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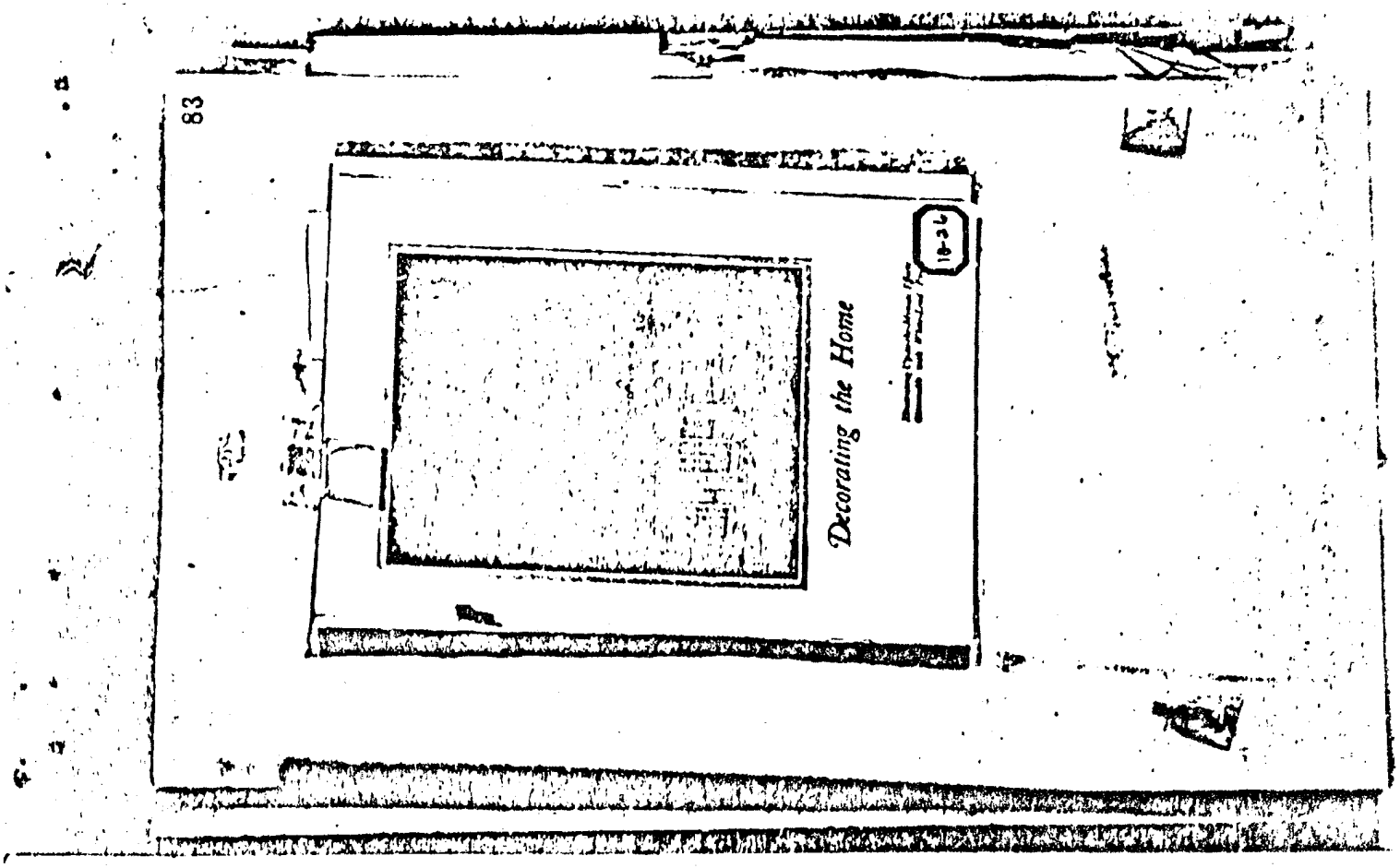

English Half-Timbered

(Cover Design)

The architecture of the high gabled half-timbered type of English home should be allowed to influence the selection of the color scheme for its decoration. Related colors, wisely selected, will give just the proper emphasis to the timber work in this type of English home. The color selected for the body finish should be lighter in value than that of the timber. Care should be taken, however, not to select related colors so close to each other in value that the timber detail will not be sharply defined. On the other hand, the color selected for the timber should not be so dark or "strong" that the house looks "top-heavy." As a rule the selection of a color scheme for the English half-timbered home need not be influenced by surrounding houses or foliage. It usually depends on the architectural lines of the particular type to be decorated. If wisely selected, the color scheme will look well in any setting.

Decorating the Home

Illustrating Up-to-the-Minute Effects Obtainable with White Lead Paint



NATIONAL LEAD COMPANY

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DECORATING THE HOME

IN THIS book the property owner who is contemplating the interior or external decoration of his home will find the answers to many questions that may have been perplexing him.

What color schemes will look well on the house and in the surrounding landscape? What colors should be used in the living room, the dining room, the bedroom, the kitchen, the bathroom? How can the woodwork and floors be finished to the best advantage? How can the walls be painted or papered? What kind of wall paper is appropriate for the different rooms? How can the ceilings be treated? How can the floors be finished? What kind of floor coverings are appropriate for the different rooms? How can the windows be treated? How can the doors be finished? How can the stairs be treated? How can the fireplace be treated? How can the furniture be arranged? How can the lighting be arranged? How can the heating be arranged? How can the ventilation be arranged? How can the plumbing be arranged? How can the electrical wiring be arranged? How can the telephone be arranged? How can the burglar alarm be arranged? How can the fire alarm be arranged? How can the sprinkler system be arranged? How can the garage be arranged? How can the garden be arranged? How can the lawn be arranged? How can the trees be arranged? How can the shrubs be arranged? How can the flowers be arranged? How can the vegetables be arranged? How can the fruit trees be arranged? How can the berry bushes be arranged? How can the grape vines be arranged? How can the arbor be arranged? How can the pergola be arranged? How can the trellis be arranged? How can the fence be arranged? How can the gate be arranged? How can the walk be arranged? How can the drive be arranged? How can the parking be arranged? How can the garage be arranged? How can the outbuildings be arranged? How can the barn be arranged? How can the stable be arranged? How can the chicken house be arranged? How can the pigeon house be arranged? How can the dog house be arranged? How can the cat house be arranged? How can the bird house be arranged? How can the bee house be arranged? How can the fish pond be arranged? How can the swimming pool be arranged? How can the tennis court be arranged? How can the croquet ground be arranged? How can the golf course be arranged? How can the polo field be arranged? How can the race track be arranged? How can the aviation field be arranged? How can the airship station be arranged? How can the balloon station be arranged? How can the parachute station be arranged? How can the glider station be arranged? How can the aeroplane station be arranged? How can the helicopter station be arranged? How can the autogiro station be arranged? How can the rocket station be arranged? How can the jet propulsion station be arranged? How can the atomic energy station be arranged? How can the cosmic ray station be arranged? How can the ultraviolet ray station be arranged? How can the infrared ray station be arranged? How can the X-ray station be arranged? How can the gamma ray station be arranged? How can the beta ray station be arranged? How can the alpha ray station be arranged? How can the neutron station be arranged? How can the proton station be arranged? How can the electron station be arranged? How can the positron station be arranged? How can the meson station be arranged? How can the hyperon station be arranged? How can the neutrino station be arranged? How can the antineutrino station be arranged? How can the antiproton station be arranged? How can the antineutron station be arranged? How can the antihyperon station be arranged? How can the antimeson station be arranged? How can the antiparticle station be arranged? How can the particle station be arranged? How can the wave station be arranged? How can the quantum station be arranged? How can the relativity station be arranged? How can the gravitation station be arranged? How can the electromagnetism station be arranged? How can the weak interaction station be arranged? How can the strong interaction station be arranged? How can the unified field theory station be arranged? How can the grand unified theory station be arranged? How can the theory of everything station be arranged? How can the theory of nothing station be arranged? How can the theory of something station be arranged? How can the theory of anything station be arranged? How can the theory of everything else station be arranged? How can the theory of nothing else station be arranged? How can the theory of something else station be arranged? How can the theory of anything else

Selecting Exterior Colors

In the painting of small houses it is generally a good plan to use light colors, for they increase the apparent size. A small house surrounded by trees should be painted in such light colors as ivory, yellow and golden yellow to provide contrast with the foliage. If the foliage is not dense, light green or grays may be used.

Dark colors make a house appear smaller, and may therefore at times be desirable for large houses. When a large house, however, is surrounded by dense foliage, warm grays and tans provide a better contrast than very dark colors.

Tall, narrow houses look shorter and more in proportion when painted a light color with a dark contrasting trim. A two-color body treatment is also good. The two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help to bring the two body colors together.

A dark-colored roof tends to lessen the apparent height of a house.

A large house on a small lot is best painted in unobtrusive colors, such as grayed blues or grayed greens.

A small house on a large lot and surrounded by foliage shows to excellent advantage when painted in warm colors. Yellow, orange-yellow, buff and ivory are good selections.

Colors for Distinct Types

Custom has associated yellow or white with colonial houses, but grays may be used to good advantage.

The timber framing of houses built of cement and stucco, such as English, half-timbered, Italian or Renaissance, etc., is usually painted a dark color. Roofs, if painted, may be painted in bright or dull red or green or the same color as the timbered construction.



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It is a mistaken notion that bungalows look best in dark colors. Pleasing effects can be secured by the use of white or light colors, such as buff, gray, light brown, etc. Roofs of bungalows are nearly always painted or stained in strong, dark colors—Venetian red and olive green for instance.

Relation to Neighboring Houses

Neighboring houses should be kept in mind in deciding upon a color scheme. It is better to discard a combination which is in itself harmonious if it would be killed by others near by which are out of tune with it.

If a house on one side is very dull and a house on the other is very bright, the middle house should combine both colors. Otherwise it will look very dull itself when viewed from the side of the bright house or very bright when viewed from the side of the dull house. It should afford a transition between the two. For instance, one of the houses is painted a very dead gray and the other a bright orange yellow. A soft grayed green should be used on the middle house. It will contain enough of the gray of the dull house to break the very abrupt contrast and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

Selecting Interior Colors

Light colors are best for dark rooms and vice versa. For rooms on the sunny side of the house, the cooler colors should be used—green or blue, or colors on the green or blue order. Yellow is the best color for rooms on the north or shady side, but light gray, buff, cream and ivory are excellent.

Light colors on the walls make small rooms appear larger. Light blues and greens, or colors tinged with blue or green, are particularly good. Grayed colors are excellent.

The use of dark and comparatively strong colors on the



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walls will go a long way toward decreasing the apparent size of a large room and therefore making it more hospitable.

Whatever selections are made, large areas should be in subdued tones.

A Floor as a Unit

A mistake made oftentimes is to introduce a variety of color schemes on a floor or in a suite. It is not necessary to use the selfsame tint in all the rooms, but it is wise to use related colors and different tints of these colors to relieve the monotony.

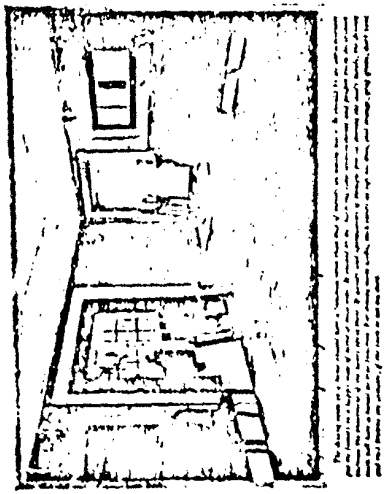
Where a hall separates two rooms, a different scheme is allowable in the two rooms providing there is a key color established in the hall that ties them together. That is, there should be some color in the hall common to both rooms.

If the openings between rooms are single doors, greater freedom is permissible, but it is best to avoid violent contrasts. The colors should be kept subdued.

The scheme of decoration for a single room, as well as a suite, should harmonize with the rugs, hangings and other furnishings. A simple way of securing complete harmony is to take the prevailing color of the floor coverings and use a tint of it on the walls.

Distributing the Color

Walls, floors and ceilings should be less intense in color than the objects which appear against them. Using celestre, cameral tones, with ceilings lightest, walls darker, floors darkest, and trim either a deeper or lighter shade than the sidewall color, gives a room an air of restful comfort. Light cream, ivory or light gray is preferable for ceilings. Pure white should never be used. The same is true of white for wood trim.



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A Few Suggestions

Before adopting a color scheme it is well to consider first which tint is most appropriate for the particular room being decorated. At the same time, the foregoing principles of decoration should be kept in mind. Here are a few suggestions for the various rooms in a house:

Living Room: Taupe, medium brown, warm gray, old blue, gray green and other soft colors.

Hall: In general, the color should be close to that of the living room, but light enough in tone to help brighten the hall if it is poorly illuminated.

Dining Room: Soft old blue, dull orange, gray green, dark tans and rich browns are suitable for the dining room if not too dark.

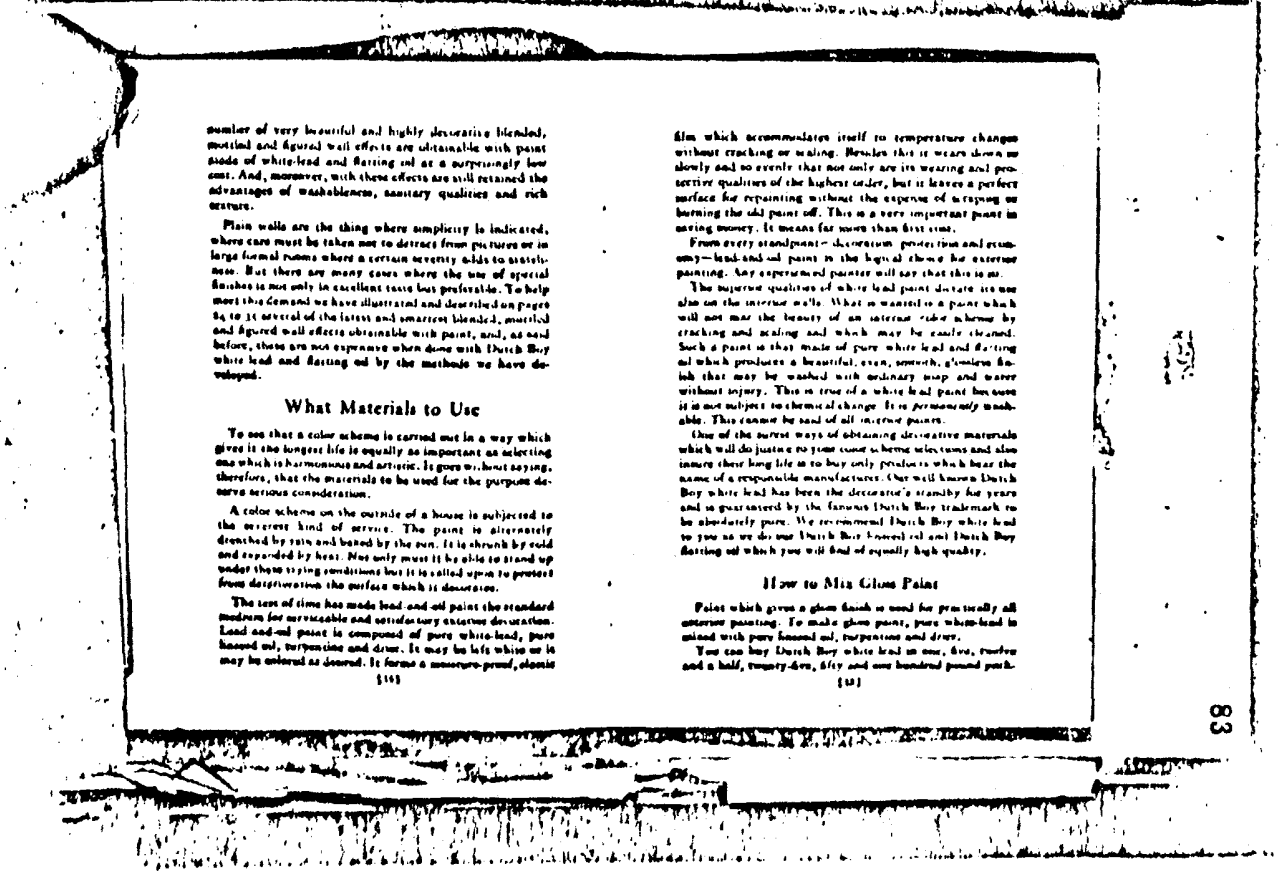
Kitchen: Light grays, soft greens and yellows are more satisfactory than walls of plain white, as they eliminate the pleasant glare and give a bright, cheerful effect.

Bedrooms: As bedrooms are shut off from one another, each room may be considered independently. Creams, soft yellows, delicate blues and light grays are restful colors and appropriate for bedrooms.

Bathrooms: May be treated as a separate unit but preferably in light tints to give an atmosphere of cleanliness. Ivory, creams, light grays and buff are suitable.

Special Wall Finishes

Many of the most discriminating prefer walls decorated in one color on a neutral shade and without doubt in many cases good taste dictates this treatment. There have a predilection for blended, mottled or figured wall effects and these are frequently suitable. Many home owners think they must give up the sanitary and other advantages of paint when anything but a plain, unlayered finish is desired. This is a great mistake. It is not widely known that a large



number of very beautiful and highly decorative blended, mottled and figured wall effects are obtainable with paint made of white-lead and flatting oil at a surprisingly low cost. And, moreover, with these effects are still retained the advantages of washableness, sanitary qualities and rich texture.

Plain walls are the thing where simplicity is indicated, where care must be taken not to detract from pictures or in large formal rooms where a certain severity adds to stateliness. But there are many cases where the use of special finishes is not only in excellent taste but preferable. To help meet the demand we have illustrated and described on pages 34 to 35 several of the latest and smartest blended, mottled and figured wall effects obtainable with paint, and, as said before, these are not expensive when done with Dutch Boy white lead and flatting oil by the methods we have developed.

What Materials to Use

To see that a color scheme is carried out in a way which gives it the longest life is equally as important as selecting one which is harmonious and artistic. It goes without saying, therefore, that the materials to be used for the purpose deserve serious consideration.

A color scheme on the outside of a house is subjected to the severest kind of service. The paint is alternately drenched by rain and baked by the sun. It is shrunk by cold and expanded by heat. Not only must it be able to stand up under these trying conditions but it is called upon to protect from destruction the surface which it decorates.

The test of time has made lead-and-oil paint the standard medium for serviceable and satisfactory exterior decoration. Lead-and-oil paint is composed of pure white-lead, pure linseed oil, turpentine and drier. It may be left white or it may be colored as desired. It forms a moisture-proof, elastic

film which accommodates itself to temperature changes without cracking or scaling. Besides this it wears down so slowly and so evenly that not only are its wearing and protective qualities of the highest order, but it leaves a perfect surface for repainting without the expense of scraping or burning the old paint off. This is a very important point in saving money. It means far more than first cost.

From every standpoint—decoration, protection and economy—lead-and-oil paint is the logical choice for exterior painting. Any experienced painter will say that this is so.

The superior qualities of white lead paint dictate its use also on the interior walls. What is wanted is a paint which will not mar the beauty of an interior color scheme by cracking and scaling and which may be easily cleaned. Such a paint is that made of pure white lead and flatting oil which produces a beautiful, even, smooth, glossless finish that may be washed with ordinary soap and water without injury. This is true of a white lead paint because it is not subject to chemical change. It is *permanently* washable. This cannot be said of all interior paints.

One of the surest ways of obtaining decorative materials which will do justice to your color scheme selections and also insure their long life is to buy only products which bear the name of a responsible manufacturer. Our well known Dutch Boy white lead has been the decorator's standby for years and is guaranteed by the famous Dutch Boy trademark to be absolutely pure. We recommend Dutch Boy white lead to you as we do our Dutch Boy linseed oil and Dutch Boy flatting oil which you will find of equally high quality.

How to Mix Gloss Paint

Paint which gives a gloss finish is used for practically all exterior painting. To make gloss paint, pure white-lead is mixed with pure linseed oil, turpentine and drier.

You can buy Dutch Boy white lead in one, five, twelve and a half, twenty-five, fifty and one hundred pound pack-

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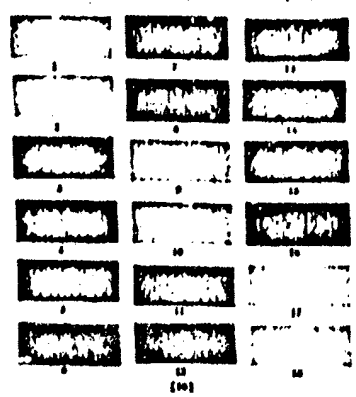
ages. It comes in paste form requiring only proper thinning to make white paint which if desired may be tinted by adding colors-in-oil.

The simplest way to mix the paint is as follows:

1. Measure out half as much white-lead as the quantity of paint needed. 2. Empty the white-lead into a pail or other suitable paint pot large enough to hold three times the amount of the white lead. 3. Fill the vessel used to measure out the white-lead one fifth full with turpentine. 4. Fill up the remaining four-fifths of the vessel with pure raw linseed oil. 5. Pour a little of the liquid (not more than a pint) into the white lead and stir it in well. Add tinting materials if the paint is to be colored, mixing them thoroughly with the white-lead. When well mixed, stir in a little more of the liquid and so on until it is all mixed into the white lead. 6. Stir in liquid turpentine drier to the amount of about one tablespoonful (or one eighth of a gill) to each pint of oil used. 7. Strain thru cheesecloth.

You now have a good heavy paint which is suitable for a gloss finishing coat. If for any reason a thinner paint is wanted, pour some of the heavy paint into another paint pot and thin it with linseed oil and turpentine. For example, for priming new unpainted wood increase the amount of paint by half with a mixture of linseed oil and turpentine, using two parts linseed oil and one part turpentine.



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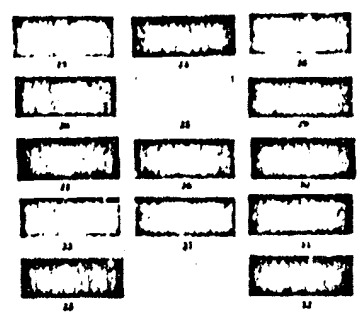

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Formulas for Colors Shown on Pages 16 and 17

The following amounts of colors-in-oil, except when noted, are based upon one gallon of paint containing 15 pounds of white-lead, 1½ gallon pure raw linseed oil, 1 7 pint (approximately 3 tablespoonfuls) pure turpentine, and 1 7 pint (approximately 3 tablespoonfuls) pure drier. These ingredients should be mixed according to instructions on page 15 and the specified color-in-oil added at the proper time. Number 31 and Number 31 contain no white-lead. The formulas should be used in connection with the new color mixing system outlined on page 20 under "Color Mixing Simplified."

BASE FORMULA

(1 gallon paint)

[illegible]

[illegible]

Formulas for Colors Shown on Page 21

The following amounts of colors-in-oil are based upon one gallon of paint containing 10 pounds of white lead and 1½ gallon of Dutch Boy flatting oil. These ingredients should be mixed according to the instructions below and the specified color-in-oil added. The formulas should be used in connection with the new color mixing system outlined on page 20 under "Color Mixing Simplified."

BASE FORMULA

(1 gallon paint)

[illegible]

[illegible]

How to Mix Flat Paint

Where a dull or so-called "flat" finish is desired a flatting liquid instead of linseed oil should be mixed with white-lead. The best material for this purpose is Dutch Boy flatting oil, but turpentine may be used. Dutch Boy flatting oil comes in one and five gallon cans. It produces a flat finish which is remarkable for its beauty and washability.

To make flat paint, mix equal parts by volume of white-lead and flatting oil (or turpentine). Pour the flatting liquid into the white-lead a little at a time, stirring thoroughly before adding each additional quantity. If turpentine is used,

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finally add one tablespoonful of drier for each pint of paint. If Dutch Boy flatting oil is used, no drier is required.

Flat paint, mixed as directed above, can be used for undercoats as well as the finishing coat on woodwork and for the second and third coats on plaster. For the *priming* coat on plaster, it is better to use boiled linseed oil with the white-lead instead of flatting oil. Boiled linseed oil seals fine cracks better than other vehicles. If boiled linseed oil cannot be obtained, use raw linseed oil, and put in some liquid drier, a tablespoonful to every quart of oil, after the paint is mixed. Stir in well.

How to Use the Formulas

It should be remembered that the color formulas on pages 18 and 19 give only approximate quantities of coloring material needed. An absolutely exact formula for any given color is impractical because colors-in-oil of different manufacture vary in strength. Color formulas are useful, but only as a guide for the approximate quantity of colors-in-oil needed.

Frequent comparison of the paint and sample (during the mixing) is the only safe guide to a perfect color match. For this reason it is unwise to add large quantities of coloring material at a time. Add a small bit of color, mix thoroughly, compare with sample, then if necessary add more more color and compare again. This is the safe program.

Color Mixing Simplified

With the aid of the new simplified system hereinafter explained, it is easily possible to match a large selection of colors accurately and quickly. Guesswork is eliminated.

It will be noticed that among both the gloss and the flat swatches shown on pages 16, 17 and 21, there are some colors obtained by the addition of only one color-in-oil to white-lead. This is the simplest form of color mixing. Accurate matching in this case is simply a matter of adding a small

amount at a time of the color-in-oil specified in the formula until the desired tint or shade is obtained.

All the other colors shown are produced by adding two or more colors-in-oil to the white-lead. It is here that the new system most strikingly proves its usefulness.

In every case where two or more colors-in-oil are required



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the second and the third tinting material is added to a previously matched color. In other words, only one color-in-oil is added at a time and there is a definite color to be matched before the next tinting material is put in to produce still another color. An example will make this clear:

To mix the gray-green shown in No. 40, page 21, medium chrome yellow is first added to the white-lead until the tint of yellow shown in No. 38 is exactly matched. Then, and not until then, is the second coloring material or medium chrome green added to the light yellow. This, like the chrome yellow, is added a little at a time until the yellow green of No. 39 is obtained. Now comes the final step, the adding of lamp-black, the third color-in-oil. This is put into the green paint until the gray-green shown in No. 40 is arrived at.

This is the simple system that makes it impossible to get a color that is too dark or that has too much of one tinting material in it, an ever present danger where the coloring materials are added alternately in a hit-or-miss fashion.

Every one of the colors shown on pages 16, 17 and 21 is obtainable in the same exact way.

How to Obtain the Desired Tint of Any Color

The assortment of color swatches in this book forms an excellent basic selection for both exterior and interior use. It should be remembered, however, that in making paint with white-lead you are not limited in choice of colors to those shown in this book or to any other selected group of colors.

To secure any desired tint of yellow, for instance, it is necessary simply to vary the amount of color-in-oil added. The tinting material used to obtain a light yellow or ivory is exactly the same as that used to secure a dark yellow. The only difference is in the quantity used.

Complete color-mixing directions for any tint or shade of a color will be furnished gladly by our Department of Decoration. Be sure to send a sample of the color to be matched.

How Much Paint to Make

One pound of white lead paste, thinned as directed on pages 16 and 19, will make about one half pint of paint or enough to cover about forty square feet of surface, one coat. Other quantities will cover about as follows:

Pounds of White-Lead	How Much Paint it Makes	Square Feet It Covers
5	2½ pints	185
10	2½ quarts	375
12½	3 quarts	450
25	1½ gallons	900
50	3 gallons	1800
100	6 gallons	3600

How Many Coats?

Three coats of white lead paint are recommended for unpainted wood, inside as well as outside. Two coats are sufficient in repainting wood if the old paint is in good condition. Sometimes one coat will be found sufficient.

New plaster should not ordinarily be painted until it has dried and set for six months. However, if necessary, new walls may be "aged" by first applying a solution of two pounds of zinc sulphate in a gallon of water.

When painting new plaster walls, three coats should be used. Two coats should be used in repainting plaster walls.

Allow plenty of time between coats for the paint to dry. On exterior work allow two or three days and on interior work at least twenty-four hours.

Additional Information

If you want additional information about the special interior wall finishes shown in this book, check and mail the enclosed card.

If you have a special problem in decoration to solve, write us and your letter will receive prompt attention.

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Striping

Striping is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-tone interior. It consists of nothing more than a narrow banding line of a deeper color than that applied on the side wall. This banding line is applied directly to the side wall and outlines all window frames, door frames, and other interior trim. The stripe should range from three-quarter inch to one and one-quarter inches in width, depending upon the size of the room. In some cases, as in the illustration opposite, a double line is used; one wide and the other narrow.

All banding lines parallel the wood trim and ceiling line, the distance away depending upon the width of the stripe. The usual distance in a normal size room is from three to four inches for a three-quarter inch stripe. A wider stripe would be placed a proportionately greater distance from the trim.

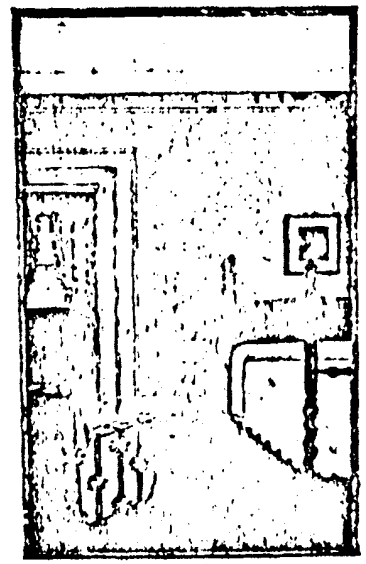
The effect achieved depends upon the choice of color for the striping or banding line. A color very close to that of the wall color as, for instance, a buff wall and light brown stripe will result in a subdued effect. On the other hand, an intensely contrasting color will add snap and brilliance. Such a combination would be a light yellow wall with dark green banding. Colors for the striping should be chosen, therefore, with this factor in mind.

Striping, of course, can be applied on any one-tone interior and is suitable for rooms such as kitchen and bedroom where one-tone finishes are most frequently employed.



A stripe of [illegible] striping [illegible] the [illegible] to produce [illegible] finish. Using the [illegible] to guide the finish, [illegible] to the [illegible], [illegible] the stripe [illegible] the [illegible].

(B)



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Crumpled Roll

The crumpled roll finish possesses many advantages. The soft, feathery design is decorative and individual. The finish may be completed either in pastels or on all-over treatments. In pastels greater contrast of colors is permitted. Usually a dark color rolled over a light-colored undercoat, as shown in the illustration opposite, is more satisfactory than the reverse.

The kind of paper used and the method of crumpling have a decided influence on the finished effect. Thickness of paper, crumpled loosely, will produce widely spaced figures, while the same paper crumpled more tightly will result in smaller figures and a softer effect. Tissue paper or a thin paper crumpled and recrumpled several times will produce a still softer effect.

Simply changing the color combinations, the size and motive of the pattern, or the method of crumpling adapts this finish to rooms of widely differing requirements. Practically the only limitation to its use is the fact that it must be applied over a smooth finish wall.

Some of the rooms in the home where the crumpled roll finish can be used with good effect are the living room, the dining room, the entrance hall and bedrooms.

(a)

(b)

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Sponge-Mottled

The sponge-mottled is an interesting wall finish of wide adaptability. Not only can it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one or two in addition to the undercoat color will be found sufficient. This finish is suitable for use either in parlor or as an all over treatment such as that shown in the illustration opposite. Where panels are employed there is greater leeway in the use of strongly contrasting colors.

Either the undercoat or the finishing color may predominate in the sponge-mottled finish. The choice depends, of course, upon the effect desired and upon the type of room being decorated. The amount of stamping on a unit of surface regulates to a large extent how much of the undercoat color will show.

The sponge is usually applied in a haphazard manner with no attempt to secure a regular pattern, although a regular pattern is occasionally used with very satisfactory results. As a rule, however, the haphazard mottling will prove more satisfactory for the reason that a great deal of the charm of the sponge-mottled finish lies in its irregular pattern.

Almost any room in the average home can be decorated successfully in the sponge-mottled finish. Undoubtedly it is suitable for such interiors as living rooms, dining rooms, restibule hall and bedroom.

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The Lace Stencil

The type of wall finish is a most ingenious and useful adaptation of the stencil idea. If extensively employed this finish would do much to enhance the atmosphere of domesticity. Nevertheless, as can be seen in such a manner that at present a charming finish for many of the most attractive rooms in the home.

For mechanical reasons, the lace effect should be combined to normal-sized panels and the lace selected should be as large as can be fitted into the panel. Otherwise, difficulty will be experienced in matching up the attractive pattern which, of course, is a part of the finish.

The lace stencil may be rendered with a dark color over a light undercoat, as in the illustration opposite, or vice versa. One of the most interesting effects, however, is obtained by using a rolling ornament in the panel and then finishing with a lace stencil of a slightly lighter or darker tone. By means of the lace stencil over the entire panel, strips of lace may be introduced and used to produce a border effect just inside the panel moldings. Lovers of these two treatments will find it an exceptionally pretty and unusual effect. Strips of lace may also be employed to produce a frieze on the upper side wall of a small room.

The lace finish is particularly appropriate for a dressing room and a fairly large living room, as it can be used to impart a distinctly feminine touch to the finish.

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NLI 110132

The Shaded Tiffany

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The Tiffany with Wiped Stencil

The tiffany holds an undisputed place of honor among painted wall finishes. Its rich, soft blend and subdued coloring make it the ideal background for many different types of interiors.

The tiffany may be rendered in deep tones, such as are now resembling old leather, or it may take the form of the more delicate blues, greens, grays and pinks. The deeper effects are generally confined to panels but the lighter tiffany may be applied as an all-over wall treatment, as a ceiling finish, or in panels. In some interiors, such as the one illustrated opposite, a moderately deep tiffany can be used on the entire wall with success.

The wiped stencil is a decorative touch often used in connection with a tiffany. As an added suggestion, the stencil is placed against the wall while the tiffany is wet and the glazing color is wiped out with a cloth thru the openings in the stencil. The exposes the undercoat color.

The surface of the stencil pattern may be either sharply defined or left soft and indistinct. In another variation of the wiped stencil effect, the glazing colors are first wiped out thru the stencil and then one of the clear glazing colors is applied. This results in an unusually pleasing and luminous effect.

The wiped stencil usually may be employed wherever the tiffany is suitable. In such interiors as a large living room or dining room, the lines on the stencil will be subdued if the tiffany and wiped stencil are applied by a thoroughly experienced decorator.

Liquid White Lead

Dutch Boy white lead is also put out in liquid form for exterior and interior use. The exterior paint, which is called Dutch Boy Liquid Lead, is all under the name of Dutch Boy Liquid Lead. The interior paint, is Dutch Boy Flat Wall. It may be used over the white lead paint. Full directions for use are contained on the labels.

Tinting the Paint

Dutch Boy pure white lead paints, Dutch Boy Liquid Lead and Dutch Boy Flat Wall may be tinted by the addition of the proper amount of the proper shades of the Dutch Boy harmonizing tints. Dutch Boy Tints are ground in pure linseed oil and are guaranteed not to fade. These Tints are also recommended for use in connection with Dutch Boy Stencil Colors (noted in the accompanying box under the heading "Exterior Colors—Glass Finish").

The following simple rule should be added to the paint kit at the time the painting is done. Mix the paint carefully in the kit and then put back a little at a time and thoroughly brush the liquid should be poured from the paint into another kit, and should be well stirred before using.

Exterior Colors—Glass Finish

The following assortment of colors will be found sufficient for the average requirements of the home as they may be used in the manner described on the label. They are thoroughly ground in pure linseed oil and are guaranteed not to fade. The Dutch Boy Tints should be used in connection with the new white lead paints.

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Interior Colors—Flat Finish

NATIONAL LEAD COMPANY
111 Broadway
NEW YORK, N. Y.