
H·S
Lowe Brothers
HIGH STANDARD
HIGH
STANDARD
LIQUID
PAINT
30

Lowe Brothers

# "HIGH STANDARD" LIQUID PAINT

HEAVY ENOUGH FOR ALL WORK
EFFICIENT AND ECONOMICAL

Lowe Brothers High Standard Liquid Paint as first designed was intended to secure to the painter, whether professional or amateur, better results than could be obtained from the use of hand-mixed "strictly pure white lead" and "strictly pure linseed oil." By better we mean that it should excel not only, in its power to do better work, but that its ultimate cost to the purchaser or consumer should be less.

## ALWAYS IMPROVING

The formulae on which this paint is made, designed to be the best when it was introduced, have been improved as the art of paintmaking has progressed. As produced now, High Standard Liquid Paint has behind it over a half century of experience and systematic testing.

## STANDS THE TEST

Lowe Brothers are the pioneer makers of liquid paint of high quality, having successfully made and sold High Standard before other manufacturers would admit that it could be done. Lowe Brothers High Standard Liquid Paint is better than others because of the superior method of manufacture and the high quality of materials used. It surpasses others because it works easily, spreads far, covers well, wears long, retains its look of newness and leaves a good surface for repainting. We have been making these assertions for over fifty years. Only the truth will bear such repetition.

Test it and prove our statements, then you can judge of its value. Time only can test the wear, and upon that we will stake our reputation if the paint is properly applied upon a surface fit to hold it.

## HONEST PAINT

To make a paint that has body, durability, covering capacity, brilliancy and permanence of color, fineness of finish, and at the same time one that is economical to the consumer, is the constant and persistent aim of the manufacturers, and they offer you Lowe Brothers High Standard Liquid Paint as the result.

Put up in Gallon Pails, Half-Gallon Pails, and Quart, Pint and Half-Pint Cans, U. S. Standard Measure. Also in Five-Gallon Steel Pails. Packed in cases of 2 One-gallon Pails, 6 Half-gallon Pails, 12 Quart or 24 Pint or Half-pint Cans each.

*The Lowe Brothers Company*

DAYTON—Factories—TORONTO
Branches in Principal Cities

## Whites and Blacks

WHITE 328—For general use, outside or inside.

FLAT WHITE 327—For inside woodwork or walls, without gloss. Good for undercoats of Gloss White, Linduro, Interior Enamel, etc.

EGGSHELL GLOSS WHITE 543—For inside work, giving an "eggshell" gloss, at economical cost.

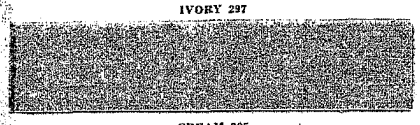
INSIDE GLOSS WHITE 329—For inside work, giving varnish gloss.

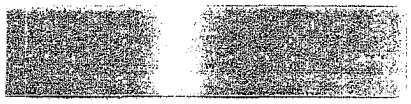
BLACK 326—For general use, outside or inside, with good gloss.

# Lowe Brothers High

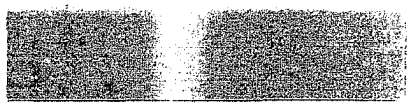
# GIVES BE


IVORY 297


CREAM 305


SKY BLUE 274


COLONIAL YELLOW 306

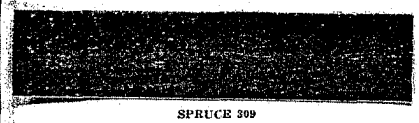

SANDSTONE 300


LIGHT BUFF 296


WARM GRAY 299


LIGHT DRAB 308

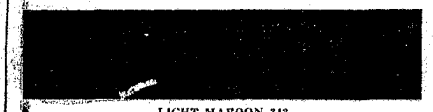

FAWN 301


SPRUCE 309


RUSSET 302


POMPEIAN RED 312


LIGHT BROWN 303


LIGHT MAROON 313


SEAL BROWN 669

## Suggested Color Combinations

Body colors are shown in capital letters, while the proper trimming colors are printed in smaller type. Trimming colors are not suggested for outlining the house but for spouting, trellises, shutters, etc

CREAM—White, Bronze Green, Glacial Green.

COLONIAL YELLOW—White, Moss Green, Bronze Green.

FAWN—Russet, Light Brown, Seal Brown, Bronze Green, White.

FRENCH GRAY—White, Bronze Green, Sandstone, Pearl Gray, Pale Gray.

IVORY—White, Moss Green, Bottle Green, Bronze Green, Glacial Green.

LIGHT BROWN—Sandstone, Fawn, Russet, Seal Brown.

LIGHT BUFF—Light Brown, Bronze Green, Russet, Fawn, Seal Brown, White, Glacial Green.

# Standard Liquid Paint

# [ RESULTS


FRENCH BLUE 276


PALE GRAY 289


SILVER GRAY 292


PEARL GRAY 290


PURE GRAY 293


LEAD COLOR 433

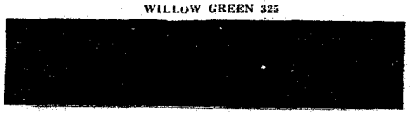

FRENCH GRAY 295


GLACIAL GREEN 269


APPLE GREEN 315


GRASS GREEN 435


WILLOW GREEN 325


MOSS GREEN 321


BRONZE GREEN 328


PERMANENT GREEN 148


BOTTLE GREEN 149

LIGHT DRAB—Bronze Green, Fawn, Light Brown, Russet, Seal Brown, White.

PALE GRAY—White, Ivory, Silver Gray, Pure Gray, Bottle Green, Bronze Green, Glacial Green.

PEARL GRAY—White, Moss Green, French Gray, Bronze Green, Glacial Green.

PURE GRAY—White, Moss Green, Pale Gray, Ivory, Lead.

RUSSET—Warm Gray, Light Brown, Seal Brown, White.

SANDSTONE—Russet, Moss Green, White, French Gray, Glacial Green.

SILVER GRAY—White, Lead, Moss Green, Pale Gray.

WARM GRAY—Ivory, White, Russet, Light Brown.

WHITE—Glacial Green, Pearl Gray, Apple Green, Gra- Green.

## HOW TO USE GOOD PAINT

A good paint even of the highest class sometimes fails through no fault of the paint. A little care will avoid these difficulties:

1 Paint will fail on cheap, poor lumber, full of moisture, sap or pitch. This forces the paint to scale off or peel off as the paint is not given a chance to penetrate into the wood and bind itself on. The wood should be free from large dead knots, shakes and blemishes. See that the surface is dry and in a receptive condition.

2 Paint will often fail when put over grease, soot or dirt or over old paint that is loose or cracking. This generally causes peeling and cracking no matter how good the paint is. See that the surface is clean and that loose paint is scraped or burned off before repainting.

3 Paint is often put on in damp or frosty weather. Frost or too much gloss will cause the paint to crawl. See that the painting is done in dry weather and if possible when the surface is warm.

4 Paint is often put on before the plastering on the inside is dry. As the moisture leaves the plaster it is drawn or driven through the wood, causing paint to blister and peel. Do not paint until the plaster is on and thoroughly dry.

### PRIMING COATS

5 Non-drying pigments like ochre and inferior oxides, or unworthy paints, are often used for priming because they are cheap and because they will be hidden by the top coatings. As inferior pigments and unworthy paints may not dry thoroughly, all the coatings on a structure may in time let go, peeling off down to the wood. Good paint may stick to a poor priming coat but good paint cannot make a poor priming coat stick to the surface. The peeling of paint caused by a poor priming coat may not show up until after a term of years, and the more coats of paint applied, the more certain that the peeling will eventually occur. Never use ochre for priming, but use High Standard Liquid Paint. Use judgment in adding thinners for first coat of repainting work and brush the paint out thoroughly.

6 Non-drying or mineral oil, or oily, fatty, non-drying paint bought because it is cheap, should not be used in priming.

For galvanized iron surfaces, use Lowe Brothers Galvanized Iron Primer, before applying High Standard Liquid Paint.

### THINNING

7 Too much thinning of the under-coatings, whether with linseed oil, turpentine or any other thinner, and too free use of Japan Drier, will injure the durability. High Standard Liquid Paint is of right consistency for the finishing coat. Use High Standard as directed elsewhere in this card. While the painter may follow his judgment in slight modifications under special circumstances, he should never use thinners simply to make the paint work easily.

8 Carelessness in applying the paint invites future trouble. Paint must be rubbed onto and into the surface, not flowed on like varnish. Well brushed thin coats are best. Therefore, whenever possible, employ competent and experienced painters.

9 False economy in the number of coats may cause trouble—even though High Standard covers much better than other paints. Two coats are not enough on new work to give best results. One priming and two protecting coats should be given on new work and two coats on old work.

10 Allow ample time for drying between coats. Allow time for each coat to dry and harden before the next coat is applied. Undercoats should dry harder than those above them to form a firm foundation.

11 Poor brushes are too often used to save expense. A soft, flabby, cheap brush cannot do good work. Use only a good, stiff bristle brush.

12 Remember in using High Standard Liquid Paint—

(a) A porous surface needs more oil than a non-porous surface.

(b) Boiled oil should not be added to High Standard Liquid Paint.

(c) Turpentine may be used in the paint: (1) liberally for priming resinous yellow pine to help the paint to penetrate and hold; (2) in small quantity for first coat on old hard paint to assist penetration and to prevent crawling on glossy surfaces; (3) in moderate quantity for undercoats in cold weather, because cold thickens the oil and renders the paint difficult to brush.

(d) The foundation or priming coat of paint is the most important as upon it all succeeding coats must stand. It must be of the best material, so tempered that it will adhere firmly to the surface.

(e) The second coat in three-coat work should have slight lustre; the third coat properly put on, will then have a fine glossy appearance.

### "HIGH STANDARD" LIQUID PAINT EXCELS

It excels because it is made on scientifically designed formulae, thoroughly tested in every feature. Therefore, the use of this paint is not an experiment, but an assurance of good results.

### FOLLOW THESE DIRECTIONS IN USING HIGH STANDARD LIQUID PAINT

Cut out the top of the can; pour off the thin portion into another vessel; with a stout flat paddle beat up thoroughly the paint remaining; pour back the thin portion little by little, stirring well after each addition; then pour the paint back and forth from one vessel to another until it is of even consistency throughout.

### NEW PAINTING—THREE COAT WORK

(1) Priming Coat: Before priming, shellac the knots and sappy places. Add one-half to one gallon of raw linseed oil to each gallon of High Standard Liquid Paint, depending upon the absorbent condition of the wood. If the wood is resinous or oily (hard pine and cypress for example,) thin the paint for priming with about one quart of turpentine or benzole, and a quart of raw linseed oil to each gallon of paint. The more resinous the wood, the more turpentine or benzol is required, and the less oil. After the priming coat is dry, putty up nail holes and defects in the wood.

(2) Second or Middle Coat: Add one to two pints of turpentine to each gallon of High Standard Liquid Paint.

(3) Third or Finishing Coat: Use High Standard Liquid Paint as it comes from the can. If too thick, thin with a little raw linseed oil, or very little turpentine.

N. B.—High Standard White and the lighter shades of High Standard colors are better for priming than the dark colors. When a building is to be finished in a dark color, best results will be obtained by using a mixture of one-half of the dark color and one-half of High Standard White for priming coat, and a mixture of two-thirds of the dark color and one-third High Standard White for the second coat.

When such mixtures are used they should be thinned for priming and second coats in accordance with directions as given above.

### NEW PAINTING—TWO COAT WORK

Three coats are invariably recommended for new house jobs, as being the best and the most economical in the long run. There is much demand, however, for two coat work, in which case proceed as follows:

(1) Priming or First Coat: Add three to four pints of raw linseed oil to each gallon of paint. When the wood is resinous or oily (hard pine, cypress, etc.,) add one to two pints of turpentine, and one to two pints of raw linseed oil to each gallon of paint.

(2) Second or Finishing Coat: Use the High Standard Liquid Paint as it come from the can. If too thick, thin with a little raw linseed oil, or very little turpentine.

## REPAINTING TWO COAT WORK

The character of old surfaces varies so greatly that it is impossible to give hard and fast rules for repainting. Different portions of the same building demand very different quantities of oil and turpentine, hence good judgment is required in deciding upon the exact treatment to be given.

(1) First Coat: Add one to two quarts of raw linseed oil and one to two pints of turpentine to each gallon of High Standard Liquid Paint. *Enough oil must be added* for dead and chalky surfaces to completely stop absorption of oil from the finishing coat.

(2) Second or Finishing Coat: Use High Standard Liquid Paint as it comes from the can. If necessary to thin slightly, a little raw linseed oil may be added.

## SELECTION OF COLORS

The tendency in painting is toward quiet shades and better harmony. Consult a good painter of experience regarding suitable combinations.

If further help is desired, send us either direct or through our agent, detailed description of your house and surroundings. Our Decorative Department will make suggestions for appropriate colors without charge.

## *HOW TO MEASURE*

Measure entirely around the house. Multiply this figure by the average height, including the cornice, then estimate the gables, if any, and add to amount. Ten percent should be added for under edges of siding boards, corner boards, cracks and places where paint cannot be brushed out. This gives the approximate number of square feet of surface to be covered. For the number of gallons for the priming coat divide by 750; for the second and third coat divide by 375; as one gallon of High Standard Liquid Paint will cover from 375 to 425 square feet, two coats, depending upon the surface. Good work on new wood requires a priming coat and two protective coats.

About one-eighth to one-fifth of the above quantity of paint will be for the trimming color, depending upon the style of architecture.

**For Porch Floors and Ceilings**—Obtain the number of square feet, dividing by 375 as before.

EXAMPLE

| | | | |
|---|---|---|---|
| **Body:** | Front - - - | 35 ft. | |
| | Side - - - | 25 ft. | |
| | Rear - - - | 35 ft. | |
| | Side - - - | 25 ft. | |
| | Total - - - | 120 ft. | |
| | Multiply by the average height, including cornice | 23 ft. | |
| | | 2760 sq. ft. | |
| | Estimate gables | 120 sq. ft. | |
| | | 2880 sq. ft. | |
| | Add 10% for under edges of siding boards, corner boards, cracks and places where paint cannot be brushed out | 288 sq. ft. | |
| | | 3168 sq. ft. | |
| | *For priming coat divide* by 750 | 4 gal. | |
| | For two coats (2nd and 3rd) divide by 375 | 8 gal. | |
| **Floors:** | Porch Floor 8x25 | 200 sq. ft. | |
| | Porch Floor 6x20 | 120 sq. ft. | |
| | | 375)320 sq. ft. | |
| | | 1 gal. | |
| | Twelve sets of window blinds— | ½ gal. | |

## CAUTION

The manufacturer can control and is responsible for the quality of the paint that he sells, but the condition of the surface upon which it is applied, the condition of the weather and the manner of application are not within his control. These three conditions are of such great importance in securing an enduring job of painting, that the painter and the house owner should give full and careful attention to each one.

**For Number of Coats**—read "How to Use Good Paint" paragraph 9.