

WHITE-LEAD AND OIL
PLASTIC FINISHES



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White-Lead and Plastic Finishes

THERE is being displayed today an increasing interest in the possibilities that plastic paints hold for producing textural finishes.

While new to this day and generation, the idea of working texture into wall finishes is by no means of itself new. It is simply a revival of an old method of decoration. A study of the history of architecture reveals many references to textured wall effects of the past such as rough-troweled plaster or hand-plastered walls.

The art of wall decoration, in common with other lines of human endeavor, has a habit of duplicating itself in this way. It may be said to follow an ever-changing cycle in which may be seen constant repetition of certain tendencies and recurrences of certain modes.

A LOGICAL DEVELOPMENT

The reversion to textural finishes is due unquestionably to a desire for something different in wall decoration. At the same time the revival of this type of treatment may be traced as a logical development. Not so many years ago the prevailing style in interior decoration was very plain, one-tone walls

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new ideas take hold, the first attempts at plastic paint work were overdone. Users of it went to the extreme. Color effects were garish, so much so in fact that they became known as "jazz" effects. Textures were extremely rough, the deep recesses in the finish affording an excellent lodging place for dirt and dust.

PRODUCES MODIFIED TEXTURES

As was inevitable a reaction set in and a more conservative, more sanitary type of textural finish is now the vogue. Such a finish is easily obtainable with a white-lead and oil plastic paint. When manipulated, this plastic paint gives a modified texture which is quite in keeping with the demands imposed for a textural finish midway between the smooth plaster and very rough-textured effects. The resulting finish has been described as combining the restraint of the untextured painted wall with the distinction of hand-worked plaster. It is universally suitable for the decoration of side walls.

An important point to keep in mind, when the use of plastic paint is being considered, is that a finish of modified texture can be converted back readily at any time to the original smooth finish. Sandpapering will accomplish this and it is obvious that the less rough the texture, the more readily is the smooth finish restored. Furthermore, it is possible in most cases to

eliminate the modified texture by painting over it with plastic paint.

DESIRABLE QUALITIES IN PLASTIC PAINT

A plastic paint with which effects in modified texture can be achieved should meet the following requirements:

1. It should be relatively low in cost.
2. It should be easy to prepare on the job, from high-grade materials readily obtainable.
3. It should be easy to apply.
4. It should lend itself readily to tinting with colors-in-oil.
5. It should set up overnight so as to be ready for glazing in the morning if glazing is desired.
6. It should contain an oil vehicle the same as any other high-grade paint to help insure durability.
7. It should when dry be thoroughly washable even without glazing.
8. It should in one coat, when textured, present a complete finish, not necessarily requiring the addition of a glaze.
9. It should permit of being worked into any textural effect but should not incline toward excessive roughness.

It will be found that plastic paint, mixed in accordance with the directions in the next chapter, meets

satisfactorily every one of the foregoing requirements.

This white-lead and oil plastic paint is attractive in price and is prepared from materials that the painter carries on hand in his shop. It is applied with a brush and, like any other white-lead paint, can be easily tinted with colors-in-oil. It sets up slowly enough to allow the painter to work on large stretches, yet quickly enough to be sufficiently dry for glazing the next day. It is

Mixing and Applying the Plastic

The use of white-lead in oil in plastic paint is another example of the great adaptability of this basic paint material. White-lead in oil has long been known for its wide usefulness. With it the painter is able to mix the correct paint for every conceivable purpose both outside and inside, to obtain exact colors and to secure variations in finish ranging from flat to high gloss.

Not only is white-lead and oil plastic paint as easy to mix as other paint but, as stated before, it is prepared from materials found in every paint shop.

BASIC FORMULA

The formula to use is given below:

100 lbs. Dutch Boy white-lead (heavy paste)
22 lbs. dry whitening
1½ gals. Dutch Boy flattening oil
1 gill drier

This formula will make about 5¼ gallons of plastic paint.

MIXING THE PAINT

Break up the hundred pounds of white-lead in the customary way using half the flattening oil (¾ gallon) and adding it a little at a time. Then add the gill of drier.

Dump the twenty-two pounds of whitening into a separate pail and mix into it the remaining flattening oil (¾ gallon).

Finally pour the white-lead mixture into the whitening mixture and stir them together.

The resulting mix will be a paint of fairly heavy consistency, stiffer than ordinary paint, which will stand up well and permit the working of textured effects when applied to the wall with a brush. It will spread easily and when applied will remain

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workable for approximately one hour.

This point is of particular importance. The slow set-up of white-lead and oil plastic paint allows the decorator to work a larger section of the wall than is possible with certain other plastics.

TINTING

If the plastic paint is to be tinted, use colors-in-oil. Stir them into the mixture in exactly the same manner as when tinting other paint.

GALLON FORMULA

To mix a single gallon of white-lead and oil plastic paint, the following quantities of ingredients are required:

19 lbs. Dutch Boy white-lead (heavy paste)
4 lbs. dry whitening
1 qt. Dutch Boy flattening oil
¼ gill drier

COVERAGE

It is estimated that plastic paint, mixed according to the foregoing formulas, will cover in the neighborhood of 275 square feet or 30½ square yards per gallon.

As is obvious the amount of coverage is governed by the thickness of the film applied. This spreading rate of 30½ square yards per gallon is based on a film about as thick as two ordinary paint coats. Such a film has been found suitable for

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producing the various textures illustrated in this article.

BULK FOR BULK

A simple way to measure the quantity of whitening needed for any mix based on the formulas given is to take an amount equal in volume, when packed down, to the paste white-lead. Twenty-two pounds of dry whitening, properly packed down to expel the air separating its particles, are just about equivalent in bulk to one hundred pounds of white-lead of the regular grinding.

COST

A gallon of white-lead and oil plastic paint, mixed as described, figures out just slightly less than \$3 for materials, using prices of an important eastern market.

Estimating a coverage of 30½ square yards per gallon, the cost per square yard is about 9½ cents.

This is considerably less than other plastics cost and is one more point in favor of white-lead and oil plastic paint although it is preferred that this texturing medium be judged by its merits and not on the basis of price alone.

PREPARING THE SURFACE

White-lead and oil plastic paint may be used on plaster walls, on wall board and on fabric wall coverings that are firmly pasted in place.

The same care is required in pre-

paring these surfaces to receive the plastic paint as when other paint is used.

Surfaces previously painted should be thoroughly cleaned before the plastic is applied. Old, scaling paint should be scraped off and the surface smoothed down with sandpaper.



White-lead and oil plastic paint is applied as shown but with flat brush. Coating should be about equal in thickness to two ordinary paint coats

Do not apply the plastic paint over calcimine. First wash off the calcimine in the usual way.

In the case of enameled surfaces cut the high gloss with sandpaper before putting on the plastic.

The plastic paint may be applied directly over old paint on plaster walls provided the old paint is in good condition. Unpainted plaster should first receive the customary priming coat of paint mixed on the basis of 100 pounds Dutch Boy white-lead (heavy paste), 7 gallons pure boiled linseed oil (or 7 gallons raw oil and 3 pints drier), and 1 gallon pure turpentine.

APPLYING THE PAINT

Only one coat of the plastic paint is necessary. Use a full brush and apply the mixture fairly thick. See that it is put on smoothly but do not attempt to brush it out too far. A coating about equal in thickness to two coats of ordinary paint is about right.

White-lead and oil plastic paint does not get hard if allowed to stand. It keeps a long time. For this reason, it is safe to mix enough paint at one time to do a whole room.

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paste. Because of the greater linseed oil content, it will be found that plastic paint prepared with the soft paste takes about two days

longer to dry sufficiently hard to permit glazing than does plastic paint made with the regular or heavy paste form of white-lead.

Producing Various Textures

A number of the interesting textures that can be worked up with white-lead and oil plastic paint are shown on the center pages of this booklet.

The colors used are, of course, not necessarily the only suitable ones. Many other harmonious combinations are possible with each textural effect. It should be seen, however, that the color scheme selected is in harmony with the dominating color of the furnishings of the room to be decorated.

Similarly the tools used in executing the different designs are purely arbitrary. Other tools will produce

equally distinctive and intriguing results. In fact the same tools manipulated differently will give other effects. It is this ease with which white-lead and oil plastic paint yields new designs that makes its use fascinating.

FIGURE 1

This finish calls for plastic paint tinted a light blue-green. The colors-in-oil used are medium chrome green and Chinese or Prussian blue.

After applying the tinted plastic paint to the wall, draw the brush over it with vertical strokes. The brush marks thus made will stand out in relief. Now wad up a piece of lintless cloth in the hand. Starting from the top, press the wad of cloth against the paint and drag it downward in a figure S or snaky motion. Repeat this operation again and again until the entire painted surface is covered with zigzag trails. In between these trails will show the vertical lines of the brush.

FIGURE 2

To produce this effect, first put on a ground of plastic paint tinted a cream with medium chrome yellow.

Continued on page 7



Showing how an interesting texture is worked by means of wad of cloth



FIGURE 2



FIGURE 3



FIGURE 5

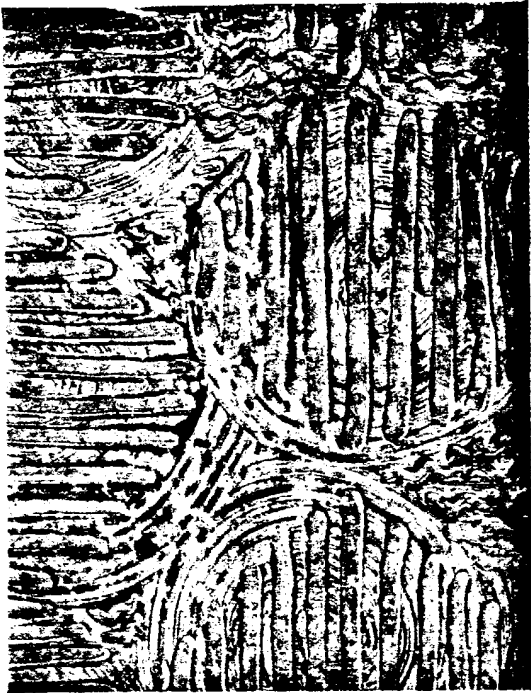


FIGURE 6



FIGURE 4



FIGURE 7

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This done, draw a graining comb down the paint to give the series of regularly spaced lines. Next tamp a wad of crumpled paper lightly against the paint here and there.



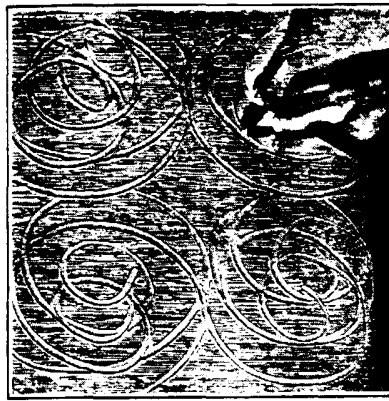
Producing crumpled-roll effect in plastic paint with wad of crumpled newspaper

This breaks down the comb lines at the places tamped and leaves the irregular impressions of the crumpled paper. Now allow the paint to set firmly. Then sandpaper it to cut down slightly the ridges left by the comb and the crumpled paper. Finally, dust off and finish by brushing on a glaze of burnt sienna and raw umber, wiping in high lights as shown in the colored illustration.

FIGURE 3

The plastic ground coat for this finish is tinted with medium chrome green and a small percentage of chrome yellow.

Two blunt sticks, each rounded at one end, are used to produce the swirls illustrated. Hold one stick securely between the thumb and index finger and the other between the middle and ring fingers. Pressing the rounded ends of the sticks against the paint, move the hand in a circular motion first from left to right in one place and then from right to left in another. The swirls should touch each other as shown in the illustration, thus leaving some blank spaces. Fill in these spaces with grooves by dragging the sticks up or down. No attempt should be made at an exact geometric design. The variation in shape and direction of the lines or grooves adds greater interest to the finish.



Illustrating the position of two sticks used to produce the design described under Figure 3

After the plastic paint has set up, brush on a coat of flattening oil. Then apply burnt umber and raw sienna in spots, blending these colors to-

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FIGURE 8

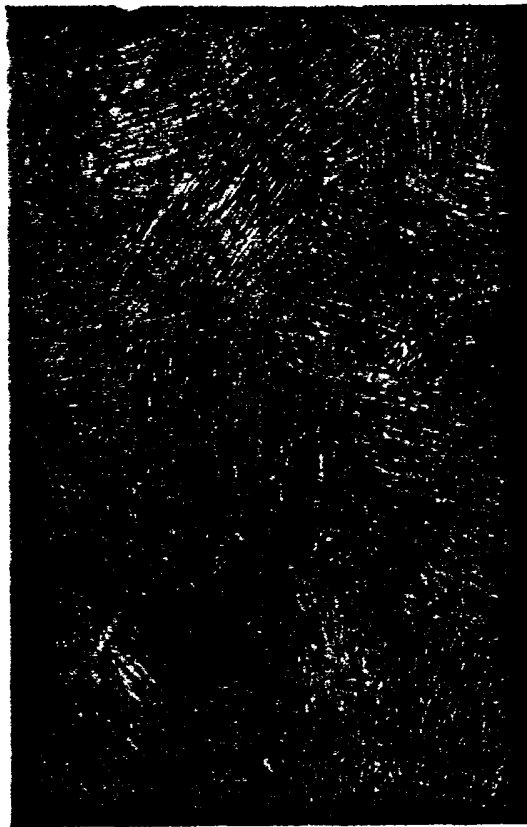
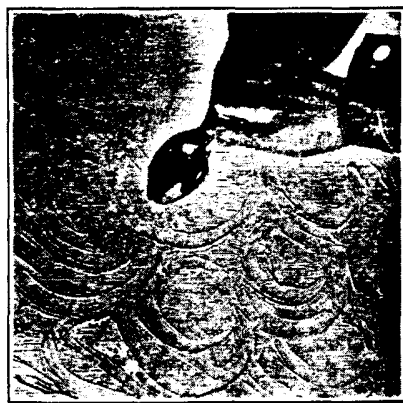


FIGURE 9

gether. Finish by wiping the glaze off the ridges to give high lights.

FIGURE 4

In this case the plastic paint is tinted a light ivory by using French ochre.



A serving spoon, manipulated in manner explained in article, gives an unusual design

Apply the plastic ground in the usual manner and cross-brush it to make sure of a uniformly spread coating. Then, using an ordinary serving spoon, make overlapping spirals at random in the paint with no attempt at a definite design. Simply place the bowl of the spoon against the paint at various places and draw it around in a wide, swinging, circular motion. To break their outlines, pull the spoon diagonally across the circles here and there. Now drag a dry brush lightly down the paint. The bristles will reduce or modify the raised points in the texture.

When the plastic finish is dry, brush on a coat of flating oil. Then apply rose lake, cobalt blue and raw sienna in spots with separate brushes. Blend these colors together using a ball of cloth and the figure 8 motion. Finish by high-lighting.

FIGURE 5

The ship design is produced in a second coat of plastic paint. At the spot where this relief motif is to be, apply this additional coat to a thickness of about one-eighth inch. It should go right over the already textured, dry first coat. When the second coat is also dry, place against it a ship picture or any other design selected. Trace the ship on the paint using a knife point for the purpose. Once the ship is outlined in this way, it is a simple matter to cut away the second coat at the edges of the design so that the ship stands out in relief.

To accentuate portions of the design, add a few touches of color here and there. Then finish by applying a coat of glaze, wiping it out before it has set up.

FIGURE 6

For a textured effect similar to Figure 6, start with a coat of plastic paint tinted green. While this coat is still wet, apply cobalt blue and rose lake in spots and work these colors into the paint by stippling with the same brush that was used for the plastic.

The next step is to execute the

swirls or circular figuration. Use a ball of cheesecloth for this purpose, simply moving the hand in spiral fashion.

The straight lines across the swirls can be produced with any blunt tool such as a stick with a rounded end or a knife handle. For fine lines, a clothespin will serve. To vary the effect, employ vertical lines as well as horizontal lines as illustrated.

The short wavy lines are made by drawing the tool with a snaky motion through the paint.

After the textured ground coat has set up, brush on a thin coat of white-lead paint tinted yellow. When this is dry, sandpaper the raised portions of the finish so that the green ground will show through at those places.

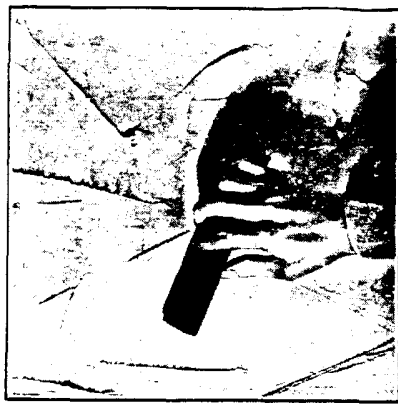
Finish with a glaze of raw and burnt sienna, wiping it out at various points.



This novel finish is accomplished by means of a wad of cloth and a blunt stick or other tool

FIGURE 7

The foundation of this interesting treatment is white-lead and oil plastic paint tinted pink by the addition of Venetian red.



Just a twist of the wrist—another finish. Simple to execute yet very effective

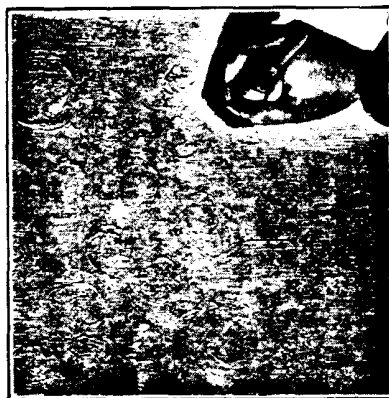
After applying the plastic, work touches of medium chrome green into it at various places. Use a separate brush.

Now brush the paint carefully so as to produce the vertical brush marks.

This accomplished, place a straight edge (which may be a ruler or a specially designed tool for the purpose) against the paint. Hold the straight edge at one end and then give it a quarter turn with the wrist. The result will be a scraping of the paint into straight ridges. Repeat the operation at numerous places on the wall without respect to position.

Sandpaper the ridges when the paint is dry to eliminate the sharp points and then glaze the surface with raw sienna and medium chrome green. Finish by high-lighting.

FIGURE 8



A half turn of the brush brings about these novel swirls. For complete finish see Figure 8 in color

This finish is produced as follows: First brush on a coat of plastic paint tinted a rich cream. Then, here and there on this coat, apply some plastic paint tinted pink.

The painted surface is now ready for texturing. Use a dry brush to produce the swirls. Simply place the bristles lightly against the paint and twist the wrist in a circular motion. Repeat the operation until the entire surface is completed, interlacing the swirls as shown in the illustration and making no attempt at regularity of pattern. Much of the charm of this finish lies in the total

absence of a hard-and-fixed design. After the work is dry, cut the raised portions lightly with sandpaper. Then drag a brush containing a little green over the entire surface, coloring the high points.

FIGURE 9

White-lead and oil plastic paint tinted cream with French ochre is used in this instance.

To produce the texture of fine lines illustrated, simply stipple with



This effect is produced by slapping the flat side of a brush against the wet plastic

the bristles of a brush using the flat side. Slap the brush against the paint in every possible unmarked area. Change the position of the brush each time, thus avoiding uniformity of pattern.

Finish, when the plastic paint is dry, by glazing with spots of raw sienna, raw umber and burnt umber applied over flattening oil. Blend the colors together in the usual manner.

Where To Use The Finishes

The modified type of plastic finish is appropriate for many interiors. These include homes as well as other buildings.

Besides the color, it is the character of the texture largely which determines the type of interior for which a particular finish is best suited. If a design is of a more or less conservative nature, it may be employed with success in the home. On the other hand, the heavier, more ornate designs are not suitable for small interiors but may be used to advantage in large interiors such as are found in public buildings.

FOR HOMES

The conservative, subdued style of treatment is illustrated by Figures 1, 4 and 9. These textural effects are appropriate for entrance halls, living rooms and dining rooms in homes and would also serve for bedrooms when rendered in delicate colors.

FOR PUBLIC BUILDINGS

Figures 3, 6 and 7 are illustrative of the type of more ornate design whose use should be restricted to large interiors such as the hotel lobby, the theatre, the restaurant and the club room. It will be seen that heavy, bold motifs of this character would be decidedly out-of-place in the average home interior.

Special reference should be made to Figure 6. While in other colors

this texture would be suitable for buildings of the kind mentioned, the treatment was included mainly to show the possibilities in white-lead and oil plastic paint when very novel effects are desired.

FOR ALL BUILDINGS

There are some textural effects which may be used successfully almost anywhere. Under this heading come such designs as those illustrated in Figures 2 and 8.

FOR PANEL TREATMENTS

Many effective panel treatments are possible with plastic finishes of modified texture. Of the finishes illustrated, Figure 4 is suitable for panels in the home, Figures 3 and 6 for panels in public buildings and Figures 2 and 8 for panels in almost any type of interior.

SPECIAL RELIEF MOTIFS

Relief motifs, such as the ship design, lend considerable interest to textured surfaces. The motifs may be judiciously spaced over the entire wall or just a single design may be used effectively in one place, as over the mantel. So as to permit the attention to center on the relief motifs, the texture of the wall itself should be kept fairly simple. There are certain pretentious homes where individual raised motifs and connected relief work may be used to good effect although these special

treatments find their greatest application in public buildings.

OTHER COLOR EFFECTS

As stated in the previous chapter, the colors used in the finishes illustrated are purely suggestive. With his knowledge of color possibilities, the decorator can very readily work out many other pleasing combinations for each of the textures. The suggested color combinations, for example, are interchangeable. Any one of these combinations may be employed with all the other textures.

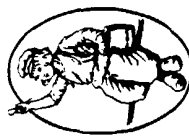
SELECTING PROPER COLORS

The same rules of color harmony that apply in other decorative work also apply, of course, to textural finishes. The color scheme best suited to a particular interior is governed by the use to which the room is put, its size, furnishings,

location, lighting, etc. It may be said in general, however, that plastic paint should be tinted a little lighter color than would be the case if the work were to be done in a smooth, flat finish. This is desirable as the texture of plastic paint breaks up the light so that shadows are cast on the surface, making it appear darker than it is actually.

ADVISORY SERVICE

Any one who wishes assistance in the selection of the proper textural effects to use in a particular interior or group of interiors is advised to communicate with our Department of Color Research and Decoration. The staff of this department is thoroughly qualified to advise authoritatively on all decorating problems. This service is offered free and without obligation on the inquirer's part.



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