion resistance and other factors are constantly being conducted.

Research and Development, a regular and continuing process, is the laboratory's third big job. This phase is aimed toward the creation of new coatings or techniques and the improvement of old products as new raw materials are developed.

Pratt & Lambert trade names such as "61" Floor Varnish, "38" Pale Trim Varnish, Vitralite Enamel and Lyt-all Flowing Flat have been standards of quality for many years. Yet these finishes and all other P&L products undergo constant evolution. Countless experiments are conducted annually in order to determine the comparative value of alternate raw materials. As new or improved raw materials become available they are incorporated in P&L formu-

lations in order to improve quality in the finished product.

In this way, long familiar P&L paints, varnishes and enamels are kept up-to-date and made more effective.

These same processes of test and evaluation lead to the development of new products with properties to answer the needs of advances in building technology and the requirement for finishes that are specific in function. An example of this is Vitra-Tile, a thermosetting coating system which gives interior wall surfaces tile-like beauty and protection at just a fraction of the cost of ceramic tile. It produces an exceptionally hard, durable finish that resists abuse, chemicals, solvents and cleaners. Because of its rugged, low cost and easy-to-maintain finish, Vitra-Tile is particularly well suited for use in schools, hospitals, stores, hotels and other public or industrial buildings.

Another new and exclusive Pratt & Lambert development is the creation of wood stains which are used without a shellac sealer as an after-coat. Made in a range of pastel, medium and deep tones, Tonetic Wood Stains offer very specific advantages over conventional oil stains.

Tonetic Wood Stains also offer greater resistance to heat and sunlight, thus permitting successful use in areas where conventional stains might fail.

Pratt & Lambert is equally proud of its new, super durable clear finish, Varmor. Ideal for interior and exterior wood, Varmor provides maximum protection against weather, sunlight, water, wear and the marring or scuffing of abusive foot traffic. Varmor also offers a Satin finish, in addition to Gloss, to provide effective protection for exterior use as well as for interior work.

Research and Development is a daily process at Pratt & Lambert. It functions on your behalf to develop and manufacture products that you can specify with confidence and that your client may enjoy. It is the policy of P&L to create protective finishes which are more effective, durable and beautiful than ever before.

10th edition
PRATT & LAMBERT
**ARCHITECTURAL
SPECIFICATION MANUAL**

general conditions

specifications

painting

varnishing

enameling

color plans

problems & answers

**RESIDENTIAL
INSTITUTIONAL
COMMERCIAL
INDUSTRIAL**



0007-PTL-000569

TABLE OF CONTENTS

PRODUCT DESCRIPTIONS	page 7
INDEX OF SURFACES (Green Pages)	page 21
GENERAL CONDITIONS.....	page 27
Shop Coats	page 30
MASTER SPECIFICATIONS.....	page 31
Exterior Surfaces	page 31
Interior Surfaces	page 39
 SELECTED SPECIFICATIONS BY BUILDING TYPES	
<i>for</i> Churches	page 63
Hospitals and Institutions	page 64
Hotels and Apartment Buildings	page 66
Industrial Buildings, Warehouses etc.	page 68
Motels	page 70
Office and Commercial Buildings	page 72
Residences—Fine	page 74
Residences—Medium-Price	page 75
Schools and Colleges	page 76
 COLOR IN DESIGN	 page 79
This section contains information relative to: Understanding Color; Harmonious Color Relationship; Balance and Proportion; Light Reflection, The Pratt & Lambert Color Calibrator; Effect of Light on Color; Reactions to Color — Physiological and Psychological, Application of Color Psychology; Application of Pratt & Lambert Calibrated Colors.*	
 CALIBRATED COLOR PLANS	 page 104
<i>for</i> Churches	page 109
Commercial Buildings	page 107
Hospitals	page 105
Hotels and Motels	page 108
Industrial Structures	page 107
Offices	page 106
Residences	page 107
Restaurants and Clubs	page 107
Schools	page 105
Specialty Shops	page 109
 SAFETY COLOR CODE	 page 95
PIPE LINE IDENTIFICATION	page 96
ROOM FINISH SCHEDULE FORM	page 103
NOTES ON WOOD FINISHING	page 97
PROBLEMS AND ANSWERS	page 111
PROBLEM AREAS	page 117

EFFECTO ENAMEL

Alkyd Base, Gloss Finish

- For exterior and interior wood and metal surfaces such as cabinets, lockers, partitions, fire doors, furniture, iron work, piping, ducts, machinery and motors. Also for use in painting and identifying pipe lines, fire protection and safety equipment, indicating hazardous areas, etc. (See Safety Color Code, page 95)

Available in White Gloss, Black Gloss and a wide range of high gloss colors from light pastels to deep tones. Also available in Black Flat. Included in the Pratt & Lambert System of Calibrated Colors® for

use with P&L Machine Colorants.

A smooth, lustrous finish especially formulated to withstand exterior exposure. It is vastly superior in durability, color and gloss retention to ordinary enamels. Lead-free, quick drying. Produces a perfectly smooth surface free from brush marks.

It may be used on exterior doors but is not intended for general use as a trim finish or house paint. For these purposes, use Verdura Trim & Shutter Finish or P&L House Paints.

EFFECTO ENAMEL PRIMER WHITE

Provides an excellent foundation for the application of Effecto Enamel. Forms a tight bond with the surface and holds out succeeding coats. Dries to a smooth, level finish. Sands easily. It is an alkyd base, extra-white primer, particularly effective under light

colored finishes. Good hiding power.

Made in White only. May be tinted to the approximate shade of finish coats using P&L Multipurpose Tinting Colors.

EXTERIOR RUSTIC STAIN, PRATT & LAMBERT

Oil Base, Penetrating Stain Finish

- For rough-sawed lumber and wood shingles.

Made in a range of colors from light pastels to deep shades to provide for almost any wanted color decoration. These stains are transparent. The color concentration is sufficient to soften and highlight the natural grain and texture of the wood, however it cannot be expected to obscure rust spots and other

stains that are on or in the wood surface.

Made to protect and heighten the natural beauty of wood shingles and rough-sawed lumber. Weather resistant, minimizes warping. Made with fade-resistant pigments, finely ground in carefully selected non-bleeding oils.

Do not use on furniture.

FILTEX

- A transparent, low luster pigmented primer or first coater for interior wood trim and paneling. Can also be used as a general purpose first coater for burlap, canvas and other absorbent material . . . and for sealing various types of plywood, hardboard or pressed wood board.

Filtex is especially useful in subduing the flashy grain of yellow pine, fir, cypress and other similar woods. Prepares them for staining in attractive blond or traditional effects. Filtex thus greatly increases the utility of many inexpensive soft woods and plywood panels.

For interior use only.

No. 14 FORM BOARD PAINT WHITE, PRATT & LAMBERT

Latex Base, Flat Finish

- For use on glass fiber form board ceilings.

Available in White. May be tinted with P&L Vapex Tinting Colors.

Produced expressly for application on glass fiber form board ceilings where alkali and mildew are constant hazards. Contains fungicidal materials and

produces a breathing type film to combat these conditions. Unusually high degree of pigmentation for exceptional hiding power. A non-bridging film for retention of acoustical properties. Dries quickly to a dead flat finish.

For spray application only. Do not apply to surfaces that are damp or infected with mildew.

SCIENCE IN DEVELOPMENT AND CONTROL

Since the beginning of the 20th century, paint making has undergone considerable change. Once an individual art, handed down from father to son, paint making has become a carefully controlled science. Pratt & Lambert is particularly proud of its major contribution in this vital process of evolution.

Pratt & Lambert established its first laboratory in 1902. Today, of course, laboratories and technical departments are recognized as absolute necessities in product development and control.

Since the majority are of fairly recent origin, the P&L Laboratories have a distinct advantage in years of unmatched experience and great stores of accumulated reference material. As a matter of fact, there are few companies of any kind which equal the P&L laboratory facilities in equipment, technical

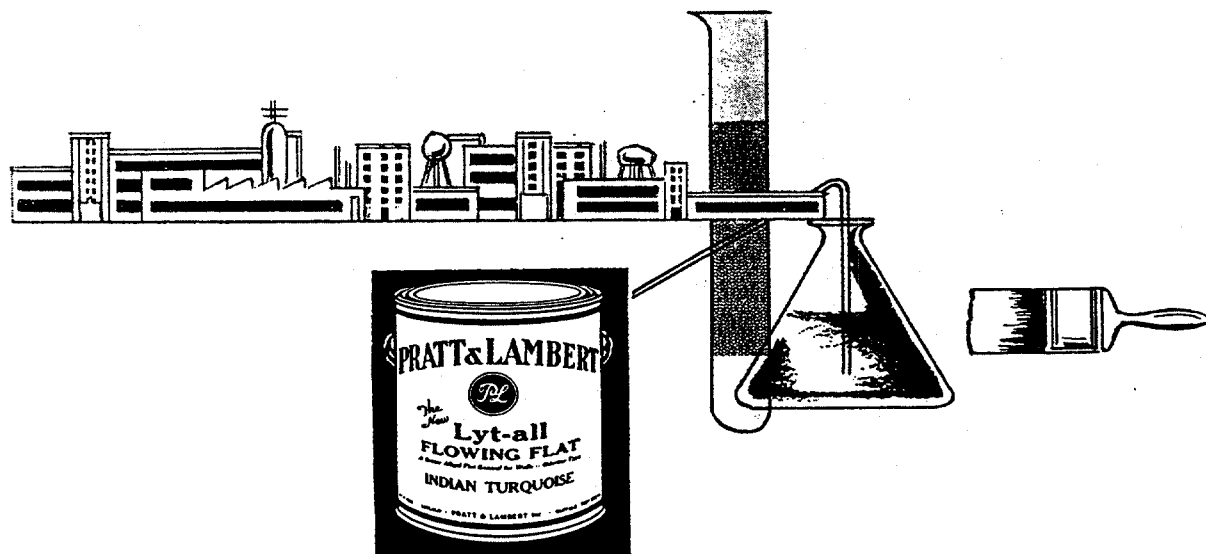
organization, efficiency or achievement. An important advantage in P&L's technical staff is the large percentage of personnel whose experience spans more than thirty years.

Over the years, this experience has enabled the company to develop an unusually competent group of scientists with highly specialized skills. This factor, plus a greater store of technical background material, makes it possible for P&L to apply more concentrated effort on any given problem than is normally possible.

The P&L Laboratories serve three main functions: Quality Control, Product Testing, Research and Development.

P&L's Quality Control covers every phase of paint making from the receipt of raw materials to the seal-

continued on following page



HOUSE PAINT 305 EXTERIOR PRIMER, PRATT & LAMBERT

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

Made in White only. Tint to the approximate shade of the finish coats using P&L Multipurpose Tinting Colors.

A specially formulated primer that increases the life

and improves the appearance of exterior finishes. It brushes or sprays on easily and *uniformly seals all surfaces of varying absorbency*; has extreme hiding capacity; 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.

INTERIOR TRIM PRIMER, PRATT & LAMBERT

- For priming new interior wood trim and bare metal (including aluminum).

Made in White only. Tint to the approximate color of the finish coat using P&L Multipurpose Tinting Colors.

A richly pigmented primer which forms a close bond

with wood or metal, seals perfectly and dries free of brush marks. Hides extremely well. Has good leveling and sands easily, presenting a non-porous, uniformly smooth surface which holds out succeeding coats of Vitralite Enamel Undercoating and Vitralite Enamel.

LYT-ALL DOUBLE DUTY PRIMER

- For priming and sealing interior walls and ceilings of smooth, sand-finished and textured plaster and Keene's Cement.

Made in White only. Dries to a semi-gloss luster. Tint to the approximate shade of finish coat using P&L Multipurpose Tinting Colors.

A doubly effective primer combining good hiding with remarkable sealing properties. Odorless type. It levels smoothly, producing an ideal foundation for finishing. Can be brushed, rolled or sprayed. A relatively thick coat can be applied without running or sagging.

LYT-ALL EGGSHELL WHITE

Oil Base, Eggshell Finish

- For interior walls and ceilings of plaster, canvas, hard surfaced wallboard, concrete, cinder and other aggregate blocks, concrete, brick, clay tile, wood and metal especially in industrial and service areas.

Levels to a smooth surface and dries to an even egg-

shell luster. Made in White only. May be tinted with P&L Multipurpose Tinting Colors.

A durable oil base wall coating. Brushes or sprays on easily to produce a tough surface which resists chipping, marring and cracking. Hides well, withstands repeated washings.

LYT-ALL GLOSS WHITE

Oil Base, Gloss Finish

- For painting interior walls and ceilings of plaster, canvas, hard surfaced wallboard, cement, cinder and other aggregate blocks, concrete, brick, clay tile, wood and metal in industrial and service areas.

A smooth, glossy, enamel-like finish. Made in White

only. May be tinted with P&L Multipurpose Tinting Colors.

A chip and mar resistant oil base wall coating with excellent durability and washability. It hides well and has excellent gloss retention.

PRATT & LAMBERT

PRODUCTS AND DESCRIPTIONS

All product descriptions in this section follow a uniformly simple arrangement that makes pertinent information easy to locate. The descriptions provide data in this order:

NAME of the product and the type of finish.

USES for which the product is primarily intended.

Secondary uses, if any.

COLORS available, luster and texture.

Tinting practices and, where applicable, the inclusion of the product in the Pratt & Lambert System of Calibrated Colors®.

PROPERTIES of the product in application and when dry.

Performance, handling and serviceability.

When and where the product can be used most advantageously.

PRECAUTIONS or limitations.

In instances where the precautions or limitations are contrary to usual practices or not reasonably obvious.



0007-PTL-000575

LYT-ALL FLOWING FLAT SPECTRUM COLORS

Alkyd Base, Flat Finish

- For decorating interior walls in deep tones. For walls of smooth, sand-finished and textured plaster, Keene's Cement, canvas, asbestos-cement, cinder and other aggregate blocks, gypsum board, wood pulp board, pressed wood board and hard surfaced wall-board. Also for tinting or shading Lyt-all Flowing Flat.

Colors are deep, pure and clean. Made in Red, Yellow, Blue, Orange, Green, Brown and Black. Inter-mixing colors or letting colors down with Lyt-all Flowing Flat White creates intermediate hues and tints of rare beauty. Dries to an unusually rich, velvety smooth, flat finish with practically no angular sheen.

Made on an alkyd base. Same quality as Lyt-all Flowing Flat regular colors. It is odorless type, hides

very well, brushes or rolls on easily and dries quickly. Spot prime spackled or patched areas with Lyt-all Flowing Flat Spectrum Color selected for the finish coat.

To assure uniformity, it must always be applied over either Lyt-all Double Duty Primer, Vapex Wall Primer or Primafil tinted to the approximate color of the finish coat. *Also, it must either be applied with a roller or, if applied by brush, it must be gone over with a roller while still wet, otherwise brush strokes will be apparent. Because all deep color flat wall finishes are more susceptible to burnishing when rubbed, do not use Lyt-all Flowing Flat Spectrum Colors on surfaces likely to be scuffed, smudged or finger-marked. Use Vitralite Enamel Eggshell Spectrum Colors on such surfaces.*

LYT-ALL STIPPLING EGGSHELL

Alkyd Base, Eggshell Finish

- For both residential and public building work, especially schools and hospitals, on walls of plaster, Keene's Cement, canvas, asbestos-cement, concrete, cinder and other aggregate blocks, gypsum board, wood pulp and pressed wood boards.

Also for concealing imperfections and patched areas in rough, uneven plaster walls.

Has a stippled texture and an eggshell luster. When first applied, the luster is somewhat higher than its final sheen. Available in White and deluxe colors, all intermixable to make other tints and tones. White or colors may also be tinted or shaded with P&L

Multipurpose Tinting Colors. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

A distinctive alkyd-base product with extreme durability and color permanency. Has no objectionable odor. It can be applied and stippled *in one operation* with a roller applicator. Always apply over Lyt-all Double Duty Primer, Vapex Wall Primer or Primafil. Produces a moderate surface texture, tending to minimize unevenness of surface and minor defects. Ideal for economical application and maintenance. It does not contain coarse additives. Its super tough film withstands repeated washings.

LYT-ALL STIPPLING FLAT WHITE

Alkyd Base, Flat Finish

- For both residential and public building work on walls and ceilings of plaster, canvas, gypsum board, wood pulp and pressed wood board. Also for concealing imperfections and patched areas in rough, uneven plaster work.

Has stippled texture and a flat luster. Made in White only. May be tinted with P&L Multipurpose Tinting Colors. Included in the Pratt & Lambert System of

Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

Can be applied and stippled *in one operation* with a roller applicator. Always apply over Lyt-all Double Duty Primer, Vapex Wall Primer or Primafil. Hides very well. Odorless type. Produces a moderate surface texture tending to minimize uneven surfaces and minor defects.

ALKATITE CEMENT & STUCCO PAINT

Solvent Thinned, Flat Finish

- For finishing submerged walls and bottoms of concrete swimming pools. Also use on exterior masonry walls of concrete, brick and stucco, cinder and other aggregate block units. Satisfactory for painting shingles and siding of asbestos-cement.

Available in White. May be tinted to prescribed colors.

Dries smooth and uniformly flat without laps or streaks. Excels in resistance to alkali and weather. Pigments are lime-proof and the film will not sapon-

ify. It may safely be applied on new concrete after only 30 days of normal drying weather. No need to wait months for alkali to leach out. Produces a breathing type film.

Easy to apply with brush, roller or spray. Practical for use on structures of all sizes, even as large as grain storage elevators.

Do not use on roofs, floors, wood or metal. Not to be used as a waterproofer. Not to be applied over a waterproofer.

ALUMINUM PAINT, PRATT & LAMBERT

Ready Mixed, Aluminum Finish

- For exterior and interior wood, metal and concrete surfaces. Also for use as a primer on exterior wood to be painted with medium or deep colors.

An economical finish for exterior or interior surfaces

where a bright, aluminum effect is wanted. Excellent leafing properties assure color uniformity. It is tough and elastic; does not easily crack, chip or peel. Ready mixed. Needs only stirring for use.

No. 1 ASPHALTUM VARNISH

Asphaltum Base, Gloss Finish

- An air-drying, acid resistant black varnish for interior or exterior metal. Gives excellent service as a liner for outdoor sewage tanks. Will give good protection against corrosion of submerged or under-

ground metal.

Because of surface tackiness, this material should not be used on areas with which people will come into contact.

CABINET RUBBING VARNISH, PRATT & LAMBERT

- For interior wood trim, doors, paneling and furniture where the final coat is to be hand-rubbed or polished. A good leveling, full bodied varnish which

will produce an extremely smooth finish. The final coat can be hand rubbed or polished to any desired degree of luster.

CELLU-TONE SATIN

Alkyd Base, Semi-Gloss Finish

- For interior walls of smooth, sand-finished or textured plaster, Keene's Cement, gypsum board, wood pulp board and other drywall construction, concrete, cinder and other aggregate block units, asbestos-cement. Also for use on interior wood and metal trim, woodwork and furniture.

Available in White and ready mixed colors, all inter-mixable for additional intermediate tints and shades. May be tinted with P&L Multipurpose Tinting Colors. Included in the Pratt & Lambert System of Cali-

brated Colors® for use with P & L Machine Colorants and appropriate bases.

An odorless type paint. This fast drying finish has excellent durability and remarkable washability. Fingerprints, dirt, grease, pencil, ink and other stains can be scrubbed off repeatedly without damaging the luster or color. Ideal for use in fine homes as well as commercial or institutional buildings where painted surfaces must be washed frequently or must withstand rough use. Has good stay-put properties during application and holds well on edges.

REDWOOD STAIN, PRATT & LAMBERT

- An exterior finish expressly for use on redwood.

A red-brown color approximating the color of redwood. Redwood Stain is semi-transparent and will not obscure rust spots and other stains that are on or in the wood surface. The color concentration, however, is sufficient to mask the bleaching that usually occurs when redwood is left unprotected

or is finished only with a clear, penetrating type of material.

Made to protect and heighten the natural beauty of redwood siding, shingles and other similar exterior redwood surfaces. Made with fade-resistant colors, finely ground in carefully selected non-bleeding oils.

Do not use on furniture.

SCHOLASTIC FINISH, PRATT & LAMBERT

Gloss Finish

- For school and institutional furniture; desks, tables, benches and similar wood surfaces.

A full-bodied, transparent, gloss varnish.

An extremely tough, quick drying finish. Highly resistant to chemical reagents, alcohol and water.

"61" FILLER-SEALER

- For fast, economical pore filling of open grain woods prior to finishing with P&L clear finishes or P&L Paste Wax.

"61" Filler-Sealer has been developed for use on both open and close grain hard and soft woods. Can be applied directly to new wood or over a coat of "61" Penetrating Sealer. Dries to a bone hard foundation.

It can be recoated the same day. *Does not require wiping*, thus saves on time and labor. Although of heavy consistency, it is so transparent it may readily be used over Tonetic Wood Stain without clouding the finish. Although it does not fill open grain wood as completely as P&L Paste Filler, it surpasses average commercial liquid fillers and is effective for many floor finishing requirements.

"61" FLOOR VARNISH

Clear Gloss, Satin and Dull Finish

- For varnishing floors of hard or soft wood, interior wood trim and paneling.

Made in Clear Gloss, Satin and Dull. *Gloss* dries to a deep, rich luster. *Satin* gives an oil rubbed effect without the work of actual rubbing. *Dull* gives a water rubbed effect. NOTE: *Satin* and *Dull* mix perfectly with *Gloss* to produce any intermediate luster.

Tough, takes hard abuse. Water resistant. "61" varnished floors are not slippery, do not mar easily, do not spot white, do not show streaks or highlights, are easy to keep clean. "61" Floor Varnish goes on easily, dries smooth, free from brush or roller marks. Dirt and dust do not cling to it.

Never specify shellac on floors under "61" Floor Varnish.

"61" FLOOR & PORCH ENAMEL

Alkyd Base, Gloss Finish

- For exterior or interior floors of wood, concrete or metal. Also for dados of concrete, brick, plaster, wood or metal found in service quarters, stair halls, factories and similar areas.

Produces a smooth, gloss finish. Available in Black, White and colors, all intermixable for additional

tints. White may be tinted with P&L Multipurpose Tinting Colors.

It withstands heavy foot traffic. Has resistance to water, oil and grease; is not easily marred and has good luster and color permanence. Dries rapidly, may be washed repeatedly.

HOUSE PAINT, PRATT & LAMBERT

Gloss Finish

- For finish coat work on wood which has previously been primed with P&L House Paint Exterior Primer. Also for finish coat work on metal which has previously been primed with a suitable Pratt & Lambert metal primer.

Made in White and a wide range of attractive colors, clear in tone with high color retention. Produces a pleasing sheen. 300 Outside White is a self-cleaning paint which stays white.

303 Chalk Resistant White is recommended for white work above stone, brick or any contrasting areas where a slow-chalking paint should be used to avoid streaking these surfaces, or when the paint is to be tinted on the job with P&L Multipurpose Tinting Colors. 317 Mildew & Fume Resistant White should

be used wherever mildew is a problem or sulfur fumes are present. 317 Mildew & Fume Resistant White cannot be tinted or intermixed with other paints. Fast Drying Gloss Black is recommended for window sash, storm windows and exterior metal.

Pratt & Lambert House Paint is included in the P&L System of Calibrated Colors[®] for use with P&L Machine Colorants and appropriate bases.

P&L exterior all weather paints are of the highest quality. P&L House Paints offer maximum beauty, durability, hiding power and covering capacity. Strongly resist the deteriorating effects of sun, heat, cold, rain, snow and ice. Brush or spray on easily. Wear down slowly and evenly, maintaining a smooth, clean finish which may be repainted easily and economically.

"6-T-1" HOUSE PAINT

Water Thinnable Oil Base, Gloss Finish

- For finish coat work on exterior wood which has previously been primed with P&L House Paint Exterior Primer. Also for finish coat work on metal which has previously been primed with a suitable Pratt & Lambert metal primer.

Made in 1300 White, 1303 Chalk Resistant White, 1317 Mildew Resistant White and light and deep bases. To tint, use 1303 Chalk Resistant White and light or deep bases with P&L Multipurpose Tinting

Colors or P&L Machine Colorants.

"6-T-1" House Paint is made with linseed oil in solution with water. It has all the desirable qualities of good oil paint: good luster, excellent hiding, superior adhesion, greater film thickness. "6-T-1" House Paint protects against all kinds of weather, yet its breathing type of film allows trapped moisture to escape and thus resists blistering and ugly cracking. May be applied soon after rain or dew, even while surfaces are moist.

LOW LUSTER HOUSE PAINT, PRATT & LAMBERT

Flat Finish

- A flat paint for siding, shakes, rough sawed lumber and other exterior wood surfaces. Also for finish coat work on metal which has previously been primed with a suitable Pratt & Lambert metal primer.

Low Luster House Paint produces a dead flat appearance. White is extra white, free-chalking and should not be tinted. Available in White, Black and a wide range of colors. Included in the Pratt & Lambert System of Calibrated Colors[®] for use with P&L Ma-

chine Colorants and appropriate bases. All ready mixed colors and Calibrated Colors[®] have good color permanence.

An alkyd base, blister resistant finish with excellent weathering characteristics. Specifically developed to meet the increasing popularity of flat house paint. Properly balanced for easy application and good hiding.

"38" PALE TRIM VARNISH

Gloss, Satin and Dull Finish

- For interior wood trim, paneling and doors. Also for semi-exposed surfaces such as window sills and display window floors.

Its almost water clear color permits its use in any desired luster over dark, light or even blond stains without changing their color. It is available in Gloss (a pale, glossy rich finish), Satin (a luster approximating a hand rubbed look) and Dull (ideal for large panel work for a more subdued effect).

For paleness of color and toughness of film, "38" Pale Trim Varnish is unrivaled. Extremely fast drying, 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. Will not darken or turn yellow with age.

TONETIC WOOD STAIN

- For staining hard or soft wood: trim, paneling, cabinetwork, window sash and sills, doors and frames, also interior floors and stairs. May also be used for coloring Okene Preservative and Filtex to be used on interior work.

Tonetic Wood Stain is a new and exclusive Pratt & Lambert formulation consisting of an unusually durable vehicle and pigments especially selected for purity of color and resistance to change even when

continuously exposed to strong sunlight or heat through glass.

Made in an ample range of modern pastel, fashionable medium and traditional dark tones. Deep colors may be wiped after application to produce lighter effects. Pastel colors (Ash, Butternut, Driftwood, Pecan and Silver Gray) should not be wiped.

Requires no shellac as a sealer. P&L Clear Finishes may be applied directly over Tonetic Wood Stain.

TRAFFIC PAINT, PRATT & LAMBERT

Flat Finish

- For marking traffic lanes on factory floors and paved parking lots around plants, shopping plazas, drive-in theaters, service stations, etc. Also for marking interior directional routes in garages and automobile ramps.

Available in the two most frequently used traffic

colors, White and Yellow.

A varnish base paint for painting curbs and marking traffic lines. Dries quickly. Can be used in one hour. Can be brushed at package consistency or thinned for spray applications. Has excellent hiding qualities. Withstands traffic.

VAPEX FLAT WALL FINISH

Latex Base, Flat Finish

- For interior walls and ceilings of smooth, sand-finished and textured plaster, Keene's Cement, gypsum board, concrete, brick or aggregate block walls, asbestos-cement board, wood pulp board and all other dry wall construction. Also can be used on acoustical tile, on new wood that has been primed with Interior Trim Primer and on metal that has been primed with No. 25 Zinc Chromate Primer.

A smooth, flat wall coating. Made in White and attractive ready-mixed colors, all intermixable. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and ap-

propriate bases. Also may be tinted with P&L Multi-purpose Tinting Colors and Vapex Tinting Colors.

Latex base, odorless type, it has excellent color uniformity. Patches easily without showing. Rolls, brushes or sprays easily and produces a smooth, washable finish. Extremely rapid drying. Two coats can be applied in a day. Its breathing type film allows it to be used safely over "green" plaster.

Do not tint with oil color or mix with other kinds of paints, turpentine or paint thinner. Do not use on surfaces where rust is likely to occur.

LYT-ALL FIRE RETARDANT PAINT

Flat Finish

- Bears the label of the Underwriters' Laboratories as a fire retardant paint. Provides protection and decoration for walls of wood, plaster, metal, wall-board, poured and precast concrete, masonry block units and brick. Has effective fire retarding qualities, as well as decorative beauty on walls and ceilings of schools, hospitals, public buildings, stores, offices, restaurants, factories, apartments, hotels, motels and residences.

Looks, wears and washes like the finest flat wall finish. Available in many decoratively correct and

distinctively beautiful colors. White and colors may be intermixed to secure additional tints and hues.

A fire retardant paint with true, decorative beauty. Produces a tough, flat, washable finish that retards spread of flame, is easy to maintain, and creates a fresh, cheerful appearance wherever it is used. Goes on easily by brush, roller or spray. Dries quickly.

Effectiveness is proportionate to number of coats applied. A three coat minimum is recommended. *Not to be tinted or intermixed with other types of paints.*

LYT-ALL FLAT WHITE

Oil Base, Flat Finish

- For painting interior walls and ceilings of plaster, canvas, hard surfaced wallboard, cement, cinder and other aggregate blocks, concrete, brick, clay tile, wood and metal in residential and industrial work.

A smooth, flat finish. Made in White only. May be

tinted with P&L Multipurpose Tinting Colors.

An easy working, durable, washable flat finish. Has good hiding power and is ideal for use on large areas. Has good color retention. Easily applied with brush or roller.

LYT-ALL FLOWING FLAT

Alkyd Base, Flat Finish

- For both residential and industrial buildings on walls and ceilings of smooth, sand-finished or textured plaster, Keene's Cement, canvas, asbestos-cement, concrete, cinder and other aggregate block units, gypsum board, wood pulp and pressed wood board.

A velvet smooth flat finish devoid of brush marks. Made in White and a wide range of ready-mixed decorator colors, all intermixable for additional tints and tones. May also be tinted with P&L Multipurpose Tinting Colors. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

A superior alkyd flat enamel. Will withstand repeated washings. It is free from objectionable odor, has excellent hiding and flowing properties. Easy to apply with brush, roller or spray. Covers well and dries quickly.

Because all deep color flat wall finishes are more susceptible to burnishing when rubbed, do not use LYT-all Flowing Flat on surfaces likely to be scuffed, smudged or finger-marked. Use Vitralite Enamel Eggshell on such surfaces. Unless otherwise specifically directed, always apply over LYT-all Double Duty Primer, Vapex Wall Primer or Primafil.

VAPEX WALL PRIMER

Latex Base

- For sealing interior walls and ceilings of smooth, sand-finished and textured plaster, Keene's Cement, gypsum board, concrete, brick or aggregate block walls, asbestos-cement, wood pulp board and other dry wall construction. Also for acoustical tile ceilings, canvas walls and canvas covered pipes.

Made in White only, it has a low eggshell luster. It should always be tinted to the approximate color of the finish coat using P&L Multipurpose Tinting Colors or P&L Vapex Tinting Colors.

A fast-drying, latex primer for use on plaster and exceptionally porous wall surfaces including all types of dry wall construction and absorbent wall boards.

Vapex Wall Primer brushes or rolls on easily and is practically odorless. Leaves a hard film and holds out succeeding coats very well. Does not raise the fibers of paper-covered gypsum board. Is less susceptible to alkali than conventional wall primers and thus offers an extra margin of safety for priming new plaster walls, especially if they have to be painted before they are thoroughly dry.

Should not be applied at temperatures below 50°F. since a suitable film will not form. Do not use on wood, metal or reinforced concrete where rust is likely to occur. It will rust iron or steel surfaces and swell unpainted wood. Not to be mixed with oil colors or other paints.

VARMOR CLEAR FINISH

Gloss and Satin

- A super durable clear urethane finish for exterior, interior and marine wood surfaces. For finishing natural, stained or filled woodwork exposed to weather, strong sunlight, moisture or severe wear, such as wood floors, paneling, cabinetwork, trim, doors, porch ceilings, hand rails, window sash and sills, show window floors and similar wood surfaces.

Available in conventional Gloss finish, also in a re-

markably durable Satin luster for exterior use.

Protects while it beautifies. Provides a rich, tough finish coupled with unusual durability for floors and other wood surfaces exposed to wear, marring, scuffing, fresh or salt water, sunlight and weather.

Applies easily with brush, roller or spray.

Always specify three coats of Varmor for maximum weather resistance on new exterior surfaces of wood.

VARMOR FILLER-SEALER

- A combination filler and sealer for use on exterior or interior open grain woods under Varmor Clear Finish Gloss and Satin. Varmor Filler-Sealer does an economical job of filling and sealing in one operation. Dries to a hard foundation, sands easily and

can be recoated the same day. *Does not require wiping*, thus saves time and labor. Natural color. May be tinted with P & L Machine Colorants to produce Medium, Dark and Mahogany shades.

VERDURA TRIM & SHUTTER FINISH

Alkyd Base, Gloss Finish

- For finish coat work on shutters, sash, doors, trellises and other suitably primed exterior trim of wood or metal.

Dries to a smooth finish with an excellent gloss. Made in White and brilliant colors including red, blue, brown and several shades of green.

Verdura Trim & Shutter Finish has exceptional durability with maximum gloss and color retention. It

flows on very easily and dries rapidly. Its glossy finish can be washed frequently.

On new wood, use over a prime coat of P&L House Paint Exterior Primer. Apply over a suitable P&L metal primer on new metal.

White is intended for use as white only. It should not be intermixed or tinted with any colorant.

NOXIDE, THE ENDURING METAL FINISH

Consists of Noxide Metal Paint and Noxide Equipment Enamel. Noxide Metal Paint is a full line of rust-inhibitive primers and paints for exterior structural iron and steel, fire escapes, tanks, bridges and similar surfaces. All colors are rust-inhibitive; also made in 98 Smokestack Black, 105 Aluminum and 97 Natural Graphite. Noxide Equipment Enamel is available in a range of brilliant, high-gloss colors for use on both interior and exterior wood and metal

surfaces, machinery and equipment.

All primers and finishes have high elasticity and toughness to make them extremely resistant to weather, rust and corrosion. Have good stay-put properties especially around bolt heads and sharp corners. Will not run or sag.

The surface should be thoroughly clean and free of all mill scale before application. Specify Noxide 98 Smokestack Black for temperatures to 500°F.

OKENE PRESERVATIVE

- For preserving and decorating exterior English half-timbered woodwork. Also for finishing interior wood paneling and trim where a surface finish (varnish) is not desired.

Made in Natural only. Non-gloss.

A transparent, penetrating type of preservative for

wood which seals the surface on which it is applied. Dries to a hard finish. Interior wood stain effects may easily be obtained by the addition of not more than one quart Tonetic Wood Stain to each gallon of Okene Preservative. For exterior work, tint with P&L Multipurpose Tinting Colors.

Surplus should be wiped off after a few minutes.

PASTE FILLER, PRATT & LAMBERT

- For filling exterior and interior open grain wood trim and interior open grain wood floors.

Semi-transparent. P&L Paste Filler enhances appearance without obscuring natural grain and figure of wood. Made in Natural, Medium, Dark, Mahogany and White. Additional shades can be obtained by mixing with P&L Tonetic Wood Stain.

Excellent for most complete filling of pores of open grain wood to provide a smooth, level, non-absorbing, non-shrinking surface for subsequent coats of varnish. Especially useful for staining and filling wood in one operation. Dries hard. Holds out top coats of P&L clear finishes.

Surplus must be wiped off before it has become "set."

PRIMAFIL

Latex Base

- A primer and filler for previously untreated concrete, cinder and other coarse aggregate blocks.

Low eggshell luster. Made in White only. Tint to the approximate color of the finish coat using P&L Vapex Tinting Colors only.

A combination primer and filler formulated specifically for porous concrete, cinder or other aggregate block units used for interior or exterior wall construction. Primafil is odorless. It rolls, sprays or brushes on to leave a hard, uniform foundation for

finish coats. Primafil's exclusive pigment combination gives extra filling, hiding and hardness.

Filling may be varied from flush filling for smooth appearance to partial filling for retention of acoustical properties. Various textures can be produced by varying either the consistency or the spreading rate.

Primafil should not be used as a waterproofer nor applied over waterproofers or old paint. It is not intended to be a substitute for plaster. Do not use on areas where iron is present and likely to rust.

VITRA-TILE SPATTER BASE is a transparent medium to which P & L Multipurpose Tinting Colors or P & L Machine System Colorants are added for colorful spatter effects. Vitra-Tile Spatter Base in one or more colors may be applied over Vitra-Tile Coating, one color at a time without waiting for first spatter color to dry.

For white or pastel spatter effects, Vitra-Tile Coating

(tinted as necessary to the desired color) should be used instead of Spatter Base.

Additional and different multi-color effects can be obtained by "veiling." Veiling produces an irregular thread-like or cobweb overlay that resembles the veined pattern of marble.

Materials in the Vitra-Tile System are to be applied at spreading rates *not to exceed* the following square foot coverage per United States and Canadian gallon:

PRODUCT		U.S. GALLON	CANADIAN GALLON
BLOCK FILLER (BRUSHED)		50 Sq. Ft.	60 Sq. Ft.
WALL PRIMER		500 Sq. Ft.	600 Sq. Ft.
METAL PRIMER		600 Sq. Ft.	720 Sq. Ft.
COATING	15 mil thick film on dense, smooth surfaces	100 Sq. Ft.	120 Sq. Ft.
	15 mil thick film on filled aggregate block surfaces	80 Sq. Ft.	96 Sq. Ft.
GLAZE	(6 mil thick film)	250 Sq. Ft.	300 Sq. Ft.

WP-578 SEALER, PRATT & LAMBERT

- A clear sealer for knots and sappy spots in exterior wood surfaces to be painted or enameled. Also may be used as an effective sealing coat over asphaltum or bleeding stains.

Efficiently stops bleeding without affecting the appearance of paint and enamel applied over it.

WP-578 gives better performance than shellac on exterior wood. Its use should be limited to the areas where sap bleeding would be likely to occur. It should not be applied as a general coat over the entire wood surface. (See General Conditions, page 27).

Do not mix with other paint products or tint.

No. 25 ZINC CHROMATE PRIMER

- For priming aluminum and other exterior and interior bare metal including structural steel, beams, ventilating ducts, sash and trim. Also particularly suitable for priming metal surfaces which will be submerged in water or exposed to salt atmosphere.

Light yellow in color, it levels to a smooth surface. Excellent as a rust and corrosion inhibitive primer. Gives extra protection to metal surfaces exposed to salt atmosphere. Brushes or sprays on easily and dries much quicker than most metal primers.

"61" GYMNASIUM FLOOR FINISH

- For wood floors in gymnasiums, basketball, badminton, handball, squash courts and on similar wood floor surfaces.

Produces a rich, transparent medium gloss finish, ideal for athletics.

This finish is safe, durable and beautiful. It will withstand much abuse. Dries to a hard, non-slip finish which resists permanent soiling and disfigurement. Rubber burns can readily be removed by washing with a rag soaked in mineral spirits.

"61" GYMNASIUM FLOOR SEALER

- A transparent sealer made expressly for use under "61" Gymnasium Floor Finish on floors in gymnasiums, basketball, badminton, handball courts and similar wood floor surfaces.

Its purpose is to seal the wood and produce a proper foundation for finishing.

May be applied with a brush, roller, mop or applicator in the consistency supplied.

"61" PENETRATING SEALER

- 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 (varnish) is not desired, such as ballrooms, convention halls, class rooms, super markets, corridors, stairs and similar surfaces.

A clear, penetrating sealer of remarkable toughness and durability which impregnates hard and soft wood to resist wear, moisture, oil and staining. Formulated from selected resins and oils to thoroughly seal the

surface and produce a perfect base for subsequent coats of "61" Filler-Sealer, "61" Floor Varnish or Varmor Clear Finishes. Goes on easily with brush, cloth, mop or roller.

Medium Luster. For wood floors in areas where a high gloss finish would be unsuitable: ballrooms, class rooms, etc. Two coats of "61" Penetrating Sealer produce an excellent heavy duty finish with a medium luster.

Buff mechanically with steel wool for best results.

"61" SPAR VARNISH

Gloss Finish

- For 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 for window sills, show window floors and similar interior wood surfaces sub-

jected to moisture and occasional weather exposure.

A lustrous, elastic exterior varnish. Has excellent resistance to fresh or salt water, sunlight and weather.

For maximum weather resistance on new exterior surfaces, always specify three coats.

SOLIDEX

Oil Base, Flat (Matte) Finish

- For painting interior walls and ceilings of plaster, wall board, concrete, cinder and other aggregate blocks, brick, clay tile (other than glazed tile), wood and metal. Also excellent for paintable types of acoustical material.

Produces a dead flat, matte finish. Available in White. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and ap-

propriate bases. Also may be tinted with P&L Multi-purpose Tinting Colors.

An unusual oil base paint for interior walls and ceilings. It is heavily pigmented and has excellent hiding qualities. It is excellent for surfaces requiring a matte finish. It diffuses light, eliminating glare. Easily applied with brush, roller or spray. It is odorless type.

VAPEX FLOOR PAINT

Latex Base, Low Eggshell Luster

- For basement and other interior concrete floors, also for use on semi-exposed exterior floors, such as porches, patios and breezeways.

Made in White and ready-mixed colors, all inter-mixable for additional tints and shades. May be tinted with P&L Multipurpose Tinting Colors designated as alkali resistant, also miscible with P&L Ma-

chine Colorants and Vapex Tinting Colors that are alkali resistant.

A breathing type of film which is resistant to alkali in concrete. Performs well even on concrete that has not thoroughly cured. Brushes or rolls on easily, for good hiding. Dries fast with a low eggshell luster. To ensure a good film, apply at temperatures above 50° F.

VAPEX HOUSE PAINT

Latex Base, Low Sheen

- A low sheen, exterior house paint, specifically designed for use on wood siding. Also suitable for new aggregate block, concrete, brick, stucco and asbestos-cement. Pigments have been carefully selected for maximum color permanence and weathering properties. Vapex House Paint can be applied on damp but not wet surfaces in almost any weather, providing temperature is above 50° F. Can be applied by brush or spray, dries fast, does not settle,

wrinkle or flash. Has excellent blister resistance. *On new wood must be applied over P&L House Paint Exterior Primer.* Primer should be tinted to the approximate shade of the finish coat.

Made in self-cleaning white which should not be tinted. Included in the P&L System of Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

VAPEX MASONRY PAINT

Latex Base, Flat Finish

- Use on exterior masonry walls: concrete, stucco, brick or masonry block. Also satisfactory for painting shingles and siding of asbestos-cement composition.

Dries to a smooth, uniformly flat finish. Made in White and colors, ranging from pastels to deep tones. All colors and White may be intermixed in any proportions to produce intermediate hues. White and colors may be tinted with Vapex Tinting Colors, except Green. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

This product is an exceptionally fast drying latex

paint and may safely be used on new concrete after 30 days of normal drying weather. It has excellent resistance to alkali and weather exposure. Pigments are limeproof and the most lightfast obtainable.

The colors are exceptional in their clarity and beauty. It is easy to apply by brush, roller or spray. It produces a breathing type film.

Do not tint with oil color or mix with any kind of paint, turpentine or paint thinner. Do not use on roofs, floors, wood, metal or magnesite stucco. Not to be used as a waterproofer. Not to be applied over waterproofers. Not recommended for use on swimming pools.

SURFACE INDEX — EXTERIOR (cont.)

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS			
		PAINT	ENAMEL	CLEAR FINISH	OTHER
R	REDWOOD SIDING	22-27			28
	ROOFS, METAL	11-16			
	ROOFS, WOOD SHINGLED				33
	ROUGH—SAWED LUMBER	32			33
S	SASH, METAL	13-16	17		
	SASH, WOOD	22-27,29,30		35,37,39	
	SASH, WOOD (Varmor Finish)			36,38,40	
	SHAKES AND SHINGLES, WOOD	32			33
	SHINGLES, ASBESTOS-CEMENT	1,2			
	SHUTTERS, WOOD	22,24-27,29,30			
	SIDING, ASBESTOS-CEMENT	1,2			
	SIDING, CLAPBOARD	22-27			
	SIDING, REDWOOD	22-27			28
	SIDING, ROUGH SAWED LUMBER	32			33
	SIDING, SHAKES AND SHINGLES	32			33
	SIDING, SMOOTH, WOOD	22-27			
	SMOKESTACKS	21			
	STEEL, STRUCTURAL	11-14	17		
	STUCCO	1, 2			
	SWIMMING POOLS, CONCRETE	5			
T	TANKS, METAL	11,12,15,16	17		
	TRIM, METAL	13-16	17		
	TRIM, WOOD	22-27,29,30	31	35,37,39	34
	TRIM WOOD (Varmor Finish)			36,38,40	
W	WALLS, ASBESTOS-CEMENT	1,2			
	WALLS, BRICK	1,2			
	WALLS, CINDER BLOCK	1-4			
	WALLS, CONCRETE	1,2			
	WALLS, MASONRY BLOCK	1-4			
	WALLS, METAL	11-16			
	WALLS, STUCCO	1,2			
	WOOD DOORS	29,30	31	35,37,39	
	WOOD DOORS (Varmor Finish)			36,38,40	
	WOOD FENCES	22-27,29,30			28
	WOOD FLOORS		41		
	WOOD HAND RAILS	29	31	35,37,39	
	WOOD HAND RAILS (Varmor Finish)			36,38,40	
	WOOD SASH	22-27,29,30		35,37,39	
	WOOD SASH (Varmor Finish)			36,38,40	
	WOOD TRIM	22-27,29,30	31	35,37,39	34
	WOOD TRIM (Varmor Finish)			36,38,40	

VITRALITE ENAMEL

Alkyd Base, Gloss and Eggshell

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

Available in Gloss and Eggshell lusters, in a wide range of decorator colors. May be tinted with P&L

Multipurpose Tinting Colors. Included in the Pratt & Lambert System of Calibrated Colors® for use with P&L Machine Colorants and appropriate bases.

The finest of all interior enamels, odorless type. Good fume resistance. It produces an exceptionally smooth finish of great depth and durability. Dries hard overnight to a porcelain-like finish which will stand repeated washing. White and colors have excellent lightfastness as well as color and gloss retention.

VITRALITE ENAMEL UNDERCOATING

- To be applied over P&L Interior Trim Primer on interior wood and metal surfaces which are to be finished with Vitralite Enamel.

A flat undercoating with a uniformly smooth surface. Made in White only. Tint to the approximate shade of the finish coat using P&L Multipurpose Tinting Colors.

Especially developed for finest quality architectural work. This odor-free alkyd base undercoating makes a perfect foundation for Vitralite Enamel. It dries free from runs or sags and presents a smooth, hard surface requiring very little sanding. Unusual hiding, leveling and holding out properties provide proper build for fullness of finish.

VITRA-TILE®

Thermosetting Resin Base, Heavy Duty Glaze Finish

- For tile-like beauty and protection of interior walls at a fraction of the cost of ceramic tile. Vitra-Tile® produces a thick facing resembling ceramic tile and is recommended particularly for walls constructed of concrete block and aggregate block. It may be used on walls of concrete, brick, asbestos-cement, plaster, gypsum board, hardboard, rigid metal and wood.

Produces a semi-gloss or satin finish. Colorful spatter or veiling effects can also be achieved.

An extremely durable and beautiful "self-baking" wall coating that produces a very hard, non-porous finish resistant to chemicals, solvents, cleaners and hard wear. Its ruggedness, beauty, low cost and easy maintenance recommend it for use in schools, hospitals, industrial and public buildings, stores, hotels, apartments and motels . . . as well as in residences.

Instructions given in the booklet entitled "Pratt & Lambert Vitra-Tile® Instructions for Application" must be followed carefully.

The following products are available for use in the Vitra-Tile System:

VITRA-TILE BLOCK FILLER WHITE to fill voids

in masonry blocks and form a hard foundation. VITRA-TILE WALL PRIMER WHITE, a combination primer and sealer for plaster, brick, concrete, gypsum board and hardboard. Do not tint either Vitra-Tile Block Filler White or Vitra-Tile Wall Primer White. VITRA-TILE METAL PRIMER to provide a smooth foundation for subsequent coats of Vitra-Tile Coating on interior *rigid metal*: aluminum, steel and galvanized iron. VITRA-TILE COATING to develop depth of finish. VITRA-TILE GLAZE to add gloss and extra hardness.

Vitra-Tile Coating is supplied in White, which may be tinted with P&L Machine Colorants or Multipurpose Tinting Colors to produce a wide selection of decorator colors.

Multi-color effects are achieved with selected Vitra-Tile spatter or veiling mixtures applied by spray over the Coating. Vitra-Tile Glaze coat must be sprayed on over all applications of spatter or veiling mixtures.

When a satin finish and/or economical two-coat job is desired, the Glaze coat may be omitted except over spatter or veiling. However, wear resistance will not be as great in such applications.

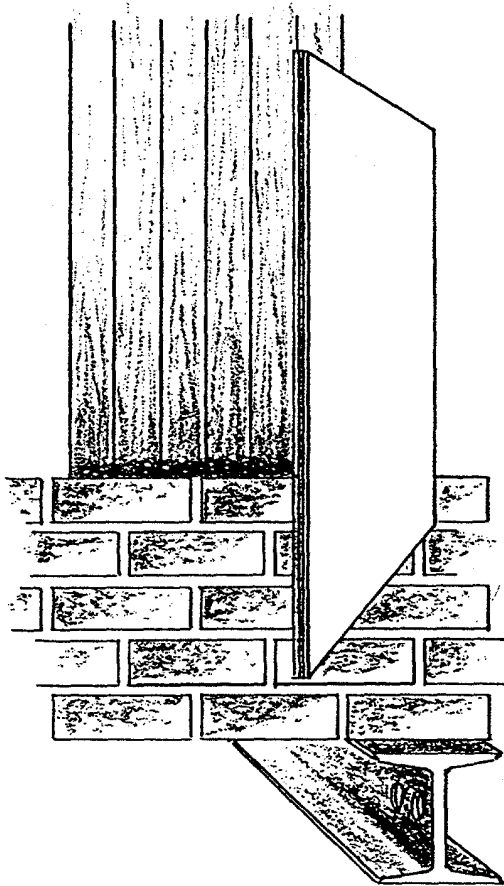
SURFACE INDEX — INTERIOR (cont.)

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS					
		PAINT	ENAMEL	CLEAR FINISH	OTHER	GLAZE FINISH HEAVY-DUTY VITRA-TILE	FIRE RETARDANT FINISH
D	DADOES		113			102, 103, 105	106, 107
	DESKS, SCHOOL			140-142			
	DOORS, FIRE	121	116,118,119				108
	DOORS, METAL	121	116,118,119				108
	DOORS, WOOD		122-124,126	128-138	143,144		106
	DRY-WALL	73-76,78-81, 83	77,82			103	107
	DUCTS, VENTILATING	121	117-120			104	108
E	ELEVATOR CABS (Metal)		116			104	108
	ENGINES		118,119				
F	FIRE DOORS	121	116,118,119				108
	FLOORS, ARMORY				162		
	FLOORS (Ballroom and Convention Hall)				162		
	FLOORS, CONCRETE	146	145				
	FLOORS, HEAVY-DUTY				162		
	FLOORS, SCHOOLS, STORES, ETC.		164		162		
	FLOORS, WOOD		164	147,148, 151,152, 155,156, 159,163	161,162		
	FLOORS, WOOD (Gymnasium, Handball Court, Squash Court)			163			
	FLOORS, WOOD (Varmor Finish)			149,150, 153,154, 157,158, 160			
	FORMBOARD, GLASS FIBER	101					
	FUME-RESISTANT FINISH		52,59,71, 82,92,94, 110,111,115- 117,122,123				
G	GALVANIZED STEEL	109,112,121	110,111, 115-120			104	108

INDEX OF SURFACES

All surfaces commonly encountered in architectural finishing are divided into sections covering exterior and interior applications. Listings are alphabetical and cross-referenced. Recommended specifications are indicated for each of the different surfaces according to type of finish.

Because today's paints are so specific in function, accurate specifications are of the greatest importance. It is unwise to allow heterogeneous combinations of brands and types of paint because of varying chemical and physical properties. For the greatest assurance of satisfactory results, specify Pratt & Lambert materials by brand name and color.



0007-PTL-000590

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS					
		PAINT	ENAMEL	CLEAR FINISH	OTHER	GLAZE FINISH HEAVY-DUTY VITRA-TILE	FIRE RETARDANT FINISH
S	SOFFITS, BALCONY (Low Ceilings Etc.)	72					107
	SWIMMING POOLS, CONCRETE	98					
T	TILE, ACOUSTICAL (Ceilings and Walls)	99					
	TILE, CLAY	109,112	110,111			103	107
	TRIM, METAL	121	115,116				108
	TRIM, WOOD	127	122,123	128-138	143,147		106
W	WALLBOARD, HARD SURFACE	73-76,78-81, 83,109,112	77,82,94, 110,111			103	107
	WALLS, AGGREGATE BLOCK	42-45,48-51, 53-55,57, 58,60	46,47,52, 56,59			102	107
	WALLS, BRICK, SMOOTH CONCRETE	42-45,53, 109,112	46,47,52, 110,111			103	107
	WALLS, CANVASSED	95-97					107
	WALLS, CINDER BLOCK	42-45,48-51, 53-55,57,58, 60	46,47,52, 56,59			102	107
	WALLS, CLAY TILE	109,112	110,111			103	107
	WALLS, CONCRETE BLOCK	42-45,48-51, 53-55,57,58, 60	46,47,52, 56,59			102	107
	WALLS, MASONRY	42-45,48-51, 53-55,57,58, 60,109,112	46,47,52, 56,59,110, 111			102, 103	107
	WALLS, PLASTER and KEENE'S CEMENT	61-64,67-70, 72,109,112	65,66,71, 110,111			103	107
	WALLS, PRESSED WOOD BOARD	73-76,78-81, 83,109,112	77,82,94, 110,111			103	107
	WOOD DOORS		122-124,126	128-138	143,144		106
	WOOD FLOORS		164	147,148, 151,152, 155,156, 159,163	161,162		
	WOOD FLOORS (Varmor Finish)			149,150, 153,154, 157,158, 160			
	WOOD PANELING		122,123	128-138	143,144		106
	WOOD SASH		122,123	128-138			106
	WOOD TRIM	127	122,123	128-138	143,144		106

SURFACE INDEX — EXTERIOR

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS			
		PAINT	ENAMEL	CLEAR FINISH	OTHER
A	AGGREGATE BLOCK	1-4			
	ALUMINUM	8, 9	10		
	ASBESTOS-CEMENT SURFACES	1, 2			
B	BLOCK, MASONRY	1-4			
	BRICK	1, 2			
C	CATWALKS, METAL	18, 19	20		
	CINDER BLOCK	1-4			
	CLAPBOARD, WOOD	22-27			
	CONCRETE BLOCK	1-4			
	CONCRETE FLOORS	6	7		
	CONCRETE WALLS	1, 2			
	CONDUCTORS, METAL	11-16	17		
D	DOORS, METAL	13-16	17		
	DOORS, WOOD	29, 30	31	35, 37, 39	
	DOORS, WOOD (Varmor Finish)			36, 38, 40	
F	FENCES, METAL	11-14, 18, 19	20		
	FENCES, WOOD	22-27, 29, 30			28
	FIRE ESCAPES, METAL	18, 19			
	FLOORS, CONCRETE	6	7		
	FLOORS, WOOD		41		
G	GALVANIZED STEEL	11-16, 18, 19, 21	17, 20		
	GUTTERS, METAL	11-16	17		
H	HALF TIMBERS				34
	HAND RAILS, METAL	15, 16	17		
	HAND RAILS, WOOD	29	31	35, 37, 39	
	HAND RAILS, WOOD (Varmor Finish)			36, 38, 40	
	HOT METAL	21			
I	IRON WORK, ORNAMENTAL	13-16	17		
	IRON WORK, STRUCTURAL	11-14			
L	LADDERS, METAL	18, 19	20		
M	MASONRY WALLS	1-4			
	METAL DOORS	13-16	17		
	METAL, HOT	21			
	METAL ROOFS	11-16			
	METAL SASH	13-16	17		
	METAL TRIM	13-16	17		
P	PIPES, METAL	11, 12	17		
	PLYWOOD, FIR	22, 24-27			

SURFACE INDEX — INTERIOR

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS					
		PAINT	ENAMEL	CLEAR FINISH	OTHER	GLAZE FINISH HEAVY-DUTY VITRA-TILE	FIRE RETARDANT FINISH
A	ACOUSTICAL CEILINGS (Metal Pan)	112, 120					
	ACOUSTICAL TILE, (Ceilings and Walls)	99					
	AGGREGATE BLOCK WALLS	42-45, 48-51, 53-55, 57, 58, 60	46, 47, 52, 56, 59			102	107
	ALUMINUM	109, 112	94, 110, 111, 115, 116			104	108
	ASBESTOS-CEMENT SURFACES	84-86, 88-91, 93	87, 92			105	107
B	BALCONY SOFFITS (Low Ceilings, Etc.)	72					107
	BENCHES, (Auditorium, School, Laboratory)			140-142			
	BOILER FRONTS	21					
	BRICK	42-45, 53, 109, 112	46, 47, 52, 110, 111			103	107
C	CABINETS, METAL	121	115, 116, 118-120				108
	CABINETS, WOOD	127	122-126	128-137, 140-142	139, 143, 144		106
	CANVASSED WALLS AND CEILINGS	95-97					107
	CEILINGS, ACOUSTICAL (Metal Pan)	112, 120					
	CEILINGS, CONCRETE	42-45, 48-51, 53-60, 109, 112	46, 47, 52, 59, 110, 111				107
	CEILINGS, PLASTER	61-64, 72, 109, 112	65, 66, 71, 110, 111				107
	CINDER BLOCK WALLS	42-45, 48-51, 53-55, 57, 58, 60	46, 47, 52, 56, 59			102	107
	CONCRETE BLOCK WALLS	42-45, 48-51, 53-55, 57, 58, 60	46, 47, 52, 56, 59			102	107
	CONCRETE FLOORS	146	145				
	CONCRETE WALLS	42-45, 48-51, 53-55, 57, 58, 60, 109, 112	46, 47, 52, 56, 59, 110, 111			103	107
	CONVECTORS	121	117-120			104	108

SPECIFICATIONS FOR PAINTING AND VARNISHING (Continued)

Materials (continued)

- (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 and turpentine shall be pure and of highest quality and approved by the architect. They shall bear identifying labels on the containers.
- (d) A "base bid" shall be submitted based on the terms of these specifications, including the use of materials of the specific brand, quality and color specified. If the contractor desires to use materials other than those specified, he may exercise the option of submitting an alternate bid and accompanying that bid with his request in writing for approval by the architect. He shall supply the name of the manufacturer and the specific brand name and number of each product he offers as a substitute; and shall state the amount to be added or deducted for such substitution. After the award, no substitution of materials for those mentioned in the accepted bid will be permitted.

The contractor will be notified within ten (10) days after the award of the contract to him, if such substitution is accepted. If not so notified, the contractor shall follow the specifications in accordance with the "base bid." All approved substitutions shall be incorporated in the contract by change order.

- (e) All colors shall be selected or approved by the architect. The number of colors to be used on the job shall be determined by the architect. If required, panels for finish and color shall be prepared by the painting contractor in advance, with the materials as specified, for the approval of the architect.

WORKMANSHIP

- (a) The workmanship shall be the very best. Only skilled mechanics shall be employed.
- (b) Where interior or exterior wood and metal are primed in the mill or shop as a part of the painting contract, 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 page 30).
- (c) Exterior painting shall not be done while the surface is damp, or during cold, rainy or frosty weather, or when the temperature is likely to drop to freezing. Avoid painting surfaces while they are exposed to hot sun.
- (d) Floors and adjacent surfaces as well as all surfaces to be painted shall be clean before painting.
- (e) All knots, pitch streaks and sappy spots shall be touched up before priming with Pratt & Lambert WP-578 Sealer on exterior wood. On interior wood use shellac for this purpose.
- (f) All necessary puttying of nail holes, cracks and other defects 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.
- (g) All metal surfaces shall be washed with mineral spirits to remove any dirt, oil and grease before applying materials. Remove rust and scale by wire brushing or sanding clean before painting. Shop coats of paint that become badly weathered, worn or marred shall be cleaned and touched up by the painting contractor with the Pratt & Lambert primer specified.
- (h) All galvanized steel surfaces shall be pretreated with proprietary acid bound resinous or crystalline zinc phosphate preparations, used according to the manufacturer's directions, prior to painting.
- (i) All pulley stiles shall be oiled with boiled linseed oil.
- (j) All exterior trim shall be back-primed before installation with Pratt & Lambert House Paint Exterior Primer.

SURFACE INDEX		RECOMMENDED SPECIFICATION NUMBERS					
		PAINT	ENAMEL	CLEAR FINISH	OTHER	GLAZE FINISH HEAVY-DUTY VITRA-TILE	FIRE RETARDANT FINISH
G	GLASS FIBER INSULATION	100					
	GYPSUM BOARD	73-76,78-81, 83	77,82			103	107
I	IRON WORK, ORNAMENTAL		116,118,119				
K	KEENE'S CEMENT	61-64,67-70, 72	65,66,71			103	107
L	LOCKERS, METAL		118-120				108
M	MASONRY WALLS	42-45,48-51, 53-55,57,58, 60,109,112	46,47,52,56, 59,110,111			102, 103	107
	METAL DOORS	121	116,118,119				108
	METAL SASH		115,116				108
	METAL TRIM	121	115,116				108
	MOTORS		118,119				
P	PARTITIONS, GYPSUM	73-76,78-81, 83	77,82			103	107
	PARTITIONS, METAL (If Factory-primed, Finish same as Dry-Wall)	109,112,121	110,111, 118-120			104	108
	PARTITIONS, PRESSED WOOD BOARD	73-76,78-81, 83,109,112	77,82,111			103	107
	PARTITIONS, WOOD (Plywood)	109,112,127	110,111, 124-126	136,137	139	105	106
	PEWS, CHURCH		122,123		143,144		
	PIPES (Canvas Covered)	114	114		114		107
	PIPES, METAL	121	118,119				108
	PLASTER CEILINGS	61-64,72, 109,112	65,66,71, 110,111				107
	PLASTER WALLS (Smooth, Sand Finished or Textured)	61-64,67-70, 72,109,112	65,66,71, 110,111			103	107
	PLYWOOD	109,112,127	110,111, 124-126	136,137	139	105	106
	PUMPS	121	118,119				
R	RADIATORS		117				108
	ROOF DECKS, GLASS FIBER	101					
	ROOF DECKS, METAL		94				108
	ROOF DECKS, WOOD		94				106

SHOP COATS

Many construction materials are prime coated at the shop or mill. This is particularly common with materials such as structural metal, metal sash and trim, ornamental iron, convectors, enclosures and certain interior woodwork. From the standpoint of durability and protection, the prime coat determines the effectiveness of succeeding coats. Any primer should, therefore, be of high quality and specifically formulated for the surface to which it is applied. Where primers are required in Pratt & Lambert speci-

fications, the products called for have been formulated for best results on the surface covered by the specification. These recommendations, if followed, will assure maximum adhesion and produce a smooth, non-porous foundation for the application of finish coats.

Because of this, all materials applied at the mill or shop, either by the painting contractor or under the mill contract, should be as specified by the architect and subject to his inspection and approval.

REFER TO THE FOLLOWING MASTER SPECIFICATIONS FOR THE SURFACES LISTED BELOW:

EXTERIOR

ALUMINUM

Pratt & Lambert No. 25 Zinc Chromate Primer

See Specifications 8, 9 and 10

Structural Metal, Sash, Trim, Fire Escapes, Catwalks, Doors, Etc.

Pratt & Lambert No. 25 Zinc Chromate Primer or

Pratt & Lambert Noxide 90 Red Lead Primer

See Specifications 11 through 20

WOOD

Pratt & Lambert House Paint Exterior Primer

See Specifications 22, 23, 25, 26, 27, 29, 30

INTERIOR

Metal Trim, Doors, Radiators, Ventilating Ducts, Etc. —

Enamel Finish or Heavy Duty Glaze Finish (Rigid Metal)

Pratt & Lambert Interior Trim Primer or

Pratt & Lambert Vitra-Tile Metal Primer

See Specifications 104, 115, 116, 117

Wood Trim, Doors, Etc. — Enamel Finish

Pratt & Lambert Interior Trim Primer

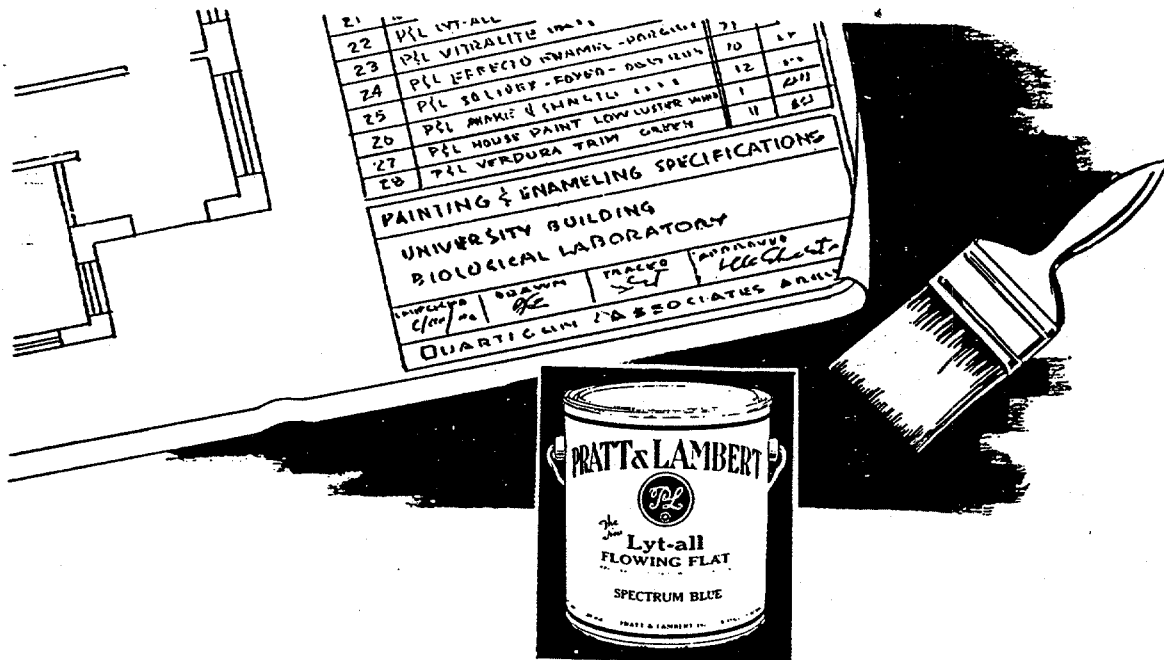
See Specifications 122, 123

Wood Trim, Doors, Etc. — Lacquer Finish

If 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 prior to installation. *See Specification 143 and 144*

GENERAL CONDITIONS

These General Conditions are written to be completely fair to both the general contractor and the subcontractor and still leave proper control with the architect and the owner.



0007-PTL-000597

SPECIFICATIONS FOR PAINTING AND VARNISHING

GENERAL CONDITIONS

- (a) The painting contractor shall read and be governed by the General Conditions contained in the complete specifications for this project.
- (b) The painting contractor agrees to save the owner, general contractor and architect harmless from all liens or damages to persons or property arising from or caused by his work; and to carry sufficient liability and property damage insurance on the job (an amount satisfactory to the architect) and workmen's compensation insurance for all workmen.

SCOPE OF WORK

- (a) The following specifications cover the complete painting and finishing of all 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 according to the plans and specifications.
- (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. 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, monel metal, lead and lead coated copper shall not be painted or finished, except as otherwise specified.
- (e) The painting contractor shall be responsible for inspecting the work of others prior to the application of any paint or finishing material. If any 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 or the architect 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 by the painting contractor. All soiled or used rags, waste and trash must be removed from the building every night, and every precaution taken to avoid the danger of fire.

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, 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 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. Wherever the abbreviation "P&L" appears in the following detailed specifications it shall mean "Pratt & Lambert."

EXTERIOR SURFACES

MASTER SPECIFICATIONS

MASONRY (Continued) CONCRETE BRICK STUCCO CONCRETE BLOCK MASONRY BLOCK CINDER BLOCK AND OTHER AGGREGATE BLOCK UNITS ASBESTOS- CEMENT	FLOORS, CONCRETE	6	LATEX FINISH, LOW EGGSHELL LUSTER (Semi-Exposed) All (designate floors and location) shall be given: 2 coats Pratt & Lambert Vapex Floor Paint (p)
		7	ENAMEL GLOSS FINISH All (designate floors and location) shall be given: 2 coats Pratt & Lambert "61" Floor & Porch Enamel (q)
METAL	ALUMINUM	8	HOUSE PAINT All Aluminum (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert House Paint
		9	VERDURA All Aluminum (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
		10	ENAMEL All Aluminum (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Effecto Enamel

Footnotes:

- (p) Before applying Vapex Floor Paint, wash concrete floors with a solution of 4 to 8 ozs. trisodium phosphate per gallon of hot water. Rinse thoroughly with clean water. Paint may be applied to surface when damp-dry.
- (q) New concrete should be allowed to age at least 3 months before painting. Etch concrete with a 10% solution of hydrochloric (muriatic) acid. After acid effervesces, flush surface with clean water. Allow concrete to dry before painting.

SPECIFICATIONS FOR PAINTING AND VARNISHING (Continued)

Workmanship (continued)

- (k) All materials shall be applied under adequate illumination, evenly spread and smoothly flowed on without runs or sags.
- (l) All coats shall be thoroughly dry before applying succeeding coats.
- (m) 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 shall then assume the responsibility and recoat the work in question. The painting contractor shall furnish the architect a report of each coat applied when completed for inspection and approval to comply with the above.
- (n) All interior trim shall be back-primed before installation with Pratt & Lambert Interior Trim Primer or Okene Preservative, as required.
- (o) 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.
- (p) Tops of all upper sash and bottoms of all lower sash shall be finished same as interior finish. Tops, bottoms and edges of doors shall be finished same as balance of doors after they are fitted by the carpenter.
- (q) The painting contractor shall secure color schedules for rooms before applying any paint or finish. All priming coats and undercoats shall be tinted to the approximate shade of the final coat.
- (r) 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.
- (s) All scratches, cracks and abrasions in plaster surfaces and openings adjoining trim shall be cut out as required, then filled with a spackling compound or approved patching plaster, flush with adjoining plaster surface and, when dry, shall be sanded smooth and sealed before application of priming coat.
- (t) 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 smooth, clean surface.
- (u) Surfaces to be stained shall be covered with a uniform coat of stain and wiped off, if required.
- (v) Enamel or varnish finish applied to wood or metal shall be sanded with fine sandpaper and then cleaned between coats to produce an even, smooth finish.
- (w) 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 specified or directed by the architect.
- (x) The insides of all drawers shall be given one coat of Pratt & Lambert "38" Pale Trim Varnish Gloss and one coat of "38" Pale Trim Varnish Satin.
- (y) All lettering shall be executed in style and design as directed by the architect.
- (z) 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 others and shall leave his part of the work in clean, orderly and acceptable condition.

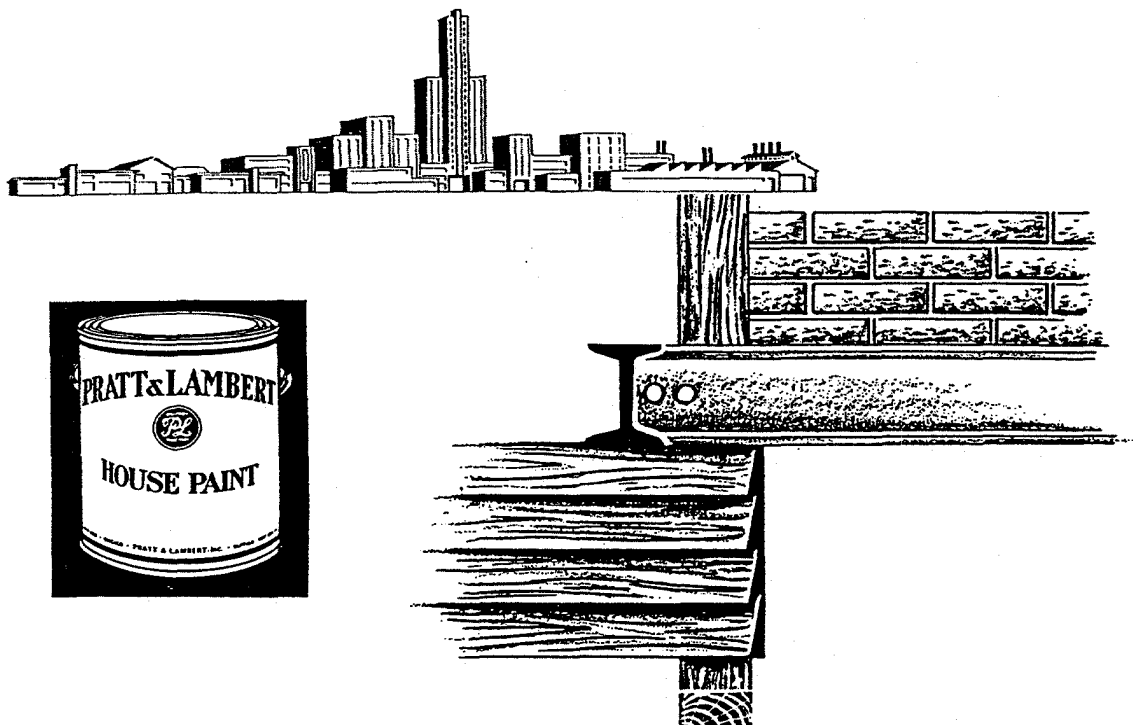
EXTERIOR SURFACES

MASTER SPECIFICATIONS

METAL (Continued)	IRON AND STEEL (Continued) SASH, TRIM, GUTTERS, CONDUCTORS, DOORS, FRAMES, ORNAMENTAL IRON (s)	17	ENAMEL All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Effecto Enamel
	FIRE ESCAPES, CATWALKS, LADDERS (s)	18	VERDURA All (designate surface and location) shall be given: 1 coat Pratt & Lambert Noxide 90 Red Lead Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
		19	VERDURA All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
		20	ENAMEL All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Effecto Enamel
	SMOKESTACKS, PIPES AND OTHER HOT METAL SURFACES (s) (Not to exceed a temperature of 500°F.)	21	METAL PROTECTIVE FINISH, HEAT RESISTING All (designate surface and location) shall be given: 1 coat Pratt & Lambert Noxide 98 Smokestack Black

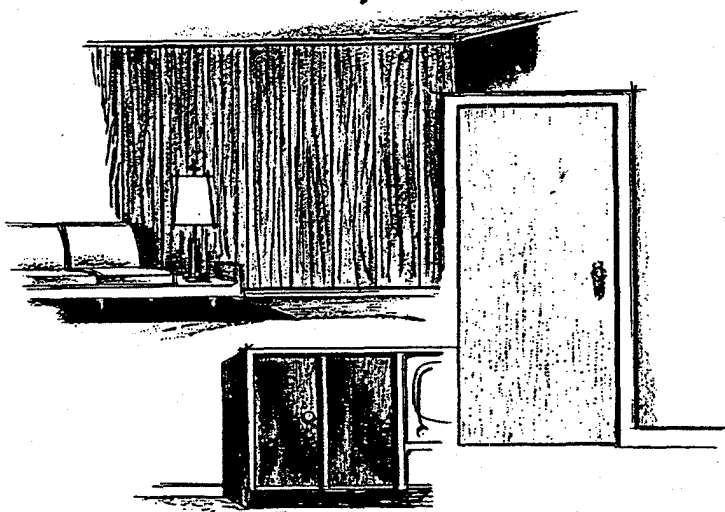
Footnote:

(s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.



MASTER SPECIFICATIONS

Exterior and Interior Surfaces



SPECIFICATIONS 1-41 — Master Specifications for Exterior Surfaces. All surfaces have been divided into three major headings: Masonry, Metal and Wood. These general categories are subdivided to detail various types of surfaces and to offer specific applications of selected finishes.

SPECIFICATIONS 42-164 — Master Specifications for Interior Surfaces. These have been divided into sections devoted to three major areas: Walls and Ceilings, Trim, Floors. The general categories are subdivided to detail various surface materials and specific applications of a variety of finishes.

EXTERIOR SURFACES**MASTER SPECIFICATIONS**

WOOD (Continued)	CLAP-BOARD, SIDING, SASH, TRIM, FENCES, OTHER SURFACES (Continued)	27	HOUSE PAINT — LATEX, BLISTER RESISTANT All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 2 coats Pratt & Lambert Vapex House Paint
		28	REDWOOD STAIN FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Redwood Stain
	TRIM, SHUTTERS, DOORS, DOOR FRAMES, OTHER SURFACES	29	VERDURA — THREE COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
		30	VERDURA — TWO COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 1 coat Pratt & Lambert Verdura Trim & Shutter Finish
		31	ENAMEL All (designate surface and location) shall be given: 1 coat Pratt & Lambert Effecto Enamel Primer 2 coats Pratt & Lambert Effecto Enamel

EXTERIOR SURFACES

MASTER SPECIFICATIONS

MASONRY CONCRETE BRICK STUCCO CONCRETE BLOCK MASONRY BLOCK CINDER BLOCK AND OTHER AGGREGATE BLOCK UNITS ASBESTOS- CEMENT	UNFILLED SURFACES	1	LATEX FLAT FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Vapex Masonry Paint (a) (b)
		2	SOLVENT THINNED FLAT FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint (b)
	FILLED SURFACES	3	LATEX FLAT FINISH All (designate surface and location) shall be given: 1 coat Pratt & Lambert Primafil (b) (c) 2 coats Pratt & Lambert Vapex Masonry Paint
		4	SOLVENT THINNED FLAT FINISH All (designate surface and location) shall be given: 1 coat Pratt & Lambert Primafil (b) (c) 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint
	SWIMMING POOLS, CONCRETE	5	SOLVENT THINNED FLAT FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint (b) (d)

Footnotes:

- For application on new unpainted exterior asbestos-cement, add one quart of Vapex Exterior Paint First Coat Additive to each gallon of Vapex Masonry Paint used as a prime coat.
- Not to be used as a waterproofer. Not to be applied over waterproofer.
- Tint Primafil to the approximate shade of the finish coat using Vapex Tinting Color.
- To insure adhesion on new concrete, 30 days after construction and prior to painting, etch concrete with a 10% solution of hydrochloric (muriatic) acid. After acid effervesces, flush surface with clean water. Allow concrete to dry before painting.

EXTERIOR SURFACES

MASTER SPECIFICATIONS

WOOD (Continued)	TRIM, DOORS, OTHER SURFACES— CLEAR FINISHES (Continued)	37	CLOSE GRAIN WOODS — NATURAL, VARNISH — GLOSS All wood (designate kind and location) shall be given: 3 coats Pratt & Lambert "61" Spar Varnish
		38	CLOSE GRAIN WOODS — <u>VARMOR CLEAR FINISH</u> — GLOSS OR SATIN All wood (designate kind and location) shall be given: 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
		39	CLOSE GRAIN WOODS — STAIN, VARNISH — GLOSS All wood (designate kind and location) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 3 coats Pratt & Lambert "61" Spar Varnish
		40	CLOSE GRAIN WOODS — STAIN, <u>VARMOR CLEAR FINISH</u> — GLOSS OR SATIN All wood (designate kind and location) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
	FLOORS	41	ENAMEL GLOSS FINISH All floors of (designate kind and location) shall be given: 2 coats Pratt & Lambert "61" Floor & Porch Enamel

EXTERIOR SURFACES

MASTER SPECIFICATIONS

METAL (Continued)	IRON AND STEEL Note: Use Master Specifications 11 through 20 according to conditions of use and exposure. See Product Descriptions for details on selection of primers.	11	METAL PROTECTIVE FINISH All (designate surface and location) shall be given: 1 coat Pratt & Lambert Noxide 90 Red Lead Primer 2 coats Pratt & Lambert Noxide Metal Paint (specify type and color) (e)
	STRUCTURAL MEMBERS, ROOFS (s)	12	METAL PROTECTIVE FINISH All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Noxide Metal Paint (specify type and color) (e)
	SASH, TRIM, GUTTERS, CONDUCTORS, DOORS, FRAMES, ORNAMENTAL IRON (s)	13	HOUSE PAINT All (designate surface and location) shall be given: 1 coat Pratt & Lambert Noxide 90 Red Lead Primer 2 coats Pratt & Lambert House Paint
		14	HOUSE PAINT All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert House Paint
		15	VERDURA All (designate surface and location) shall be given: 1 coat Pratt & Lambert Noxide 90 Red Lead Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish
		16	VERDURA All (designate surface and location) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 2 coats Pratt & Lambert Verdura Trim & Shutter Finish

Footnotes:

(e) If structural members are to be embedded in concrete, omit Noxide Metal Paint.

(s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

MASONRY (Continued) POURED AND PRECAST CONCRETE, CONCRETE BLOCK, CINDER BLOCK, MASONRY BLOCK UNITS AND BRICK	UNFILLED SURFACES (Continued)	49	ALKYD STIPPLED EGGSHELL FINISH — TWO COAT WORK All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Stippling Eggshell, stippled
		50	ALKYD STIPPLED FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Stippling Flat, stippled
		51	ALKYD STIPPLED FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Stippling Flat, stippled
		52	ALKYD GLOSS OR EGGSHELL FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell (o)
		53	OIL BASE 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
	FILLED SURFACES Whenever retention of acoustical properties of rough or porous surfaces may be desired, do not use Specifications 54-60 but instead follow Specifications 42-53.	54	ALKYD FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Lyt-all Flowing Flat

Footnotes:

- (c) Tint Primafil to the approximate shade of the finish coat using Vapex Tinting Color.
- (h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.
- (o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.

EXTERIOR SURFACES

MASTER SPECIFICATIONS

WOOD	CLAP-BOARD, SIDING, SASH, TRIM, FENCES, OTHER SURFACES	22	HOUSE PAINT — THREE COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 2 coats Pratt & Lambert House Paint (t)
		23	HOUSE PAINT — TWO COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 1 coat Pratt & Lambert House Paint (t)
		24	MILDEW & FUME RESISTANT FINISH All (designate surface and location) shall be given: 3 coats Pratt & Lambert House Paint Mildew & Fume Resistant White
		25	HOUSE PAINT — LOW LUSTER, BLISTER RESISTANT All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 2 coats Pratt & Lambert Low Luster House Paint
		26	HOUSE PAINT — GLOSS, BLISTER RESISTANT All (designate surface and location) shall be given: 1 coat Pratt & Lambert House Paint Exterior Primer 2 coats Pratt & Lambert "6-T-1" House Paint

Footnote: (t) Where a slow chalking white paint is required, specify Pratt & Lambert House Paint Chalk Resistant White.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

PLASTER AND KEENE'S CEMENT		61	ALKYD FLAT FINISH — THREE COAT WORK 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
		62	ALKYD FLAT FINISH — TWO COAT WORK 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 Flowing Flat
		63	LATEX FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 3 coats Pratt & Lambert Vapex Flat Wall Finish
		64	LATEX FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Vapex Flat Wall Finish
		65	ALKYD SATIN FINISH — THREE COAT WORK 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
		66	ALKYD SATIN FINISH — 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

EXTERIOR SURFACES

MASTER SPECIFICATIONS

WOOD (Continued)	SHAKES, SHINGLES, AND ROUGH- SAWED LUMBER	32	OPAQUE EFFECT All (designate surface and location) shall be given: 2 coats Pratt & Lambert Low Luster House Paint
		33	STAINED EFFECT All (designate surface and location) shall be given: 2 coats Pratt & Lambert Exterior Rustic Stain
	HALF TIMBER CONSTRUC- TION	34	PENETRATING PRESERVATIVE FINISH, NATURAL OR STAIN All (designate surface and location) shall be given: 2 coats Pratt & Lambert Okene Preservative (f)
	TRIM, DOORS, OTHER SURFACES— CLEAR FINISHES	35	OPEN GRAIN WOODS — FILLER, STAIN, VARNISH — GLOSS All wood (designate kind and location) shall be given: 1 coat Pratt & Lambert Paste Filler 1 coat Pratt & Lambert Tonetic Wood Stain (g) 3 coats Pratt & Lambert "61" Spar Varnish
		36	OPEN GRAIN WOODS—FILLER-SEALER, STAIN, <u>VARMOR CLEAR FINISH</u> — GLOSS OR SATIN All wood (designate kind and location) shall be given: 1 coat Pratt & Lambert Varmor Filler-Sealer 1 coat Pratt & Lambert Tonetic Wood Stain (g) 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin

Footnotes:

(f) For stained effects, tint with Pratt & Lambert Multipurpose Tinting Colors. Add not more than one-half pint of color to each gallon of Okene Preservative.

(g) If the desired color can be obtained with filler or filler-sealer alone, omit stain.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

DRY WALL CONSTRUC- TION		73	ALKYD FLAT FINISH — THREE COAT WORK 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
		74	ALKYD FLAT FINISH — TWO COAT WORK 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 Flowing Flat <i>Note:</i> All cemented and taped joints shall be spot primed with Vapex Wall Primer before proceeding with the above specification.
		75	LATEX FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 3 coats Pratt & Lambert Vapex Flat Wall Finish
		76	LATEX FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Vapex Flat Wall Finish <i>Note:</i> All cemented and taped joints shall be spot primed with Vapex Wall Primer before proceeding with the above specification.
		77	ALKYD SATIN FINISH — THREE COAT WORK 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
		78	ALKYD STIPPLED EGGSHELL FINISH — THREE COAT WORK 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, stippled

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

MASONRY POURED AND PRECAST CONCRETE, CONCRETE BLOCK, CINDER BLOCK, MASONRY BLOCK UNITS AND BRICK	UNFILLED SURFACES	42	ALKYD FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Flowing Flat
		43	ALKYD FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Flowing Flat
		44	LATEX FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 3 coats Pratt & Lambert Vapex Flat Wall Finish (h)
		45	LATEX FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Vapex Flat Wall Finish (h)
		46	ALKYD SATIN FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 2 coats Pratt & Lambert Cellu-Tone Satin
		47	ALKYD SATIN FINISH — 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
		48	ALKYD STIPPLED EGGSHELL FINISH — THREE COAT WORK All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Stippling Eggshell, stippled

Footnote:

(h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

ASBESTOS-CEMENT		84	ALKYD FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Flowing Flat
		85	ALKYD FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Flowing Flat
		86	LATEX FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Vapex Masonry Paint (h)
		87	ALKYD SATIN FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 2 coats Pratt & Lambert Cellu-Tone Satin
		88	ALKYD STIPPLED EGGSHELL FINISH — THREE COAT WORK All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Stippling Eggshell, stippled

Footnote: (h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

MASONRY <i>(Continued)</i> POURED AND PRECAST CONCRETE, CONCRETE BLOCK, CINDER BLOCK, MASONRY BLOCK UNITS AND BRICK	FILLED SURFACES <i>(Continued)</i>	55	LATEX FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Vapex Flat Wall Finish
		56	ALKYD SATIN FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Cellu-Tone Satin
		57	ALKYD STIPPLED EGGSHELL FINISH All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Lyt-all Stippling Eggshell, stippled
		58	ALKYD STIPPLED FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Lyt-all Stippling Flat, stippled
		59	ALKYD GLOSS OR EGGSHELL FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell (o)
		60	OIL BASE FLAT (MATTE) FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Primafil (c) (h) 1 coat Pratt & Lambert Solidex

Footnotes:

(c) Tint Primafil to the approximate shade of the finish coat using Vapex Tinting Color.

(h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.

(o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

OTHER SURFACES	CANVAS		
		95	ALKYD FLAT FINISH 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. The surface 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
		96	ALKYD STIPPLED EGGSHELL FINISH 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. The surface 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, stippled
		97	ALKYD STIPPLED FLAT FINISH 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. The surface 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 Flat, stippled

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

PLASTER AND KEENE'S CEMENT (Continued)		67	ALKYD STIPPLED EGGSHELL FINISH — THREE COAT WORK 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, stippled
		68	ALKYD STIPPLED EGGSHELL FINISH — TWO COAT WORK 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 Stippling Eggshell, stippled
		69	ALKYD STIPPLED FLAT FINISH — THREE COAT WORK 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 Stippling Flat, stippled
		70	ALKYD STIPPLED FLAT FINISH — TWO COAT WORK 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 Stippling Flat, stippled
		71	ALKYD GLOSS OR EGGSHELL FINISH — THREE COAT WORK 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 Vitralite Enamel Gloss or Eggshell (o)
		72	OIL BASE FLAT (MATTE) FINISH 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 Solidex

Footnote:

(o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

VITRA-TILE SYSTEM HEAVY DUTY GLAZE FINISH	CONCRETE, CINDER OR OTHER AGGREGATE BLOCK	102	All (designate block surface and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vitra-Tile Block Filler (1) (Apply at a Maximum Spreading Rate — Brushed: Sq. Ft. per gal: U. S., 50; Canada, 60) 1 coat Pratt & Lambert Vitra-Tile Coating (2) (Apply at a Maximum Spreading Rate For 15 Mil Film: Sq. Ft. per gal: U. S., 80; Canada, 96) 1 coat Pratt & Lambert Vitra-Tile Glaze (3) (4) (Apply at a Maximum Spreading Rate For 6 Mil Film: Sq. Ft. per gal: U. S. 250; Canada, 300) Note: To be applied in strict accordance with instructions as given in the booklet: "Pratt & Lambert Vitra-Tile Instructions For Application".
	PLASTER, BRICK, CONCRETE, GYPSUM BOARD AND HARD-BOARD	103	All (designate surface and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vitra-Tile Wall Primer (Apply at a Maximum Spreading Rate: Sq. Ft. per gal: U. S., 500; Canada, 600) 1 Coat Pratt & Lambert Vitra-Tile Coating (2) (Apply at a Maximum Spreading Rate For 15 Mil Film: Sq. Ft. per gal: U. S., 100; Canada, 120) 1 coat Pratt & Lambert Vitra-Tile Glaze (3) (4) (Apply at a Maximum Spreading Rate For 6 Mil Film: Sq. Ft. per gal: U. S., 250; Canada, 300) Note: To be applied in strict accordance with instructions as given in the booklet: "Pratt & Lambert Vitra-Tile Instructions For Application".
	METAL, RIGID	104	All (designate surface and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vitra-Tile Metal Primer (Apply at a Maximum Spreading Rate: Sq. Ft. per gal: U. S., 600; Canada, 720) 1 coat Pratt & Lambert Vitra-Tile Coating (2) (Apply at a Maximum Spreading Rate For 15 Mil Film: Sq. Ft. per gal: U. S., 100; Canada, 120) 1 coat Pratt & Lambert Vitra-Tile Glaze (3) (4) (Apply at a Maximum Spreading Rate For 6 Mil Film: Sq. Ft. per gal: U. S. 250; Canada, 300) Note: To be applied in strict accordance with instructions as given in the booklet: "Pratt & Lambert Vitra-Tile Instructions For Application".
	WOOD AND ASBESTOS-CEMENT	105	All (designate surface and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vitra-Tile Coating (2) (Apply at a Maximum Spreading Rate For 15 Mil Film: Sq. Ft. per gal: U. S., 100; Canada, 120) 1 coat Pratt & Lambert Vitra-Tile Glaze (3) (5) (Apply at a Maximum Spreading Rate For 6 Mil Film: Sq. Ft. per gal: U. S., 250; Canada, 300) Note: To be applied in strict accordance with instructions as given in the booklet: "Pratt & Lambert Vitra-Tile Instructions For Application".

- (1) Apply Vitra-Tile Block Filler to ensure optimum filling and smoothness of finished job on coarse blocks that contain large voids. Omit Vitra-Tile Block Filler on fine textured smooth blocks.
- (2) If multi-color effect is desired, spatter or veil with appropriate Vitra-Tile Spatter and/or Veiling mixture (not a continuous coat).
- (3) Always apply Glaze coat (by spray) over a spatter or veiling effect.
- (4) Omit Glaze coat (except over a veiling effect) where a satin finish and/or an economical two-coat job is desired.
- (5) Omit Glaze coat (except over a veiling effect) where a satin finish and/or an economical one-coat job is desired.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

DRY WALL CONSTRUCTION (Continued)

			79	ALKYD STIPPLED EGGSHELL FINISH — TWO COAT WORK 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 Stippling Eggshell, stippled Note: All cemented and taped joints shall be spot primed with Vapex Wall Primer before proceeding with the above specification.
			80	ALKYD STIPPLED FLAT FINISH — THREE COAT WORK 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 Stippling Flat, stippled
			81	ALKYD STIPPLED FLAT FINISH — TWO COAT WORK 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 Stippling Flat, stippled Note: All cemented and taped joints shall be spot primed with Vapex Wall Primer before proceeding with the above specification.
			82	ALKYD GLOSS OR EGGSHELL FINISH — THREE COAT WORK 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 Vitralite Enamel Gloss or Eggshell (o)
			83	OIL BASE FLAT (MATTE) FINISH 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 Solidex Note: All cemented and taped joints shall be spot primed with Vapex Wall Primer before proceeding with the above specification.

Footnote:

(o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

SERVICE AND INDUS- TRIAL AREAS (Continued)	CONCRETE, BRICK, CLAY TILE, PLASTER, WOOD AND METAL (s) (Continued)	111	ALKYD GLOSS OR EGGSHELL FINISH — FUME RESISTANT — 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 Vitralite Enamel Gloss or Eggshell (o)
		112	OIL BASE 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
	DADOES	113	GLOSS ENAMEL FINISH 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 (j)
	CANVAS COVERED PIPE	114	All (designate surface and location) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer Then finish same as adjoining wall or ceiling

Footnotes:

- (j) Lyt-all Stippling Eggshell or Cellu-Tone Satin may be specified in place of "61" Floor & Porch Enamel.
- (o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.
- (s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

ASBESTOS-CEMENT (Continued)		89	ALKYD STIPPLED EGGSHELL FINISH — TWO COAT WORK All (designate surface) walls throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Stippling Eggshell, stippled
		90	ALKYD STIPPLED FLAT FINISH — THREE COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Lyt-all Stippling Flat, stippled
		91	ALKYD STIPPLED FLAT FINISH — TWO COAT WORK All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Stippling Flat, stippled
		92	ALKYD GLOSS OR EGGSHELL FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Lyt-all Double Duty Primer 1 coat Pratt & Lambert Vitralite Enamel Gloss or Eggshell (o)
		93	OIL BASE FLAT (MATTE) FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 1 coat Pratt & Lambert Solidex
WOOD AND METAL		94	ALKYD GLOSS OR EGGSHELL 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 Vitralite Enamel Gloss or Eggshell (o)

Footnotes:

(h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.

(o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

METAL (s) <i>(Continued)</i>	PARTITIONS, LOCKERS, CABINETS, PIPING (l), DUCTS AND OTHER SECONDARY SURFACES (s) <i>(Continued)</i>	121	ALUMINUM FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Aluminum Paint
WOOD	ENAMEL FINISH	122	ALKYD GLOSS OR EGGSHELL FINISH — 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 (o)
		123	ALKYD GLOSS OR EGGSHELL FINISH — 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 (o)
	PARTITIONS, LOCKERS, CABINETS AND OTHER SECONDARY WOOD SURFACES	124	ENAMEL GLOSS FINISH — THREE COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert Effecto Enamel Primer 2 coats Pratt & Lambert Effecto Enamel
		125	ENAMEL GLOSS FINISH — TWO COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert Effecto Enamel Primer 1 coat Pratt & Lambert Effecto Enamel
		126	ALKYD SATIN FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Cellu-Tone Satin

Footnotes:

- (l) See Page 96 for Pipe Line Identification Codes.
- (o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.
- (s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.

INTERIOR SURFACES—WALLS AND CEILINGS

MASTER SPECIFICATIONS

OTHER SURFACES (Continued)	SWIMMING POOLS, CONCRETE	98	SOLVENT THINNED FLAT FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Alkatite Cement & Stucco Paint (b) (d)
	ACOUSTI- CAL TILE CEILINGS	99	LATEX FLAT FINISH All acoustical tile ceilings (designate location) except (specify exceptions, if any) shall be given: 1 or 2 coats Pratt & Lambert Vapex Flat Wall Finish (i)
	GLASS FIBER INSULATION — RIGID	100	OIL BASE FLAT (MATTE) FINISH All (designate surface) walls and ceilings throughout except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Solidex, applied by spray
	FORM- BOARD CEILINGS, GLASS FIBER	101	LATEX FLAT FINISH All (designate surface) ceilings throughout except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert No. 14 Formboard Paint

Footnotes:

(b) Not to be used as a waterproofer. Not to be applied over waterproofers.

(d) To insure adhesion on new concrete, 30 days after construction and prior to painting, etch concrete with a 10% solution of hydrochloric (muriatic) acid. After acid effervesces, flush surface with clean water. Allow concrete to dry before painting.

(i) For Gypsum Bulb-T construction, specify 1 coat Solidex.

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

WOOD (Continued)	VARNISH — OPEN GRAIN WOODS (Continued)	133	STAIN, VARNISH — SATIN OR DULL — OPEN PORE All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull
	VARNISH — CLOSE GRAIN WOODS	134	NATURAL, VARNISH — GLOSS, SATIN OR DULL All (designate wood and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss, Satin or Dull
		135	NATURAL, VARNISH — RUBBED All (designate wood and location) except (specify exceptions, if any) shall be given: 3 coats Pratt & Lambert Cabinet Rubbing Varnish, last coat rubbed
		136	STAIN, VARNISH — GLOSS, SATIN OR DULL All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Satin (m) 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss, Satin or Dull
		137	STAIN, VARNISH — DULL All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain (m) 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Dull
		138	STAIN, VARNISH — RUBBED All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 3 coats Pratt & Lambert Cabinet Rubbing Varnish, last coat rubbed

Footnote:

(m) To reduce the prominence of the grain in fir, cypress, yellow pine and other soft woods, specify 1 coat of Filtex (each gallon thinned with 2 quarts turpentine or mineral spirits) before stain coat and omit first coat of varnish.

INTERIOR SURFACES—WALLS AND CEILINGS MASTER SPECIFICATIONS

LYT-ALL FIRE RETARD- ANT PAINT	WOOD	106	FIRE RETARDANT PAINT — FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Lyt-all Fire Retardant Paint (thinned with one pint Pratt & Lambert Exode Reducer) 2 coats Pratt & Lambert Lyt-all Fire Retardant Paint
	PLASTER, WALL- BOARD, MASONRY BLOCK UNITS, BRICK AND CONCRETE	107	FIRE RETARDANT PAINT — FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Vapex Wall Primer (h) 3 coats Pratt & Lambert Lyt-all Fire Retardant Paint
	METAL	108	FIRE RETARDANT PAINT — FLAT FINISH All (designate surface) walls and ceilings throughout (designate location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert No. 25 Zinc Chromate Primer 3 coats Pratt & Lambert Lyt-all Fire Retardant Paint
SERVICE AND INDUS- TRIAL AREAS	CONCRETE, BRICK, CLAY TILE, PLASTER, WOOD AND METAL (s)	109	OIL BASE GLOSS, EGGSHELL OR FLAT FINISH 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
		110	ALKYD GLOSS OR EGGSHELL FINISH — FUME RESISTANT — 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 Vitralite Enamel Gloss or Eggshell (o)

Footnotes:

- (h) Spot prime any exposed metal with Lyt-all Double Duty Primer before applying the first coat.
- (o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.
- (s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

WOOD (Continued)	LACQUER — FOR SPRAY APPLICA- TION OPEN GRAIN WOODS	143	STAIN, FILLER, SEALER, LACQUER — GLOSS OR DULL — RUBBED All (designate wood and location) except (specify exceptions, if any) shall first be sponged with clear water to raise the grain, sanded smooth and then given: 1 coat Pratt & Lambert Acid Stain (g) 1 coat Pratt & Lambert Paste Filler 1 coat Pratt & Lambert Vitraloid Lacquer Sealer 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull Specify if last coat is to be rubbed
	LACQUER — FOR SPRAY APPLICA- TION CLOSE GRAIN WOODS	144	STAIN, SEALER, LACQUER — GLOSS OR DULL — RUBBED All (designate wood and location) except (specify exceptions, if any) shall first be sponged with clear water to raise the grain, sanded smooth and then given: 1 coat Pratt & Lambert Acid Stain 1 coat Pratt & Lambert Vitraloid Lacquer Sealer 2 coats Pratt & Lambert Vitraloid Lacquer Clear Gloss or Dull Specify if last coat is to be rubbed

Footnote:

(g) If the desired color can be obtained with filler alone, omit stain.

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

METAL (s)	ENAMEL FINISH	115	ALKYD GLOSS OR EGGSHELL FINISH — 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 (o)
		116	ALKYD GLOSS OR EGGSHELL FINISH — 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 (o)
	RADIATORS, CONVECTORS AND ENCLOSURES (s)	117	ALKYD EGGSHELL FINISH All radiators, convectors and enclosures (designate location) shall be given in addition to the shop priming coat: 1 coat Pratt & Lambert Interior Trim Primer 1 coat Pratt & Lambert Vitralite Enamel Eggshell (o)
	PARTITIONS, LOCKERS, CABINETS, PIPING (l), DUCTS AND OTHER SECONDARY SURFACES (s)	118	ENAMEL GLOSS FINISH — THREE COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert Effecto Enamel Primer 2 coats Pratt & Lambert Effecto Enamel
		119	ENAMEL GLOSS FINISH — TWO COAT WORK All (designate surface and location) shall be given: 1 coat Pratt & Lambert Effecto Enamel Primer 1 coat Pratt & Lambert Effecto Enamel
		120	ALKYD SATIN FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Cellu-Tone Satin

Footnotes:

- (l) See Page 96 for Pipe Line Identification Codes.
(o) Vitralite Enamel has good fume resistance. Colors having the greatest permanence in the presence of fumes are White, Black, Grays and deep colors.
(s) If galvanized steel, pretreat surface before painting. Refer to General Conditions, "Workmanship" paragraph "h," page 28.

INTERIOR SURFACES—FLOORS

MASTER SPECIFICATIONS

WOOD (Continued)	VARNISH — CLOSE GRAIN WOODS	151	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
		152	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
		153	NATURAL, <u>VARMOR CLEAR FINISH</u> — GLOSS OR SATIN — THREE COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
		154	NATURAL, <u>VARMOR CLEAR FINISH</u> — GLOSS OR SATIN — TWO COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
		155	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 Tonetic Wood Stain 2 coats Pratt & Lambert "61" Floor Varnish Clear Gloss 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss, Satin or Dull
		156	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 Tonetic Wood Stain 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss 1 coat Pratt & Lambert "61" Floor Varnish Clear Gloss, Satin or Dull

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

WOOD (Continued)	PARTITIONS, LOCKERS, CABINETS AND OTHER SECONDARY WOOD SURFACES (Continued)	127	ALUMINUM FINISH All (designate surface and location) shall be given: 2 coats Pratt & Lambert Aluminum Paint
	VARNISH — OPEN GRAIN WOODS	128	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 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss, Satin or Dull
		129	FILLER, VARNISH — RUBBED All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Paste Filler 3 coats Pratt & Lambert Cabinet Rubbing Varnish, last coat rubbed
		130	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 Tonic Wood Stain (g) 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Gloss, Satin or Dull
		131	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 Tonic Wood Stain (g) 3 coats Pratt & Lambert Cabinet Rubbing Varnish, last coat rubbed
		132	NATURAL, VARNISH — SATIN OR DULL — OPEN PORE All (designate wood and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert "38" Pale Trim Varnish Gloss 1 coat Pratt & Lambert "38" Pale Trim Varnish Satin or Dull

Footnote:

(g) If the desired color can be obtained with filler alone, omit stain.

INTERIOR SURFACES—FLOORS

MASTER SPECIFICATIONS

WOOD (Continued)	HEAVY DUTY FINISH — OPEN AND CLOSE GRAIN WOODS	162	SEALER All (designate floor and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert "61" Penetrating Sealer, buffed
	CLOSE GRAIN WOODS GYMNASIUMS, GAME ROOMS, SQUASH AND HANDBALL COURTS AND OTHER WOOD FLOORS	163	GYMNASIUM FLOOR FINISH — GLOSS All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert "61" Gymnasium Floor Sealer buffed (n) 1 coat Pratt & Lambert "61" Gymnasium Floor Finish, buffed 1 coat Pratt & Lambert "61" Gymnasium Floor Finish
		164	ENAMEL GLOSS FINISH All floors of (designate kind and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert "61" Floor & Porch Enamel

Footnote:

(n) Buff first coat mechanically, using No. 2 steel wool, immediately after application or, preferably, after overnight drying. Then apply court marking lines in the desired colors of Effecto Enamel. After drying, finish with 2 coats "61" Gymnasium Floor Finish.

INTERIOR SURFACES—TRIM

MASTER SPECIFICATIONS

WOOD (Continued)	PENE- TRATING FINISH — OPEN AND CLOSE GRAIN WOODS	139	PENETRATING FINISH, NATURAL OR STAIN All (designate wood and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Okene Preservative, wiped dry (r)
	HEAVY DUTY FINISH — INTERIOR TRIM AND CABINET WORK OPEN GRAIN WOODS	140	FILLER, STAIN, VARNISH — GLOSS All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Paste Filler 1 coat Pratt & Lambert Tonetic Wood Stain (g) 3 coats Pratt & Lambert Scholastic Finish
	HEAVY DUTY FINISH — INTERIOR TRIM AND CABINET WORK CLOSE GRAIN WOODS	141	NATURAL, VARNISH — GLOSS All (designate wood and location) except (specify exceptions, if any) shall be given: 3 coats Pratt & Lambert Scholastic Finish
		142	STAIN, VARNISH — GLOSS All (designate wood and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 3 coats Pratt & Lambert Scholastic Finish

Footnotes:

(g) If the desired color can be obtained with filler alone, omit stain.

(r) For stained effects, add not more than one quart of P&L Tonetic Wood Stain to each gallon of Okene Preservative.

INTERIOR SURFACES—FLOORS

MASTER SPECIFICATIONS

CONCRETE		145	ENAMEL GLOSS FINISH All floors of (designate floor and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert "61" Floor & Porch Enamel (q)
		146	LATEX FINISH, LOW EGGSHELL LUSTER All floors of (designate floor and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Vapex Floor Paint (p)
WOOD	OPEN GRAIN WOODS VARNISH — PASTE FILLER METHOD	147	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
		148	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
	OPEN GRAIN WOODS VARMOR FILLER — SEALER METHOD	149	FILLER-SEALER, NATURAL OR COLOR, VARMOR CLEAR FINISH — GLOSS OR SATIN — FOUR COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Varmor Filler-Sealer 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
		150	FILLER-SEALER, NATURAL OR COLOR, VARMOR CLEAR FINISH — GLOSS OR SATIN — THREE COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Varmor Filler-Sealer 1 coat Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin

Footnotes:

- (p) Before applying Vapex Floor Paint, wash concrete floors with a solution of 4 to 8 ozs. trisodium phosphate per gallon of hot water. Rinse thoroughly with clean water. Paint may be applied to surface when damp-dry.
- (q) New concrete should be allowed to age at least 3 months before painting. Etch concrete with a 10% solution of hydrochloric (muriatic) acid. After acid effervesces, flush surface with clean water. Allow concrete to dry before painting.

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**
HOSPITALS AND INSTITUTIONS
EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12
B	Brick	1, 2	M	Masonry Block Masonry Walls	1-4 1-4
C	Cinder Block Conductors	1-4 11-17	R	Roofs, Metal	11
D	Doors, Metal Doors, Wood	13-17 29, 31, 35-40	S	Sash, Metal Steel, Structural Stucco Swimming Pools, Concrete	13-17 11, 12 1, 2 5
F	Fences, Metal Fire Escapes Floors, Concrete	13, 15 18-20 6, 7	T	Tanks, Metal Trim, Metal	13-17 13-17
G	Gutters, Metal	13-16	W	Walls, Concrete Walls, Masonry Block	1, 2 1-4
H	Hand Rails, Metal	18-20			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42, 44, 46, 48, 50, 52, 59, 102, 107 104, 108-112, 115, 116 84-93, 105, 107	C	Ceilings, Plaster Cinder Block Convectors	61, 63, 65, 67, 69, 71, 107, 109-112 42, 44, 46, 48, 50, 52, 59, 102, 107 108, 117-120
B	Benches, Auditorium, Laboratory (Other than table tops) Brick	140-142 42, 44, 46, 48, 50, 52, 103, 107, 109-112	D	Dadoes Doors, Fire Doors, Metal Doors, Wood Ducts, Ventilating	102, 103, 105-107, 113 108, 116-119 108, 115, 116 106, 122, 123, 128, 130, 132-134, 136, 138, 143, 144 108, 117-120
C	Cabinets, Metal Cabinets, Wood Canvas Ceilings, Acoustical Tile Ceilings, Concrete	108, 115, 116, 118, 120 106, 122-124, 126, 128-136, 138, 140-144 95-97 99 42, 44, 46, 48, 50, 52, 59, 107, 109-112	E	Elevator Cabs Engines	116 118, 119

INTERIOR SURFACES—FLOORS

MASTER SPECIFICATIONS

WOOD (Continued)	VARNISH — CLOSE GRAIN WOODS (Continued)	157	STAIN, VARMOR CLEAR FINISH — GLOSS OR SATIN — FOUR COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 2 coats Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
		158	STAIN, VARMOR CLEAR FINISH — GLOSS OR SATIN — THREE COAT WORK All (designate floor and location) except (specify exceptions, if any) shall be given: 1 coat Pratt & Lambert Tonetic Wood Stain 1 coat Pratt & Lambert Varmor Clear Finish Gloss 1 coat Pratt & Lambert Varmor Clear Finish Gloss or Satin
	SEALER METHOD OPEN AND CLOSE GRAIN WOODS	159	SEALER, 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
		160	VARMOR SEALER METHOD All (designate floor and location) except (specify exceptions, if any) shall be given: 2 coats Pratt & Lambert Varmor Clear Finish Gloss Each gallon of Varmor Clear Finish Gloss should be thinned with two quarts Pratt & Lambert Duosol and applied with brush or other applicator. Each coat should be buffed with No. 2 steel wool after the coat is dry.
	WAX FINISH — OPEN AND CLOSE GRAIN WOODS	161	SEALER, 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

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

HOTELS AND APARTMENT BUILDINGS

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12
B	Brick	1, 2	M	Masonry Block Masonry Walls	1-4 1-4
C	Cinder Block Conductors	1-4 11-17	R	Roofs, Metal	11
D	Doors, Metal Doors, Wood	13-17 29-31, 35-40	S	Sash, Metal Sash, Wood Shingles, Asbestos-Cement Steel, Structural Stucco Swimming Pools, Concrete	13-17 22-27 1, 2 11, 12 1, 2 5
F	Fences, Metal Fences, Wood Fire Escapes Floors, Concrete	13, 15 22-24, 26-28 18-20 6, 7	T	Trim, Metal Trim, Wood	13-17 22, 24-29, 31
G	Gutters, Metal	13-17	W	Walls, Concrete Walls, Masonry Block	1, 2 1-4
H	Hand Rails, Metal	18-20			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum	42-60, 102, 107 104, 108-112, 115, 116	D	Dry-Wall Ducts, Ventilating	73-83, 103, 107 108, 117-120
B	Brick	42-53, 103, 107, 109-112	E	Elevator Cabs Engines	116 118, 119
C	Cabinets, Metal Cabinets, Wood Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	108, 116, 118, 120 124-126, 128-138, 143, 144 42-60, 107, 109-112 61-72, 109-112 42-60, 102, 107 108, 117-120	F	Floors, Concrete Floors, Wood Fume-Resistant Finish	145, 146 147-162, 164 52, 59, 71, 82, 94, 110, 111, 115-117, 122, 123
D	Dadoes Doors, Fire Doors, Metal Doors, Wood	102, 103, 105, 107, 113 108, 116-119 108, 115, 116 122, 123, 128, 130, 132-134, 136, 143, 144	G	Gypsum Board	73-83, 103, 107
			I	Iron, Ornamental	116
			K	Keene's Cement	61-72, 103, 107
			M	Masonry Block	42-60, 102, 107

SELECTED SPECIFICATIONS

- CHURCHES
- HOSPITALS AND INSTITUTIONS
- HOTELS AND APARTMENT BUILDINGS
- INDUSTRIAL BUILDINGS AND WAREHOUSES
- MOTELS
- OFFICE AND COMMERCIAL BUILDINGS
- RESIDENCES—FINE
- RESIDENCES—MEDIUM PRICE
- SCHOOLS AND COLLEGES

This section will save you time and make your specification writing easier. You can quickly pinpoint all specifications applicable to specific surfaces of the particular structure on which you are working.

For example, for an interior brick wall in a school, simply turn to this section and on page 76 under "Schools and Colleges," eighteen specifications are shown as 42-53, 103, 107, 109-112. Each of these specifications is shown completely and concisely under Master Specifications, pages 31 to 62. As a group, they offer you a wide variety of P & L products for an "unfilled" substrate, depending upon the location of the wall (industrial or service area, etc.) and the quality of the work required (3-coat, 2-coat, etc.) These eighteen specifications have been selected for your convenience to give you the most practical and up-to-date architectural finishes for that particular substrate. It should not be necessary for you to refer to any other specifications.

SELECTED
SPECIFICATIONS

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

INDUSTRIAL BUILDINGS, WAREHOUSES, ETC.

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12
B	Brick	1, 2	M	Masonry Block Masonry Walls	1-4 1-4
C	Catwalks Cinder Block Conductors	18-20 1-4 11-17	P	Pipes	11
D	Doors, Metal	13-16	R	Roofs, Metal	11
F	Fences, Metal Fire Escapes Floors, Concrete Floors, Wood	13, 15 18-20 6, 7 7	S	Sash, Metal Smokestacks Steel, Structural Stucco	13-17 21 11, 12 1, 2
G	Gutters, Metal	13-16	T	Tanks, Metal Trim, Metal	13-17 13-17
H	Hand Rails, Metal Hot Metal	18-20 21	W	Walls, Concrete Walls, Masonry Block Walls, Metal	1, 2 1-4 11-16

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42-51, 53-58, 60, 102 104, 109-112 84-91, 93, 105	E	Elevator Cabs Engines	116 118, 119
B	Brick	42-51, 53, 103, 109, 112, 113	F	Floors, Concrete Floors, Heavy-Duty Fume-Resistant Finish Formboard, Glass Fiber	145, 146 162 94, 110, 111, 117 101
C	Cabinets, Metal Cabinets, Wood Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	118-122 124-127 42-51, 53-58, 60, 109-112 62, 64, 66, 68, 70, 72, 109-112 42-51, 53-58, 60, 102 118-121	I	Iron, Ornamental	116, 118, 119
D	Dadoes Doors, Fire Doors, Metal Ducts, Ventilating	102, 103, 105, 113 118-121 118-121 117-120	K	Keene's Cement	62, 64, 66, 68, 70, 72, 103
			L	Lockers, Metal	118-120
			M	Masonry Block Motors	42-58, 60, 102 118, 119

SELECTED SPECIFICATIONS BY BUILDING TYPES	CHURCHES
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EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	H	Hand Rails, Metal Hand Rails, Wood	18-20 29, 31, 37-40
B	Brick	1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-16 11, 12
C	Cinder Block Clapboard Siding Conductors	1-4 22, 23, 25-27 13-16	M	Masonry Block Masonry Walls	1-4 1-4
D	Doors, Metal Doors, Wood	13-16 35-40	R	Roofs, Metal	11
F	Fences, Metal Fences, Wood Floors, Concrete	13, 15 22, 23, 28 6, 7	S	Sash, Metal Sash, Wood Stucco	13-17 22, 23, 28, 35-40 1, 2
G	Gutters, Metal	13-16	T	Trim, Metal Trim, Wood	13-16 22, 23, 28, 34-40
			W	Walls, Concrete Walls, Masonry Block	1, 2 1-4

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42-60, 102 104, 116 84-93, 105	M	Masonry Block Metal Partitions Metal Partitions (Pre-primed)	42-60, 102 116 73-83, 103
B	Brick	42-47, 52, 53, 103	P	Paneling, Wood Pews, Church Pipe, Canvas Covered	122, 123, 128, 132, 134, 136, 137 122, 123, 143, 144 114
C	Cabinets, Metal Cabinets, Wood Ceilings, Acoustical Tile Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	116 123, 128, 132-134, 136, 137 99 42-60 61-68, 71, 72 42-60, 102 117	R	Radiators	117
D	Doors, Fire Doors, Metal Doors, Wood Ducts, Ventilating	116 116 122, 123, 128, 132-134, 136, 137 117	S	Sash, Metal Soffits, Balcony	116 72
F	Floors, Concrete Floors, Heavy-Duty Wood Floors, Wood	145, 146 162 164	T	Tile, Acoustical Trim, Metal Trim, Wood	99 115, 116 123, 128, 132, 134, 136, 137
I	Iron, Ornamental	116, 118, 119	V	Ventilating Ducts	117
K	Keene's Cement	61-68, 71, 72, 103	W	Walls, Aggregate Block Walls, Brick & Smooth Concrete Walls, Concrete Walls, Masonry Walls, Plaster	42-60, 102 42-47, 52, 53, 103 42-60, 103 42-60, 102, 103 61-68, 71, 72, 103

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

MOTELS

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	P	Plywood, Fir	22, 23, 26, 27
B	Brick	1, 2	R	Redwood Siding Roofs, Metal Rough Sawed Lumber	22, 23, 26-28 11 32, 33
C	Cinder Block Clapboard Siding Conductors	1-4 22, 24-27 11-17	S	Sash, Metal Sash, Wood Shakes, Wood Shingles, Asbestos- Cement Shutters Siding, Smooth Steel, Structural Stucco Swimming Pools, Concrete	13-17 22-27 32, 33 1, 2 29-31 22, 23, 26-28 13-17 1, 2 5
D	Doors, Metal Doors, Wood	13-17 29-31, 35-40	T	Trim, Metal Trim, Wood	13-17 22, 23, 25, 26, 28-31
F	Fences, Metal Fences, Wood Floors, Concrete	15 22, 23, 26-28 6, 7	W	Walls, Concrete Walls, Masonry Block	1, 2 1-4
G	Gutters, Metal	13-17			
I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12			
M	Masonry Block Masonry Walls	1-4 1-4			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42-60, 102, 107 104, 108-112, 116 84-93, 105, 107	D	Doors, Fire Doors, Metal Doors, Wood Dry-Wall Ducts, Ventilating	108, 116 115, 116 122, 123, 128, 130, 132-136, 138, 143, 144 73-83, 103, 107 106, 117-120
B	Brick	42-53, 103, 107, 109-112	F	Floors, Concrete Floors, Wood Fume-Resistant Finish	145, 146 147-162, 164 52, 59, 71, 82, 94, 110, 111, 115-117, 122, 123
C	Cabinets, Wood Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	123, 132-134, 136, 137, 139 42-53, 107, 109-112 61-72, 107, 109-113 42-60, 102, 107, 109, 113 108, 117, 120			

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
F	Floors, Concrete	145, 146	P	Pipe, Canvas Covered Pumps	107, 114 118, 119
	Floors, Heavy-Duty	162	R	Radiators	117
	Floors, Wood	162			
	Fume-Resistant Finish	52, 59, 71, 94, 95, 110, 111, 115, 117, 122, 123	S	Sash, Metal	108, 115, 116
G	Glass Fiber Insulation	100	T	Tile, Acoustical Tile, Clay Trim, Metal Trim, Wood	99 103, 107, 109-112 108, 115, 116 106, 122-126, 128, 130, 132-134, 136, 140, 144
I	Iron, Ornamental	116			
K	Keene's Cement	61, 63, 65, 67, 69, 71, 103, 107			
L	Lockers, Metal	108, 118-120			
M	Masonry Block	42, 44, 46, 48, 50, 52, 59, 102, 107	V	Ventilating Ducts	108, 117-120
	Metal Partitions	108-112, 118-120			
	Metal Partitions (Pre-primed)	73-82			
P	Paneling, Wood	106, 122-126, 128-136, 138, 143, 144			
			W	Walls, Aggregate Block Walls, Brick & Smooth Concrete Walls, Clay Tile Walls, Masonry Walls, Plaster	42, 44, 46, 48, 50, 52, 59, 102, 107 42, 44, 46, 48, 50, 52, 103, 107, 109-112 103, 107, 109-112 42, 44, 46, 48, 50, 52, 59, 102, 103, 105, 107, 109-112 61, 63, 65, 67, 69, 71, 103, 107, 109-112

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

OFFICE AND COMMERCIAL BUILDINGS

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12
B	Brick	1, 2	M	Masonry Block Masonry Walls	1-4 1-4
C	Cinder Block Conductors	1-4 11-17	R	Roofs, Metal	11
D	Doors, Metal Doors, Wood	13-17 29, 35-40	S	Sash, Metal Steel, Structural Stucco	13-17 11, 12 1, 2
F	Fences, Metal Fire Escapes	13, 15 18-20	T	Tanks, Metal Trim, Metal	13-17 13-17
G	Gutters, Metal	13-16	W	Walls, Concrete Walls, Masonry Block	1, 2 1-4
H	Hand Rails, Metal	18-20			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42-60, 102 104, 109, 116 84-93, 105	E	Elevator Cabs Engines	116 118, 119
B	Brick	42-53, 103, 109	F	Floors, Concrete Floors, Heavy-Duty Wood Fume-Resistant Finish	145, 146 162 52, 59, 71, 94, 116, 117, 123
C	Cabinets, Metal Cabinets, Wood Ceilings, Acoustical Tile Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	116, 118, 120 122-124, 126, 128, 132-134, 136, 143, 144 99 42-60, 109 61-72, 109 42-60, 102 117-120	G	Glass Fiber Insulation	100
D	Dadoes Doors, Fire Doors, Metal Doors, Wood Ducts, Ventilating	102-105, 113 116-119 116 123, 128, 132-134, 136, 143, 144 117-120	I	Iron, Ornamental	116
			K	Keene's Cement	61-72, 103, 109
			L	Lockers, Metal	118, 120
			M	Masonry Block	42-60, 102

Selected Specifications by Building Types HOTELS AND APARTMENT BUILDINGS

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
P	Paneling, Wood Pipe, Canvas Covered	106, 122-126, 128-136, 138, 143, 144 107, 114	T	Trim, Metal Trim, Wood	116 122-126, 128, 130, 132-134, 136, 143, 144
R	Radiators	117	W	Wallboard Walls, Aggregate Block Walls, Brick & Smooth Concrete Walls, Masonry Walls, Plaster	73-83, 103, 107 42-60, 102, 107 42-53, 103, 107, 109-112 42-60, 102, 103, 105, 107, 109-112 61-72, 103, 107, 109-112
S	Sash, Metal Sash, Wood Soffits, Balcony Swimming Pools, Concrete	116 122-126, 128, 130, 132-134, 136, 143, 144 72 98			

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

FINE RESIDENCES

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 8-10 1, 2	O	Ornamental Metal	13-17
B	Brick	1, 2	P	Plywood, Fir	22, 24-27, 37-40
C	Cinder Block Clapboard Siding	1-4 22, 24-27	R	Redwood Siding Roofs, Metal Roofs, Wood Shingled Rough Sawed Lumber	22, 24, 28 13, 15 33 32, 33
D	Doors, Metal Doors, Wood	13-17 29, 31-41	S	Sash, Metal Sash, Wood Shakes, Wood Shutters Siding, Smooth Stucco Swimming Pools, Concrete	13-17 22, 24-27, 29, 31, 35-40 32, 33 29, 31 22, 24-27 1, 2 5
F	Fences, Metal Fences, Wood Floors, Concrete Floors, Wood	13, 14 22, 24-28 6, 7 41	T	Timbers, Half Trim, Metal Trim, Wood	34 13-17 22, 24-28, 29, 31, 35-40
G	Gutters, Metal	13-17	W	Walls, Concrete Walls, Masonry Block Walls, Wood Shingled	1, 2 1-4 32, 33
H	Hand Rails, Wood	29, 31, 37-40			
I	Iron Work, Ornamental	13-17			
M	Masonry Block Masonry Walls	1-4 1-4			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aluminum Asbestos-Cement	115, 116 84, 87, 88, 90, 92	I	Iron, Ornamental	115, 116
C	Cabinets, Metal Cabinets, Wood Canvas Walls Ceilings, Plaster Convectors	115, 116 122, 123, 128-131, 133-136, 138 95-97 61, 63, 65, 69 117	K	Keene's Cement	61, 63, 65, 67, 69, 71
D	Doors, Metal Doors, Wood Dry-Wall Ducts, Ventilating	115, 116 122, 123, 128, 130, 132-134, 136 73, 75, 77, 78, 80, 82 117	P	Paneling, Wood	122, 123, 128-131, 133-136, 138
F	Floors, Concrete Floors, Wood	145, 146 147-151, 153, 155, 157, 159-161, 164	R	Radiators	117
G	Gypsum Board	73, 75, 77, 78, 80, 82	S	Sash, Metal Sash, Wood Swimming Pools, Concrete	115, 116 122, 123, 128, 130, 133, 134, 136 98
			T	Trim, Metal Trim, Wood	115, 116 122, 123, 128, 130, 133, 134, 136
			W	Wallboard Walls, Canvas Walls, Plaster	73, 75, 77, 78, 80, 82 95-97 61, 63, 65, 67, 69, 71

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
P	Partitions, Metal	104, 109-112, 118-121	T	Tile, Clay	103, 109-112
	Partitions, Metal (Pre-primed)	74, 76, 77, 79, 81-83		Trim, Metal	116, 121
	Partitions, Wood and Plywood	105, 109-112, 124-127, 139		Trim, Wood	124-127, 139
	Pipe, Canvas Covered	114	V	Ventilating Ducts	117-120
R	Pipes, Metal	118, 119, 121	W	Walls, Aggregate Block	42-51, 53-58, 60, 102
	Pumps	118, 119, 121		Walls, Brick & Smooth Concrete	42-51, 53, 103, 109, 112
S	Radiators	117		Walls, Clay Tile	109
	Sash, Metal	116, 121		Walls, Concrete	42-51, 53-58, 60, 103, 109-112
				Walls, Masonry	42-51, 53-58, 60, 103, 109-112
				Walls, Plaster	62, 64, 66, 68, 70, 72, 103, 109-112

**SELECTED SPECIFICATIONS
BY BUILDING TYPES**

SCHOOLS AND COLLEGES

EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 9, 10 1, 2	I	Iron Work, Ornamental Iron Work, Structural	13-17 11, 12
B	Brick	1, 2	M	Masonry Block Masonry Walls	1-4 1-4
C	Cinder Block Conductors	1-4 11-17	R	Roofs, Metal	11
D	Doors, Metal Doors, Wood	13-17 29, 31, 35-40	S	Sash, Metal Steel, Structural Stucco Swimming Pools, Concrete	13-17 11, 12 1, 2 5
F	Fences, Metal Fire Escapes Floors, Concrete	13, 15 18-20 6, 7	T	Tanks, Metal Trim, Metal Trim, Wood	13-17 13-17 29, 31, 35-40
G	Gutters, Metal	13-16	W	Walls, Concrete Walls, Masonry Block	1, 2 1-4
H	Hand Rails, Metal	18-20			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	42-60, 102, 107 104, 108-112, 115, 116 84-93, 105, 107	D	Dadoes Desks, School Doors, Fire Doors, Metal Doors, Wood Ducts, Ventilating	102, 103, 105-107, 113 140-142 108, 116-118 108, 115, 116 106, 122, 123, 128, 132-134, 136, 143, 144 108, 117-120
B	Benches, Auditorium, Laboratory (Other than table tops) Brick	140-142 42-53, 103, 107, 109-112	E	Elevator Cabs Engines	116 118, 119
C	Cabinets, Metal Cabinets, Wood Ceilings, Acoustical Tile Ceilings, Concrete Ceilings, Plaster Cinder Block Convectors	108, 115, 116, 118, 120 106, 122-124, 126, 128, 132-134, 136, 140, 144 99 42-60, 107, 109-112 61-71, 107, 109-112 42-60, 102, 107 108, 117-120	F	Floors, Concrete Floors, Heavy-Duty Wood Floors, Wood Fume-Resistant Finish	145, 146 162 159, 160, 162-164 52, 59, 71, 94, 110, 111, 115-117, 122, 123

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
G	Gypsum Board	73-83, 103, 107	S	Sash, Metal Sash, Wood Swimming Pools, Concrete	116 123, 132-134, 136, 137 98
I	Iron, Ornamental	116			
K	Keene's Cement	61-72, 103, 107	T	Trim, Metal Trim, Wood	116 123, 132-134, 136, 137, 139
M	Masonry Block Motors	61-72, 102, 108 118, 119	W	Wallboard Walls, Aggregate Block Walls, Brick & Smooth Concrete Walls, Masonry Walls, Plaster	73-83, 103, 107 42-60, 102, 107 42-53, 103, 107, 109-112 42-60, 102, 103, 105, 107, 109-112 61-72, 103, 107
P	Paneling, Wood	106, 123, 132-134, 136, 137, 139			
R	Radiators	117			

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
P	Paneling, Wood	123-126, 128, 132-134, 136, 143, 144	T	Trim, Metal	116
	Partitions, Metal	108, 109, 116, 118, 120		Trim, Wood	123-126, 128, 132-134, 136, 143, 144
	Partitions, Metal (Pre-primed)	73-83	V	Ventilating Ducts	117-120
	Pipe, Canvas Covered	114			
	Pumps	118, 119			
R	Radiators	117	W	Walls, Aggregate Block	42-60, 102
S	Sash, Metal	116		Walls, Brick & Smooth Concrete	42-53, 103, 109
				Walls, Clay Tile	103, 109
				Walls, Concrete	42-60, 103, 109
T	Tile, Acoustical	99		Walls, Masonry	42-60, 102, 103, 109
			Tile, Clay	103, 109	Walls, Plaster

SELECTED SPECIFICATIONS BY BUILDING TYPES	MEDIUM PRICE RESIDENCES
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EXTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aggregate Block Aluminum Asbestos-Cement	1-4 8, 9 1, 2	O	Ornamental Metal	13, 14
B	Brick	1, 2	P	Plywood, Fir	23-27, 37-40
C	Cinder Block Clapboard Siding	1-4 23-27	R	Redwood, Siding Roofs, Metal Roofs, Wood Shingled Rough Sawed Lumber	23-28 13 33 32, 33
D	Doors, Metal Doors, Wood	13-17 30, 37-40	S	Sash, Metal Sash, Wood Shakes, Wood Shutters Siding, Smooth Stucco	13-17 23-27, 30, 37-40 32, 33 30 23-27 1, 2
F	Fences, Metal Fences, Wood Floors, Concrete Floors, Wood	13, 14 23-28 6, 7 41	T	Timbers, Half Trim, Metal Trim, Wood	34 13-17 23-28, 30, 37-40
G	Gutters, Metal	13, 14	W	Walls, Concrete Walls, Masonry Block Walls, Wood Shingled	1, 2 1-4 32, 33
H	Hand Rails, Wood	30, 37-40			
I	Iron Work, Ornamental	13-17			
M	Masonry Block Masonry Walls	1-4 1-4			

INTERIOR

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
A	Aluminum	116	I	Iron, Ornamental	116
C	Cabinets, Metal Cabinets, Wood Ceilings, Plaster Convectors	116 123, 132-134, 137 61, 62, 64, 70, 72 117	K	Keene's Cement	61, 62, 64, 66, 68, 70, 72
D	Doors, Metal Doors, Wood Dry-Wall Ducts, Ventilating	116 123, 132-134, 137 73-83 117	P	Paneling, Wood	123, 132-134, 136, 137
F	Floors, Concrete Floors, Wood	145, 146 148, 150-154, 156, 158-162, 164	R	Radiators	117
G	Gypsum Board	73-83	S	Sash, Metal Sash, Wood	116 123, 132-134, 136, 137
			T	Trim, Metal Trim, Wood	116 123, 132-134, 136, 137
			W	Wallboard Walls, Plaster	73-83 61, 62, 64, 66, 68, 70, 72

understanding color

- As any colorist knows, the science of color and color planning is complex since it involves not only physics and chemistry, but physiology and psychology as well.

Some people can handle color almost intuitively; others seem to lack this ability. But whether or not one has the "knack" of using color, a *vivid mental image of the color spectrum* (Figure III, *fixing permanently in mind the 12 colors in this orderly arrangement*, will make it possible for any intelligent person to create beautiful color schemes easily and safely. The color wheel tells at a glance what colors go well together and what colors do not.

measuring color

- An understanding of the measurements of color helps in the effective use of colors in decoration. Just as one building may differ from another in height, length and width, so colors differ in their dimensions. The measurements of color are called *hue*, *value* and *chroma*.

hue

- Hue is a synonym for color. It is the property which distinguishes one color family from another. A hue may be lightened (tinted) with white, or darkened (shaded) with black, but still remain the same hue. For example, a light blue and a dark blue, plus all intermediates of the two, are the same hue.

value

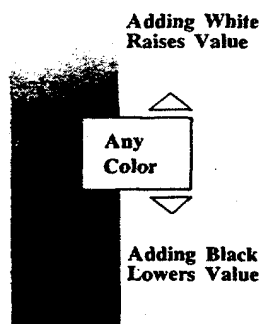


FIG. IV

- Value is the degree of lightness or darkness of a color in relation to pure white at the top of the scale or to black at the bottom. Yellow, at the top of the color wheel, is close in value to white so is said to have *high* value. On the other hand, violet, at the bottom of the wheel, is much closer in value to black so is said to have *low* value.

Figure IV illustrates the ascending and descending value of color. When white is added to any color, the resulting *tint* becomes a higher value of that color. When black is added to any color, the resulting *shade* becomes a lower value of that color. *High value colors reflect more light. Low value colors absorb more light.*

normal spectrum value order

- By referring to Figure V, it is easy to note the relative value of each hue. Yellow is the lightest or highest in value. The colors on each side of yellow are progressively lower in value as they approach violet, the darkest. This relationship of hues is their *normal spectrum value order*.

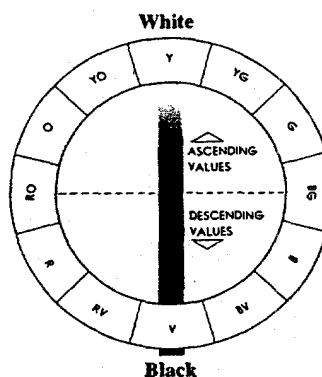


FIG. V

When selecting tints and shades of different colors for decoration, this normal spectrum value should be maintained. If, for example, orange and blue are to be used in a color scheme in their normal values, the blue should be darker than the orange. If, however the blue is lightened with white to equal or exceed the value of the orange, the result becomes unpleasant *because the normal spectrum value relationship of these two colors has been violated*.

It is permissible to lighten any spectrum or intermediate color, provided all other colors of normally higher value to be used in combination with it are *also lightened to a corresponding degree*. The entire color wheel of hues may, in fact, be lightened or raised in value to a higher degree by adding proportionate amounts of white to each color. When so lightened, tints are produced like Sudan Ivory, Lime Yellow, Rose, Indian Turquoise, Melon Green, Wedgwood Blue, etc., which are so successfully used in decoration.

Selected Specifications by Building Types **SCHOOLS AND COLLEGES**

INTERIOR (Continued)

	SURFACE	RECOMMENDED SPECIFICATIONS		SURFACE	RECOMMENDED SPECIFICATIONS
G	Glass Fiber Insulation	100	S	Swimming Pools, Concrete	98
I	Iron, Ornamental	116			
K	Keene's Cement	61-71, 103, 107	T	Tile, Acoustical	99
L	Lockers, Metal	108, 118-120		Tile, Clay	103, 107, 109-112
M	Masonry Block	42-60, 102, 107		Trim, Metal	108, 115, 116
	Metal Partitions	108-112, 118-120		Trim, Wood	106, 122-126, 128, 132-134, 136, 140-144
	Metal Partitions (Pre-primed)	73-82	V	Ventilating Ducts	106, 117-120
P	Paneling, Wood	106, 122-126, 128, 132-134, 136, 143, 144			
	Pipe, Canvas Covered	107, 114	W	Walls, Aggregate Block	42-60, 102, 107
	Pumps	118, 119		Walls, Brick & Smooth Concrete	42-53, 103, 107, 109-112
R	Radiators	117		Walls, Clay Tile	103, 107, 109-112
S	Sash, Metal	108, 115, 116		Walls, Concrete	42-60, 103, 107, 109-112
	Soffits, Balcony	72, 107		Walls, Masonry	42-60, 102, 103, 105, 107, 109-112
				Walls, Plaster	61-71, 103, 107, 109-112

THE RULES FOR HARMONIOUS COLOR RELATIONSHIP BY COLOR CONTRAST

true complement

- Contrast is the most pleasing relationship of color. The perfect contrast is found in colors opposite one another on the color wheel. These are defined as Color Complements because each color does complement the other. Violet, being opposite to yellow, is the color complement of yellow (Figure VII). Red is the color complement of green. Blue is the color complement of orange, etc.

The complementary color scheme should be used with discretion. Choose a color that seems to meet requirements. If, for example yellow is selected as the predominating color for a room, then violet, its complement, should be used tastefully as the accent. Excessive use of a complementary color would make a room appear unbalanced.

Applying the complementary color scheme to P & L Calibrated Colors®, if Melon Green were used on the walls of a room, then proper balance would be maintained by using rose-colored draperies as the color complement.

split complement

- 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 VIII). Red-violet and blue-violet are the split complements of yellow. Here again, *using each color in proper proportion is important.*

A practical application of P & L Calibrated Colors would be to use Lime Yellow for walls with a dark plum (blue-violet) rug and burgundy (red-violet) draperies.

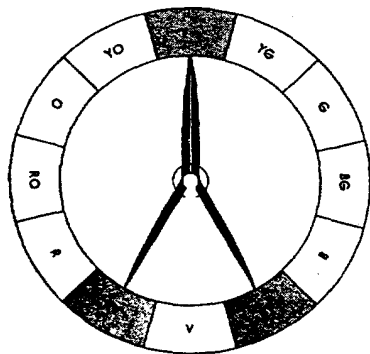


FIG. VIII

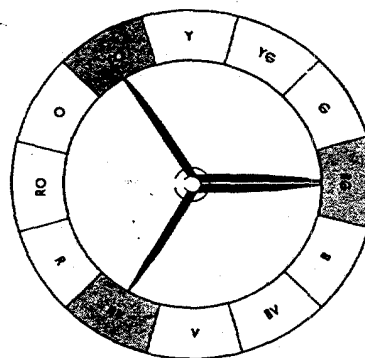


FIG. IX

color triad

- Favorable contrast is likewise to be found with any three colors equidistant on the spectrum such as yellow, red and blue. This formation is known as a Color Triad. The colors create favorable contrast.

Triads can easily be established on the color spectrum by drawing an equilateral triangle between any three hues (Figure IX). This can be done not only with the color on the rim of the color wheel (full intensity), but with any of the intermediate degrees of those colors.

Strong or full chroma colors are seldom used exclusively in working out a color plan. *It is better decorative practice to use subdued tints or shades of either spectrum colors or intermediate colors.*

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.

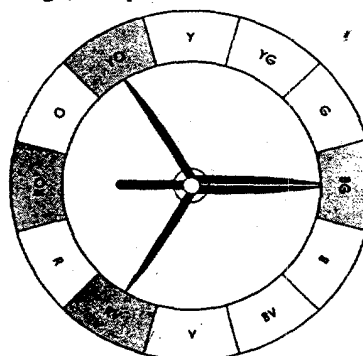


FIG. X

alternate complement

- A four color plan frequently used in decoration is the Alternate Complement, which is achieved by selecting the three alternate colors opposite a given color (Figure X). For example, red-violet, red-orange and yellow-orange would be the alternate complement of blue-green.

DATE	DESCRIPTION	AMOUNT	BALANCE
1900	Jan 1		100.00
1901	Jan 1		100.00
1902	Jan 1		100.00
1903	Jan 1		100.00
1904	Jan 1		100.00
1905	Jan 1		100.00
1906	Jan 1		100.00
1907	Jan 1		100.00
1908	Jan 1		100.00
1909	Jan 1		100.00
1910	Jan 1		100.00
1911	Jan 1		100.00
1912	Jan 1		100.00
1913	Jan 1		100.00
1914	Jan 1		100.00
1915	Jan 1		100.00
1916	Jan 1		100.00
1917	Jan 1		100.00
1918	Jan 1		100.00
1919	Jan 1		100.00
1920	Jan 1		100.00
1921	Jan 1		100.00
1922	Jan 1		100.00
1923	Jan 1		100.00
1924	Jan 1		100.00
1925	Jan 1		100.00
1926	Jan 1		100.00
1927	Jan 1		100.00
1928	Jan 1		100.00
1929	Jan 1		100.00
1930	Jan 1		100.00
1931	Jan 1		100.00
1932	Jan 1		100.00
1933	Jan 1		100.00
1934	Jan 1		100.00
1935	Jan 1		100.00
1936	Jan 1		100.00
1937	Jan 1		100.00
1938	Jan 1		100.00
1939	Jan 1		100.00
1940	Jan 1		100.00
1941	Jan 1		100.00
1942	Jan 1		100.00
1943	Jan 1		100.00
1944	Jan 1		100.00
1945	Jan 1		100.00
1946	Jan 1		100.00
1947	Jan 1		100.00
1948	Jan 1		100.00
1949	Jan 1		100.00
1950	Jan 1		100.00
1951	Jan 1		100.00
1952	Jan 1		100.00
1953	Jan 1		100.00
1954	Jan 1		100.00
1955	Jan 1		100.00
1956	Jan 1		100.00
1957	Jan 1		100.00
1958	Jan 1		100.00
1959	Jan 1		100.00
1960	Jan 1		100.00
1961	Jan 1		100.00
1962	Jan 1		100.00
1963	Jan 1		100.00
1964	Jan 1		100.00
1965	Jan 1		100.00
1966	Jan 1		100.00
1967	Jan 1		100.00
1968	Jan 1		100.00
1969	Jan 1		100.00
1970	Jan 1		100.00
1971	Jan 1		100.00
1972	Jan 1		100.00
1973	Jan 1		100.00
1974	Jan 1		100.00
1975	Jan 1		100.00
1976	Jan 1		100.00
1977	Jan 1		100.00
1978	Jan 1		100.00
1979	Jan 1		100.00
1980	Jan 1		100.00
1981	Jan 1		100.00
1982	Jan 1		100.00
1983	Jan 1		100.00
1984	Jan 1		100.00
1985	Jan 1		100.00
1986	Jan 1		100.00
1987	Jan 1		100.00
1988	Jan 1		100.00
1989	Jan 1		100.00
1990	Jan 1		100.00
1991	Jan 1		100.00
1992	Jan 1		100.00
1993	Jan 1		100.00



100

walnut); the walls and trim. Cocoa Brown, and the ceiling a much lighter value of Cocoa Brown, and thereby develop an ideal monochromatic background. It may be a public space without accessories and complete in itself, or the space may be brightened 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, and the complementary accent color used in a very limited way could be Rose.

NEUTRALS PLUS ACCENTS

- In contemporary, high-style decoration background areas, walls, ceilings, paneling, etc., may be painted White, off-white such as Bone White or in a light or medium shade of gray. Color accents, usually deep or vivid, are supplied in small, occasional elements like pictures, pottery, pillows or draperies.

Grays such as Platinum, Puritan Gray or Fawn Gray are conservative, yet effective, in decoration when accented with two or three high chroma, deep value colors which, by themselves, are in harmonious calibrated relationship.

PRINCIPLES OF BALANCE AND PROPORTION

- In addition to the orderly relationship of colors themselves, there are simple, basic rules for perfection of harmonious balance.

Principle No. 1 — Avoid using equal areas of contrasting colors. For instance a bathroom with Wedgwood Blue dado and Orange Blossom upper wall

would not be pleasing because the areas would be approximately equal. An all-Orange Blossom bathroom with blue towels or an all-Wedgwood Blue bathroom with orange 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. The smaller the contrasting area, the more brilliant the contrasting color may be, and conversely, the larger the contrasting area, the more neutral it should be.

Equal areas of the same value and chroma are monotonous. Light tints alone are likely to appear dull and uninteresting. A bedroom with walls, curtains, spreads, etc., carried out only in light tints such as Sudan Ivory, Lime Yellow and Dusty Green will lack punch unless a counterbalancing touch of a deep, rich color (low value, strong chroma) like a dark burgundy rug is added for color balance and strength.

Equal areas of dark colors are likely to be depressing. A room painted in a deep green would be oppressive if all the furnishings and accessories were carried out in deep tones of blues and reds. It would need relief from such dark values. Painting the woodwork Bone White or using blond furniture and gay, light-colored fabrics would add vibrant interest to the room.

Principle No. 2 — If figured areas are used in a decorative scheme, they should be balanced with compensating areas of plain colors. Figured wallpaper on the walls calls for compensating plain areas in the accessories to avoid excitement. 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. The greatest compatibility is achieved when one or more of the basic colors used in the plain areas are repeated in the figured area.

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 of three, five and seven for height, width and length, respectively. An example would be a room nine feet high, fifteen feet wide and twenty-one feet long. Whenever rooms have to be out of proportion in dimensions, the illu-*

COLOR AND THE ARCHITECT

• *Architecture is both a distinctive science and a highly developed art. In imaginative, creative planning, the correct choice and application of color is almost as important as the design and location of a structure. Because color has such a marked effect in creating atmosphere wherever it is used, art and science must be blended to achieve a pleasing, purposeful color scheme.*

Paint is the foremost medium for color. It offers almost limitless possibility in the creation of distinctive color ensembles that combine utility with decorative effect. The high acclaim given to leading American and Canadian architects for outstanding color treatments used in recent structures shows an increasing awareness of the importance of color in building. Pratt & Lambert is proud of the leading role of P & L products and Calibrated Colors® in so many of these structures.

Since the selection and use of color is very much a part of the science and art of architecture, Pratt & Lambert makes available a vast array of material which helps the architect devise color harmonies with mathematical precision. The Pratt & Lambert Color Calibrator (Figure XV, page 91) is one of these color aids. With the Color Calibrator, the architect is able to devise scientifically controlled color schemes and give full reign to his decorative imagination.

In the following pages, the laws of pigmented color relationships for decoration will be discussed and interpreted. The distinctive colors of Pratt & Lambert products will be used in specific examples. Light reflection values of the full range of P & L architectural colors are listed to further aid in obtaining a desired result with maximum precision.

In this edition of the Pratt & Lambert Architectural Specification Manual we have included examples of Calibrated Color® Plans. These plans, which include typical room surfaces, are presented with variations that consider exposure and other factors which may influence color selection. These Calibrated Color® combinations are representative of a great variety of color plans available to the architect for color selection. Specialized technical assistance is always available to provide help at any stage of work development. Contact the nearest Pratt & Lambert Architectural Service Department (see page 2) for personal consultation or additional Calibrated Color® Plans.

the pigmentary spectrum

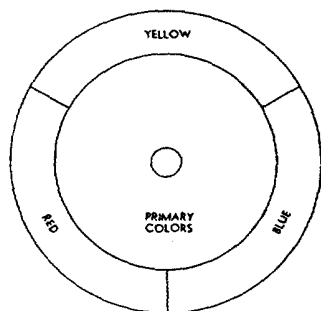


FIG. I THREE COLOR WHEEL

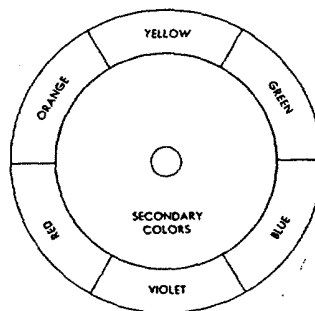


FIG. II SIX COLOR WHEEL

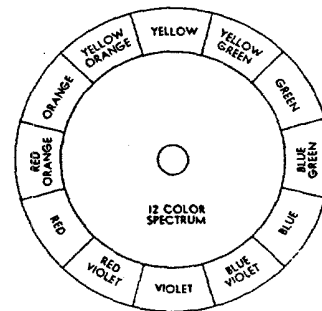


FIG. III TWELVE COLOR WHEEL

Figure I shows a pigmentary spectrum made with the 3 primary colors: yellow, blue and red.

Secondary colors, developed by mixing equal parts of two primary colors, are green, violet and orange. The color wheel now contains 6 colors (Figure II).

Tertiary colors are developed by mixing equal parts

of a primary color and an adjacent secondary color. Yellow and green yield yellow-green; green and blue make blue-green; blue and violet produce blue-violet; violet and red develop red-violet; red and orange create red-orange; and orange and yellow comprise yellow-orange. This completes the standard color wheel or spectrum of 12 colors (Figure III).

can be color styled as a unit in themselves yet correlated to the color schemes of the adjoining rooms. This may be accomplished by painting such spaces either in the 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 accents of the *dominant colors* in the adjoining rooms.

SELECTING A COLOR

• *Principle No. 6 — Color intensifies with area and with reflection.* This is why selecting a suitable background wall color is not as simple as it may seem. Paint colors selected from small color chips or by painting a small area of wall or trim can be deceiving because the degree of intensification is not easy to estimate. The inclination is to select colors that are too bright.

A soft blue-gray like Regency Blue, which is a beautiful color for a large living room, might not appeal because in a sample chart it looks dull. But when this color is applied and allowed to dry on the four walls of the room, a marked reinforcement of the blue cast, due to reflection, becomes apparent. The intensification of color from reflection is greater in a small room than a large room; in a north room than a south room, but is always a factor to consider.

The problem of tinting colors on the job is difficult because the same color may dry lighter in some types of paint and darker in others. For example, what may seem to be a perfect color match in a wall paint and an enamel when wet may change to a poor match when dry.

The simplest and best answer to this problem is to use wall paints and enamels which have been matched under carefully controlled conditions. Pratt & Lambert products are so controlled.

Select colors in comparison with other colors to be used in the complete composition. Colors appear strongest and brightest against their opposite or com-

plementary colors; weaker and less vivid against neutral gray.

LIGHT REFLECTION

• Light reflection is directly related to values of colors. The higher the value, the greater the reflectance.

Among neutrals, white is the highest in value, black is lowest.

Yellow, among full intensity hues, is highest in value. Violet, its opposite on the spectrum wheel (Figure V), is lowest.

The value of any hue may be increased by adding white. Conversely, value may be diminished by adding black.

As a general rule, the following scale of values is best for the indicated area:

Ceilings	—	65 to 85%
Walls	—	35 to 65%
Floors	—	10 to 20%

In work rooms, where visual efficiency is important, use higher value colors. Lower values are permissible where decorative treatment is the primary consideration and maximum illumination is not essential.

The luster of a paint is an important factor in light reflection. For eye comfort, as well as appearance, walls and ceilings should be done in an eggshell or flat luster. These lusters diffuse light in all directions. A gloss luster "mirrors" the light and reflects bright spots that can be glaring and annoying.

The following four pages contain a complete list of Pratt & Lambert system of Calibrated Colors®. Each color is listed according to its color family and is shown with its light reflection value. This list will serve as an accurate guide for the selection of color for rooms where light is an important consideration. Colors which are within the recommended reflectance range of American Standard Practice for School Lighting of Classroom Walls have the notation "W" following their reflectance value.

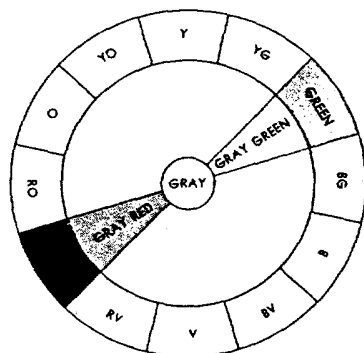


FIG. VI

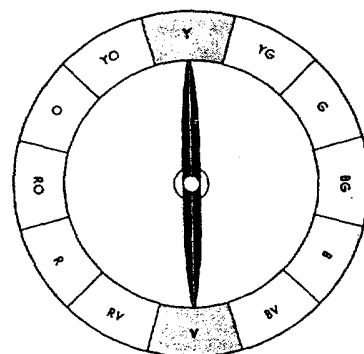


FIG. VII

chroma

- Chroma is the degree of color strength or saturation of a hue. In its purest state, color has *maximum chroma*, or fullest intensity. When a color is grayed, either with the addition of black and white (gray) or its opposite (complementary) color, the chroma is reduced.

The chromatic order of colors is correct only when each opposite pair of colors (see Figure III) can be mixed together in equal parts and produce neutral gray. Theoretically, for example, an equal parts mixture of green and red should produce neutral gray.

However, because few pigments are obtainable in absolutely pure color, mixtures of complementary pigment colors seldom do produce pure, neutral gray but instead usually show traces of the strongest color in a mixture.

Intermediate or grayed colors, between two opposite colors such as green and red, can be made by adding varying amounts of one to the other. For example, as in Figure VI, adding red to green or green to red results in progressively graying either the green or the red. Chroma can also be reduced or weakened by adding black and white in varying amounts to a color.

By the same principle, if all of the twelve spectrum colors were mixed together in proper proportions, neutral gray would result. Like a wheel with a common hub of neutral gray, each of the twelve spokes of color becomes progressively stronger as it approaches full intensity at the rim. Varying degrees of chroma (or grayed color) lie between hub and rim.

Two paints may be of the same hue and of the same value, yet seem to be quite different in appearance. For instance, take two greens. One may be a brilliant green (strong in chroma) and the other a subdued green (low in chroma). In decoration, it is generally true that *colors strong in chroma are not as pleasing as colors low in chroma*. It is hard to live with bright, strong colors, especially if they are used extensively. On the other hand, soft grayed-down colors are pleasant. Pratt & Lambert Calibrated Colors® are perfectly adjusted.

Red, blue, green, yellow and other spectrum colors are designated as *chromatic*. Black, white and also mixtures of black and white (gray) are *achromatic* or neutral. White, gray and black, all achromatic, harmonize with all colors.

On pages 87 through 90 Pratt & Lambert interior paint and enamel colors are grouped in color families corresponding to the color wheel.

LIGHT REFLECTION VALUES OF COLORS in The Pratt & Lambert System of Calibrated Colors®

GREEN Continued

Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection
Fathom Green	35	Lime Parfait	67W	Pine Tint	64W	Southwind	37
Fern Green	16	Malaga	42	Placid Green	67W	Spearmint	61W
Fountain Green	47	Marsh Green	54W	Polo Green	28	Spectrum Green	11
French Green	31	Meadow Mist	80	Quartz Green	21	Sprite	55W
Frosty Green	74	Melon Green	53W	Quince	50W	Surrey Green	69W
Georgian Green	78	Mint	32	Ripple Green	37	Timberline	43
Glade Green	55W	Mistletoe	35	Riviera Green	41	Twig Green	35
Gooseberry	60W	Newport Green	66W	Sagebrush	43	Valley Green	30
Green Chiffon	64W	Norway Green	66W	Seacrest	43	Verdant Haze	76
Greenfrost	82	Ocean Green	48	Seadrift	74	Villa Green	65W
Greenleaf	37	Opaline Green	81	Sea Isle Green	59W	Waterfall Green	34
Harbor Mist	76	Pale Lime	82	Sea Spray	81	Willow Mist	75
Heather Green	29	Palmetto	41	Serene Green	87	Winchester Green	53W
Holiday Green	57W	Parrot Green	24	Seyern Green	82	Wood Fern	32
Horizon Green	60W	Pepperroot	38	Silver Pine	84		
Juniper	8						

BLUE-GREEN

Aden Blue	27	Cornflower	48	Jade Tint	76	Rivulet	73
Adriatic Blue	20	Cornwall Blue	56W	Jasper	32	Robin's Egg	57W
Airway Blue	29	Deepsea	35	Largo Blue	58W	Savoy Blue	53W
Algiers Blue	60W	Delta	52W	Lightning Blue	66W	Sea Moss	32
Alpine Blue	51W	Elf Green	34	Milan Blue	44	Skyline	77
Aquafoam	73	Everglade	30	Ming Green	8	Spruce Tint	40
Aqua Frost	79	Florentine Blue	7	Mirage	76	Summer Sky	77
Artic Mist	88	Foxglove	18	Moonglow	74	Tahiti	75
Aurora Blue	43	Frost	57W	Moonlight	80	Tampico Blue	49
Azure Blue	54W	Gaslight	78	Nickel Blue	69W	Teal Blue	43
Bikini Blue	43	Glacier Blue	63W	North Sea	67W	Thistle	15
Blue Cloud	52W	Granada Blue	31	Oasis	72	Triton Green	8
Blue Grass	50W	Hawaiian Blue	66W	Oceanspray	67W	Turquoise Mist	73
Blue Ice	56W	Hemlock Haze	63W	Pawnee Blue	43	Turquoise Pastel	76
Blue Opal	67W	Horizon Blue	65W	Pearl Aqua	77	Turquoise Tint	52W
Blue Spruce	21	Huron Blue	35	Polar Cap	63W	Twinkle Blue	64W
Bristol Blue	49	Iceberg	64W	Prairie Mist	81	Tyrolean Blue	66W
Caribbean Blue	17	Icicle	75	Quarry	36	Whirlpool Blue	8
Cascade Blue	26	Indian Turquoise	39	Rill Green	73	*Winter Morn	64W
Cataract	68W	Inland Sea	71	Rio Blue	81	Woodbine	55W
Celestial Blue	60W	Jade	28	River Blue	68W	Yukon Sky	63W
Cimarron	38					Zircon Blue	61W
Colony Blue	22						

BLUE

Alaskan Blue	44	Charcoal	14	Lagoon Blue	23	Siam Blue	12
Alice Blue	40	Columbia	68W	Lupine Blue	43	Silver Blue	48
Baltic Blue	58W	Comet Blue	34	Marlin Blue	38	Sistine Blue	27
Biscay Blue	35	Corsair	36	Milky Blue	45	Sky Cloud	79
Bluebell	16	Danish Blue	51W	Monaco	58W	Smoke Ring	74
Blue Bird	16	Delft Blue	28	Moonstone	66W	Southern Sky	65W
Blue Clay	41	Del Monte	66W	Morning Glory	70W	Spectrum Blue	6
Blue Frost	64W	Delphinium	48	Nanking Blue	20	Starlight	74
Blue Jewel	24	Desert Haze	67W	Nocturne	37	Suffolk Blue	34
Blue Light	84	Devon Blue	22	Ozone Blue	57W	Summit Blue	39
Blue Sea	35	Diana Blue	55W	Pagoda Blue	34	Tapestry Blue	35
Blue Slate	25	Dresden	39	Persian Blue	15	Trade Wind	44
Blue Smoke	53W	Eldorado	65W	Pewter	31	Tyrol Blue	27
Blurette	48	Fresno Blue	57W	Porcelain Blue	48	Vagabond Blue	69W
Blue Wisp	81	Gentian Blue	27	Pottery Blue	61W	Victoria Blue	7
Burma Blue	61W	Grotto Blue	53W	Priscilla Blue	66W	Vivid Blue	24
Canyon Mist	65W	Harbor Blue	32	Quaker Blue	33	Wedgwood Blue	47
Canyon Mist	65W	Holland Blue	25	Regency Blue	22	Windsor Blue	16
Cavern Blue	35	Hudson Blue	36	Ridge Blue	14	Wisteria	35
Ceylon Blue	28	Jay Blue	31	Saxon Blue	9	York Blue	25
Chalk Blue	72	Lafayette Blue	32			Zenith Blue	60W

NOTE: W = Within reflectance range — 50% to 70% — as recommended by American Standard Practice for School Lighting of Classroom Walls.

Applied to a single decorative problem, the following would make a pleasing color plan: Indian Turquoise (blue-green) walls, ivory (yellow-orange) draperies, wine (red-violet) rug and light brown or beige (red-orange) upholstery.

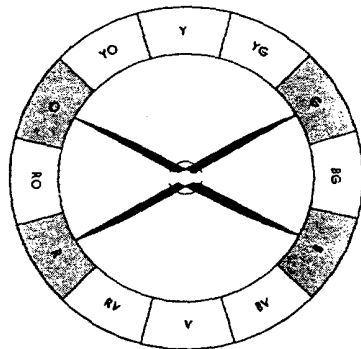


FIG. XI

double complement

- Another four color plan of considerable value in decoration is the Double Complement. It employs two sets of complementary colors (Figure XI), and may be illustrated in the following plan: Wedgwood Blue for the walls and trim, deep shades of red or rose in the rug or carpet, upholstery in an orange tone and draperies in green.

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 — gray) may also be used in combination with any color or color harmony.

RULES FOR HARMONIOUS COLOR RELATIONSHIP BY COLOR ANALOGY

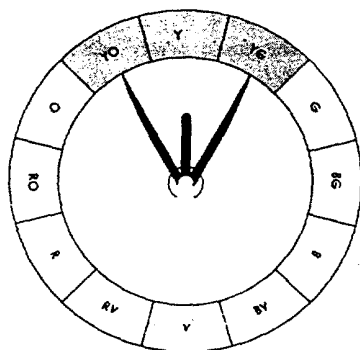


FIG. XII

- 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 XII). Each of these colors shares a

common factor — yellow. This color grouping is known as a Color Analogy. While a color analogy may include any number of adjoining colors from three to six, three are ideal. Two colors alone would not be adequate to create a color analogy because two colors are not enough for the eye to detect the rhythm of repetition. More than six colors, in a 12-color spectrum, cannot be used because the seventh color would complement the first.

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.

MONOCHROMATIC COLOR RELATIONSHIP

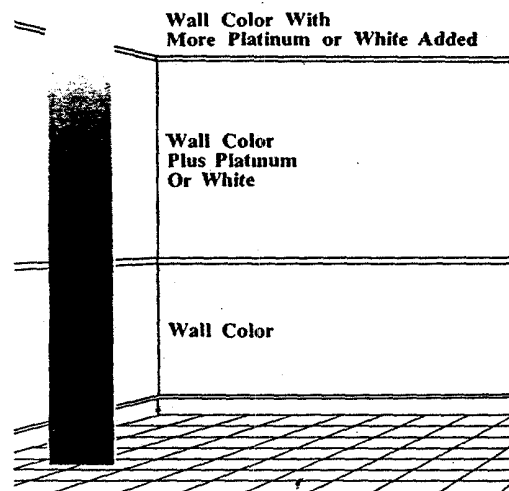


FIG. XIII

- 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 XIII). If we consider painted surfaces independently of accessories such as draperies, fabrics, rugs, etc., *more things can be accomplished with monochromatic color relationship with paint and stains than any other plan of decoration.*

As was pointed out when defining the word "hue," a color may vary in value and in chroma 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 *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 Tonic Wood Stain *Walnut*); the woodwork, natural walnut (P & L 2 Medium Paste Filler on

LIGHT REFLECTION VALUES OF COLORS in The Pratt & Lambert System of Calibrated Colors®

RED

Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection
Appleseed Red	22	Gaiety	57 W	Old Wine	27	Rose	52 W
Aurora Pink	45	Gloaming	61 W	Orchid Pink	60 W	Rose Petal	66 W
Autumn Rose	29	Gray Lilac	54 W	Pablo	57 W	Rouge Tint	79
Ballerina Pink	55 W	Gypsy Red	27	Pale Violet	67 W	Royal Lavender	47
Ballet Pink	67 W	Hawthorne Pink	53 W	Pencilwood	35	Royal Rose	39
Blossom Pink	61 W	Hollyhock	54 W	Peony Pink	70 W	Salmon	38
Candytuft	34	Indian Rose	46	Peppermint Pink	63 W	Shadow Rose	37
Chateau Rose	66 W	Indian Wine	20	Persian Red	19	Spectrum Red	12
Cherokee Red	29	Java Tint	58 W	Petal Pink	62 W	Storm Cloud	39
Cherub	53 W	Lilac Frost	52 W	Pink Canna	35	Strawberry Ice	47
Colonial Rose	48	Magnolia	30	Pink Champagne	58 W	Strawflower	52 W
Comanche Red	23	Marsh Rose	38	Pink Foam	82	Sunrise Pink	49
Coquette	75	Mauve Mist	56 W	Pink Frost	58 W	Sunset	44
Damask Red	35	Mauvesmoke	25	Pink Lustre	67 W	Tangier Rose	52 W
Damask Rose	30	Mauvewood	34	Pink Mist	75	Valencia Pink	35
Debutante	55 W	Mikado	33	Pink Morn	79	Verbena	71
Dusky Violet	51 W	Monkshood	29	Pink Pearl	72	Violet	66 W
Ember Glow	37	Mulberry Rose	21	Pink Plum	41	Violet Haze	45
Firethorn	34	Nightshade	31	Pink Veil	78	Watermelon	27
French Lilac	53 W	Nymph Pink	71	Plum Wine	30	Wild Orchid	60 W
Frisolous	59 W	Old Lavender	36	Quaker Pink	53 W	Wild Rose	28
Fuchsia	41			Roma Red	17	Wind Blossom	42

RED-VIOLET

Abbey Rose	34	Cupid Pink	68 W	Petunia	34	Sky Patch	65 W
Ambrosia	53 W	Dawn Tint	67 W	Phlox	22	Sweet Briar	39
Antique Rose	42	Desert Rose	63 W	Pink Ice	71	Tamarix	40
Aster Pink	31	Dusk Tint	81	Pink Lace	44	Tango	45
Autumn Haze	34	Eggplant	11	Pink Lady	57 W	Thimbleberry	23
Baneberry	29	Evenglow	81	Pink Sherbert	59 W	Thistle Tuft	20
Bark Brown	17	Evening Cloud	74	Princess	78	Venetian Pink	63 W
Begonia	25	Gypsy Rose	33	Raspberry	23	Victorian Pink	48
Bordeaux Red	41	Heather Rose	44	Romance	52 W	Vineyard	27
Burgundy	16	Illusion	83	Rose Blush	76	Viola Purple	6
Cabana Red	18	Magenta	29	Rose Glow	40	Westport Rose	45
Cameo	52 W	Misty Morn	47	Rose Pink	68 W	Windflower	45
Canyon Red	15	Morocco	15	Rose Plum	24	Wine	11
Cherry Bark	19	Musk Rose	39	Ruby Red	13	Wineberry	62 W
Cherry Froth	31	Persian Pink	52 W	Shell Tint	47	Zephyr Pink	76
Cobbler Brown	11						

VIOLET

Admiration	50 W	Grape	13	Lavender Tint	77	Periwinkle	53 W
Anemone	52 W	Heirloom	76	Lilac Glow	32	September Glory	49
Aster Blue	15	Iris	51 W	Mignon	53 W	Starglow	69 W
Bellflower	26	Iris Mist	81	Old Lace	68 W	Twilight	38
Bluestone	26	Lavender Cloud	60 W	Pale Amethyst	70 W	Violetta	56 W
Dutch Iris	48	Lavender Haze	64 W	Pansy	42	Winter Iris	74
Eventide	63 W						

BLUE-VIOLET

Canton Blue	54 W	Lilac	24	Nordic Blue	41	Wood Violet	18
Cathedral Blue	28	Mauve	21	Plum	12		

NOTE: W = Within reflectance range — 50% to 70% — as recommended by American Standard Practice for School Lighting of Classroom Walls.

sion of good balance can be achieved through intelligent application of color.

advancing and receding colors

Colors from specific areas of the color wheel provide the best solution in dealing with problems of room imbalance. Advancing colors are those found on the left half of the color spectrum, particularly colors made with red, red-orange and orange. Receding colors are those on the right half of the spectrum circle, with the greatest effect in green, blue-green and blue. Application of these factors will greatly assist in creating the illusion of balance.

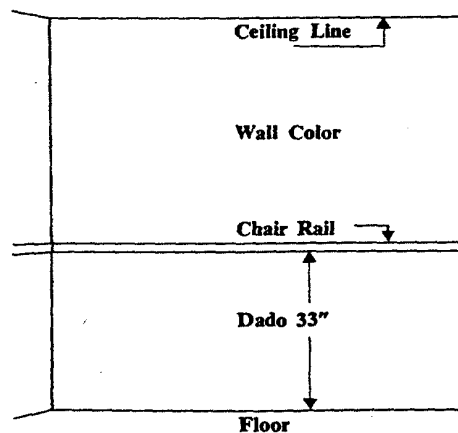


FIG. XIV

"lowering" a ceiling

It is acknowledged that an excessively high ceiling may be "lowered" by using light colored walls and a dark ceiling. The darker the color used, the greater the illusion of lowering will be. To do this, choose colors of relatively bright chroma and dark value like Windsor Blue, Blue Spruce or Swedish Red. However, an advancing color will accomplish more marked results than a receding color of comparable value and chroma.

Horizontal lines on walls will further help to "lower" ceiling height. This may be accomplished with a dado (Figure XIV). For example, in residential work, the trim and dado (including baseboard and chair rail) may be painted in a neutral tint like Bone White or Platinum, and the upper wall in color.

In commercial work, the dado normally would be a dark color such as Empire Green and the upper wall a lighter value of green such as Melon Green. An even more dramatic effect would be achieved by using from three to five horizontal bands of color on the walls, each color separated by a 1½" stripe.

This effect is particularly good if each successive band from bottom to top is progressively narrower and lighter. The ceiling should be painted in the lightest tint. Trim should be the same color as the bottom band.

"raising" a ceiling

It is more difficult to create the illusion of height with an obviously low ceiling. Vertical lines on walls are of the most help. The use of warm advancing colors on wall surfaces with White, Bone White or a very light green ceiling will also contribute to the feeling of increased height.

"pulling in" walls

If a room is disproportionally long in relation to its width, advancing colors should be used to restore balance. Apply an advancing color of fairly deep value on the smaller wall surfaces and either a light tint of the same color or a neutral such as Platinum or Puritan Gray on the overly long walls. An advancing color on the smaller walls and the complementary receding color on the long walls would make maximum correction but violate Principle No. 1.

"pushing out" walls

Receding colors, particularly in very light tints, will make a room seem larger. 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, illustrates this law of ascending values in decoration. It suggests that floors be of the darkest values, furnishings a little lighter, walls considerably lighter and ceilings lightest of all.

ESTABLISHING A THEME COLOR

- *Principle No. 5 — In developing a color plan for an entire building, establish a theme color that will harmoniously link the color schemes of all units of the building.* Visual harmony should be sustained from one area to another.

The reception and stair halls of a residence, or the vestibule, lobby and corridors of a public building,

LIGHT AND ITS EFFECT ON COLOR

The amount and quality of daylight has a direct influence upon the appearance of colors. Paradoxically, the chroma (intensity) of a color is lowered both by bright sunshine and with subdued light.

Colors are truest, least distorted, when seen in a north light on a clear day. Viewed in strong sunlight, the same colors will not appear more intense but, quite the opposite, weaker in chroma.

A sample panel painted with a grayed color such as Dusty Green provides an excellent illustration. If the panel is shifted back and forth from bright sunlight to a normal (north) light, it will quickly demonstrate how much brighter and stronger the color will appear in normal light.

When the intensity of light is reduced below normal, as with the approach of darkness, bright colors in a room appear to fade out. This effect is like the gradual addition of black to the colors. As light diminishes steadily, colors seem to grow progressively darker.

As daylight fades into twilight, another phenomenon occurs. The darker colors of the spectrum seem to grow lighter at the same time that lighter colors seem to be darkening; in other words, the differences in values tend to equalize.

Since colors can look well in one quality of light and distorted in another, color selections should be made carefully. It is wise to plan the color scheme for the time of day or night when the space is most extensively used. The architect should also select or approve the colors under lighting conditions that duplicate those of the area during periods of maximum usage.

For rooms which will be occupied primarily during daytime, color schemes should be chosen with added consideration to exposure. The warmth of south light may be counterbalanced by using cool colors such as Dusty Green, Empire Green, Melon Green, Indian Turquoise, Pottery Blue, Wedgwood Blue, Windsor Blue, Puritan Gray, etc. In northern exposures, warmer colors such as Sudan Ivory, Cocoa Brown, Rose, Petal Pink, Swedish Red etc., should predominate.

The amount of daylight entering a room should be a consideration in color selection. The less natural daylight likely to be present, the brighter and lighter the colors should be. Conversely, the brighter the

room the darker the value and grayer the colors should be to compensate for excessive light.

Artificial light affects color in many and various ways. Incandescent light adds yellow to colors. Rose becomes more orange, blue appears as turquoise, while turquoise becomes green, etc.

Fluorescent lighting, now extensively used in almost all types of artificial illumination, creates other variables in color. Colored lamps have a definite influence on painted surfaces. Blue, green, yellow and pink lamps will have the effect of either accenting or subduing painted surfaces.

Generally, warm colors are subdued by blue or green lamps and accented by yellow or pink. The cool colors are usually accented by blue or green and subdued by yellow or pink.

Because of these factors created by artificial lighting, it is wise to select or approve colors under lighting conditions which duplicate those of the installation.

Physical reactions to color are influenced by the quality and intensity of light affecting a color as well as the value and chroma of the color itself.

Color is an everyday factor in our normal existence. Consequently, a room which is painted all white is monotonous, unnatural and uncomfortable to live with. Such a room can become irritating, tiring and even painful to the eyes due to contraction of the pupils during prolonged exposure.

In the past, factory interiors were frequently painted all white on the theory that good vision depended upon only maximum illumination. The advantages of increased light were, however, more than offset by eye strain and resulting fatigue, which produced costly loss of worker efficiency.

Similarly, hospitals used to be decorated with nothing but white to emphasize the appearance of sanitation. Now, a white wall is rarely seen in hospitals. Restful and cheerful colors are now used to make maximum therapeutic use of the physiological and psychological reactions to colors.

Color and light in normal relationship eliminate eye strain, reduce fatigue and promote a feeling of well being. It is worth re-emphasizing that color should *never be considered independently of light.*

**LIGHT REFLECTION VALUES OF COLORS
IN THE PRATT & LAMBERT SYSTEM OF CALIBRATED COLORS®**

NEUTRAL

Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection
Agate Gray	75	Crane Gray	35	Haze Green	63W	Scotch Mist	52W
Artichoke	63W	Cut Glass	78	Ice Cap	72	Sea Hawk	38
Bayberry	29	Dew	77	Lichen Green	53W	Seed Pearl	86
Bone White	78	Document Gray	71	Mist	45	Shadow Gray	36
Boulder Gray	25	Dove Gray	38	Moth Gray	66W	Shale Gray	50W
Breakwater	47	Downy Gray	85	Pastel Blue	75	Silver Birch	73
Brittany Gray	40	Dusk Tone	36	Pearl Tint	82	Silver Sage	45
Cadet Gray	69W	Fawn Gray	36	Pebble	59W	Slate Gray	11
Cattail Gray	50W	Feather Gray	59W	Penquin Gray	70W	Smokestone	40
Chalk Gray	73	Flagstone	66W	Phantom Gray	31	Snowdrop	81
Chapel Gray	49	Flax	66W	Pigeon Gray	45	Spectrum Black	0
Chickadee	51W	Flint Gray	27	Platinum	59W	Strata Gray	26
Chiffon Gray	63W	Foam	69W	Prairie Gray	60W	Tempest Gray	25
Chinchilla	48	French Gray	40	Puritan Gray	50W	Twilight Gray	46
Clamshell	68W	Gossamer	52W	Pussywillow	65W	Vanilla	77
Classic Gray	65W	Gray Mist	78	Quaker Gray	28	Water Lily	69W
Cobblestone Gray	57W	Gray Stone	14	Sand	47	Whitecap Gray	78
Cobweb	52W	Green Slate	34			Woodash Gray	63W

YELLOW

Alabaster	88	French Vanilla	82	Lime Yellow	70W	Silver Cloud	86
Angora	88	Golden Straw	75	Linen	89	Snapdragon	82
Autumn Fern	44	Grapefruit	86	Malta Yellow	84	Sonora	73
Banana	81	Green Banana	52W	Maytime Yellow	84	Spectrum Yellow	73
Buttercup Yellow	79	Harvest Tint	77	Mimosa Yellow	71	Spring Yellow	84
Butterfly	83	Ice Floe	82	Moonbeam	89	Sprout	82
Candlewick	79	Jonquil Bud	75	Moon Lily	87	Sulfur	63W
Caprice	65W	Kent	81	Moonmist	78	Summer Sun	79
Celery	86	Lemonade	78	Morning Mist	65W	Sunburst Yellow	82
Chinese Yellow	84	Lemon Ice	83	Pale Star	83	Sunlight	83
Citrus Yellow	74	Lemon Lily	80	Palm Leaf	41	Surf Spray	85
Cologne Yellow	86	Lemon Peel	78	Panama	86	Viking Yellow	79
Crocus	79	Lemon Twist	76	Pineapple	85	Waxen Yellow	67W
Custard	75	Lemon Whip	88	Pollen	81	Wild Parsley	76
Daisy Yellow	70W	Lemon Yellow	74	Pond Lily	83	Winter Sun	79
Dandelion	84	Lettuce Heart	69W	Reed Yellow	84	Yellowbird	90
Dutch Yellow	78	Lillium	76	Sauterne	82	Yellow Moth	73
Forsythia	70W			Seagrass	55W	Yellow Quartz	88
				Seaweed	46	Yellow Tulip	84

YELLOW-GREEN

Antique Green	35	Dusty Green	50W	Julep Green	56W	Palm Green	42
Biscay Green	29	Egyptian Green	13	Leaf Green	22	Scotch Gray	62W
Canary Green	61W	Fairway Green	14	Lily Green	73	Seafoam	77
Cardiff	65W	Firefly	81	Lime Green	63W	Seamist	67W
Cathay Green	58W	Forest Tone	33	Limestone	74	Seaspriate	66W
Chesapeake	60W	Fronde Green	31	Mesa Green	45	Sherwood Green	17
Citron	71	Genoa Green	71	Mesquite	45	Stalk Green	53W
Corn silk	80	Greenfinch	72	Misty Jade	80	Tendrill	66W
Crag Green	43	Green Mint	77	Moss Green	66W	White Jade	67W
						Woodleaf Green	59W

GREEN

Adam Green	59W	Avocado	13	Bud Green	64W	Cucumber	64W
Aqua Green	40	Bali Green	39	Clipper Green	39	Dewdrop	74
Aqua Luster	71	Bayou Green	56W	Clover	26	Dryad Green	28
Arbor Green	38	Beryl Green	10	Cove Green	69W	Emerald Tint	73
Aspen Green	69W	Brunswick Green	11	Cranbrook Green	48	Empire Green	26

NOTE: W = Within reflectance range — 50% to 70% — as recommended by American Standard Practice for School Lighting of Classroom Walls.

LIGHT REFLECTION VALUES OF COLORS in The Pratt & Lambert System of Calibrated Colors®

YELLOW-ORANGE

Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection	Color Family Name	% Light Reflection
Antique Gold	46	Honeysuckle	79	Midnight Sun	31	Saffron	49
Aspen	58 W	Indian Ivory	78	Minuet	79	Samovar	38
Bronze	22	Ivory Mist	88	Naples Cream	75	Sandrift	67 W
Ceylon Ivory	72	Jasmine Yellow	63 W	Nasturtium	37	Sombrero	81
Chamois	69 W	Lamplight	68 W	Nectarine	45	Spun Gold	30
Champagne	82	Light Coffee	56 W	Oyster White	87	Sudan Ivory	70 W
Flame	26	Linden Yellow	50 W	Peach	54 W	Sugar Cane	57 W
Ginger Whip	54 W	Maize	60 W	Popcorn	82	Taffy	75
Gold Coast	45	Mecca	78	Porrige	79	Tawny Gold	43
Harvest	56 W	Meerscham	75	Raffia Tan	41	Tiber Gold	42
						Toffee	15

ORANGE

Alamo Tan	38	Camellia	38	Grand Canyon	63 W	Rose Taupe	57 W
Almond Tint	64 W	Cameo Brown	21	Grouse	42	Safari	58 W
Amberglint	41	Caravan	57 W	Harvest Brown	30	Sandalwood	36
Amberwood	66 W	Caribou Tan	48	Honey Moth	73	Sandpiper	49
Apache Tan	37	Casa Tan	33	Martinique	60 W	Sandy Beige	55 W
Apple Blossom	53 W	Clove Brown	21	Maya Beige	57 W	Satin Bark	66 W
Araby Tan	61 W	Cocoon	84	Mayfair Brown	33	Seashell	53 W
Azalea	32	Coco Parfait	74	Mocha	34	Seminole	42
Balsa	74	Cocotone	29	Musketeer	70 W	Skylark	40
Beachrock	31	Copper Luster	50 W	New Dawn	70 W	Snowberry	78
Beach Tan	40	Copper Tint	59 W	Nougat	68 W	Snow Peach	63 W
Beaver Tone	25	Coral Mist	47	Orange Blossom	75	Soapstone	71
Bisquit	86	Cream Beige	80	Orange Chiffon	84	Spectrum Orange	19
Bisque Tint	55 W	Creole Tan	46	Paprika	22	Suede	48
Bombay	50 W	Curry	39	Peachdust	83	Suez	66 W
Brierwood	28	Desert Sand	46	Peach Glow	81	Sunrose	70 W
Brown Oak	22	Desert Sun	48	Peach Parfait	72	Sun Valley	83
Brown Velvet	31	Doe Tan	62 W	Pecan Gray	68 W	Tangarine	44
Brushwood	32	Evening Sun	63 W	Peruvian Tan	26	Tarragon	37
Buckskin	58 W	Fawn Tint	66 W	Pueblo	49	Tripole	65 W
Buff Pink	53 W	Feather Beige	46	Root Brown	21	Tumbleweed	58 W
Burma Brown	48	French Beige	63 W	Rose Bisque	67 W	Wigwam	54 W
Burnt Coral	44	Froth	85	Rose Tan	61 W	Woodtone	28
Burnt Rose	54 W	Golden Acorn	35			Yuma Tan	65 W
Calico	68 W						

RED-ORANGE

Adobe	20	Coral Tint	70 W	Mexican Pink	77	Sahara	31
Amazon	21	Coral Whip	81	Nomad	28	Salmon Tint	56 W
Andorra Brown	26	Cordovan Tint	39	Opera Pink	69 W	Shell Coral	66 W
Apache Coral	47	Corinth Pink	40	Pagoda Red	18	Shrimp	60 W
Bittersweet	14	Cranberry Whip	58 W	Pale Rouge	62 W	Spectrum Brown	7
Blush	70 W	Dusty Coral	41	Pale Shrimp	60 W	Spiceberry	34
Bolero Pink	74	Dusty Rose	85	Parchment	48	Spice Brown	11
Bon Bon	77	Fantasy	65 W	Pastel Pink	46	Sun King	32
Bramble	48	Fawn	27	Pink Beige	47	Swedish Red	33
Brick Dust	11	Flamingo	34	Pink Cloud	72	Sweet Pea	66 W
Brigand	40	Flesh Tint	79	Pink Clover	83	Taupe	41
Caramel	24	French Rose	46	Pink Coral	73	Tawny Copper	37
Carnation	61 W	Fresno Pink	43	Pink Parfait	78	Tea Rose	50 W
Carnival Red	17	Hempstead Brown	29	Pixie	85	Terra Cotta	18
Chalk Pink	56 W	Hopi Red	40	Plantation Rose	45	Topaz	33
Cinnabark	8	Indian Pink	33	Pompeian Red	28	Toreador	34
Cocoa Brown	23	Kenya Tan	39	Poppy	20	Tuscan Brown	29
Copper Beige	57 W	Light Apricot	49	Pumpkin	43	Vanity	52 W
Copper Brown	18	Lotus Pink	53 W	Raleigh Red	28	Warm Beige	34
Copperglow	38	Mayflower	78	Redrock	63 W	Woodland Brown	25
Coral Beige	62 W	Melon Pink	37	Rosette	70 W	Yucatan	42
Coral Cloud	42			Rose Wine	47	Zanzibar	25
Coral Sand	45						

NOTE: W = Within reflectance range — 50% to 70% — as recommended by American Standard Practice for School Lighting of Classroom Walls.

THE PRACTICAL APPLICATION OF COLOR PSYCHOLOGY

Since color by itself can create a specific atmosphere through emotional reaction, this result can be used to great advantage. Simple application of proven color principles will produce the desired reaction.

Up to this point, the interpretation of color psychology has been primarily in terms of spectrum colors. In practical application of color psychology consideration must be given to the fact that *the degree of reaction to a given color is also dependent upon the degree of brightness or dullness of the color.*

The more brilliant the hue, the more stimulating the effect. Care must be exercised, though, because bright colors soon become tiring. In the office, shop or home, where most waking hours are spent, it is desirable to use colors that are stimulating but not emotionally fatiguing. It is equally important that the colors used in these areas be reduced in chroma to a proper degree of grayness. The function of the room should be considered in color selection. Grayed greens and blue are particularly effective in promoting thought and concentration. A relatively bright, cool yellow is ideally cheerful for areas where there is movement and physical activity.

In the home, living room wall colors should be restrained for a restful atmosphere. A more stimulating color is preferable in the dining room.

The same principles apply to office buildings, hotels,

hospitals, factories and schools. In kindergartens and low elementary grades where much time is devoted to organized play, wall colors should be bright and gay. In upper grades, however, only light tints should be used on walls.

In hospital construction and maintenance, color selection based upon psychological response offers great possibilities and considerable progress has been made in this field. Subdued colors are most effective in calming highly nervous patients while bright and cheerful colors are excellent for patients who would benefit from mild stimulation during recovery.

In product merchandising, much use has been made of color in goods and packaging to attract attention and create a buying impulse. The careful selection of bright and subtle colors for stores can make a major contribution in atmosphere.

Recognizing the important role of color in architectural design Pratt & Lambert has developed Calibrated Colors® which are completely correct in value and chroma. Our architectural representatives are thoroughly trained in proper color use. Their services are available to any architect upon request. *If desired, this will include the writing of a complete painting specification and one or more distinctive color plans.* Address requests to the nearest Pratt & Lambert Architectural Service Department office. (see page 2).

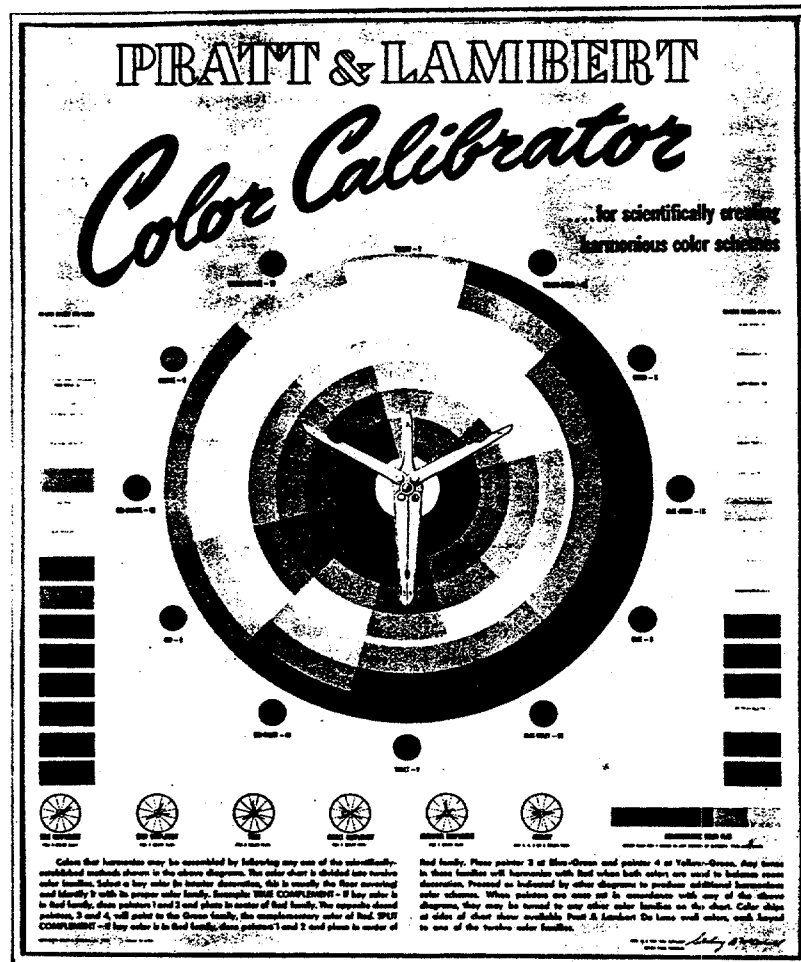
PRATT & LAMBERT CALIBRATED COLORS®

Correctness of color . . . scientifically determined. That is a brief explanation of the exclusive Pratt & Lambert system of Calibrated Colors®. Over the years, the P & L Research Laboratories have developed many hundreds of colors. Each has been tested thoroughly for its performance under varying conditions and for color combining possibilities. This has resulted in the wide range of architectural colors, scientifically selected in hue, value and chroma to assure decorative balance, harmony and good taste.

The principles of Calibrated Colors® and their application are so sound that calibration can be adapted to any job . . . at any stage of its planning, construction, finishing or decorating. This applies to a home, factory, school, power plant, hospital, office building . . . *any architectural project.* Calibrated Colors® take into account all the visible colors on all types of materials in use for decorating and furnishing interiors.

Pratt & Lambert Calibrated Colors® are individual, distinctive and modern.

THE PRATT & LAMBERT COLOR CALIBRATOR



For information concerning the application of the Color Calibrator to specific job or problems, please contact your nearest Pratt & Lambert Architectural Service Department. (See Page 2)

FIG. XV

The Pratt & Lambert Color Calibrator (Figure XV) is a precision instrument which follows the 12 color spectrum. It is a color wheel with permanently mounted mechanical pointers which eliminates errors in color selection. The outer band of colors on the Calibrator is divided into the 12 colors of the spectrum. The next two bands of color, going towards the hub, are tints of the spectrum colors. The bands nearest the hub are grayed tones of the basic 12 colors. The principal function of the high intensity (spectrum) discs outside the rim of the color wheel is the identification of the color family (hue) to which a pastel color, tint or shade may belong.

By presetting the pointer hands in the position of a chosen color plan (Direct Complement . . . Split Complement and/or Triad as shown in the illustration) the pointers will retain this plan as the unit is rotated. When turned to other positions, the pointers will indicate different color harmonies, with basic colors, tints and tones of proper relationship in the triad plan. The same balance is maintained when other plans such as direct complement or a split complement are chosen. In addition to its use in selecting color plans for a structure, the Color Calibrator® can be used to choose color harmonies in floor covering, draperies, furniture fabrics and other furnishings.

RECOMMENDED PRACTICE FOR THE IDENTIFICATION OF PIPE LINES

Piping systems should be painted in readily identifiable colors in order to classify the contents. Color coding aids safety and simplifies future maintenance and repairs. The following color codes have gained widespread acceptance:

COLOR KEY	TO DESIGNATE	PRODUCT TO USE	FOR EXAMPLE
RED	Fire Protection Systems and Equipment	P&L Effecto Enamel Grenadier Red	Sprinkler systems, foam systems, carbon dioxide (used solely for fire protection).
ORANGE	Dangerous Materials, Nonflammable	P&L Effecto Enamel International Orange	Acids, alkalis, toxic materials, gases, oxygen.
YELLOW	Dangerous Materials, Flammable	P&L Effecto Enamel Canary Yellow	Fuel oil, gasoline, kerosene, alcohol, propane, butane, acetylene, hydrogen, solvent.
GREEN	Safe Materials	P&L Effecto Enamel Evergreen	Drinking water, service water, brine.
BLUE	Protective Materials	P&L Effecto Enamel Postal Blue	
VIOLET	Valuable Materials	P&L Effecto Enamel Lilac No. 8500	
BLACK	Electrical Conduit	P&L Effecto Enamel Black	
ALUMI-NUM	Steam	P&L Aluminum Paint	

In addition to these basic color codes, piping systems can be more specifically identified by applying stripes of other colors and by lettering the name of the material on the pipe. Lettering shall be done in either black or white — whichever provides the greater contrast to the background color. Pipes carrying flammable or hazardous materials shall be further identified by arrows showing direction of flow; flow arrows are optional on other piping. Air, steam, and high pressure water lines shall be identified with numbers indicating pounds per square inch (PSI) of pressure. Stripes, lettering and flow arrows shall be applied near valves, fittings, and pumps and may be repeated at intervals on long lines.

PHYSIOLOGICAL REACTION OF THE EYE TO COLOR

Except for the colorblind, all individuals make instinctive optical adjustments to color. For example, a discordant combination of bright orange with a bright blue immediately attracts the eye, which involuntarily tries to restore the colors to their normal spectrum order but quickly tires in the effort.

Our physiological reactions prove the innate desire for color equilibrium. If focussed for a long time on a bright primary color, the eye tires and needs relief in color contrast. Try the simple experiment of applying a spot of red on a white background and concentrating on the spot. Then shift your gaze to the white area. The same shape of the spot will ap-

pear in an "after image," but in the complementary color, green.

Gazing at the color complement will restore optical equilibrium or comfortable vision, as will closing the eyes briefly.

This equilibrium or "desire for contrast" is achieved by mixing any two contrasting colors. The intermix will always be gray . . . ideal for comfortable vision in rooms which are occupied for long periods of time. While a completely neutral gray would be satisfactory, it would lack the warmth of a gray with a rose cast or the pleasing effect of gray with a green or blue cast.

THE PSYCHOLOGICAL REACTIONS TO COLOR

The psychology of color cannot yet be defined as a complete, exact science. Yet, while some areas of color psychology are not precisely known, existing data provides an excellent basis for practical application. Certainly it is well established that colors can be used to create emotional reactions that range from complete ease to total irritation.

Very often our emotional associations with color are contradictory in vocal comparisons. "Red with rage," "blue moods" and "green with envy" are common expressions. Despite its connotation with anger, red and red-orange is greatly admired in a sunset.

Certain tones of blue can prove to be depressing. Yet the dignity and serenity of blue is particularly adaptable to creating a rich, formal atmosphere.

Despite its association with cowardice, yellow is the most luminous and cheerful of all colors in its approach to the hue of sunshine.

Tints of orange and yellow-orange, such as buffs, tans and creams, have long been popular as safe background colors. They are also commonplace. Newer, more original and distinctive tints and tones of P & L Calibrated Colors® are available to fulfill

the desires for colors of more character. Rules for using them are known and there is a definite trend away from the selection of buffs, creams and ivories in decoration.

Green, lying between yellow and blue in the spectrum, combines the psychological influences of both these colors. Because of this, it is one of the most restful and pleasing of all colors. Green has not always been very popular because interior paints in this color have often been too bright. Now, grayed tints, particularly these near the hub of the color wheel, are ideal greens for backgrounds. These tints, such as Dusty Green, Empire Green, Indian Turquoise, etc., are low in chroma, soothing to the eyes and well suited for use in homes, schools, offices and other locations.

Violets and purples can be depressing. Adequately shaded with black and gray, however, they produce raisin or plum. In a rug, these shades afford a strong, solid base for building an attractive color plan. They may also be used in brighter tones in restricted areas as accent colors and in decorative accessories. Light tints of lavender or orchid should be used with discretion on wall areas.

be thinned to the consistency of heavy cream. It should then be applied in a smooth, even coat and allowed to "set" until the volatile thinner has evaporated and the surface film of filler changed from liquid to a "mealy" consistency. The filler should then be worked into the pores of the wood by wiping

Stains

- Stains are used to change the natural color of wood and permit great variety of effects through thinning, intermixing or wiping. Tonetic Wood Stain is a remarkable improvement over conventional stains since it does not require shellac as a sealer prior to the application of varnish. It colors the wood evenly and develops hidden beauty without raising the grain. It does not show brush marks or lap marks and has superior resistance to sunlight and heat.

If both stain and filler are chosen for open grain wood, the stain should be applied *after* proper filling.

Pratt & Lambert Acid Stains are formulated from water soluble dyes, water or dilute acids or a combination of both. They are particularly well suited for use on hard woods where deep or unusual effects are desired. Prior to the application of P & L Acid Stain, wood should be sponged with clear water to raise the grain, allowed to dry and sanded smooth.

P & L Filtex is used to subdue and equalize the ab-

across the grain with a rag. All surplus filler must then be removed by wiping the wood clean, this time *with* the grain.

Popular "open pore" effects are obtained by omitting paste filler prior to staining. Close grain woods do not require filler.

sorption by the grain in soft woods such as fir, yellow pine and cypress. Filtex also makes it possible to produce beautiful blond effects that would otherwise be impossible on these woods.

Where wood must be sealed against moisture and dirt with an effective inexpensive treatment, P & L Okene Preservative is used in either natural or colored with P & L Tonetic Wood Stain.

To give the architect the utmost latitude in wood finish effects and qualities, Pratt & Lambert provides these specialized varnishes: For standing trim, doors and cabinetwork: "38" Pale Trim Varnish Gloss, Satin and Dull, Cabinet Rubbing Varnish and Scholastic Finish. For floors: "61" Floor Varnish Clear Gloss, Satin and Dull and Varmor Clear Finish Gloss and Satin.

Pages 101 and 102 provide a reference in selecting finishes in different effects on a variety of popular woods.

Shellac

- It is not necessary to use shellac as a sealer over Tonetic Wood Stain. P & L Tonetic Wood Stain allows for direct application of varnish over stain. This increases the serviceability of the finish substantially.

Shellac should not be used under varnish on floors or on exterior woodwork. On interior or exterior woodwork, varnish should always be applied directly over the filler or stain.

Varnish

- The final operation in building a beautiful, transparent finish is the application of one or more coats of varnish (or lacquer) to protect the surface and further enhance the beauty of wood grain and figure. The number of coats used will be determined by the effect desired and the durability required.

Pratt & Lambert "38" Pale Trim Varnish Gloss, Satin or Dull finish is recommended for interior trim, paneling and other woodwork. A total of three coats

should be used for high quality work. Regardless of what luster is selected for the final coat of varnish, Gloss should be applied as the under coats. When dry, each undercoat should be lightly sanded with a fine grade sandpaper. For open pore effects, either Satin or Dull is preferable for the final coat. These two lusters closely resemble the finish obtained when a gloss varnish is hand rubbed to a satin or dull luster.

When a *hand rubbed* varnish finish is desired, three

SAFETY COLOR CODE

FOR MARKING PHYSICAL HAZARDS AND IDENTIFICATION OF CERTAIN EQUIPMENT

The American Standards Association, in co-operation with the National Safety Council, has promulgated a color code for marking physical hazards and certain types of equipment in industrial plants. The use of color in this connection provides quick identification of danger spots, even by persons who cannot read.

COLOR KEY	FOR IDENTIFICATION OF	PRODUCT TO USE	SOME SUGGESTED APPLICATIONS
RED	Fire protection equipment and apparatus. Danger Stop	P&L Effecto Enamel Grenadier Red	Fire alarm boxes, fire buckets, exit signs, hose locations, hydrants, extinguishers and sprinkler lines. Danger signs, safety cans. Emergency stop bars on hazardous machines, stop buttons for electrical switches for emergency stopping.
ORANGE	Dangerous parts of moving machinery	P&L Effecto Enamel International Orange	Inside of movable guards, exposed edges, pulleys, gears, cutting devices, etc.
YELLOW	Physical hazards that might cause stumbling, falling, etc.	P&L Effecto Enamel, Canary Yellow. <i>Note:</i> For maximum attention, use in combination with P&L Effecto Enamel Black in form of stripes or squares.	Construction equipment, platform edges, projections, pillars, posts, material handling equipment, handrails, lips on sliding elevator doors, caution signs.
GREEN	Safety	P&L Effecto Enamel Evergreen	First aid dispensary or kits, gas masks, stretchers, safety deluge showers, safety bulletin boards.
BLUE	Caution against movement or use of equipment being worked on. <i>Note:</i> Use color on barriers or flags at starting point of power source.	P&L Effecto Enamel Postal Blue	Elevators, scaffolding, electrical controls, etc.
BLACK AND WHITE	Traffic Direction Sanitation	P&L Effecto Enamel Black, P&L Effecto Enamel White. <i>Note:</i> Use alone or in combination in form of stripes or squares.	Dead end aisles, direction signs, stairways. Drinking fountains, location of refuse cans, clear floor areas around first aid, etc.

Interior Trim Primer

- After surface preparation, a coat of Pratt & Lambert Interior Trim Primer is applied. This product is formulated to provide a perfect foundation for subsequent coats of Vitralite Enamel Undercoating and

Enamel Undercoating

- After priming, apply a coat of Pratt & Lambert Vitralite Enamel Undercoating. This product leaves no brush marks or sags, dries hard and smooth to produce an absolutely opaque finish.

Flat wall paints are often substituted for enamel

Enamel

- After proper undercoating, the surface is ready for the final coat or coats of Pratt & Lambert Vitralite Enamel. In a four coat specification, the first enamel coat should be Gloss, lightly sanded with a fine sandpaper when dry. Remove all dust and apply

Three Determining Factors

- No matter what the specification — transparent or opaque finish — results are predicated on three major factors. To secure a beautiful, durable decorative effect, it is necessary to combine *quality products* with *good workmanship* and a *sound painting*

Vitralite Enamel.

After overnight drying, sand with a fine sandpaper to remove "nibs" or dust in the film. Brush or wipe the surface to remove dust.

undercoating to "cut costs." This is false economy because wall paints are totally unsuited for use under enamel. Compared with an enamel undercoating, they are coarse and porous. When enamel is applied over wall paint, it strikes in, causing streaks, or highlights and the resulting finish is pebbly and uneven.

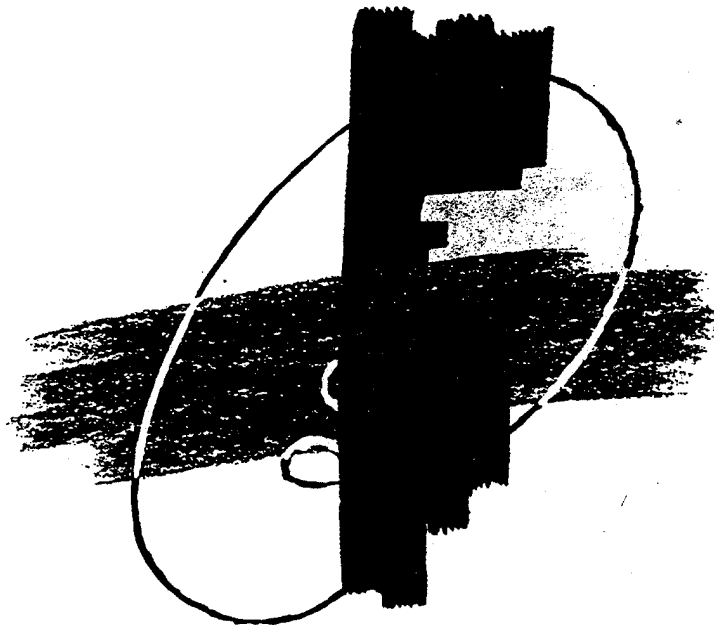
a final coat of Vitralite Enamel Gloss or Eggshell. When economy dictates a three coat job, a single coat of Gloss or Eggshell may be used directly over the Enamel Undercoating.

specification. When this is done, the resulting finish will be a credit to the architect and contractor as well as a source of long lasting satisfaction to the owner.

CALIBRATED COLOR PLANS



NOTES ON WOOD FINISHING



**COLOR PLANS
WOOD FINISHING**

0007-PTL-000671

Selected Wood Finishing Schedules for Popular Effects (continued)			
WOOD	NATURAL*	TRADITIONAL	CONTEMPORARY
FIR OR YELLOW PINE	1 coat Filtex, each gallon reduced with 2 quarts turpentine 1 coat Tonetic Wood Stain Butternut 1 coat "38" Pale Trim Varnish Dull	1 coat Filtex, each gallon reduced with 2 quarts turpentine 1 coat Tonetic Wood Stain Pecan 1 coat "38" Pale Trim Varnish Dull	1 coat Filtex, each gallon reduced with 2 quarts turpentine 1 coat Tonetic Wood Stain Ash 1 coat "38" Pale Trim Varnish Dull
WALNUT	2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat P&L Paste Filler #3 Dark 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat P&L Paste Filler #5 White 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
CHERRY	1 coat Tonetic Wood Stain Pecan 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Rich Mahogany 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Nutmeg 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
REDWOOD OR RED CEDAR	1 coat Tonetic Wood Stain Pecan 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Fruitwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Silver Gray 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
ASH	1 coat Tonetic Wood Stain Butternut 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Nutmeg 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Ash 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull
MAPLE	1 coat Tonetic Wood Stain Ash 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Early American Maple 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Butternut 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
NOTE: Decorative trends may influence trim and cabinet work. Walnut and other dark stains may be used effectively in Contemporary as well as Traditional decor. *"Natural" means the retention of the <i>color</i> of the wood as it appears in an unfinished state. Sometimes, paradoxically, this requires the use of stain because some woods when coated with clear finishes appear to be different in color than they are when unfinished.			

NOTES ON WOOD FINISHING

Transparent Finishes

- In addition to its utilitarian functions, wood provides an ideal medium for esthetically pleasing decoration. Finely finished wood can be a major decorative feature or provide a subtle background for other effects.

The many fine woods used for interior woodwork provide a wide range of natural colors from almond and citron tints to tawny browns. There are shades of red, yellow, purple, orange, green and gray. Stains, fillers and varnishes enlarge the possibilities of natural wood tones and allow almost unlimited effects in color and sheen.

The grain and figure patterns of fine woods add highlights and shadows. Proper finishing helps to develop

and enhance natural wood beauty or, when necessary, subdue an overly flashy grain.

Wood finishes generally fall into three basic categories: natural, traditional and contemporary. Obtaining these effects depends upon whether the wood is open or close grained and the choice of maintaining, accenting or subduing the grain and figure.

Open grain woods such as oak, chestnut, mahogany and walnut require filling in order to produce a smooth varnish finish. P & L Paste Filler is made for this purpose, in Natural, Medium, Dark, Mahogany and White. When open pore effects are desired, filler is not used.

Stains and paste fillers are used to obtain a single color or striking two-tone effects.

Specify Quality Products

- In selecting a color and finish for interior woodwork, trim and paneling, the architect has a wide choice in woods, effects and finishes. No matter what his specification, the results will depend upon the use of high quality fillers, stains and varnishes, applied according to directions by skilled mechanics.

Cheap fillers, stains and varnishes frequently obscure

the grain and figure of wood, thus defeating the very purpose for their use. Carefully made Pratt & Lambert wood finishing products are formulated to meet the exacting standards of architects, fine cabinet makers and furniture manufacturers. These products develop and enhance the natural beauty of wood and produce an exceptionally fine finish.

Sanding

- Before any finishing material is applied, the wood surface should be as smooth as possible. Mill dressed lumber frequently is unsuitable — as is — for the application of fillers, stains and varnish. Almost invariably it requires some finish sanding after erection

in order to eliminate minor defects.

While coarse sandpapers cut faster, they leave scratches in wood that finishing materials cannot obliterate. 2/0 garnet paper is recommended for new wood and 6/0 or 7/0 for varnish.

Paste Filler

- The filling of open grain woods is essential to building a beautiful, smooth, transparent finish.

Pratt & Lambert Paste Filler is used to fill the pores of open grain woods so that varnish will dry with a smooth finish, "free from pin holes." It can also be

used to color wood, either as a stain supplement, or, if stain is not used, to secure color contrasts between wood and pores.

To insure that all pores in open grain wood are filled flush with surface, paste filler should always

COLOR IN BUILDING DESIGN

- *schools and colleges*
- *hospitals and institutions*
- *residences*
- *hotels and motels*
- *office buildings*
- *commercial and industrial buildings*
- *restaurants*
- *specialty shops*
- *churches*

Color is important in architecture. It can add beauty, create a proper environment for study, promote a feeling of comfort, restfulness or good cheer; it can emphasize good design features, add many pleasing surface treatments, harmonize with furnishing, promote safety and reduce maintenance costs.

Color styling is an art. Correct color composition is based upon the selection of the right color families, values and intensities to assure perfect color harmony. And, when the color styling has been determined, it is equally important then to choose paints of good quality, for texture and durability as well as color — paints that have been proved on all types of building projects.

It is with this thought in mind that Pratt & Lambert offers you this series of color plans for nine building types. All have been carefully and accurately worked out through the Pratt & Lambert system of Calibrated Colors®. This system is so practical and so universal in its application that it can be adapted to any architectural project at any stage of its planning, finishing or decoration.

All of the following color plans have been developed to give you a wide choice of modern, well balanced combinations to assure optimum light reflection depending upon various exposures. Each plan is developed around a "feature area". Such feature areas are the focal points for decoration of the entire building, whether it is a school, a hospital or a private residence. Color combinations for all other areas in each building are in harmonious relationship with the feature area and assure color balance and pleasing variety for the different rooms and exposures.

The above color plans are only a few of the hundreds of combinations possible with Pratt & Lambert exclusive Calibrated Colors®. Pratt & Lambert welcomes an opportunity to work with architects in the development of additional color plans for any project. Its representatives are trained in the art of color calibration and are qualified to provide intelligent, practical counsel on all surface preparation, color styling, specification writing and will recommend the right materials for best protection.

coats of Pratt & Lambert Cabinet Rubbing Varnish may be used over paste filler and/or stain. When dry, each of the first two coats should be sanded lightly

with fine sandpaper. The final coat should be rubbed down to the desired luster with fine pumice stone and rubbing oil.

Wood Floors

- Since wood floors represent a sizeable share of the total cost of the building, it is important to select finishes which will assure long life, utility and safety as well as attractive appearance.

Consideration must be given, however, to the kind of wear to which the floors will be subjected. Generally speaking, floor use factors can be divided into *normal* use and *heavy-duty* use. Normal use wood floors are found in residences and apartments, private offices, etc. where traffic conditions are not extreme. Heavy-duty use wood floors are found in stores, corridors of public buildings, school rooms, auditoriums and gymnasiums, hospitals and similar places where floors are subjected to unusual wear and soil.

The Pratt & Lambert floor finishing system consists of a complete line of floor finishing products, together with a complete list of specifications for their proper application. For hard wood floors receiving normal use, "61" Floor Varnish or Varmor will insure maximum beauty and durability. On open grain woods, either can be applied over a coat of P & L Paste Filler. Several coats will be required. Or, wiping can

be eliminated by omitting the Paste Filler and applying merely one coat of Varmor or "61" Floor Varnish over "61" Penetrating Sealer, followed by a coat of "61" Filler-Sealer. The Paste Filler, of course, is not intended for close grain woods.

Maple, birch or beech floors are generally selected for heavy-duty use, although oak is frequently specified in some sections of the country. Such floors should be given two coats of P & L "61" Penetrating Sealer, each coat buffed. The resulting finish is remarkably resistant to foot traffic, water, dirt, soil, stain, etc. Hard wood floors in gymnasiums, squash courts, badminton courts and similar places should be finished with two coats of P & L "61" Gymnasium Floor Finish over 1 coat of "61" Gymnasium Floor Sealer.

If Paste Filler is to be used in place of "61" Penetrating Sealer and "61" Filler-Sealer and the colors in which it is available do not meet the requirements of the job, the desired color of Tonetic Wood Stain may be applied after the Paste Filler and allowed to dry thoroughly before applying subsequent coats of "61" Floor Varnish or Varmor.

Exterior Woodwork

- Subjected to extremes in weather, exterior woodwork requires a highly moisture resistant finish. No less than three coats of Pratt & Lambert Varmor

Clear Finish, Gloss or Satin or Pratt & Lambert Spar Varnish are recommended for this kind of work. Tonetic Wood Stain may be used first, if desired.

Opaque Finishes

- In building a fine opaque finish, surface preparation is as important as it is in building a fine transparent finish. Surface sanding and knot sealing may be required.

The first requisite of a fine opaque finish is a smooth wood surface. The proper grade of sandpaper will vary to some degree according to the wood. Generally, 2/0 garnet or 1/0 flint paper should be used. For an even smoother finish, follow with 5/0 garnet or 3/0 flint paper. After sanding, all wood dust must be removed from the surface before priming. When dry, the primer should be lightly sanded with 5/0 garnet or 3/0 flint paper. This will remove "nibs"

and dust that might have settled on the primer while drying.

Knots and sappy spots in wood to be enameled must be sealed with shellac before the prime coat is applied. Coat the knot as well as a generous area surrounding it.

Low quality primers, undercoats and enamels will invariably produce unsatisfactory finishes. A cheap, porous primer or enamel undercoating lacks proper adhesion and is a poor foundation upon which to apply enamel. Low quality enamels are hard and brittle. They chip easily and create poor foundations for repainting.

COLOR IN BUILDING DESIGN

HOSPITALS (Continued)

Yellow-green and yellow-orange tints in these color combinations can have a powerful psychological effect upon the patients and hospital staff. They are bright and pleasing to the eye. The gay colors of the feature areas supply a powerful focal point of decoration for foyers, admission rooms and lounges.

EXPOSURE	WOODWORK	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	ACCENT COLOR
North	Tonetic Wood Stain Rich Mahogany on Birch	Yellow Moth	Seagrass	Silver Cloud	Bali Green
South	Tonetic Wood Stain Ash on Birch	Scotch Mist	Sea Hawk	Downy Gray	Autumn Rose
East or West	Tonetic Wood Stain Pecan on Birch	Maytime Yellow	Seagrass	Downy Gray	Beach Tan
Corridors	Tonetic Wood Stain Rich Mahogany on Birch	Yellow Moth	Seagrass	Silver Cloud	Bali Green
Feature Area	Tonetic Wood Stain Pecan on Birch	Coral Sand	Elf Green	Sun Valley	Caribbean Blue

OFFICES

In the office building, color and light can eliminate eye strain, reduce fatigue and step up worker efficiency and production. The function of the office area should have a direct bearing on the color selection. The soft tones of grayed greens, blues and tans promote thought and induce concentration. Bright colors, which soon become tiring, are avoided.

North	Tonetic Wood Stain Pecan on Birch	Pecan Gray	Safari	Ivory Mist	Bali Green
South	Tonetic Wood Stain Silver Gray on Maple	Aspen Green	Sagebrush	Downy Gray	Pueblo
East or West	Tonetic Wood Stain Ash on Birch	Canary Green	Indian Turquoise	Ivory Mist	Coral Beige
Corridors	Tonetic Wood Stain Ash on Birch	Sandrift	Quaker Pink	Icicle	Pepperroot
Feature Area	Tonetic Wood Stain Walnut on Walnut	Lime Green	Palmetto	Linen	Cologne Yellow

More stimulating colors can be used advantageously in some office areas to add a note of welcome and cheer to the visitor and worker alike. These might be corridors, restrooms, reception room or cafeteria. However, even in these areas, the colors chosen should be reduced in chroma for proper balance with the overall color scheme.

North	Tonetic Wood Stain Ash on Birch	Candlewick	Sulphur	Linen	Blue Stone
South	Tonetic Wood Stain Ash on Birch	Horizon Green	Southwind	Chalk Gray	Corinth Pink
East or West	Tonetic Wood Stain Silver Gray on Birch	Limestone	Malaga	Gray Mist	Plantation Rose
Corridors	Tonetic Wood Stain Walnut on Walnut	Light Coffee	Tiber Gold	Ivory Mist	Devon Blue
Feature Area	Tonetic Wood Stain Pecan on Birch	Seafoam	French Gray	Downy Gray	Sprite

SELECTED WOOD FINISHING SCHEDULES FOR POPULAR EFFECTS

WOOD	NATURAL*	TRADITIONAL	CONTEMPORARY
RED BIRCH AND WHITE BIRCH	1 coat Tonetic Wood Stain Driftwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Fruitwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Ash 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
RED OAK AND WHITE OAK	1 coat Tonetic Wood Stain Butternut 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Dark Oak 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Silver Gray 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull
HONDURAS MAHOGANY	1 coat P&L Paste Filler #2 Medium 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat P&L Paste Filler #4 Mahogany 1 coat Tonetic Wood Stain Rich Mahogany 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat P&L Paste Filler #5 White 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin
PHILIPPINE MAHOGANY OR RED LOUAN	1 coat Tonetic Wood Stain Pecan 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Fruitwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Butternut 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull
KNOTTY PINE	2 coats Okene Preservative, Wiped Dry	1 coat Tonetic Wood Stain Knotty Pine 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull	1 coat Tonetic Wood Stain Driftwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull
WHITE PINE	1 coat Tonetic Wood Stain Ash 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Fruitwood 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Satin	1 coat Tonetic Wood Stain Butternut 2 coats "38" Pale Trim Varnish Gloss 1 coat "38" Pale Trim Varnish Dull

NOTE: Decorative trends may influence trim and cabinet work. Walnut and other dark stains may be used effectively in Contemporary as well as Traditional decor.

*"Natural" means the retention of the *color* of the wood as it appears in an unfinished state. Sometimes, paradoxically, this requires the use of stain because some woods when coated with clear finishes appear to be different in color than they are when unfinished.

continued on following page

COLOR IN BUILDING DESIGN

RESIDENCES (Continued)

The plans developed here are well-balanced combinations which are decoratively correct. They offer a variety of decorating ideas for charm and individuality in any residence. Beautiful and distinctive color plans are easy to achieve and cost no more than ordinary painting.

EXPOSURE	WOODWORK	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	ACCENT COLOR
North	Tonetic Wood Stain Ash on Birch	Java Tint	Kenya Tan	Whitecap Gray	Charcoal
South	Tonetic Wood Stain Rich Mahogany on Mahogany	New Dawn	Apache Coral	Flax	Elf Green
East or West	Tonetic Wood Stain Walnut on Walnut	Sagebrush	Empire Green	Water Lily	Pencilwood
Corridors	Tonetic Wood Stain Rich Mahogany on Mahogany	Sulfur	Mesa Green	Vanilla	Biscay Blue
Feature Area	Platinum	Burma Brown	Mocha	Ivory Mist	Pompeian Red

HOTELS AND MOTELS

Although a greater variety of color combinations can be adapted to the color styling of these building types, the objective here is to achieve the impression of restfulness and relaxation in room areas only. The color arrangements for feature areas such as lobby, office or reception room are in brighter and bolder colors.

A	Tonetic Wood Stain Ash on Birch	Light Coffee	Thistle	Vanilla	Tiber Gold
B	Tonetic Wood Stain Ash on Birch	Quaker Pink	Caribbean Blue	Vanilla	Caribbean Blue
C	Tonetic Wood Stain Ash on Birch	Marsh Green	Tuscan Brown	Vanilla	Tuscan Brown
D	Tonetic Wood Stain Ash on Birch	Stalk Green	Bark Brown	Vanilla	Fronde Green
Feature Area	Tonetic Wood Stain Rich Mahogany on Birch	Apache Coral	Foxglove	Coral Whip	Elf Green

Bufs, tans and creams in the orange and yellow-orange families, long popular in the hotel field, have been replaced by colors of more character such as those selected here in blue, blue-green, brown, coral and gold. All are subdued colors, low in chroma, and are especially suitable for the restful atmosphere of hotel or motel.

E	Tonetic Wood Stain Nutmeg on Birch	Sea Hawk	Blue Slate	Downy Gray	Pepperroot
F	Tonetic Wood Stain Ash on Birch	Sulfur	Pepperroot	Downy Gray	Blue Slate
G	Tonetic Wood Stain Nutmeg on Birch	Indian Turquoise	Everglade	Oceanspray	Peruvian Tan
H	Tonetic Wood Stain Rich Mahogany on Mahogany	Sandy Beige	Zanzibar	Sun Valley	Zanzibar
Feature Area	Tonetic Wood Stain Rich Mahogany on Mahogany	Curry	Saxon Blue	Flax	Wine

ROOM FINISH SCHEDULE

Job No. 9

Job: WASHINGTON JUNIOR H.S.

Location: 17th St. & JEFFERSON AV

Owner: CITY OF ANYTOWN

Architect: JOHN J. JONES

Room or Area	Floor	Base	Walls	Ceiling
#101	M-VERDE	M-SAME AS	PP-F CHALK	S-F BONE
VESTIBULE	BASCO	FLOOR	PINK	WHITE
#102 ENTRANCE	RT-BORDER	RT	PP-F CHALK	PP-F BONE
HALL	-ONYX	BROWN	PINK	WHITE
	STRIPE			
	-WHITE			
	FIELD			
	-RAVENA-91%			
#103, 105	AT-SILVER	RT	PP-F	PP-F
CLASSROOMS	BLUE	BLACK	INDIAN TURQUOISE	BONE WHITE
#104	RT-SILVER	W-O EFFECT	CEM-B-SE	ACPP
CORRIDOR	GRAY	# T 31 GGD	UPPERWALL LIME YELLOW	BONE WHITE
			WAINSCOT 7'-4" FAWN GRAY	

AC-ACOUSTICAL CEM-B-CEMENT BLOCK F-FLAT MET-METAL RT-RUBB
AT-ASPHALT TILE E-ENAMEL M-MARBLE PP-PLASTER PAINTED S-SUSPE
SE-STIPPLING EGGSHELL W-O-WOOD - OAK

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[103]

COLOR IN BUILDING DESIGN

SCHOOLS AND COLLEGES

The intention of the color concept here is to create an atmosphere of quiet concentration conducive to teaching and learning. Delicate pastels in the yellow, yellow-green and yellow-orange families are soothing and relaxing and aid education. White or neutral ceilings add the brightness so necessary in the classroom.

EXPOSURE	WOODWORK	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	ACCENT COLOR
North	Tonetic Wood Stain Pecan on Birch	Golden Straw	Orange Blossom	Linen	Evening Sun
South	Tonetic Wood Stain Butternut on Birch	Artichoke	Palmetto	Bone White	Sandy Beige
East or West	Tonetic Wood Stain Pecan on Birch	Pineapple	Forest Tone	Linen	Sandy Beige
Corridors	Tonetic Wood Stain Pecan on Birch	Lime Yellow	Palmetto	Gray Mist	Sandy Beige
Feature Area	Tonetic Wood Stain Pecan on Birch	Jonquil Bud	Palmetto	Linen	Coral Sand

Again, strong vibrant colors give way to soft pastels to promote a feeling of relaxation for student and teacher. Cool blues and greens are offered in various combinations to promote repose. Such feature areas in school buildings might be the foyer or entranceway, lounge, stairwell or main concourse.

North	Tonetic Wood Stain Butternut on Birch	Citrus Yellow	Raffia Tan	Bone White	Greenleaf
South	Tonetic Wood Stain Butternut on Birch	Canary Green	Indian Turquoise	Blue Light	Amazon
East or West	Tonetic Wood Stain Butternut on Birch	Cornsilk	Rose	Linen	Empire Green
Corridors	Tonetic Wood Stain Butternut on Birch	Blossom Pink	Tuscan Brown	Snowberry	Empire Green
Feature Area	Tonetic Wood Stain Butternut on Birch	Silver Blue	Nomad	Vanilla	Bluebell

HOSPITALS

The aim here is to use colors for their therapeutic benefits to calm the nervous tensions which most patients develop in a hospital. While feature areas are bright and gay, room combinations make generous use of green, the most restful and pleasing of all colors.

North	Tonetic Wood Stain Rich Mahogany on Birch	Waxen Yellow	Green Banana	Moonmist	Copperglow
South	Tonetic Wood Stain Butternut on Birch	Cucumber	Sagebrush	Downy Gray	Cascade Blue
East or West	Tonetic Wood Stain Fruitwood on Birch	Mimosa Yellow	Canary Green	Downy Gray	Forest Tone
Corridors	Tonetic Wood Stain Rich Mahogany on Birch	Waxen Yellow	Green Banana	Moonmist	Copperglow
Feature Area	Tonetic Wood Stain Ash on Birch	Buff Pink	Raleigh Red	Flax	Granada Blue

COLOR IN BUILDING DESIGN

COMMERCIAL AND/OR INDUSTRIAL

The color combinations here make generous use of light pastels in various color families to promote pleasing and comfortable effects on factory or industrial plant workers. Replacing the stark, monotonous white used for so long to aid illumination of factory buildings, color and light in proper relationship have superior advantages in reducing eye strain and improving productivity.

EXPOSURE	WAINSCOT	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	TRIM
North	Sagebrush	Citron		Gray Mist	Copperglow
South	Coral Sand	Sandrift		Sun Valley	Sagebrush
East or West	Light Coffee	Sudan Ivory	Bluestone	Ivory Mist	Raffia Tan
Corridors	Mesa Green	Sulfur		Vanilla	Biscay Blue
Feature Area		Chalk Pink	Topaz	Bone White	Bark Brown

RESTAURANTS AND CLUBS

While color planning for the home, office, hospital or school should be restrained to promote repose or concentration, more stimulating colors can be used in the restaurant or club. The color concept here offers a fine choice of plans, all in perfect harmony, which are designed to promote cheerfulness and a pleasant dining atmosphere.

EXPOSURE	WOODWORK	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	ACCENT COLOR
North	Tonetic Wood Stain Ash on Birch	Fronde Green	Sulfur	Pale Star	Burgundy
South	Tonetic Wood Stain Walnut on Walnut	Feather Gray	Bikini Blue	Feather Gray	Carmel
East or West	Tonetic Wood Stain Pecan on Birch	Coral Sand	Cimarron	Clamshell	Cimarron
Corridors	Slate Gray	Quarry	Dusty Coral	Spectrum Black	Dusty Coral
Feature Area	Antique Gold	Sombrero	Slate Gray	Bone White	Slate Gray

RESIDENCES

Properly used in the home, color creates an atmosphere for harmonious living. Combinations can be as numerous and varied as those who live there. Color is a matter of personal taste. It can be used to carry out the best features of the architecture or express individual preference and personality.

North	Tonetic Wood Stain Pecan on Birch	Candlewick	Green Banana	Linen	Pepperroot
South	Tonetic Wood Stain Pecan on Birch	Blossom Pink	Stalk Green	Linen	Forest Tone
East or West	Tonetic Wood Stain Rich Mahogany on Mahogany	Delta	Quaker Gray	Bone White	Platinum
Corridors	Tonetic Wood Stain Ash on Birch	Platinum	Fawn	Platinum	Indian Wine
Feature Area	Tonetic Wood Stain Driftwood on Oak	Adam Green	Indian Turquoise	Bone White	Magnolia

PREPARING PLASTER WALLS AND CEILINGS BEFORE PRIMING

New walls and ceilings often require special attention before priming. Preparatory work may include patching and spot priming.

patching

- Cracks and holes in plaster walls require skillful patching to insure a smooth, professional, painted finish.

Hairline cracks: When cracks are very fine and shallow, normal painting will conceal them.

Map cracks: Deep cracks must be cut out and patched before primer and paint are applied.

The correct preparation of a deep crack or hole includes cutting away loose or bulging plaster from the edges and then undercutting it so that a cross-section of the opening looks like an inverted "V." If the bottom of the crack or hole is wider than the top, patching material will be keyed to the surface and will not fall out. After undercutting, dust out the opening, then soak the sides and bottom with water. A pressure spraying device is the most effective way of wetting the opening. Unless the edges are wet with water before patching, the dry plaster will absorb excessive water from the patch and it will ultimately crumble.

Patching materials are abundant but vary considerably in composition. Any well known brand of patching plaster is recommended in preference to self-mixed spackle. Oil base spot putties are not recommended because of slow drying and the tendency to shrink.

spot priming

- After the patch dries (15 hours should be allowed for drying), sand it smooth, then dust. Patches in-

variably absorb more paint than the surrounding area, especially if the wall has been previously painted. Patched areas, therefore, have to be spot primed before they are painted. When a patched wall is to receive a two-coat repaint job, spot prime the patch, then apply primer over the entire wall and finish with the appropriate top coat.

new plaster

- Should always be dry before it is primed and painted. Dry plaster contains less than 15% water, but there is no simple, reliable test for determining moisture content. If plaster must be primed and painted before it is thoroughly dry, Vapex Wall Primer offers a greater margin of safety than other primers. Efflorescence and suction spots may require special attention when priming new plaster. Joint cement requires special care when priming new dry-wall construction.

Efflorescence may occur on new interior plaster applied to masonry. It results when moisture in new masonry carries water soluble salts from the masonry to the surface of the plaster. Priming and painting obviously cannot correct the problem because efflorescence will continue as long as the masonry is damp. Efflorescence does not harm plaster but it may cause paint to blister, peel or stain. Efflorescence is best prevented by furring the wall prior to plastering.

Suction spots are areas in plaster walls that soak up the primer to a greater extent than the surrounding surface. Such spots, which can be detected by a difference in the luster of the dried primer, may also cause a variance in the luster of the finish coat. Suction spots should be given a second coat of primer before the finish coat is applied.

PREPARING GYPSUM WALLBOARD BEFORE PRIMING

- The joint cement used to conceal the seams of adjoining pieces of wallboard can often present problems in priming and painting of "drywall" construction.

Variations in porosity between joint cement and gypsum wallboard may cause the finish coat of paint

to dry with a slightly different gloss over the cemented area. There may also be color variations.

It is recommended that all joints and cement-filled nail "dimples" be spot primed and allowed to dry thoroughly prior to the application of primer on the entire area.

PREPARING METAL SURFACES BEFORE PRIMING

- All metal surfaces must be clean and free of rust, mill scale, grease, oil, dirt and other foreign matter.

If this is not observed, drying, adhesion and serviceability of any coating will be affected adversely.

COLOR IN BUILDING DESIGN

SPECIALTY SHOPS

Bright and subtle colors are used here effectively to attract attention to merchandise and to induce buying. There are sharp contrasts in the feature area — black, white, green, orange. Pleasing harmony has been achieved in all other color combinations. Such use of color is sound merchandising practice.

EXPOSURE	WOODWORK	WALL COLORS			
		PRINCIPAL COLOR	CONTRASTING COLOR	CEILING COLOR	ACCENT COLOR
North	Tonetic Wood Stain Ash on Birch	Holiday Green	Wood Violet	Bone White	Marsh Rose
South	Tonetic Wood Stain Ash on Birch	Pale Lime	Nightshade	Pale Lime	Corinth Pink
East or West	Tonetic Wood Stain Ash on Birch	Gossamer	Mikado	Silver Cloud	Slate Gray
Corridors	Tonetic Wood Stain Ash on Birch	Seagrass	Everglade	Seagrass	Wine
Feature Area	Tonetic Wood Stain Ash on Birch	Autumn Fern	Spectrum Black	Sun Valley	Copper Tint

CHURCHES

An atmosphere of quiet concentration and religious dignity has been created in these color plans for churches. Generous use of grayed greens and blues promotes thought and a feeling of peace and well-being. The rich, warm tones of woodwork are enhanced by the selection of stains which add richness and complement the wall and ceiling colors.

North	Tonetic Wood Stain Butternut on Oak	Green Slate	Copper Brown	Pecan Gray	Copper Tint
South	Tonetic Wood Stain Rich Mahogany on Mahogany	York Blue	Nocturne	Foam	Platinum
East or West	Tonetic Wood Stain Dark Oak on Oak	Avocado	Beach Tan	Peachdust	Snow Peach
Corridors	Tonetic Wood Stain Ash on Birch	Adam Green	Indian Turquoise	White Jade	Mauvewood
Feature Area	Tonetic Wood Stain Silver Gray on Birch	Silver Blue	Devon Blue	Bone White	Suede

In addition to problems offered by the type of brick used on a job, the age and moisture content of the substrate is a big factor. Newly laid brick should be allowed to "age" before painting is attempted. At least six months is desirable, although a shorter period of time may be adequate during a protracted dry spell. Aging allows active alkali to leach out of the mortar and it permits moisture to escape. The priming coat should be applied only after a week of clear, dry weather.

Brick structures, like concrete, frequently develop efflorescence. The build-up of efflorescence will eventually cease as weathering progresses and rain washes

some of it away. Naturally, 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 for efflorescence:

" — thoroughly brush while dry to remove all efflorescence possible in this manner. Wash with clean water and then wash with a 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."

After thorough drying, the surface may be painted.

PREPARING NEW WOOD SIDING BEFORE PRIMING

new construction

- The *back priming* of siding and lumber used in new construction is of utmost importance in preventing paint failures in the future.

The easiest and cheapest way to back prime siding or other lumber is to lay it out on saw horses and paint the back and the edges. After the primer has dried, the siding can be cut to length. The ends of

the cut siding should then be primed just before the siding is nailed to the building.

The best back primer is the one that is the most effective moisture barrier. P & L Aluminum Paint is an excellent moisture barrier. It is best to pre-prime the back, edges and ends of siding with P & L Aluminum Paint before erection and face prime with P & L House Paint Exterior Primer after erection.

PAINTING ACOUSTICAL MATERIALS

- The paintability of acoustical materials varies widely and depends upon the surface appearance and structure of the material. Acoustical products are made from a great variety of substances such as wood or cellulose fiber, hair felt, asbestos, glass fiber and mineral wool, all extremely porous. Some types can be painted without impairing the sound absorbing capacity but others must be painted *sparingly* and with special paints. Some cannot be painted without losing much or all of their acoustical efficiency.

Perforated boards and tile can be painted safely an unlimited number of times, so long as the paint does not reduce the size of the holes in the board or tile. Fissured or textured materials have poorer painting characteristics.

The pores in close textured acoustical materials may be filled or bridged by paint, thus reducing the sound absorbing characteristics. Spray painting is preferred for coating all non-perforated acoustical materials. Fiberglass materials may be spray painted as many as eight times with Solidex without harming the acoustical properties.

Flat paint is preferred to eggshell or gloss enamel for painting acoustical surfaces because: (1) it is more porous and therefore has better acoustical efficiency; (2) it has low binder content, consequently the least tendency to bridge holes and fissures. For a complete discussion of this problem with specific product recommendations, see page 121.

PAINTING WOOD PARTICLE BOARD

- Wood particle board is now widely used. It is made from non-fiberized dry wood particles mixed with a resin adhesive, processed and cured with heat under pressure. It has physical properties similar to lumber.

Smooth surfaced wood particle board can be painted, stained, shellacked, varnished or waxed. The application of finishing material will depend only upon the board's intended use.

PROBLEMS AND ANSWERS

0007-PTL-000685

PROBLEMS AND
ANSWERS

bleeding

is caused by the extraction of soluble colored substances from wood or previous coating during the application of fresh paint. The discoloration usually appears at once; all other types of discoloration develop after the paint has dried or weathered. Sappy wood, asphalt (from roofing work or the erosion of paints containing asphaltum) and prior paint coats containing organic colors (para reds of toluidine toner) are the most common causes. Stains from these causes cannot be removed but they can be covered up by repainting — *if the bleeding is properly sealed.*

On wood, all knots, sappy spots, asphaltum and other bleeding stains can be properly sealed with P & L WP-578 Sealer except where P & L "6-T-1" House

Paint is to be used. Scrape off old, stained paint before applying P & L WP-578 Sealer. Coat the knot or bleeding spot and a generous area surrounding it. Apply two coats over large or particularly resinous knots. This sealer is also recommended to seal knots and sappy spots on unpainted wood siding prior to the application of P & L House Paint Exterior Primer.

In all applications of P & L WP-578, seal first, then prime.

Aluminum paint can frequently be used to seal large areas. P & L Aluminum paint should be fortified with 1½ pounds of aluminum paste per gallon, plus thinner to adjust the viscosity, for maximum sealing of surfaces against bleeding.

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PROBLEMS AND ANSWERS

A Discussion Of Painting Problems With Suggestions On How To Solve Or Avoid Them.

REDUCTION OF FINISHING MATERIALS

- Improper thinning is one of the most widespread abuses of painting and almost invariably produces inferior or unsatisfactory results. Painting materials are delicately balanced formulations which produce correct hiding, leveling, drying, luster, color retention and durability. Unauthorized excessive or incorrect thinning upsets the balance of a formula and most often causes a shoddy paint job.

Explicit directions for the use of a material are printed on the label of each can of Pratt & Lambert paint, varnish, enamel and other products. If a product is designed to be reduced by the user, the exact amount of the particular thinner to be used is definitely specified. If no reduction is specified, the product should be used exactly as it comes from the can.

STIRRING OF PIGMENTED PRODUCTS

- Insufficient stirring, both before and during application, often causes unsatisfactory results. Pigment particles are heavier than the vehicle in which they are suspended. In storage and in use, pigments have a tendency to settle and reduce the normal pigment-

vehicle balance. Unless the coating is thoroughly mixed prior to application and frequently during use, the paint will not hide properly and the finish color will be off shade.

TEMPERATURE AND ATMOSPHERIC CONDITIONS

- Varnishes, enamels and interior paints are temperature sensitive. When subjected to low temperatures, they become thicker in body and will not flow out evenly under the brush. This same uneven flow results when the coating is the correct temperature but the surface is cold.

Conversely, extreme heat causes finishing materials to become thinner in body, reduces film thickness and makes runs and sags difficult to prevent. The ideal temperature for applying varnish and enamel is 70°F. This applies to room temperature, material temperature and the temperature of the surfaces to be coated.

Exterior paints are not as temperature sensitive as

interior coatings but there are practical working limits. Outside paints should never be applied at temperatures below 50° F.

Ventilation is necessary to hasten the drying process but it must be carefully controlled when applying interior finishes. It is most important that no draft blow against a freshly painted surface. This will cause uneven drying, produce streaks or silking in varnish and create dull spots in paint.

Results may be equally unsatisfactory when finishing materials are applied during extremely humid or rainy weather. Moisture saturated atmosphere, particularly during temperature extremes, can prevent proper drying in almost all coatings.

PAINTING RADIATORS, CONVECTORS AND GRILLES

- Modern decoration requires that heating units and enclosures be paintable in order to harmonize with room decor. Because of this it is important that these surfaces be properly coated to avoid finish cracking or blistering and a marked change of color due to excessive heat.

New heating units, convectors and grilles should be primed with a *thin* coat of P & L Interior Trim Prim-

er. When this coat is dry, preferably with the aid of a *little* radiator heat, it should be followed with a *thin* coat of Vitralite Enamel Eggshell or Lyt-all Flowing Flat. The thinnest possible coat should be applied in order to minimize the possibility of blistering and flaking. Under no circumstances should the heat be turned on full until the finish has thoroughly hardened.

AGGREGATE BLOCK

discussion of problem

Cinder, concrete, and other aggregate block are in widespread use for exterior and interior walls and interior partitions of many structures. The selection of painting materials will be dictated by the amount of surface protection needed, the degree of filling of pores and voids wanted, either for retention of acoustical properties or for cleanliness and sanitation. For absolute protection against infiltration of moisture, exterior walls should be waterproofed. If wall construction permits, the waterproofing should be in the interwall space, applied to the interior surface of the exterior course of blocks. Waterproofing of the mastic type applied to the exterior surface of the blocks may bleed through paint applied on top and will interfere with paint adherence. Exterior waterproofing with substances containing wax or silicones may prevent paint adherence. For masonry

block units of average density and under normal conditions of exterior exposure, the application of two coats of *P & L Vapex Masonry Paint* or *P & L Alkatite Cement & Stucco Paint* will give adequate protection. For the more porous types of masonry block and when more complete filling of pores and voids is necessary or preferred, use *P & L Primafil* as the first coat. Finish with two coats of *P & L Vapex Masonry Paint* or *P & L Alkatite Cement & Stucco Paint*.

On interior surfaces many pleasing, decorative and serviceable effects are available to the architect with Pratt & Lambert finishes. The selection of painting schedules will depend upon the use to which the surface is to be subjected and whether or not the substrate is to be filled. To retain the natural texture of a well laid-up block wall and maximum acoustical properties inherent in aggregate block, and still provide beauty, washability and serviceability, several

FINISHING SCHEDULES		
EXTERIOR	UNFILLED SURFACES	PAINT — LATEX FINISH See Specification 1
		PAINT — SOLVENT THINNED See Specification 2
	FILLED SURFACES	PAINT — LATEX FINISH See Specification 3
		PAINT — SOLVENT THINNED See Specification 4
INTERIOR	WALL COATING UNFILLED SURFACES	ALKYD-FLAT FINISH See Specification 42
		LATEX-FLAT FINISH See Specification 44
		ALKYD-STIPPLED EGGSHELL FINISH See Specification 48
		ALKYD-STIPPLED FLAT FINISH See Specification 50
	WALL COATING FILLED SURFACES	ALKYD-FLAT FINISH See Specification 54
		LATEX-FLAT FINISH See Specification 55
		ALKYD-STIPPLED EGGSHELL FINISH See Specification 57
		ALKYD-STIPPLED FLAT FINISH See Specification 58
		ENAMEL-GLOSS OR EGGSHELL See Specification 59
		GLAZE FINISH-HEAVY DUTY-VITRA-TILE See Specification 102

iron and steel

- Methods for removing surface contaminants include:

Mechanical abrasion: the removal of surface contaminant by wearing it away with steelwool, sandpaper, wire brush, scraper, power sander, power brush, sandblaster or shotblaster.

Solvent cleaning: cleaning the metal surface with rags soaked with mineral spirits, turpentine or other solvents, or dipping the metal in the solvent.

Alkaline cleaning: the dipping of metal in hot, dilute water solutions of caustic substances, together with the detergents and wetting agents. The clean metal surface must be rinsed with clear water after removal from the caustic solution.

Pickling: the dipping of metal in hot, dilute solutions of acids such as sulfuric or hydrochloric. After pickling, acid and iron salts must be removed promptly to prevent "flash" rusting.

Flame cleaning: the passing of a flame from an oxy-acetylene or oxypropane torch over the contaminated surface at the rate of about two linear feet per minute. Flame cleaning is usually followed by some form of mechanical abrasion to remove loose scale and powdered rust.

aluminum

- Requires less preparation than other types of metal since it does not develop mill scale, rust or corrosion. The oxide film that forms on aluminum is a good base for primers and paints as long as it is free from dirt and grease. The only contaminants that must be removed are accumulated dirt and the oil present on sheet aluminum as it comes from the rolling mill. This can be done by phosphate treatment, by solvent cleaning with mineral spirits, or by allowing the aluminum to weather for at least a month

PREPARING NEW MASONRY SURFACES BEFORE PRIMING

concrete

- Unpainted concrete surfaces must be properly prepared in order to prevent poor adhesion of primers. The most common source of trouble is efflorescence.

Efflorescence is a white deposit which frequently appears on masonry surfaces. These deposits are soluble salts present in almost all masonry, which have been leached out of the concrete by moisture. Primers will not adhere properly over efflorescence.

Efflorescence can be removed by washing concrete with a 10% solution of hydrochloric (muriatic)

and after weathering, removing surface dirt with a stiff brush.

galvanized steel

- Should be chemically treated before the application of primers and paints. Best results can be obtained with proprietary acid bound resinous or crystalline zinc phosphate treatments, used exactly as specified by the manufacturer.

Before using either treatment, remove oil and surface soil from the metal with P & L Duosol or mineral spirits. Weathering, for at least six months, also removes oil but may leave undesirable oxidation products on the metal. The above treatments require the following procedures:

a. Acid Bound Resinous Type:

- (1) Scrub metal lightly with fine steel wool.
- (2) Apply treatment and allow to dry for approximately one-half hour.
- (3) Apply prime coat. To insure optimum adhesion, primer must be applied within eight hours after treatment is dry.

b. Crystalline Zinc Phosphate Type:

- (1) Scrub metal lightly with fine steel wool.
- (2) Apply treatment and allow a few minutes for chemical reaction.
- (3) Wash surface with clean water to remove residual unreacted salts.
- (4) Allow to dry — then apply prime coat at once.

Note: Timing is important in Steps 3 and 4 of crystalline zinc phosphate treatment. If residual salts are not washed off at once, they become progressively less soluble. If left on surface of metal they adversely affect primer adhesion. Also, the treated metal should be primed promptly, for if dirt and soil are allowed to lodge in the etched surface, adhesion of the primer will be affected.

acid. Follow the acid wash with a clear water rinse. **CAUTION:** Hydrochloric acid will burn the skin and corrode metal. Use with extreme care.

exterior brick masonry

- Within recent years, there has been an increasing tendency to use paint on newly constructed brick buildings. Not all brick is equally paintable. In general, soft or common clay brick offers the best paintability. As the brick increases in density and smoothness, painting problems increase in direct proportion.

Continued on following page

PRECAST CONCRETE SLABS

discussion of problem

The finishing of precast concrete slabs, frequently used as exposed ceilings, and at times for walls in various types of buildings, presents a problem. The joints are grouted between successive slabs and the grout flowing through the joint is carried on either side of the joint to the faces of the slab, where the grout dries and a certain amount remains. If it is not removed, it will produce an unsightly and an irregular effect and will affect the adherence of paint. *This deposit must be removed by scraping, wire-brushing, or machine grinding before proceeding with painting.*

Grout should be allowed to dry for at least 90 days before painting.

The producers of precast slabs use various types of coating on the faces of the forms to enable easy stripping without injury to the face of the slab. If the coatings are waxes, grease or non-drying oils which are readily absorbed by the concrete slab in curing, the deposits will affect the drying and adherence of paint products.

Coatings for forms should be materials that will be dry and hard before the aggregate is deposited in the forms.

FINISHING SCHEDULES	
CEILINGS	See Specifications, 45, 53, 54, 58
WALLS	See Specifications 42, 44, 48, 50, 52

AREAS REQUIRING MAXIMUM SANITATION OR SUBJECTED TO SEVERE USAGE

discussion of problem

In areas subjected to severe usage or where maximum sanitation is essential, a very hard, non-porous finish, resistant to abuse, chemicals, solvents and cleaner, is required. Such a finish is the P & L *Vitra-Tile System*.

The Vitra-Tile System is an extremely durable and beautiful wall covering that produces a "self-baking," very hard, non-porous finish. Its ruggedness, beauty and easy maintenance make it suitable for these areas. It affords tile-like beauty and protection on interior walls. *It is used most advantageously on aggregate block, but also is applicable to interior surfaces of asbestos-cement, plaster, concrete, gypsum board, hardboard, rigid metal and wood . . . at a fraction of the cost of ceramic tile.* The Vitra-Tile

System offers another definite advantage over ceramic tile, in that the finish in addition to being on the aggregate block, is also on the mortar joint. The mortar joint, in a tile job, is the area on which germs, dirt, dust, soil, grime, mold and mildew accumulate, and it is a nearly impossible job to remove these substances from the joints. In the case of the Vitra-Tile System, it is very simple to wash the entire continuous surface.

Varied and multi-color decorative effects are achieved with appropriate Vitra-Tile Spatter or Veiling mixtures.

The installation of the Vitra-Tile System provides a protective film of 20 to 25 mils thickness.

The Vitra-Tile System may be installed by the painting contractor.

FINISHING SCHEDULES	
See Specifications 102, 103, 104, 105	

STAINING AND DISCOLORATION OF EXTERIOR PAINTS

Exterior paints on wood, masonry and other surfaces may be stained or discolored by the oxidation of metal, corrosive fumes, mildew or by bleeding of soluble colored substances from the wood or previous coatings.

metal staining

is caused by screening, gutters, downspouts, hardware, house numbers, lighting fixtures, exposed nail heads and other items of commonly used iron or copper. Both of these metals form water soluble metallic salts as they weather and stains develop as these salts are rain-carried over the painted surfaces. Copper causes greenish-brown or black stains. Iron stains have the characteristic color of rust. These stains are usually confined to areas directly below or adjacent to the exposed metal ware. Metal stains are not superficial but are formed within the paint film itself.

Metal staining is best prevented by careful selection of hardware, fixtures and other items made of non-corrosive material or by using aluminum, zinc or cadmium coated hardware and nails. Where metal staining does develop and it is desired to remove the stains, the following procedure is suggested:

Copper Stains—First, wet surface with clear water, then sponge with a solution made by dissolving 1½ to 2½ 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.

Staining may also be prevented by painting exposed metal with Effecto Enamel Clear or a suitable exterior paint.

gas discoloration

is caused by the action of sulfur gases upon lead compounds (white lead, chrome green, chrome yellow, etc.) in certain paints. These gases are common around chemical plants and oil refineries. They are also produced by the burning of soft coal, decomposition of sewage or by river and harbor pollution.

Unlike metal staining, gas discoloration is a surface condition. If the staining is caused by temporary contamination of the atmosphere, it will disappear as the paint film chalks. Where fume conditions are abnormal, use P & L House Paint Mildew & Fume Resistant White.

Existing discoloration can be reduced or removed by sponging the painted surface with hydrogen peroxide or a diluted solution of acetic acid, followed by a clear water rinse.

mildew

or mold is a minute plant organism of a parasitic nature which grows on surfaces supplying food (organic material such as wood, certain paints, textiles, paper). Warm, dark and moist conditions are favorable for growth but the occurrence of mildew is widespread.

Mildew is often confused with other stains such as gas discoloration, dirt or rust. It is usually recognizable by the following characteristics:

1. *Mildew has a blotchy appearance. The discoloration is not uniform.*
2. *It is frequently powdery and 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.*
4. *Mildew bleaches out if it is touched with a few drops of household bleach. Dirt and gas discoloration are unaffected.*

Complete sterilization of the surface is needed before painting. Bare or painted wood should be scrubbed with the following solutions:

Trisodium phosphate (TSP)—2/3 cup

Household bleach—1 quart

Powdered detergent—1/3 cup

Add warm water to make 1 gallon

Rinse thoroughly and allow to dry. Be sure no water is left in crevices. Paint promptly to avoid reinfection.

CAUTION: Wear rubber gloves, goggles and old clothing when using this solution. Protect shrubbery where outdoor work is being done.

abrading. To a moderate degree these differences are decreased by embossing.

When the greatest contrasts in color tone are desired, apply *P & L Tonetic Wood Stain* directly to the wood. This will accentuate the grain pattern. For most purposes, this treatment is undesirable in that the resulting effect will appear flashy or gaudy.

To equalize absorption and make possible more uniform color distribution, apply a transparent sealer directly to the wood. *P & L Filtex* excels for this purpose. Apply desired color or colors as well as final finish *over Filtex*.

highlighting

Highlighting of ridges or embossed pattern is best achieved by first sealing the surface with *Filtex* and then applying *P & L Lyt-all Flowing Flat* (thinned

slightly with *P & L Exode Reducer*) and wiping off excess from the ridges with a rubber squeegee before the paint has "set."

two-tone effect

To achieve a two-tone stain and filler effect, apply a mixture of *P & L Filtex* and *P & L Tonetic Wood Stain* as the first coat. Next apply a coat of *P & L Paste Filler* of contrasting color and wipe off across grain before it is set. Finish with *P & L "38" Pale Trim Varnish*.

flat finish

If an opaque effect is desired, this can be readily accomplished by applying a coat of *P & L Lyt-all Double Duty Primer* (tinted to approximate shade of final coat) and a coat of *P & L Lyt-all Flowing Flat*. For product descriptions see pages 7 to 20.

DUCTS

discussion of problem

Ducts of galvanized steel are used extensively for heating, ventilating or air conditioning systems. Sometimes ducts are exposed and sometimes they are concealed. If concealed they do not usually require painting. Often, ducts are fabricated as well as installed on the job, which prevents either priming or finishing in the shop or mill. When placed in confined spaces they are awkward to paint.

Galvanized steel should be chemically treated before the application of primers and paints. *Best results can be obtained with P & L No. 47 Metal Pre-*

treatment, an acid bound resinous type treatment, used exactly as specified on the label of the container.

This treatment requires the following procedures:

- 1) Remove oil and surface soil from the metal with *P & L Duosol* or mineral spirits.
- 2) Scrub metal lightly with fine steel wool.
- 3) Apply treatment.
- 4) Apply prime coat. This can be done as soon as treatment is dry (usually $\frac{1}{2}$ hour or less) *but not later than 24 hours after treatment.*

It is best to prime before installation and then touch up scratches before finishing.

FINISHING SCHEDULE

Pretreat galvanized steel as described above then prime with *P & L No. 25 Zinc Chromate Primer*.
Finish same as adjoining wall or ceiling.

ORNAMENTAL METAL

discussion of problem

The selection of finishing materials and methods will depend upon the location (outdoors or indoors), the material of which made, and the design. If installed

outdoors, the value of ornamental metal and the difficulty of repainting it, justifies the most durable finish. Wrought iron needs maximum protection against rusting, especially when installed outdoors. Remove any oil, grease and rust and then prime with

PROBLEM AREAS

The following section explores specific problems in architectural finishing.

The problems are discussed in detail and practical approaches to the solutions of these problems are offered, including various finishing schedules.

The topics are:

AGGREGATE BLOCK

POURED CONCRETE CEILINGS

PRECAST CONCRETE SLABS

**AREAS REQUIRING MAXIMUM SANITATION
— OR SUBJECTED TO SEVERE USAGE**

ACOUSTICAL MATERIALS

TEXTURED PLYWOOD

DUCTS

ORNAMENTAL METAL

choices of finishes are available. Such finishes are: *P & L Lyt-all Flowing Flat*, *P & L Vitralite Enamel Eggshell*, *P & L Vapex Flat Wall Finish*, *P & L Lyt-all Stippling Eggshell* and *P & L Lyt-all Stippling Flat*.

On the other hand, the architect may desire to provide a smooth surface appearance. If such be the case, a filled surface is necessary. For filled surfaces, use *P & L Primafil*. This is both a primer and filler possessing unique properties. It is expressly designed for simultaneous priming and filling of aggregate block.

It does a superb job of filling pores and voids, drying rapidly to a hard foundation for finishing with *P & L Lyt-all Flowing Flat*, *P & L Vitralite Enamel Eggshell*, *P & L Vapex Flat Wall Finish*, *P & L Lyt-all Stippling Eggshell* or *P & L Lyt-all Stippling Flat*. (See Finishing Schedules on previous page). In addition to the above systems, when a heavy duty glaze finish is required, specify the *P & L Vitra-Tile System*.

For production descriptions see pages 7 to 20.

POURED CONCRETE CEILINGS

discussion of problem

The painting of poured concrete ceilings requires special thought and accurate specifications for these reasons: the surface lacks smoothness, is coarse with ridges, pimples, pores and voids; the ceilings often must be painted before completely dry to maintain construction schedules; ferrous metal chairs and reinforcing rods protruding through or close to the surface may rust and disfigure the finish.

smoothness

Even the process of grinding down the surface with an abrasive wheel does not produce smoothness equivalent to a plaster job. When maximum smoothness of finish is wanted, then the use of a primer which has extra filling properties to fill pores and voids is advisable. *P & L Primafil* is such a product. The finish coat over the primer should be dead flat. For this, use *P & L Solidex*. A poured concrete ceiling, prepared and finished this way, will appear to be smooth and uniform.

dampness

It is preferable to allow concrete ceilings ample time to dry before applying any paint. Moisture in concrete carries alkali in solution. This will attack the vehicle of oil base or oleo-resinous coatings and cause it to saponify, which in turn will affect adherence. Moisture also will cause ferrous metal (chairs, reinforcing rods, etc.) to rust. If these protrude or are flush with or close to the surface, rust stains will spot the finish. Iron particles embedded in the pores of concrete, as a result of grinding off protruding metal, also will rust and be likely to cause a speckled effect. *If concrete must be painted before it has thoroughly dried* and if there is no ferrous metal present to cause rusting, then use a water thinned primer, either *P & L Vapex Wall Primer*, or for extra filling, *P & L Primafil*. If rusting is present or likely to occur, defer painting until the surface is dry and then use *P & L Lyt-all Double Duty Primer* either over the entire surface or to spot prime the rust areas.

For production descriptions see pages 7 to 20.

FINISHING SCHEDULES		
A	When rusting is neither evident nor likely to occur	(1) For maximum filling and smoothness of finish See Specification 54
		(2) For smooth, filled, dead flat (matte) finish See Specification 60
		(3) For Natural Texture See Specification 45
B	When rusting is evident or likely to occur	Spot prime all exposed ferrous metal and all areas where rust is present or likely to occur with <i>Lyt-all Double Duty Primer</i> . Follow with Specification 53.
C	When painting must be done before concrete is completely dry and where rusting will not be a problem	For dead flat (matte) finish See Specification 72

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ACOUSTICAL MATERIALS

discussion of problem

Since the function of an acoustical surface is to trap sound waves in the pores and interstices, anything which clogs or bridges over the spaces will decrease acoustical efficiency. Decorative coatings may be applied to acoustical materials. The purpose of such coatings is strictly decorative. None improves acoustical efficiency. Some destroy it. The choice of decorative coatings for acoustical surfaces will be

limited by the color, structure and painting characteristics of the acoustical material. Some can be painted freely, others sparingly, a few not at all.

If the appearance of the acoustical material is unsatisfactory, it usually will be preferable to apply a minimum coating of paint for appearance. The variety of acoustical substances is so great that it is difficult to compile an all-inclusive list. Most of these types require painting for decoration.

FINISHING SCHEDULES

See Specifications 99, 100

TEXTURED PLYWOOD

discussion of problem

Textured plywood with a ribbed, grooved, reeded, embossed or abraded surface has opened many possibilities for economical and artistic interior paneling.

Because of rough surface texture and considerable differences in porosity and absorption, certain precautions need to be taken in finishing. The surface

otherwise lends itself to unlimited variations in color and effect.

porosity

Textured plywoods are commonly made of soft wood such as fir. There is a great difference in absorption between the hard and soft portions of the grain. These differences are increased by striation and

FINISHING SCHEDULES

INTERIOR	NATURAL, VARNISH — SATIN OR DULL 2 coats P & L "38" Pale Trim Varnish Gloss 1 coat P & L "38" Pale Trim Varnish, Satin or Dull
	STAIN, VARNISH — SATIN OR DULL 1 coat P & L Filtex 1 coat P & L Tonetic Wood Stain 1 coat P & L "38" Pale Trim Varnish Gloss 1 coat P & L "38" Pale Trim Varnish, Satin or Dull
	TWO-TONE — SATIN OR DULL 1 coat P & L Filtex and P & L Tonetic Wood Stain, equal parts 1 coat P & L Paste Filler of contrasting color, wiped across grain before it is "set" 1 coat P & L "38" Pale Trim Varnish Gloss 1 coat P & L "38" Pale Trim Varnish, Satin or Dull
	OPAQUE FINISH — FLAT 1 coat P & L Lyt-all Double Duty Primer 1 coat P & L Lyt-all Flowing Flat

TO THE SPECIFICATION WRITER

THIS Manual contains not only a Master Specification which covers every detail of architectural painting procedure, but also includes individual specifications for Fine Residences, Medium-Price Residences, Hotels and Apartment Buildings, Hospitals and Institutions, Schools and Colleges, Office and Commercial Buildings and Industrial Buildings. These specifications may be applied to other types of buildings where conditions are parallel and requirements are comparable.

It also contains a number of color plans especially adapted for the decoration of the interiors of the above-mentioned types of buildings, as well as other information which may be helpful to the architect and his staff.



P & L Noxide 90 Red Lead Primer. If indoors, use *P & L Effecto Enamel Primer* or *P & L Interior Trim Primer* (See Finishing Schedules). Chrome and brass should not be painted. Aluminum does not require painting except when exposed to salt or cor-

rosive atmosphere, then prime with *P & L No. 25 Zinc Chromate Primer* and finish as desired.

House paints are not recommended for finish coats on these substrates, as house paints are designed to weather by chalking.

FINISHING SCHEDULES	
EXTERIOR	PAINT — VERDURA See Specification 15
	ENAMEL See Specification 17
INTERIOR	ENAMEL See Specifications 116, 121
	SILVER OR GOLD EFFECT 1 coat P & L Interior Trim Primer 1 coat P & L "61" Quick Drying Enamel, Silver or Gold

CORRECTIONS

There are a few minor changes which should be made in this volume, on pages and in the manner shown below:

Page	Surface	Change	
		From	To
26	TRIM, WOOD (OTHER)	147	144
71	Masonry Block	108	107
74	Doors, Wood	31-41	31, 35-40
77	Ventilating Ducts	106	108