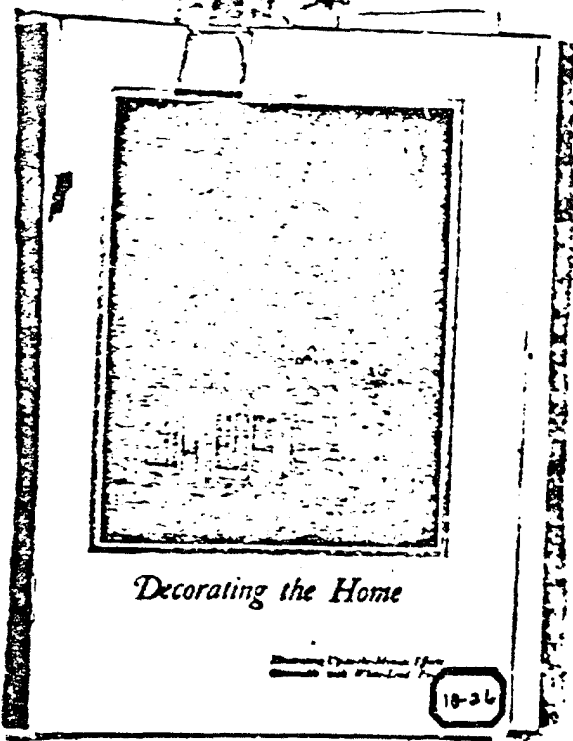


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Decorating the Home

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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 gray may be used.

Dark colors make a house appear smaller, and may therefore be desirable for large houses. When a large house is surrounded by dense foliage, warm gray and light green provide a better contrast than very dark colors. Tall, narrow houses look shorter and more pleasing when painted a light color with a dark trim around the windows and doors. A pre-color hair treatment is also good. The trim 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 in tying the two body colors together.

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

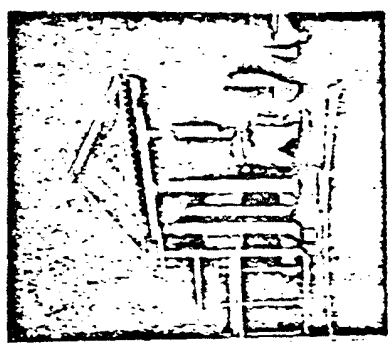
A large house on a small lot is best painted in understated colors, such as grayed blue or grayed green.

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

Queen has saturated yellow or white with colored trim, but gray may be used in good advantage.

The distinctive coloring of houses built of cement and bricks, such as the white brick house, is usually enhanced by painting the trim in light or dark colors. Beams, if painted, may be painted in light or dark or green or the same color as the finished construction.

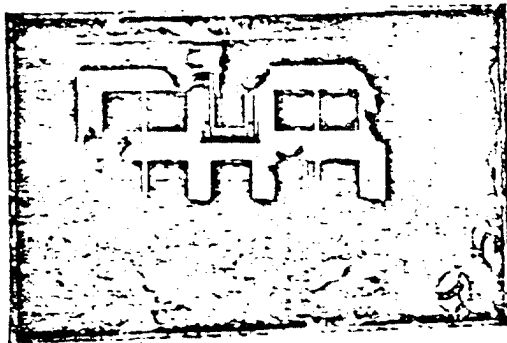


Colored trim tends to make a small house appear larger. The trim colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help in tying the two body colors together.

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It is a mistake to think that burgaries look best in dark colors. Planning colors can be improved by the use of white or light colors, such as buff, gray, light brown, etc. Burgaries of burgaries are nearly always painted or stained in strong, dark colors—various 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 decide a combination which is in itself harmonious than to be told by others that 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. Observe 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 dark gray and the other a light orange yellow. A soft grayed green should be used on the middle house. It will serve as a transition from the dark to the light and the very strong contrast and will contain enough of a harmonious color to make a pleasant transition to the light orange-yellow house.

Selecting Interior Colors

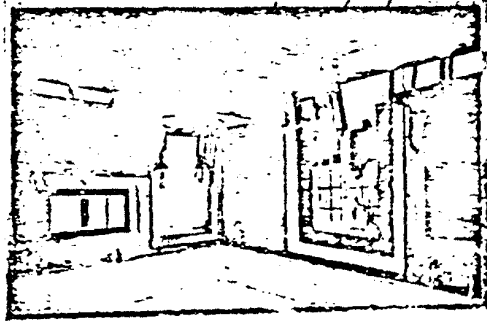
Light colors are best for dark rooms and vice versa. For rooms on the sunny side of the house, the sunny colors should be used—yellow or blue, or colors on the green or blue side. Yellow is the best color for rooms on the north or shady side, but light gray, buff, cream and ivory are excellent.

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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will go a long way toward decreasing the apparent size of a large room and therefore making it more hospitable. Whenever 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 different tint in all the rooms, but it is wise to use the same color and different tints of these colors to relieve the monotony.

Where a hall separates two rooms, a different scheme is introduced in the hall than in the rooms. A very fine color should be used in the hall that is different from the colors used in the rooms.

If the openings between rooms are simple doors, greater freedom is permitted, but still a good color scheme is necessary. The colors should be kept subdued.

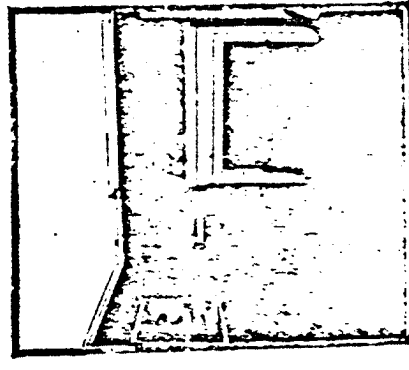
The scheme of decoration for a single room, as well as a suite, should be harmonized with the colors of the other rooms. A simple way of arranging colors is to take the prevailing color of the floor coverings and use a tint of it on the walls.

Distributing the Color

Walls, floors and ceilings should be less intense in color than the objects which appear against them. Using different, neutral tones, with ceilings lighter, walls darker, floors darker, and trim either a deeper or lighter shade than the dominant color, gives a room an air of refined comfort. Light cream, ivory or light gray is preferable for ceilings. Pastels should never be used. The same is true of what the walls are.

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The living room should offer an impression of order, comfort, and cheer. The color scheme should be simple and harmonious. The room should be bright and airy, with a view of the outdoors if possible.

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 home:

LIVING ROOM: Tans, medium browns, warm gray, old blue, gray greens 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: Red, old blue, dull orange, gray green, dark tan and rich browns are outside of the dining room in our time.

KITCHEN: Light gray, soft green and yellow are very satisfactory than walls of plain white, as they eliminate unpleasant glare and give a bright, cheerful effect.

BEDROOM: As bedrooms are shut off from the family, each room may be considered independently. Creams, soft pinks, delicate blues and light grays are useful colors and appropriate for bedrooms.

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

Special Wall Finishes

Many of the more dominating paper wall designs in our color scheme are of the type which give a strong impression of texture. These designs, which have a pronounced three-dimensional effect, are frequently suitable. Many home owners think they must give up the harmony and other advantages of paint when anything but a plain, unadorned finish is desired. This is a great mistake. It is not widely known that a large

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number of very beautiful and highly decorative blended, mottled and figured wall effects are obtainable with paint made of white-lead and flaring oil as a reasonably low cost. And, moreover, with these effects are still retained the advantages of washability, sanitary qualities and rich colors.

Paint walls are the thing where simplicity is indicated, where can most be taken care to derive from pictures in large formal rooms where a certain severity adds to the decor. But there are many cases where the use of special finishes is not only in excellent taste but profitable. To help meet this demand we have illustrated and described on pages 12 to 13 several of the latest and most interesting blended, mottled and figured wall effects obtainable with paint, and, as will be seen, these are not expensive when done with Dutch Boy white-lead and flaring 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 described by rain and baked by the sun. It is struck by cold and repelled 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 sort of film has made lead and oil paint the standard medium for durable 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 tinted to desired. It forms a waterproof, elastic

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film which accommodates itself to temperature changes without cracking or scaling. Besides this it wears down so slowly and so evenly that it not only gives its wearing and protective qualities but also its decorative qualities. It is a perfect medium for repainting without the expense of stripping 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—durability, protection and economy—lead and oil paint is the logical choice for exterior painting. Any experienced painter will say that this is so.

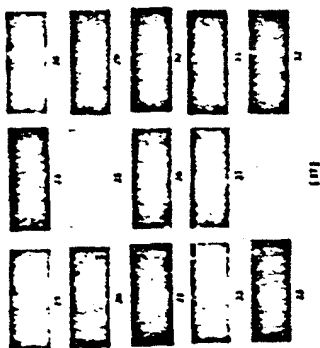
The superior qualities of white-lead paint deserve its name also on the interior walls. What is wanted in a paint which will not mar the beauty of an interior is a paint which cracks and scales and which may be easily cleaned. Such a paint is that made of pure white-lead and flaring oil which produces a beautiful, even, smooth, glossed finish that may be washed with ordinary soap and water without injury. The paint is so elastic that it will stretch if it is not subject to the stretching force of a plaster wall.

This cannot be said of all interior paints. One of the worst ways of obtaining decorative materials which will do justice to your taste is when selections are made from the long list of paint products which bear the name of a responsible manufacturer. One 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 best to do our best. We know it and I think you will find it with you will find of equally high quality.

How to Mix Glaze Paint

Paint which gives a glaze finish is used for practically all interior painting. To make glaze paint, pure white-lead is mixed with pure linseed oil, turpentine and drier. You can buy Dutch Boy white-lead in one, two, three, four and a half, ready-dried, dry and one hundred percent paint.

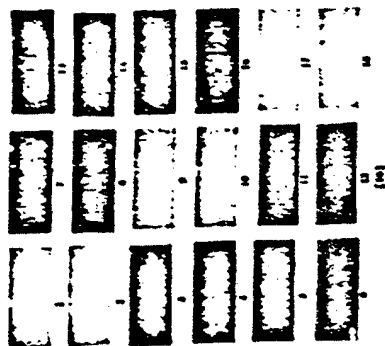
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1960s. It comes in paper form requiring only proper labeling to make white paper which is derived may be stained by oil, e.g. solvent-1960s.

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. Tint the white lead on a palette with the available paint, put 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 red linseed oil. 5. Pour a bowl of the liquid (from more than a pint) into



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Formulas for Colors Shown on Page 21

The following amounts of colorant are based upon one gallon of paint containing 10 pounds of white lead and 15 pounds of thick flake titanium. These ingredients should be mixed according to the instructions below and the specified colorant added. The formula should be used in connection with the new color mixing system outlined on page 10 under "Color Mixing Simplified."

BASF FORMULA

1. Colorant
2. Thick flake titanium
3. White lead
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How to Mix Flat Paint

When a flat or "dead" finish is desired, a flatting agent should be added to the paint. This agent should be mixed with white lead and thick flake titanium before being added to the paint. The flatting agent may be used in the paint in the following amounts: 1. 1/2 pint (approximately) 2. 1/4 pint (approximately) 3. 1/8 pint (approximately) 4. 1/16 pint (approximately) 5. 1/32 pint (approximately) 6. 1/64 pint (approximately) 7. 1/128 pint (approximately) 8. 1/256 pint (approximately) 9. 1/512 pint (approximately) 10. 1/1024 pint (approximately) 11. 1/2048 pint (approximately) 12. 1/4096 pint (approximately) 13. 1/8192 pint (approximately) 14. 1/16384 pint (approximately) 15. 1/32768 pint (approximately) 16. 1/65536 pint (approximately) 17. 1/131072 pint (approximately) 18. 1/262144 pint (approximately) 19. 1/524288 pint (approximately) 20. 1/1048576 pint (approximately) 21. 1/2097152 pint (approximately) 22. 1/4194304 pint (approximately) 23. 1/8388608 pint (approximately) 24. 1/16777216 pint (approximately) 25. 1/33554432 pint (approximately) 26. 1/67108864 pint (approximately) 27. 1/134217728 pint (approximately) 28. 1/268435456 pint (approximately) 29. 1/536870912 pint (approximately) 30. 1/1073741824 pint (approximately) 31. 1/2147483648 pint (approximately) 32. 1/4294967296 pint (approximately) 33. 1/8589934592 pint (approximately) 34. 1/17179869184 pint (approximately) 35. 1/34359738368 pint (approximately) 36. 1/68719476736 pint (approximately) 37. 1/137438953472 pint (approximately) 38. 1/274877906944 pint (approximately) 39. 1/549755813888 pint (approximately) 40. 1/1099511627776 pint (approximately) 41. 1/2199023255552 pint (approximately) 42. 1/4398046511104 pint (approximately) 43. 1/8796093022208 pint (approximately) 44. 1/17592186044416 pint (approximately) 45. 1/35184372088832 pint (approximately) 46. 1/70368744177664 pint (approximately) 47. 1/140737488355328 pint (approximately) 48. 1/281474976710656 pint (approximately) 49. 1/562949953421312 pint (approximately) 50. 1/1125899906842624 pint (approximately) 51. 1/2251799813685248 pint (approximately) 52. 1/4503599627370496 pint (approximately) 53. 1/9007199254740992 pint (approximately) 54. 1/18014398509481984 pint (approximately) 55. 1/36028797018963968 pint (approximately) 56. 1/72057594037927936 pint (approximately) 57. 1/144115188075855872 pint (approximately) 58. 1/288230376151711744 pint (approximately) 59. 1/576460752303423488 pint (approximately) 60. 1/1152921504606846976 pint (approximately) 61. 1/2305843009213693952 pint (approximately) 62. 1/4611686018427387904 pint (approximately) 63. 1/9223372036854775808 pint (approximately) 64. 1/18446744073709551616 pint (approximately) 65. 1/36893488147419103232 pint (approximately) 66. 1/73786976294838206464 pint (approximately) 67. 1/147573952589676412928 pint (approximately) 68. 1/295147905179352825856 pint (approximately) 69. 1/590295810358705651712 pint (approximately) 70. 1/1180591620717411303424 pint (approximately) 71. 1/2361183241434822606848 pint (approximately) 72. 1/4722366482869645213696 pint (approximately) 73. 1/9444732965739290427392 pint (approximately) 74. 1/18889465931478580854784 pint (approximately) 75. 1/37778931862957161709568 pint (approximately) 76. 1/75557863725914323419136 pint (approximately) 77. 1/151115727451828646838272 pint (approximately) 78. 1/302231454903657293676544 pint (approximately) 79. 1/604462909807314587353088 pint (approximately) 80. 1/1208925819614629174706176 pint (approximately) 81. 1/2417851639229258349412352 pint (approximately) 82. 1/4835703278458516698824704 pint (approximately) 83. 1/9671406556917033397649408 pint (approximately) 84. 1/19342813113834066795298816 pint (approximately) 85. 1/38685626227668133590597632 pint (approximately) 86. 1/77371252455336267181195264 pint (approximately) 87. 1/154742504910672534362390528 pint (approximately) 88. 1/309485009821345068724781056 pint (approximately) 89. 1/618970019642690137449562112 pint (approximately) 90. 1/1237940039285380274899124224 pint (approximately) 91. 1/2475880078570760549798248448 pint (approximately) 92. 1/4951760157141521099596496896 pint (approximately) 93. 1/9903520314283042199192993792 pint (approximately) 94. 1/19807040628566084398385987584 pint (approximately) 95. 1/39614081257132168796771975168 pint (approximately) 96. 1/79228162514264337593543950336 pint (approximately) 97. 1/158456325028528675187087900672 pint (approximately) 98. 1/316912650057057350374175801344 pint (approximately) 99. 1/633825300114114700748351602688 pint (approximately) 100. 1/1267650600228229401496703205376 pint (approximately)

Formulas for Colors Shown on Pages 16 and 17

The following amounts of colorant are based upon one gallon of paint containing 10 pounds of white lead and 15 pounds of thick flake titanium. These ingredients should be mixed according to the instructions below and the specified colorant added. The formula should be used in connection with the new color mixing system outlined on page 10 under "Color Mixing Simplified."

BASF FORMULA

1. Colorant
2. Thick flake titanium
3. White lead
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How Much Paint to Make

The pound of white lead paint, thinned as directed on page 16 and 17, will make about one half pint of paint or enough to cover about every square foot of surface, one coat. Other quantities will cover about as follows:

Pounds of White Lead	How Much Paint to Make	Square Feet It Covers
1	1 1/2 pints	100
2	3 1/2 quarts	200
3	5 1/2 quarts	300
4	7 1/2 gallons	400
5	9 1/2 gallons	500

How Many Coats?

Three coats of white lead paint are recommended for an painted metal, brick or 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 be painted until it has dried and set for one month. However, if necessary, new walls may be "swept" by dry applying a solution of two pounds of one quart of a gallon of water.

When painting new plaster walls, three coats should be used. Two coats should be used on repainting plaster walls. Allow plenty of time between coats for the paint to dry. The exterior work should wait on three days and on interior work at least twenty-four hours.

Additional Information

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

If you have a special problem in determining an order, write us and your letter will receive prompt attention.

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be mixed and the third tinting material is added to a previously matched color; in other words, only one color is added at a time and there is a definite color to be matched before the next tinting material is put in as position and proper color. An example will make this clear.

To mix the gray-green shown in No. 40, page 21, medium yellow is first added to the white and until the tint of yellow shown in No. 39 is exactly matched. Then, add an equal part of the second tinting material or medium chrome green to the light yellow. This is the chroma yellow. Then add a little more of the second tinting material or medium chrome green to the chroma yellow. This is the chroma green. Now add a little more of the third tinting material or black to the chroma green. This is the chroma black. The third tinting material, black, is given point and 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 too light but one much of one tinting material is added at a time and there is a definite color to be matched before the next tinting material is put in as position and proper color. An example will make this clear.

Every one of the colors shown on pages 16, 17 and 21 is obtained 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 basis for matching colors. The color swatches are numbered 1 to 40 and are arranged in the order in which they should be added to the white to obtain the desired color. The color swatches are numbered 1 to 40 and are arranged in the order in which they should be added to the white to obtain the desired color.

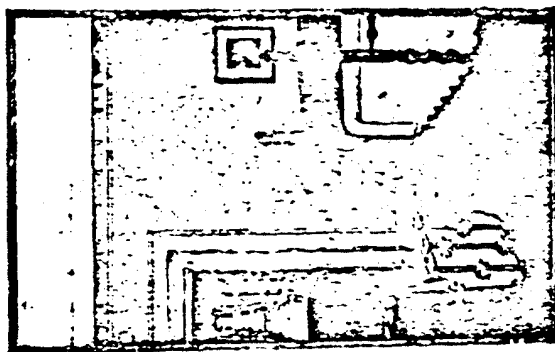
To obtain any desired tint of yellow, for instance, it is necessary to add a little more of the second tinting material or medium chrome green to the chroma yellow. This is the chroma green. Now add a little more of the third tinting material or black to the chroma green. This is the chroma black. The third tinting material, black, is given point and the gray-green shown in No. 40 is arrived at.

Complete color-matching formulas for any one or a whole of a color will be furnished gladly by our Department of Color. We have to send a sample of the color to be matched.

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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 wall. This banding line is applied directly on the wall and outlines all window frames, door frames, and other interior trim. The stripe should range from one-quarter inch to one and one-half inches in width, depending upon the size of the room. In some cases, as in the modern interior, a double line is used; one wide and the other narrow.

All window frames should be lined from top and bottom lines, the double line appearing upon the width of the stripe. The door frame should be lined from top and bottom lines, the double line appearing upon the width of the stripe. The effect of a stripe is to draw the eye to the line, which is placed a proper distance from the trim. The effect of a stripe is to draw the eye to the line, which is placed a proper distance from the trim. The effect of a stripe is to draw the eye to the line, which is placed a proper distance from the trim.

The stripe can be applied on any surface, whether it is a wall, a ceiling, or a floor. It is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-tone interior.



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Crumpled Roll

The crumpled roll finish presents many advantages. The roll, factory design is distinctive and individual. The finish may be employed either in panels or as an all-over treatment. It is particularly effective in color in panels. Usually a dark color rolled over a light-colored undercoat, as shown in the illustration opposite, is more satisfactory than the reverse.

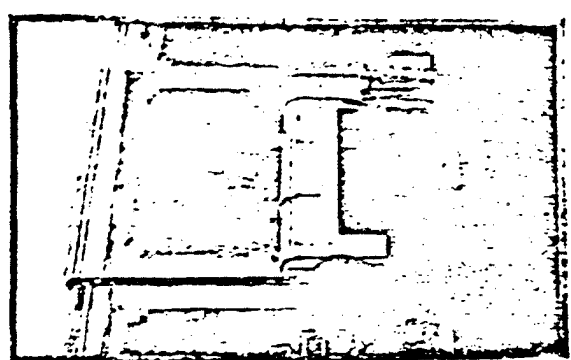
The kind of paper used and the method of crumpling have a decided influence on the finished effect. Thicker, heavier, even-plated laminates, will produce a roll that is more pronounced and a more effect. Thinner paper or a non-layer crumpled and recombed several times will produce a roll with effect.

Simply changing the color combination, the size and position of the pattern, or the method of crumpling adapts this finish to rooms of widely differing requirements. Particularly 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 bathroom.



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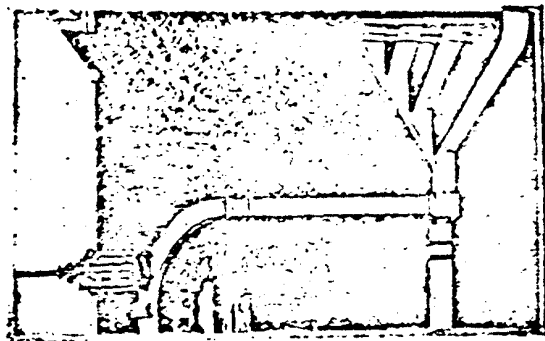


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Sponge-Mottled

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 so many different colors as desired. Usually, however, one or two in addition to the undertone color will be found sufficient. This finish is suitable for use in the majority of all wall treatments such as they show in the illustrations. When proper care is employed there is great freedom in the use of color and texture.

Either the undressed or the mottled color may be used in the sponge-mottled finish. The chosen depends of course upon the colors selected and upon the type of room being decorated. The amount of sponging on a wall of surface regularity is determined by the desired effect. 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 than the regular pattern.

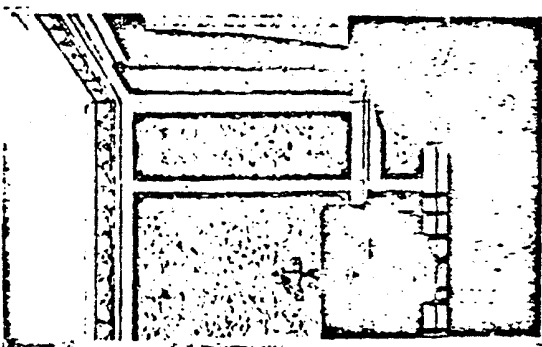
Although any room may be decorated with the sponge-mottled finish, it is especially well adapted for such interiors as living rooms, dining rooms, bedrooms and bedrooms.



This illustration shows the sponge-mottled finish applied to a wall. The texture is irregular and blotchy, characteristic of the sponge-mottled finish.

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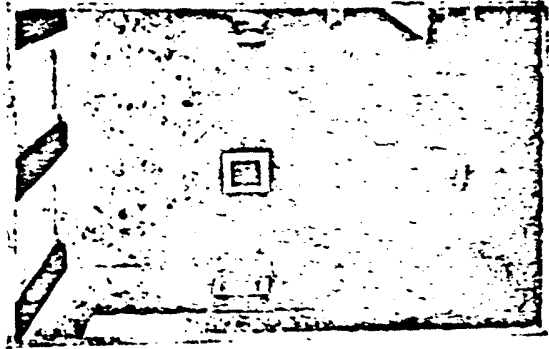


The lace 8-cmil

This type of wall finish is most lightweight and useful adaptation of the stencil idea. If extensively employed this finish may create an atmosphere of formality. Nevertheless, it can be used in such a manner that it presents a charming touch for the home. For mechanical treatment there is the lace effect. This is achieved by the use of a stencil which is applied to the wall. 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 light gray or white in the panel and then finishing with a dark stencil of a slightly lighter or darker tone. By using the lace stencil over the entire panel, stripes of lace may be obtained and used to produce a border effect just inside the panel molding. Either of these two treatments will result in a most pleasing and unusual effect. Strips of lace may also be used to produce a frame on the upper side wall of a small room and a fairly large room may be treated in this manner to produce a distinctly finished touch on the border.



The Shaded Tiffany

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The Tiffany with Wiped Stencil

The Tiffany with wiped stencil is a decorative touch often used in connection with a Tiffany. As an example, the stencil is placed around the wall while the Tiffany is in the process of being wiped out with a cloth. This is done to prevent the stencil from being wiped out by the Tiffany. The stencil is then wiped out with a cloth, and the Tiffany is then wiped out with a cloth. This results in a decorative touch which is often used in connection with a Tiffany.

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Liquid White Lead

Black fly white lead is also put out in liquid form for extreme use. The entire point which is to be painted with black fly white lead is first painted with black fly white lead. The entire point which is to be painted with black fly white lead is first painted with black fly white lead. The entire point which is to be painted with black fly white lead is first painted with black fly white lead.

Tinting the Paint

Black fly white lead is also put out in liquid form for extreme use. The entire point which is to be painted with black fly white lead is first painted with black fly white lead. The entire point which is to be painted with black fly white lead is first painted with black fly white lead. The entire point which is to be painted with black fly white lead is first painted with black fly white lead.

External Colors—Glass Finish

The following amounts of colorant of the same as those given in the preceding table will be required for the external colors of the glass finish. The amounts of colorant of the same as those given in the preceding table will be required for the external colors of the glass finish.

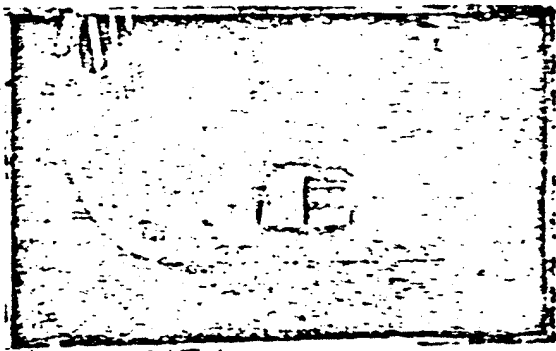
1. White Lead	7. Yellow Lead
2. Zinc Oxide	8. Red Lead
3. Iron Oxide	9. Blue Lead
4. Manganese Dioxide	10. Green Lead
5. Cobalt Oxide	11. Purple Lead
6. Nickel Oxide	12. Brown Lead
7. Copper Oxide	13. Black Lead
8. Silver Oxide	14. Gold Lead
9. Platinum Oxide	15. Silver Lead
10. Palladium Oxide	16. Gold Lead
11. Rhodium Oxide	17. Silver Lead
12. Iridium Oxide	18. Gold Lead
13. Osmium Oxide	19. Silver Lead
14. Selenium Oxide	20. Gold Lead
15. Tellurium Oxide	21. Silver Lead
16. Arsenic Oxide	22. Gold Lead
17. Antimony Oxide	23. Silver Lead
18. Bismuth Oxide	24. Gold Lead
19. Vanadium Oxide	25. Silver Lead
20. Chromium Oxide	26. Gold Lead
21. Manganese Oxide	27. Silver Lead
22. Iron Oxide	28. Gold Lead
23. Cobalt Oxide	29. Silver Lead
24. Nickel Oxide	30. Gold Lead
25. Copper Oxide	31. Silver Lead
26. Silver Oxide	32. Gold Lead
27. Platinum Oxide	33. Silver Lead
28. Palladium Oxide	34. Gold Lead
29. Rhodium Oxide	35. Silver Lead
30. Iridium Oxide	36. Gold Lead
31. Osmium Oxide	37. Silver Lead
32. Selenium Oxide	38. Gold Lead
33. Tellurium Oxide	39. Silver Lead
34. Arsenic Oxide	40. Gold Lead
35. Antimony Oxide	41. Silver Lead
36. Bismuth Oxide	42. Gold Lead
37. Vanadium Oxide	43. Silver Lead
38. Chromium Oxide	44. Gold Lead
39. Manganese Oxide	45. Silver Lead
40. Iron Oxide	46. Gold Lead
41. Cobalt Oxide	47. Silver Lead
42. Nickel Oxide	48. Gold Lead
43. Copper Oxide	49. Silver Lead
44. Silver Oxide	50. Gold Lead
45. Platinum Oxide	51. Silver Lead
46. Palladium Oxide	52. Gold Lead
47. Rhodium Oxide	53. Silver Lead
48. Iridium Oxide	54. Gold Lead
49. Osmium Oxide	55. Silver Lead
50. Selenium Oxide	56. Gold Lead
51. Tellurium Oxide	57. Silver Lead
52. Arsenic Oxide	58. Gold Lead
53. Antimony Oxide	59. Silver Lead
54. Bismuth Oxide	60. Gold Lead
55. Vanadium Oxide	61. Silver Lead
56. Chromium Oxide	62. Gold Lead
57. Manganese Oxide	63. Silver Lead
58. Iron Oxide	64. Gold Lead
59. Cobalt Oxide	65. Silver Lead
60. Nickel Oxide	66. Gold Lead
61. Copper Oxide	67. Silver Lead
62. Silver Oxide	68. Gold Lead
63. Platinum Oxide	69. Silver Lead
64. Palladium Oxide	70. Gold Lead
65. Rhodium Oxide	71. Silver Lead
66. Iridium Oxide	72. Gold Lead
67. Osmium Oxide	73. Silver Lead
68. Selenium Oxide	74. Gold Lead
69. Tellurium Oxide	75. Silver Lead
70. Arsenic Oxide	76. Gold Lead
71. Antimony Oxide	77. Silver Lead
72. Bismuth Oxide	78. Gold Lead
73. Vanadium Oxide	79. Silver Lead
74. Chromium Oxide	80. Gold Lead
75. Manganese Oxide	81. Silver Lead
76. Iron Oxide	82. Gold Lead
77. Cobalt Oxide	83. Silver Lead
78. Nickel Oxide	84. Gold Lead
79. Copper Oxide	85. Silver Lead
80. Silver Oxide	86. Gold Lead
81. Platinum Oxide	87. Silver Lead
82. Palladium Oxide	88. Gold Lead
83. Rhodium Oxide	89. Silver Lead
84. Iridium Oxide	90. Gold Lead
85. Osmium Oxide	91. Silver Lead
86. Selenium Oxide	92. Gold Lead
87. Tellurium Oxide	93. Silver Lead
88. Arsenic Oxide	94. Gold Lead
89. Antimony Oxide	95. Silver Lead
90. Bismuth Oxide	96. Gold Lead
91. Vanadium Oxide	97. Silver Lead
92. Chromium Oxide	98. Gold Lead
93. Manganese Oxide	99. Silver Lead
94. Iron Oxide	100. Gold Lead

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed.

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Interior Colors—Flat Finish

The following amounts of colorant are the same as those on page 10 of the accompanying book and are repeated here for convenience. They are based upon one gallon of base, the Flat Finish. For larger quantities of paint the amounts of colorant should be increased proportionately. The formulae should be used in order to obtain the same color mixing system.

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NATIONAL LEAD COMPANY
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NEW YORK, N. Y.