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SO YOU'RE
GOING TO
PAINT!

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SO YOU'RE GOING TO PAINT!

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Importance of getting painting done
by a careful, conscientious contractor
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YOUR HOUSE DESERVES A GOOD COLOR SCHEME

So you're going to paint! Then you will also need color because paint and color are inseparable. Therefore, let's consider first with what colors you are going to paint.

Color selection is important because no matter what may be the lines of a house they can be submerged or ruined by the wrong colors, just as they can be helped by the correct use of a pleasing color scheme. When colors are selected to suit the house and its surroundings and are placed on the house in a manner conforming to present-day style, the effort will be well repaid in pleasure and satisfaction.

STYLE COMES FIRST AS INFLUENCE

First among the factors influencing the choice of a color scheme for the outside of a house is style. Color treatments follow style trends, just as do houses themselves. Modern styling and how it can be applied to any type dwelling are discussed and illustrated a few pages later.

Next among the practical considerations is the type of house. Style is also associated in some degree with size. Of type it need only be said that while certain color combinations are traditionally connected with certain architectural styles, this should not be taken to mean that departures shall not be attempted nor variations worked

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EXTERIORS OF HOUSES IN TYPE AND SIZE



MATERIAL



LOCATION



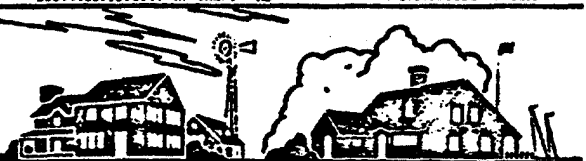
SURROUNDINGS



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RIORS OF HOUSES VARY SIZE



out. However, the type or period of a house is a factor to be considered. As to size, it is well to remember this one fact — that color has a remarkable effect on apparent size. White, or a light color, on a small house gives it the appearance of being larger than if a dark color were employed. The same principle can be reversed, if desired, to reduce the apparent size of a house too large for its surroundings.

CONSIDER CONSTRUCTION

The materials of which the house is constructed also have a bearing on the color treatment. The all-clapboard or all-shingle house, for example, can be painted in colors that would spoil the appearance of an all-brick house. When a house has two or more surface materials the natural color of one material may sometimes be considered as part of the color treatment.

Another important influence is location or surroundings. Color treatments that look well in the hot, brilliant sunlight of the Southwest are usually unsuited to the green, hilly country of New England. Those worked out for the seashore are not always right for the more crowded areas of a city.

SITUATION OF HOUSE AFFECTS COLOR

A house set well back from the street sometimes needs different treatment from the one near the street. A house close to others requires consideration of the colors used on the adjacent structures. Those in industrial locations should have colors not so easily soiled by dirt and smoke. The house with little foliage around it needs to be treated differently from one set among trees.

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COLOR SELECTION NOT DIFFICULT

Consideration of these influences should not make the selection of proper colors a difficult matter that can only be solved by experts. While not quite as easy as choosing the color of a new car it should start with the same motivation—that is, selecting colors that are pleasing to you. This should come first. No matter how suitable a color scheme may be from every technical and esthetic point of view, unless it is something you would like to see on your house, it isn't right. So start with colors you prefer and see if, by proper combination and proper placing, they can be brought within the dictates of present-day style and, at the same time, made to conform to the practical and artistic limitations just discussed.

STUDY EXAMPLES PICTURED IN THIS BOOK

The houses pictured in this book illustrate some of the points that have so far been brought out in the text. Study them and use them to assist you in the choice of a color scheme which will show off your house to advantage. On house No. 1, for example, the yellow, white and green treatment is more or less traditional with Colonial architecture. This particular house, however, in the surroundings here indicated, would appear to equally good advantage had a warm light gray been used instead of the yellow, with a darker green for the shutters and a lighter green for the shutters. Such departure from a scheme traditionally associated with a type or a period is quite permissible and sometimes very desirable. On the other hand, the



1. COLONIAL AS SEEN IN SOUTHEAST



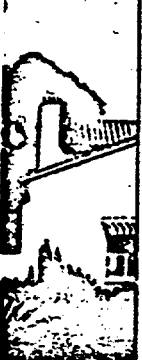
2. PLANTATION HOUSE OF THE GULF REGION



3. A TYPE FOUND IN NORTHWEST CITIES



4. SUBURBAN



5. SPANISH



6. FRENCH

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SEEN IN SOUTHEAST



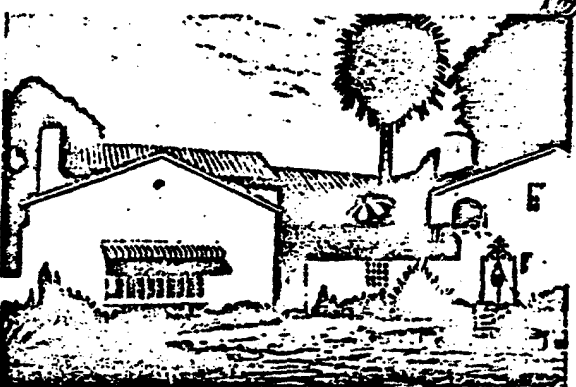
HOUSE OF THE GULF REGION



IN NORTHWEST CHIES



4. SUBURBAN DWELLING IN NEW JERSEY



5. SPANISH INFLUENCE IN SOUTHWEST



6. FROM THE GREAT LAKES SECTION

colors now appearing on this house are applicable to many architectural types and are very popular.

COOL COLORS TUNE DOWN SUNLIGHT

House No. 5 is located in a part of the country where the sunlight is brilliant and intense. Green, for the body of the house, helps to counteract and tune down the sunlight brightness — a practical example of considering the house's location in the choice of a color treatment.

TWO OR MORE MATERIALS

Houses 3 and 4 differ from the two just discussed in that they have more than one surface material in their construction. The former is composed of three surface materials — stucco, clapboard and stone. By treating the stone section in a different color from the rest of the house a very pleasant two-color treatment is achieved. With House No. 4, which is of brick and clapboard, the entire body has received the same treatment, with shutters and lower sash accented in bright red. This makes the house appear larger than if a two-color body effect had been selected.

EFFECT ON SIZE

Houses 2 and 6 are both small. White is therefore the indicated treatment to make them seem bigger. A darker color for the body, or the extensive use of a dark color for the trim, would have the opposite effect and decrease the apparent size of these houses. It will be noted that on both houses color treatments have been judiciously used; in the one case — the clear and pure colors supports

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WIDE VARIETY IN TYPE AND PERIOD

The houses illustrated on these two pages cover a wide variety in type and period, ranging from the kind which flourished in the Victorian era to the kind which is comparatively recent and which is still a novelty in many parts of the country. They also run the scale in size from "four rooms and bath" to rooms galore, from a story and a half to those with three.

CONSIDER ALL FACTORS

This variation in size might be used to indicate how size affects the choice of color treatment and to some extent this is done. However, it demonstrates to a better degree how all factors must be considered when selecting colors.

For example, a house with modern lines such as No. 7 can stand a color treatment that would look very much out of place on a more conservative structure belonging to an older period. On this particular house pink was chosen for the body color. This is accented with blue and black for trim.

A DIFFERENT PROBLEM AND ITS TREATMENT

Houses such as 9 and 12, belonging to the 30-years-ago era, present quite a different problem. No. 9 for example, has a great deal of heavy trim that, if painted in any striking or highly contrasting color, would detract from the entire house, giving it a heavy and too much mass and weight. The construction of No. 12 also includes a large amount of trim, although here it is of the smaller variety. Accents of this subtle and accented trim would be undesirable.

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7. MODERN HOUSE IN MIDWEST CITY



8. A MOUNTAIN STATE DWELLING



9. TYPE OFTEN SEEN IN MIDDLE SOUTH



10. ALONG



11. THE EN



12. OLDER

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IN MIDWEST CITY



ATE DWELLING



IN MIDDLE SOUTH



10. ALONG OUR NORTHWEST COAST



11. THE EMPIRE STATE HAS MANY OF THESE



12. OLDER TOWNS BOAST STATELY VICTORIANS

because of resulting confusion. The best procedure with a house of this type is the one shown here, an all-over one-color treatment that does not emphasize the intricacy of design. The use of white may seem inconsistent in that white or a light color increases the apparent size of a house and this is already a large structure. However, the slate mansard roof on this type of house, so far as the visual effect is concerned, is actually a part of the body. Since, in this case, it is impractical to change the roof color, a light color is needed for the house to avoid a depressing appearance.

WHITE POPULAR COLOR

Houses 8, 10 and 11 have received the ever-popular white and gray treatments. Note the placing of blue under the eaves on House No. 8, and the porch roof treatment in House No. 10 to give interest to what would be otherwise a plain area.

CONSERVATIVE COLORS EMPLOYED

It might be emphasized at this point that the houses so far shown and discussed are attractively decorated even though the colors are conservative. In fact, white predominates and the different schemes of treatment, with the possible exception of the one on the modern house, are those which could be employed on many types of houses in all parts of the country.

This fact should bring home to the reader that selecting the right color treatment is not a matter of magic or a knowledge of unusual colors so much as it is combining color preferences with good taste and good style.

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As we turn to this page we find as No. 15 a house with extremely simple and severe lines. In keeping with this a simple and severe color treatment has been selected. Everything is white except the shutters, painted a dark bronze green somewhat similar in tone to the gray of the roof, and the door, in lighter shades of gray.

USE OF SOME COLORS REQUIRES DISCRETION

This is one example of a color combination that calls for discretion in accurately fitting it to the type of house and its surroundings. Picture these colors, if you will, on a house like No. 16. It would be "out of step" both with the house and with its surroundings. Instead, the scheme selected for No. 16 reflects the colorful setting. Note particularly the two trim colors and how they lighten up the whole exterior.

NEW TRIM TREATMENT

House No. 14 is also a small bungalow type. Like No. 16 the surface material is stucco, and it is painted in almost the natural stucco shade. The unusual part of its color treatment is the handling of the trim colors. White is used for all the normal trim; then a second trim color, orange, has been selected for painting parts that would otherwise be white or tan. For example, the eaves and the underside of the porch arches, as well as the top of the porch rails, are touched with orange.

CAN BE SUBSTITUTED

This method of decoration does not necessarily call for a color as bright as the orange shown here. If preference is for a more subdued effect, simply employ a darker shade of whatever color is on the body of the house.



15. A NEWER HOUSE ON LONG ISLAND



14. A NORTH CENTRAL STATES TYPE



13. SMALL HOME IN THE SOUTH



16. THE SOUTH



17. NEW ENGLAND



18. OREGON

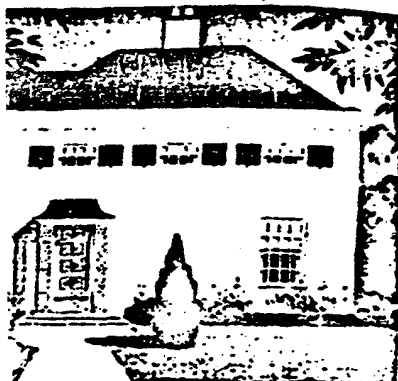
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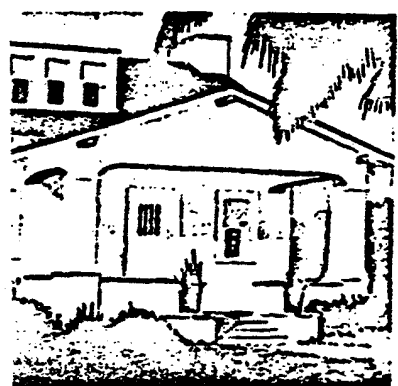
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HOUSE ON LONG ISLAND



MIDWEST TYPE



HOUSE IN THE SOUTH



HOUSE IN THE SOUTHWEST HAS HOMES LIKE THIS



NEW ENGLAND SUBURBAN HOME



HOUSE IN THE NORTH

LIGHT COLOR NEEDED FOR SMALL HOUSE

With No. 15 the small size almost dictates the selection of a light color. In this case it is white, with an attractive grayed blue for the sash and parts of the trim such as the porch roof supports and the underside of the eaves. The result is as clean and crisp as an Autumn day.

Houses 17 and 18 have little resemblance in architectural lines. They do have much in common, however, from a decorator's point of view. Both are stucco-finished. Both contain half-timbers. Both reveal large expanses of roof. Therefore, the same principle of color treatment has been employed for each. This consists of a single color for the body, including the chimney; another color for the sash and trim; and the traditional weathered brown for the half-timbered sections.

STYLE TREND IN COLOR TREATMENTS

We are now ready to discuss in the text and show pictorially how that other element — style — enters into the selection of a color treatment. Just as in almost everything else we have in the home and around the home — just as in houses, themselves — there is a style trend in color treatments. This trend pertains both to the colors employed and to the manner in which the colors are applied. Colors in style and popularity used a few years ago have been replaced in public favor by the colors now in style. Likewise, change occurs in the color handling of the various elements of the house as will be demonstrated in the examples which follow.

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EFFECT OF STYLING

The rest of the exteriors (starting on these two pages) are decorated to show the method and the effect of styling a color scheme. The houses in the left-hand column are painted in pleasing, harmonious colors although the arrangement or placing of these colors is not so recent as today's procedure. There is no question but that these arrangements represent good harmony and good taste and to many people they may seem more desirable. However, there are many other people who are "style aware" and for these readers the same houses are redecorated in the opposite column. No construction has been changed or added. The difference in effect has been achieved solely through color and particularly the placing of color.

METHOD CAN BE USED ON ANY HOUSE

The text that follows points out what has been done in each case. From this the reader will comprehend the principle of color styling with paint and, if he desires, his own house can be treated in a similar manner.

In the decoration of No. 19 there are three units. The body of the house has been considered as one unit, the trim and such as a second unit, and the shutters as a third unit. Each unit has its own color and there is no suggestion from this plan, which is very typical of accepted procedure a few years ago, although it is still followed and is good taste even today.

However, for No. 22, which is No. 19's twin across the page, the decorative treatment has been styled in accordance with today's practice. Here the

Four 22

THESE ARE DECORATED THES



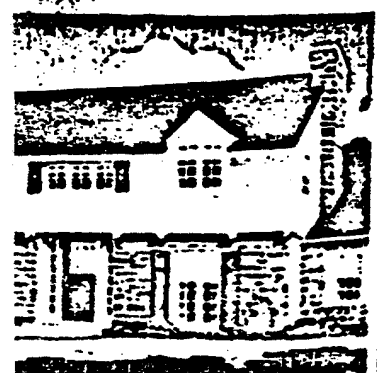
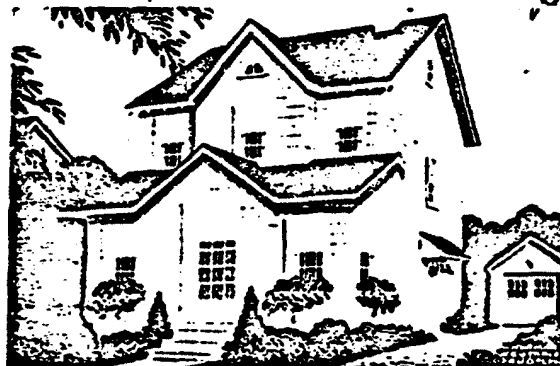
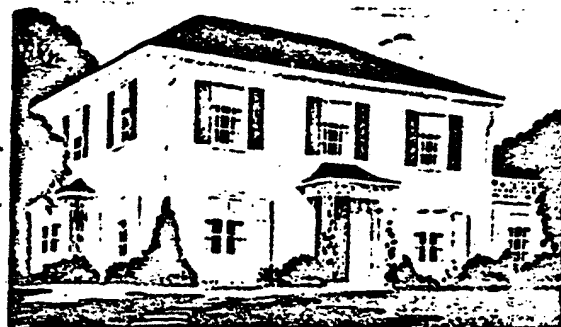
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ARE DECORATED

THESE ARE STYLED



body, sash and trim instead of being considered as two separate units are combined as one. The shutters are not all colored alike as in No. 19. By placing the body color on the lower shutters and a contrasting color on the upper shutters the eye is drawn upward. Also there is less distraction and better balance when this method is followed.

House No. 20 illustrates the well-established practice of using what the decorator calls the harmony of sequence. This consists of employing colors that are next to each other in the color scale. In this case it runs from cream to yellow to yellow green. It is now more the style, however, to follow analogous harmony which is another way of saying: gradations of the same color. This has been done in No. 23 with light gray or almost white for sash and trim, medium gray for the body and dark gray for the roof. In house No. 20, if dark brown were put on the roof and the chimney painted, the house would be as styled as No. 23.

No. 21 is a type where the two-color body effect would normally be used as it is here, if styling were not to be considered. Note that again the two construction materials, stone and clapboarded, as well as the various parts of the house such as sash, trim and shutters have been treated decoratively as units, each in its particular color.

NO LONGER IN VOGUE

It is now more the style to do as shown in No. 24 where the two-color body effect has been eliminated and the two surface materials brought together with one color, allowing the difference in textures to furnish the interest. Also note that the upper sash is treated differently from the lower, as are shutters, too.

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COLOR DECORATES COLOR

Another house with two building materials in its construction is the one pictured as No. 25 and No. 28. The decorative treatment on the left is a very good two-color body arrangement. In the styled version at the right this has been changed to a one-color handling and the chimneys have been painted. The only accent notes are red shutters and black banding on the chimney tops.

ATTRACTIVE LINES CAN BE EMPHASIZED

The next house is small but with very good lines. The decorative handling on the left conforms to good harmony and consists of pleasing colors. However, the placing of these colors tends to subordinate the quite attractive lines of the house. This is largely caused by scattering the color interest. The trim is split up among green, white and gray. The chimney is still another color.

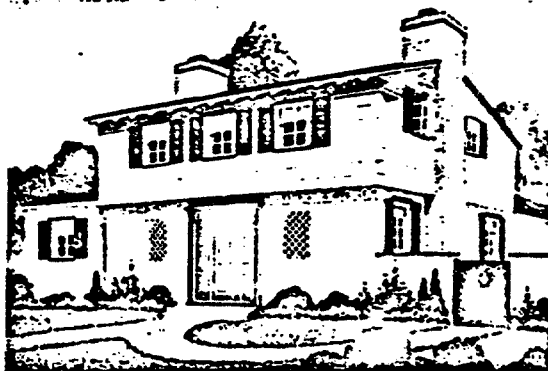
This treatment is perfectly orthodox but in the styled version opposite see how the shape of the house is emphasized, mainly by the placement of the colors. Sash and trim are treated as one and the chimney painted to include its mass in the trim. Door and shutters and roof are another unit. The interest is thereby focused on the attractive lines of the house.

NEW PAINTING STYLE

Everyone has seen houses like No. 27 painted in much the same manner as this one is. The shingle upper body and gable ends are in one color. The clapboard lower body is in a second color. The sash and window frames are painted the same color throughout, while the exterior porch and body trim is another unit in a still different color.

As we say, this has been a long-established way of decorating this type house.

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OR DECORATES COLOR MODERNIZES



but it is now more the style to follow the system shown in No. 30. Upper and lower body are painted in one color and the gable ends and roof in another. All the sash and trim, including porch and body trim as well as the lower blinds or shutters, are considered as a single unit and put in one color. The upper shutters offer contrast to, instead of matching, the upper body color.

STYLING CONCENTRATES COLOR INTEREST

It will be seen by the examples shown on this and the two previous pages that, fundamentally, styling consists of concentrating the color interest. This is accomplished largely by first, treating the entire body as one unit (avoiding two-color body treatments) and second, by usually considering sash and trim as one unit but varying its color treatment as conditions demand. If shutters are present, contrasting color is confined to those on the upper story. Those on the lower level are painted in the body color or a color with very little contrast to the prevailing body color.

ACCENTS PLEASING ARCHITECTURAL FEATURES

Styling, the method of color treatment just discussed, accents pleasing architectural features in a house. It is definitely the mode of today. Every homeowner who wants his dwelling decorated in the most up-to-date manner, should follow the trend by color-treating his home the "styled" way. It can be adapted to almost any architectural type. In fact, the examples just described show how styling principles can be applied to houses widely differing in form, materials and size.

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DECORATION OF DETAILS LEND INDIVIDUALITY

In the consideration of an exterior color scheme the principal thought is rightly given to the treatment of the large areas of the house. Almost every house, however, has attractive details and the decoration of these may well be studied to give real individuality to the house as well as to complement and enhance the main color scheme.

On these two pages are several suggestions of what may be done along this line showing how such prosaic elements as chimneys and doors can be "stepped up" with color. To anyone who desires his house to stand out from the crowd, similar treatment of some of these details will do the trick for him.

GOES WELL WITH STYLING

Such practice works in very well with the principle of styling explained previously because a house that has been styled automatically calls attention to some of these structural details and therefore stencil designs or color touches can be employed to good effect.

This handling of color on details, however, is not necessarily confined to "styled" houses. In modified form and on certain areas it can well be employed with almost any type of color scheme. The stenciling of a porch roof, for example, is applicable no matter how the rest of the house has been treated because the underside of the porch roof is a unit by itself and naturally can be seen only from the porch.

PROFITABLE FURTHER STUDY

It will be profitable, therefore, for every reader to study the details illustrated here and see if the principles depicted cannot be translated to his

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own dwelling. There is no easier, more inexpensive or more effective way to give your house that individual touch which will bring favorable comment from all those who see it.

STENCIL ADDS INTEREST

Consider, for example, the gate of the garden fence. How much additional interest is added by a simple stencilled design! The same can be said of shutters when decorated as is the green one shown. Or the shutter may be broken up in panels as in the other example. Note, too, how window boxes can be treated.

The handling of porch ceilings may range from the simple striping line design to the more intricate stencil pattern. All are effective aids to color interest. Chimney tops are always prominent. They can be made easier to look at with a simple stencil or banding line.

The stencilling of a design under projecting eaves is a novel touch from which many houses can benefit and when a house has a nicely designed door or doorway, color should always be used for emphasis, if one is to be in present-day style.

PAINT IDEAL FOR DECORATING INTERIORS

For decorating room interiors there is no other material so versatile as paint. Paint brings color ... texture ... design ... individuality ... within the reach of everyone. With paint, all of the conditions that influence the color treatment of interiors can be met. With paint, you can make any interior an expression of your taste and your individuality.

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CERTAIN FACTORS TO BE CONSIDERED

Just as has been previously discussed in connection with selecting a color scheme for the exterior, there are also certain factors that must be considered with any interior when choosing the color to use or the treatment to employ.

One of these is the room's use or function. For example, colors and decorative touches that make a nursery a child's delight would be sadly out of place in an entrance hall. And, to cite a less extreme case, it is even possible to put decoration in an entrance hall that might not meet esthetic standards for, let us say, a breakfast nook. Present-day custom or style is modifying these differences to some extent. A few years back no one could imagine a bathroom or kitchen painted other than pure white or light ivory, but now there is no such limit to the colors that are in good taste for these rooms.

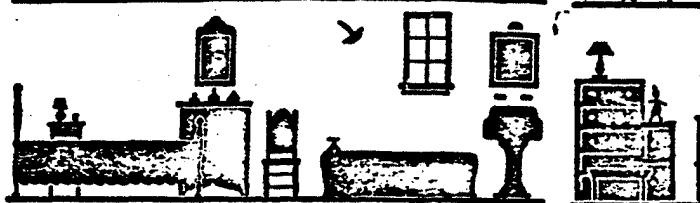
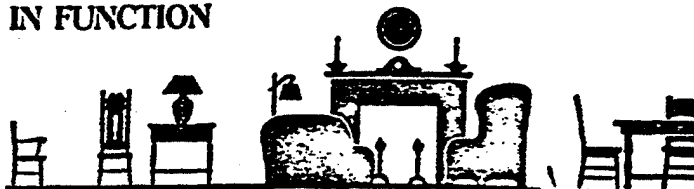
SIZE AND SHAPE IMPORTANT

Another consideration is the size and shape of the room. Large rooms will take darker hues that would make a small room seem closed-in and depressing. A low ceiling calls for color treatment that, to the eye, will suggest increased height. Rooms with alcoves or niches permit unusual color arrangements. A sloping ceiling may require entirely different decoration from the usual flat ceiling.

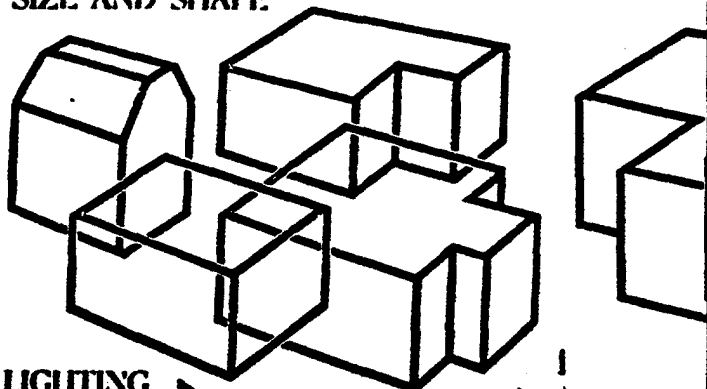
The amount and the quality of natural light in a room have a bearing on its color treatment; that is, whether it is mostly bright sunlight from a south or west exposure or the cooler, less intense light from a northern exposure. If the room is too bright during day light hours,

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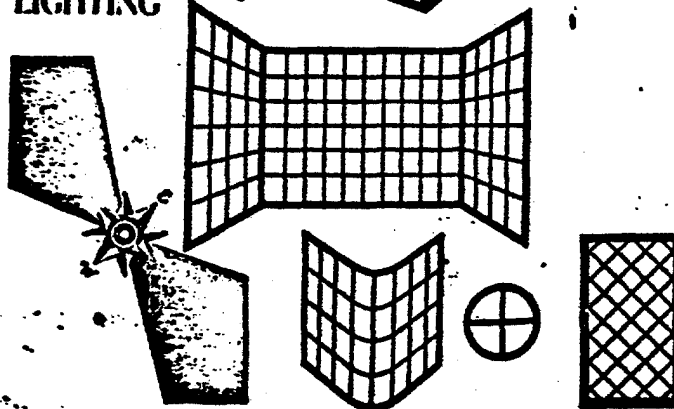
INTERIORS OF HOMES IN FUNCTION



SIZE AND SHAPE



LIGHTING



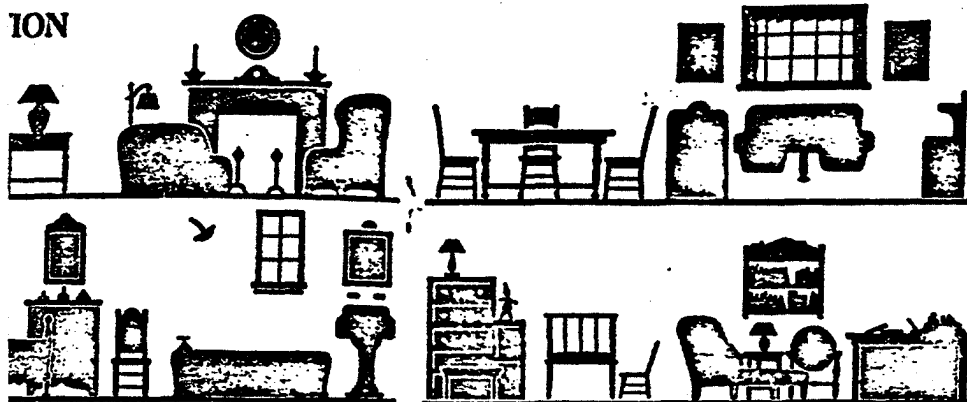
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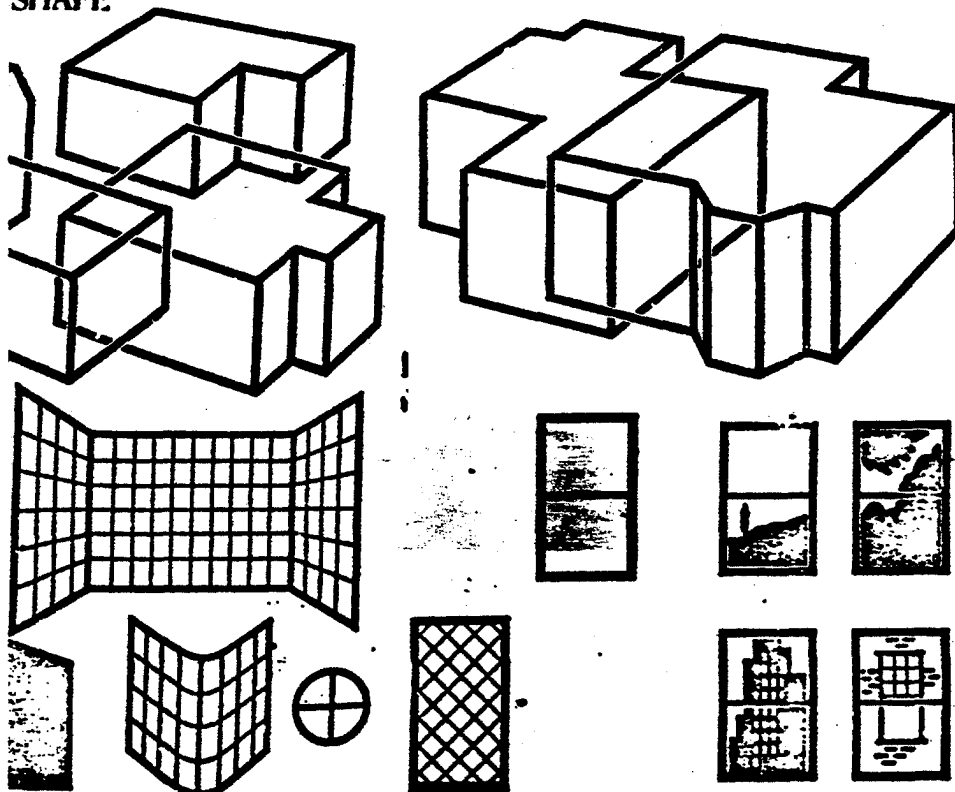
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ERIOR OF HOUSES VARY

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SHAPE



either because of many windows or direct sunlight, color can help minimize glare, and the proper selection of color can give the effect of "warming" a room that has a northern exposure. The city apartment with light shut off by a neighboring building can be so decorated that this handicap is at least partially overcome. Or the home where the interior lighting is diffused and shaded by outside foliage can be cheered up with the proper color.

The reverse is also true. Lighting has an effect on color. A specific color in bright, direct light will not seem the same color in a subdued, diffused light or vice versa. So be sure the color is selected in the light where it is to be used or disappointments may follow.

CHOOSE COLORS YOU LIKE

With the interior, even more than with the exterior of the house, it is important to choose colors you like. On the average, most people spend the largest share of their life within the walls of their homes so it is important that these walls are decorated with colors that they enjoy. If one is partial to bright colors they should be worked into the decorative treatment. If the softer hues are preferred, place them on the larger areas and confine the bright colors to small accent spots.

PAINT OFFERS SELECTION

Paint, with the widest possible range of color, allows a selection to be made to suit every taste. Make sure that the color scheme you select fits your requirements in every way.

Many people, when considering the decoration of an entire floor or an entire home, are puzzled by the possible effect

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of one color scheme on another as seen from adjoining rooms. To help with this problem, because in most houses it is impossible to consider each room as a separate unit, we have shown on these two pages a complete home interior consisting of entrance hall, living room, dining room, kitchen, bedroom and nursery. These rooms are decorated in such a manner that the scheme in each one, although quite individual in itself, goes well with that of the room immediately adjoining it.

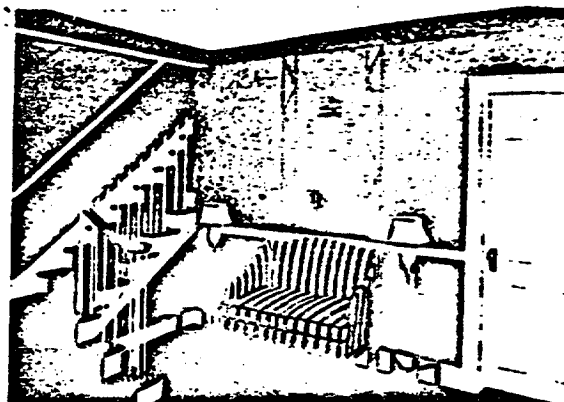
ROOMS ARE RELATED BY PROPER COLOR SCHEMES

The entrance hall has green side walls to complement the warm red-violet tone of the carpet. The vertical painted stripe treatment on either side of the mirror increases the feeling of height in the room, as well as unifying the grouping of furniture shown here. White for the wood trim lends a bright touch to offset the depth of the other colors.

At the same time, the white trim carries through into the adjoining living room where the cool green of the stair hall is properly balanced by the warm rose tint comprising the side wall treatment. The inside of the book shelf niche is painted out in a blue to match that of the rug and drapes. A simple stencil design frames the niche to a slightly darker shade of the wall color.

The yellow on the recessed wall in the dining room and repeated in the drapes is a complement of the blue which is so prominently found in the adjoining living room. Also it offers pleasing contrast to the neutral tint on the side walls of the dining room.

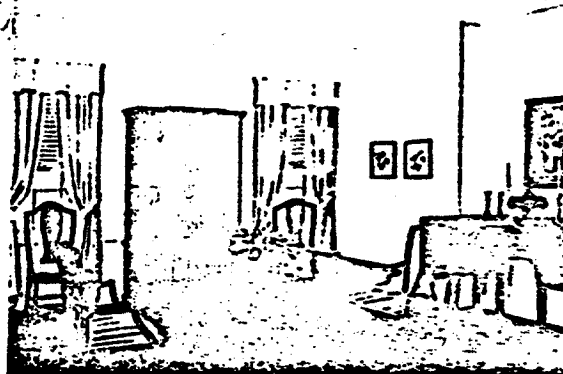
Page 14



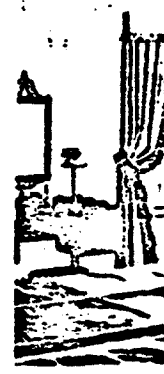
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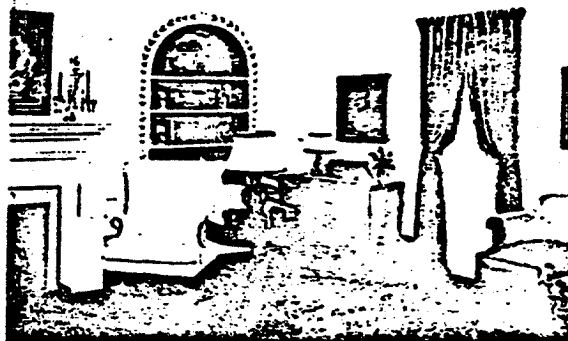
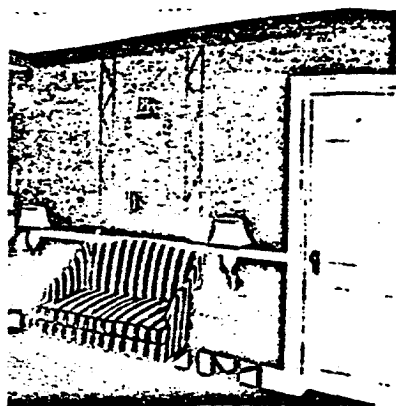
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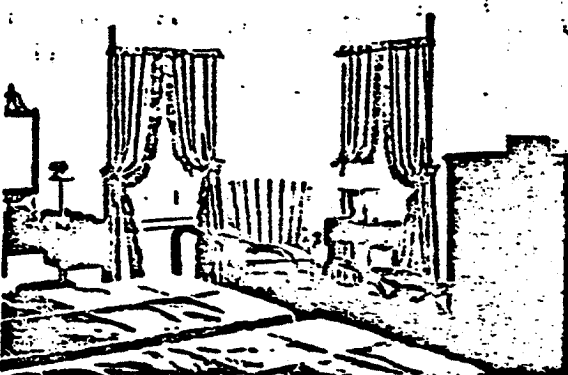
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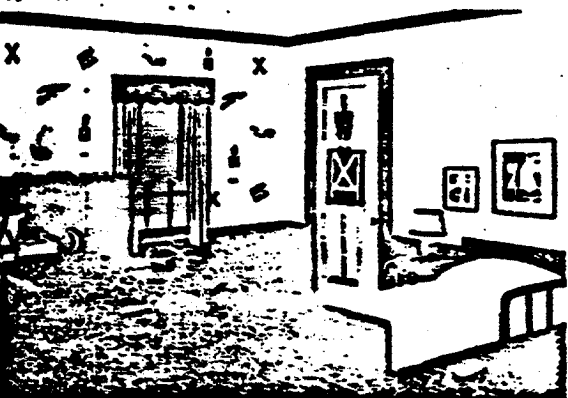
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WAY TO PROMOTE UNITY

It should be noted that in all three of these first floor rooms, the woodwork has been painted the same color, white. The chair rails, too, have all been treated in the same manner. This is an excellent means of adding to the decorative unity of the various schemes.

The kitchen, although it is a part of the first floor group, is normally closed off from adjoining rooms. Therefore, it may be decorated as a separate unit without much risk of color clash. Nevertheless, it is well to have some relation. In the kitchen shown here the green found in the dining room is carried over to the linoleum and ceiling and used for decorative spots on the equipment as well. The brown, pleasantly relieved by the oyster white, effectively sets off the many touches of red in the kitchen accessories and in the painted recess or niche.

As we go to the second floor, the bedroom opening off the green painted stair hall is treated in a pale lemon yellow, which gives a harmony of sequence. The solid wall color is nicely accented by the introduction of a spot stencil, forming a miniature draped motif.

DURABILITY FOR NURSERY

The use to which a nursery is put is responsible for this selection of colors that are more likely to withstand mechanical soil and injury than are the delicate tints in the bedroom. However, the lemon yellow of the bedroom is repeated in the venetian blind and lampshade.

The treatment of the nursery also demonstrates how painted spot stencils add interest. Confining them to one wall eliminates the danger of a confusing or spotty effect.

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PAINT AND COLOR FOR STYLE

In the exterior section, styling was explained and discussed. There are style cycles in interior decoration as well. At the present time, so far as colors are concerned, the trend is rather definitely established. It consists for the most part of stronger colors even for the larger wall areas than have been customary in the past. As to design, two prominent characteristics are decorated recesses or niches and the painting of one wall of a room in a color which is in contrast to that of the remaining walls.

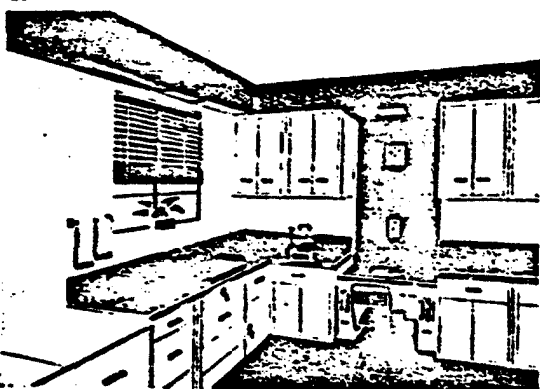
Of course, in any interior decorative scheme, furniture plays an important part. The increase of so-called modern furnishings and equipment, which are really simplified and functional adaptations of long existing periods, has undoubtedly influenced the present color styles. It is important to realize, however, that it is not essential to change existing furnishings in order to modernize an interior. It can be done with color provided through paint.

Those readers who do not care either to change the architectural design of their rooms, to install new fixtures, or to replace their present furniture, can still keep up with modern ideas in painted decoration. This is another valuable function of paint—the great modernizer. It costs real money to reconstruct or to replace. Paint does it easier and cheaper by providing the means for introducing modern colors and modern color treatments that fit present surroundings and present furnishings.

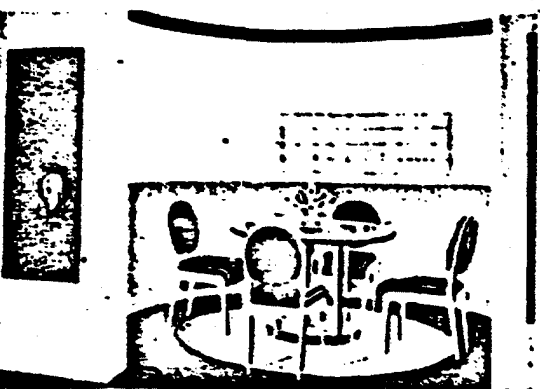
On these and the next two pages are shown in the left column the rooms that are furnished and decorated in the modern manner. Directly opposite to the same kind of room, from the functional standpoint, with furnishings of a less



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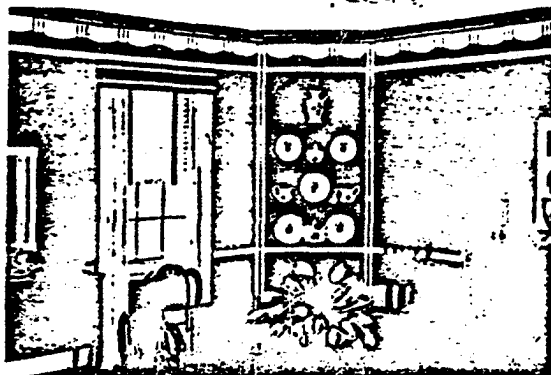
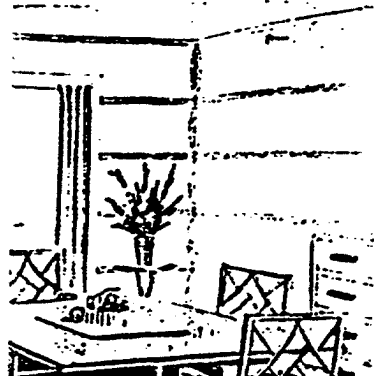
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ND COLOR FOR STYLED INTERIORS



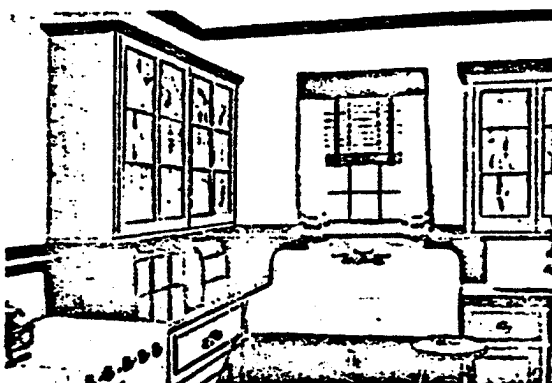
up-to-date character, but with the painted decoration just as much in style as that in the opposite rooms. Color and paint thereby serve the very useful purpose of bringing a room, no matter what its present furnishings, into the mode of today.

As the first example, let us take the modern dining room shown in illustration No. 37. The wall color has been chosen to harmonize with the blond maple furniture. The characteristically modern motif — horizontal bands or striping, with a simple tie-in design in the corners of the room — adds interest and decorative unity to the scheme.

Opposite this modern dining room, there is pictured quite a different dining room. The furniture goes back to the 18th century for its design but note how, without changing any of the furnishings, paint has created a distinctly modern effect in this room. The fairly dark wall color plus the dark green in the corner cupboard, relieved to just the right extent by white banding lines and a simple stencil around the ceiling line, all contribute to a decoration that bridges the gap between a former period and today's style.

The kitchen immediately below (No. 41) has no up-to-date metal cabinets or flush top sink as does the modern version in illustration No. 38. Yet here again the intelligent use of color through paint has modernized the room without the change of a single figure.

The dining alcove in No. 39 subscribes to all the elements in construction, in furnishings and in decoration, that belong with the modern style. The painted decoration contributes much to the effect both through color and the pattern used on the semi-circular wall. The counterpart of this room would be



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MODERN COLORS MAKE MODERN

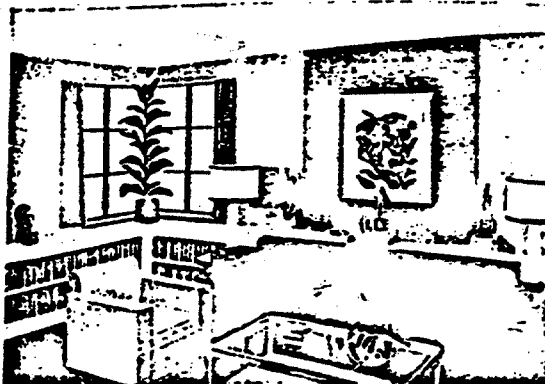
found in few homes today — even recently built homes — but the layout and furnishing of No. 42 at its right is certainly typical of thousands. The illustration, however, proves that the possessor of this latter type of breakfast nook need not give up any idea he might have of creating a modern effect amid less up-to-the-minute surroundings. Also it proves once more how adaptable paint can be.

The wall treatment of the modern living room shown in illustration No. 43 is carried out entirely in tones of gray. The darker panel back of the divan, furnishing a focal point for the grouping of furniture, is a method quite commonly followed in modern wall decoration and is very effective for the purpose. It is also another example of paint's versatility as a decorative medium. With paint it is easy to change colors to achieve styled touches like this, as well as others so typical of modern-day decoration.

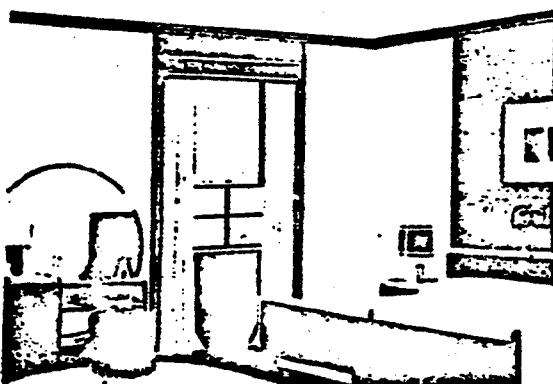
If we were looking for contrast in living rooms, it would be difficult to find examples more widely separated in period and appearance than Nos. 45 and 46. However, the one at the right is, in its painted decoration, as up-to-date as its neighbor at the left. It emphasizes what color, through paint, can do to bring the Victorian revival into present-day acceptance. The idea of stencilled drapery around the ceiling line is typically Victorian, yet in this form it fits in perfectly with today's style.

MODERN USE FOR COLOR

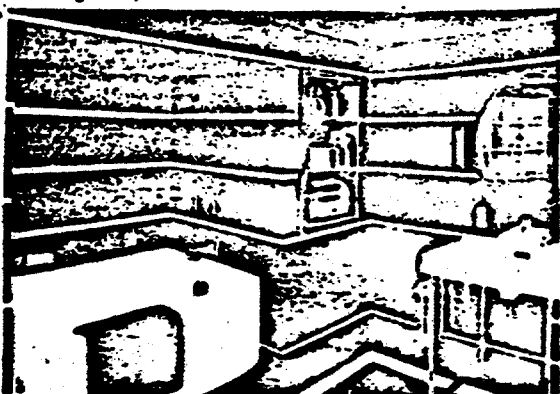
The bathroom depicted in illustration No. 44 uses another variation of wide panels to create color interest, as well as to definitely suggest the placing of each piece of furniture as the bath. The



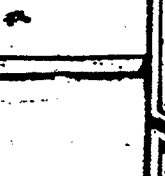
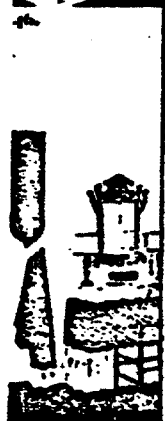
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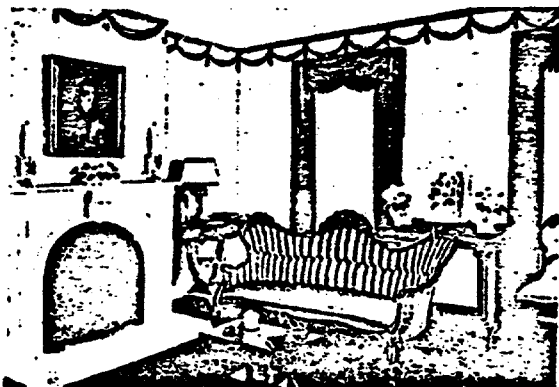


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WARM COLORS MAKE MODERN INTERIORS



same treatment appears around the window and it can be used with equally good results for other architectural features such as doors.

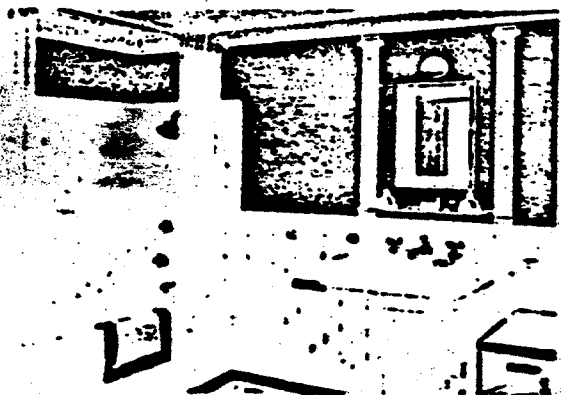
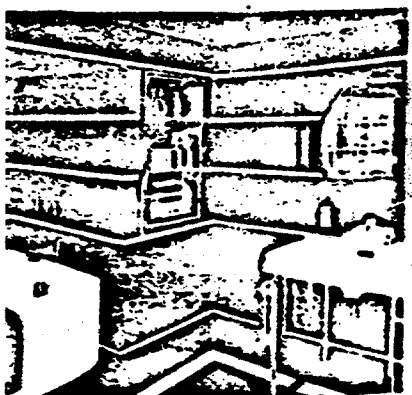
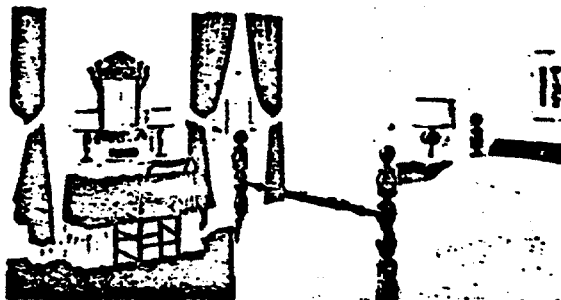
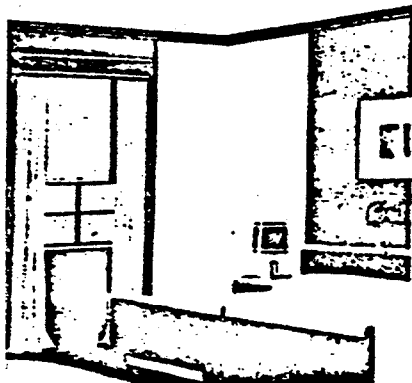
In the bedroom opposite (No. 44), where the furnishings are Colonial in derivation, painted striping is the principal motif of the wall treatment. While it reflects or suggests the traditional Colonial striping, its effect in this room is to bring the entire decorative treatment into modern style.

PAINT FOR MODERNIZING

There is no question that the bathroom in illustration No. 45 is decorated in the modern manner, as it should be with the latest type fixtures and equipment. But just because your bathroom equipment may look more like that in the picture on the right does not mean that the room cannot be styled with paint. The scheme shown here starts with the white tile as a basis because that is a feature which cannot be altered without considerable expense. The blue was employed because, in this rather small room, it creates the needed effect of distance. The pilasters on either side of the mirror are done entirely with paint on the plain wall — no construction whatever is employed. By their classic form they add considerably to the modern feeling of this room as well as to its individuality.

It is hoped that the illustrations and text on these past four pages will serve as guide and inspiration to every homeowner who wishes to bring the interior surroundings of his home into present-day style. The importance of paint in the effective and inexpensive accomplishment of this renovation has been amply demonstrated.

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NLI 113199

In our consideration of the exterior it was pointed out how much individuality and decorative interest can be achieved by "color treating" various structural parts of the house. The interior, too, has many such spots that deserve consideration.

OPPORTUNITY FOR COLOR

Some of the opportunities for the constructive use of paint and color are illustrated on these two pages. They are intended, not as an exhaustive treatment of the subject, but merely as inspiration for every reader to look around in his own home and select similar areas and structural spots to be emphasized in some suitable color.

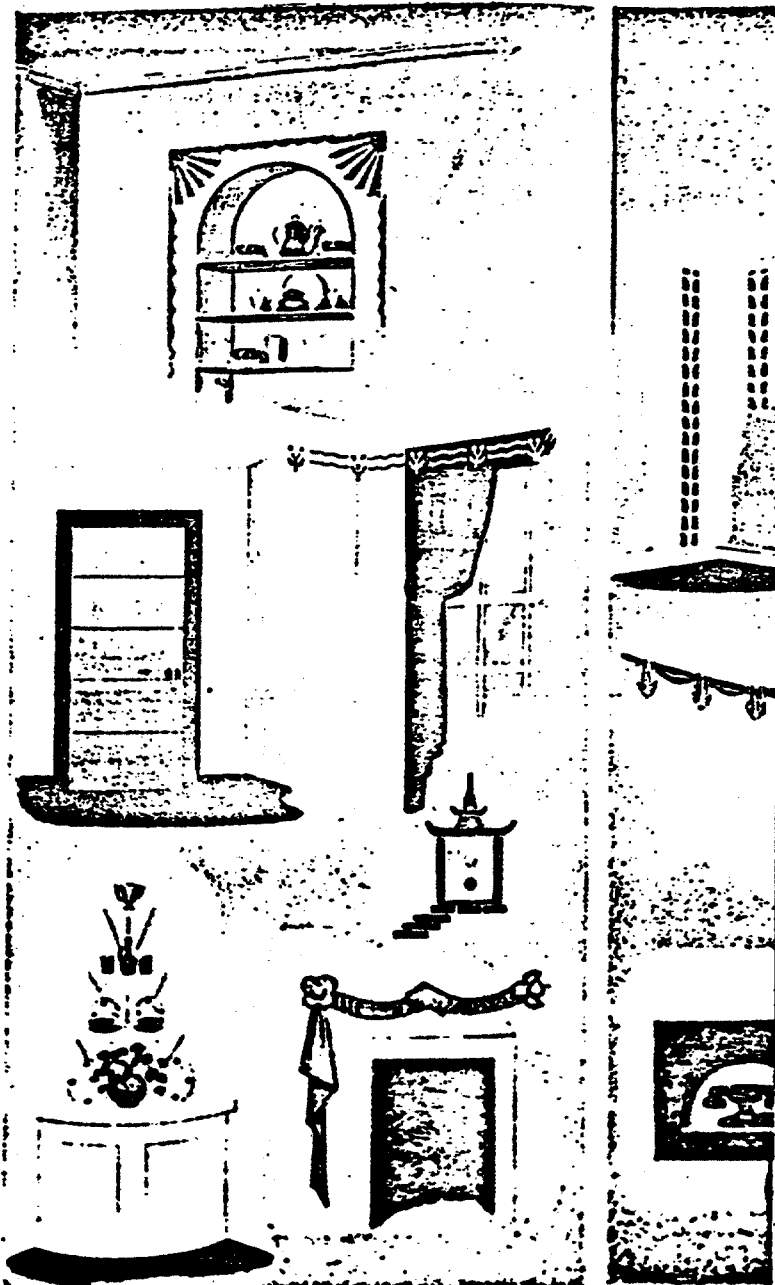
Recessed portions of the wall always afford an interesting field for color experimentation. Three types are shown here. One is the quite usual shelf cupboard for decorative pottery or books. The recessed portion of this is painted a color to give pleasing contrast with the wall. Then a simple painted stencil, in a darker shade of the wall color, is used to frame the cupboard. Paint is far less expensive than a constructed frame of some material like wood, that might be used to achieve the same effect.

The recessed alcove large enough for a vanity is interestingly decorated with a painted stencil motif adapted from the flowered curtains used on the table.

The very matter-of-fact wall space for a telephone is given a note of attention by color that makes it easier to find and that adds to the room's decoration.

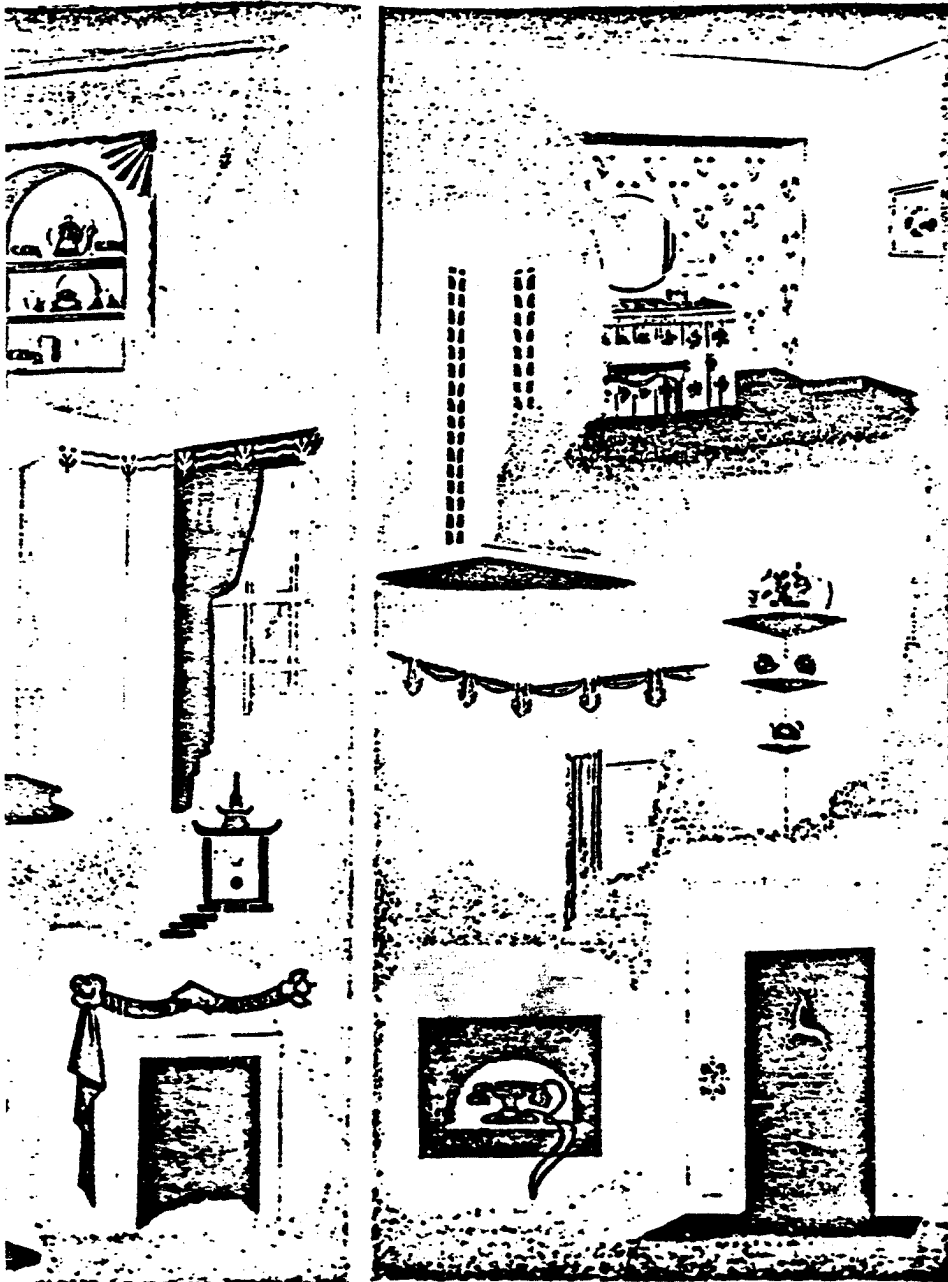
Doors are likely units for decorative interest and here are shown three ways in which it can be secured: horizontal panels with a gradation of color from top to bottom, a stenciled design over the door, and on the door itself.

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NLI 113200



Other unusual uses for stencil designs are those illustrating the carrying of a border stencil right across the drapery valance or the use of a drapery design known to the trade as a shaded stencil effect for the stencil itself. Utilizing the lighting switch plate as an integral part of a stencil design is not only unique but practical as it tends to hide the finger-mark smudges that inevitably surround these spots. The employment of a continuous stencil design from baseboard to ceiling in the corners of a room is also shown.

Two methods of treating corner shelves are pictured. In one the undersides of the shelves are painted in a contrasting but harmonious color to that used for the wall. The other employs triangular spots of painted color to tie the three shelves together as one unit.

FREE DECORATIVE SERVICE

The illustrations and the suggestions in this chapter are designed to be of assistance to the reader in selecting the proper color treatment for his house — both inside and out. However, should you desire further information concerning any of the decorative treatments illustrated in this booklet, or wish color recommendations to cover some specific exterior or interior problem, address your inquiry to Department of Decoration, National Lead Company, 111 Broadway, New York, N. Y. The services of our technical staff are also available in connection with any questions as to paint or painting that you or your painting contractor may have. There is no charge but it is necessary that you give us complete data with an outline of your problem.

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NLI 113201

A GOOD COLOR SCHEME DESERVES THE BEST PAINT

When you look at a freshly painted home or a newly decorated room what you first see is color. But second thought should bring realization that the color is paint and that the existence of this color can be no longer than the life of the paint. This is why we suggest that a good color scheme, carefully selected, deserves the best paint to preserve its beauty as long as possible.

"What is the best paint?" is a question you should ask the man whose livelihood and business reputation depend upon answering it with consistent success — the contracting painter. He cannot afford to guess or experiment when it comes to paint. He must know whether the paint he uses will back up his craftsmanship to produce long-lasting jobs. Does it not speak for itself when the reputable contracting painters, the country over, recommend and use white-lead?

White-lead, as you may know, is sold in paste form — concentrated paint — finely ground and thoroughly mixed at the factory with the purest linseed oil. The painter thins down this paste, using linseed oil and turpentine or Lead Mixing Oil depending on the surface he is painting and the finish desired.

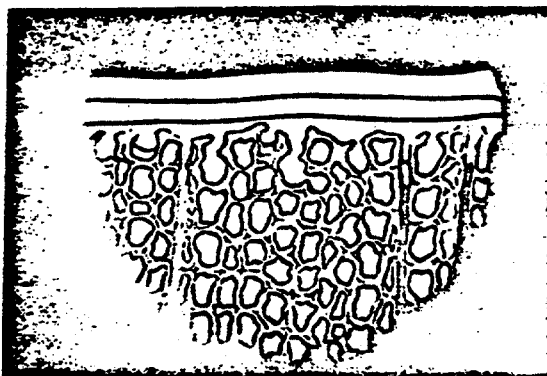
This is the "made to order" characteristic of white-lead that is important to the painting contractor and to you. The painter knows, for instance, that the various sides of a house differ in exposure to the weather and that allowance should be made for this in the paint; that humid conditions require a

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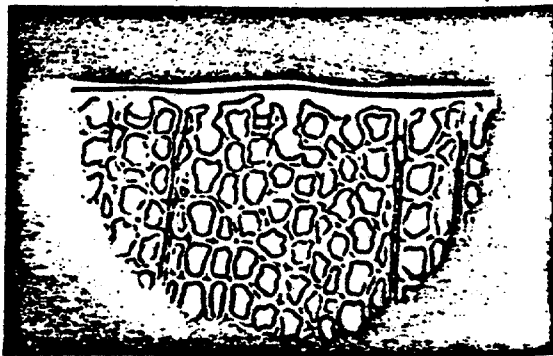
ON OUTSIDE SURFACES ON IN



DUTCH BOY ADDS ATTRACTIVENESS TO ANY HOME



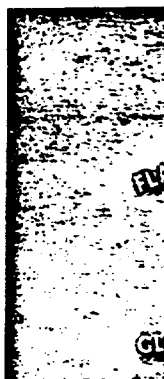
GIVES DURABLE FILM OF PROTECTION



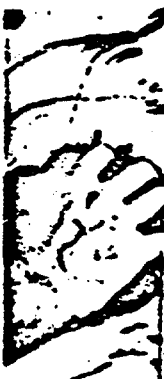
EVENUALLY LEAVES BEAL REPAINT SURFACE



DUTCH BOY RE



WITH JUST THE



PLUS PAINT TO

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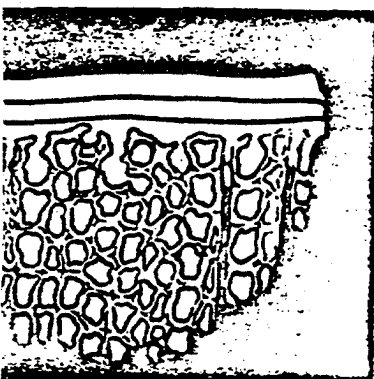
TSIDE SURFACES ON INSIDE SURFACES



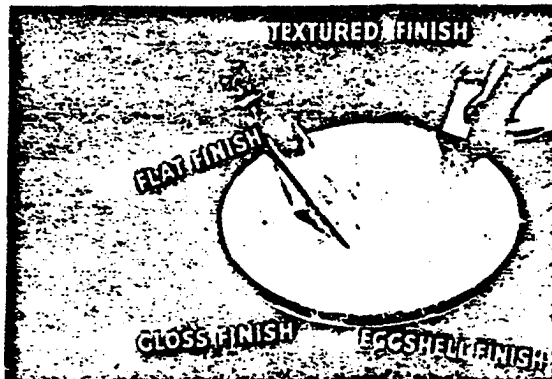
AS ATTRACTIVENESS TO ANY HOME



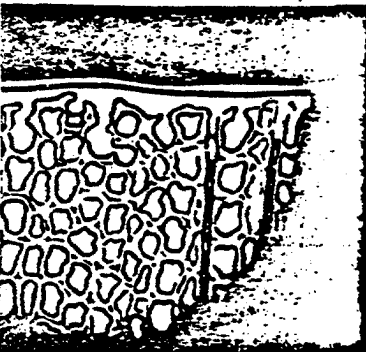
DUTCH BOY BRINGS FRESH BEAUTY



FILM OF PROTECTION



WITH JUST THE COLOR AND SURFACE DESIRED



IVES IDEAL REPAINT SURFACE



PLUS PAINT THAT CAN BE WASHED SAFELY

reduction in the oil content of the paint; that the undercoats should be mixed to provide proper "tooth" for succeeding coats; and so on. All these practices add to the life of a paint job.

In addition, white-lead, because it is also tinted by the painter, brings you the opportunity to choose from the widest possible range of colors just the tint or shade you desire. No need to compromise on something approximately what you have in mind. You can also be sure of what's in the paint and the quality of every ingredient.

The paint you want on your house should give a tough, highly weather-resistant coating and should retain its good appearance over a long period. The paint film, furthermore, should remain elastic. This is important. Wood contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or that becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently it pulls apart. Cracks appear in the film that extend clear through to the wood beneath. Moisture entering these cracks gets under the paint — causes it to scale from the surface leaving bare spots that grow larger as time goes on and that are totally unprotected from the weather. Before any repainting can be done all the old paint must be removed and the result is an expensive preparation job.

A white-lead film is never subject to this defect. It remains elastic — conforms to the "give and take" of the surface beneath. Consequently it does not crack and scale and, when repainting time comes around, there is no need to have the old paint burned or scraped off — a job which sometimes costs almost as much as the actual repainting.

MADE-TO-ORDER PAINT

A white-lead paint film stays unbroken, smooth and even, wearing down slowly by gradual chalking, always providing a continuous coat of protection for the surface that it covers and, in the end, a perfect surface for repainting.

Remember the amount you pay for a paint or for a paint job doesn't determine how much it costs. Years of wear are the determining factor. Let's take an example: If you use a "cheap" paint on your house, pay \$150, we'll say, for the job and get as much as two years' service out of it, you do get a "cheap" paint but you don't get a cheap paint job — not at the rate of \$75 a year.

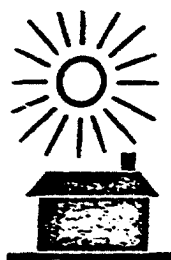
If a Dutch Boy white-lead job, on the other hand, at say \$170, stands up only four years — and most painters claim it is good for at least five or six — your paint cost is only \$42.50 a year instead of \$75. And mark this important fact too: For every extra year that white-lead lasts — that is, every year beyond four — you save an additional \$75.

The paint you want for the interior decoration of your house should also be elastic — in the sense of versatility. Whether the decorative effect depends on color, finish, texture or a combination of all three, white-lead paint can be mixed to produce exactly the effect desired. Another advantage of white-lead paint for interior use is its washability. Dust and soil on walls painted with white-lead can be easily cleaned off without taking the paint too.

The photographs opposite are of real jobs. In the left-hand column are those done with "cheap" paint and alongside them are those Dutch Boy jobs.

In the top row, for example, the left-hand picture shows a "cheap" paint job at the end of a year and a half. The

MIXED TO SUIT EXPOSURE



SUNNY SIDE



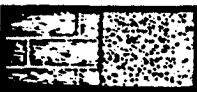
SHADY SIDE

MIXED TO SUIT SURFACE

SOFTWOOD



HARDWOOD

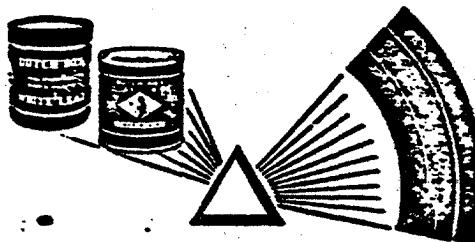


BRICK STUCCO



HARDWOOD

MIXED TO EXACT COLOR



ORDER PAINT

SUIT EXPOSURE



SILADY SIDE

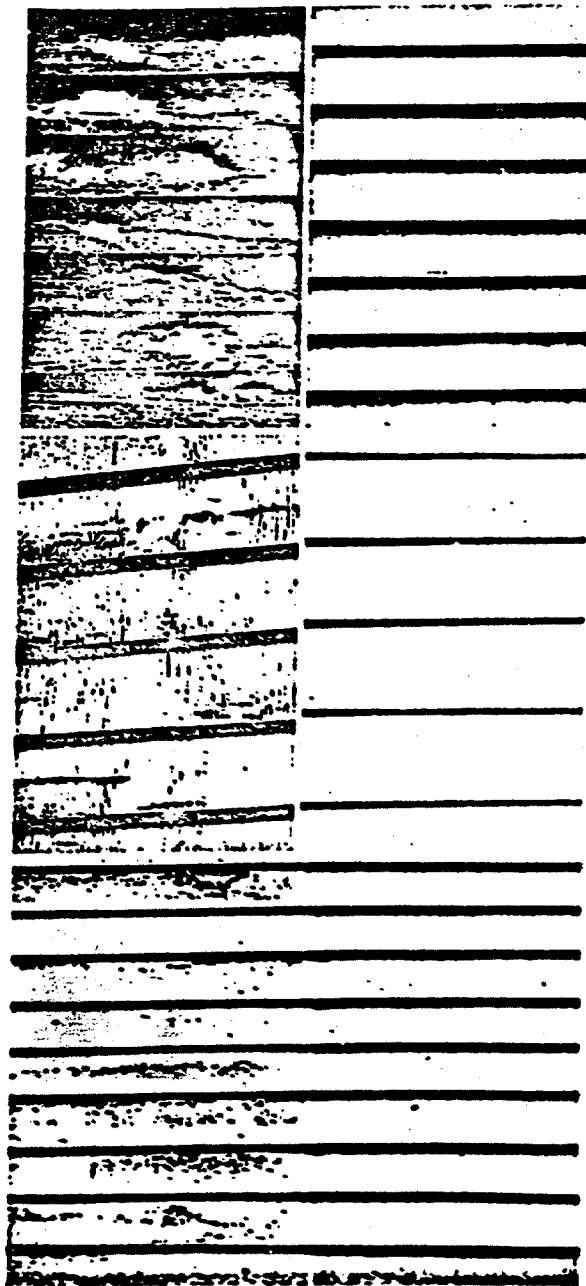
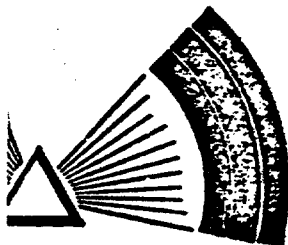
SUIT SURFACE

SAPPY WOOD



HARDWOOD

EXACT COLOR



owner originally paid \$110. Now it will cost him \$60 for burning off the scaling paint and approximately \$60 more for an extra priming coat. This makes a total of \$270 or \$155 per year of service. Contrast this with the Dutch Boy job at the end of four years. Original cost was \$120 but this surface requires no burning off and therefore no priming coat to replace removed paint. This owner's per year cost is \$30 — not \$155.

In the next comparison once again, as the photograph at the left shows, the "cheap" paint job has failed, and failed badly, at the end of only nine months. To the \$150 cost for the original painting job, this owner must add \$75 to burn and scrape off the entire surface and another \$75 for a new priming coat to put the surface back in condition for repainting. That's \$300 for less than a year's service... pretty expensive when you consider that the Dutch Boy job shows a smooth, unbroken film still protecting the surface four years after the original painting.

Both halves of the double house shown next were painted at the same time. The owner of one side experimented with "cheap" paint. The left half of the photograph shows what happened. The owner of the right half paid \$16 more for his job than his neighbor and used Dutch Boy. That was two years ago and now the "cheap" paint has cracked so badly that the owner must repaint. This means that he has to pay for burning off the scaling paint, for applying a new priming coat and for repainting... \$160 in all. The white-head man... with plenty of wear still left in his job and knowing that when repainting is necessary he will have no expensive preparation costs... can well be proud of his good buying.

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NLI 113205

THE BEST PAINT DESERVES CAREFUL WORKMANSHIP

If there were no more to painting than covering the surface you could get anybody to do it. Then, the less you paid for the labor the better off you would be. But painting isn't simply covering the surface with a substance called paint. Painting is an acquired art. It is acquired through training under competent supervision, through study of good practice and through experience of knowing what to do and how to do it.

Painting will never be a standardized affair. There are too many variable factors that affect the finished result and that influence the life of the paint job. Humidity, kind of surface, condition of surface, time of year, amount of sunlight are just a few of the elements whose effects must be known before a man is qualified to say he is a painter.

You cannot expect the handy man or the factory worker who has taken up painting as a "fill-in" to know the things that must be done if you are to get a paint job that will look right and last right. To him paint is paint, regardless of when or where it is to be applied. He hasn't had the training or the experience to teach him differently. Do not allow him to experiment on your house at your expense. The result on your painting investment is directly affected not only by the paint used but by the degree of skill with which it is applied.

If you do not know the painter soliciting your patronage, either through work he has done for you before or through work he has done for your friends or

WHO'S TO DO THE JOB? SELECT



HANDYMAN GUESSES

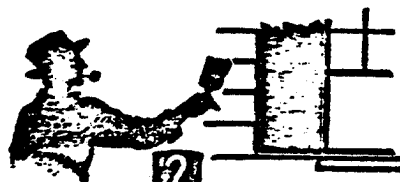


PAINTER KNOWS



ON WORK FOR

CHECK



ANYONE CAN SPREAD PAINT



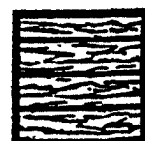
ONLY A CONTRACTING PAINTER KNOWS HOW TO ALLOW FOR ALL THESE CONDITIONS



IN HUMANITY



KIND AND CONDITION OF SURFACE



TIME OF YEAR



AMOUNT OF SUNLIGHT

-AND MANY MORE



BE SURE IS

THAT NUMBER



THAT SURFACE



ACCURATE WORKMANSHIP

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NLI 113206

TO DO THE JOB? SELECT A PAINTER—

LANDYMAN
GUESSES



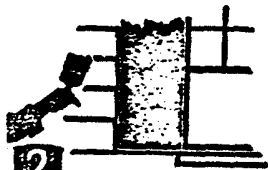
PAINTER
KNOWS



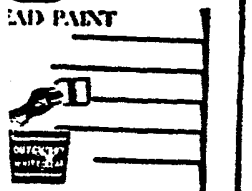
ON WORK FOR OTHERS

ON REFERENCES

CHECK THE ESTIMATE



PAINT



CTING PAINTER KNOWS
OR ALL THESE CONDITIONS



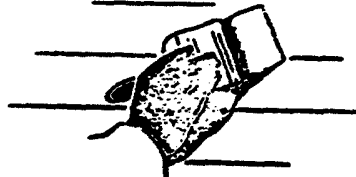
AND CONDITION OF SURFACE



AMOUNT OF SUNLIGHT
D MANY MORE



BE SURE ESTIMATE COVERS EVERYTHING



THAT NUMBER OF COATS ARE SPECIFIED



THAT SURFACE PREPARATION IS INCLUDED



ACCURATE SPECIFICATIONS AND CAREFUL
WORKMANSHIP BRING SATISFACTION

neighbors, take the trouble to check his references. Talk with the people he has worked for. Make sure that he is reputable—that he is a competent craftsman.

When it comes to the estimate, there are some things that should be mutually understood between you and your painter. This is the best way to avoid the possibility of future controversy. First, be sure the estimate covers everything that you want painted—the house itself including sash and trim, the roof, the blinds, the screens, the leaders and gutters, the garage, fences, trellises, pergolas—and that the number of coats on each is specified.

Also, discuss with him what allowance has been made for preparation—getting the surface ready for painting. By this we mean such things as sandpapering and dusting off the surface to be painted; cleaning out gutters; nailing down loose clapboards and shingles; replacing any small pieces that may be missing; scraping off any loose paint; touching up bare spots; removing loose putty from sash; or burning and scraping off all the old paint if the surface is blistered or scaled.

Let us emphasize strongly the importance of having definite specifications. Specify the surfaces to be painted, the number of coats and the Dutch Boy materials to be used. And, in this latter case, if you are to know that the materials are what they are supposed to be, they should be delivered to the job in their original containers, sealed and with their labels plainly in evidence. Take the slight trouble to check up on this. The reputable painter will not be offended by your conclusions. It is as much to his interest as to yours to have this point well verified while the job is in progress.

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THE 1-2-3 OF BUYING A PAINT JOB THAT WILL SAVE YOU MONEY

1 PAINT WHEN IT'S NEEDED

Don't wait until a lot of surface preparation is required, if you want to keep your repainting cost down to the minimum. Besides, you get the proud reputation of always having a fine looking house that reflects credit on your neighborhood. It costs you more to put off what should be put on.

2 HIRE A CONTRACTING PAINTER

And when you do, talk over the job with him. Go over the estimate. Be sure it covers everything—the house itself, sash, trim, roof, blinds, screens, leather and gutters, garage, fences, trellises, pergolas—and that the number of coats on each is specified. Have definite specifications. Specify the surfaces to be painted, the number of coats, and the materials (by brand) to be used.

3 SPECIFY DUTCH BOY

Put your faith in a paint that has generations of successful use behind it. There's certainly nothing wrong with progress but remember that true progress is always founded on true merit and merit in a paint is proven by years and not by months. Let the other fellow do the experimenting.

THE DUTCH BOY LINE



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