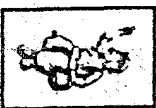




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A book on Decoration based on the Dutch Boy Color Chart with Automatic Color-Scheme Selector.

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**The Dutch Boy Color Chart
With Automatic Color-Scheme Selector**

For those of you here to do with decoration here all described the need at one time or another of a simple, practical, accurate device for arriving at harmonious combinations of colors. Such a device is now at hand. It is the *Dutch Boy Color Chart*, with its scientific color-blending system which you will find in the back of this book.

The Devil Boy Color Chart with its intricate indicator system is possible for anyone, easily and quickly to produce accurate color estimations. It literally puts hundreds of barmanometers at the very finger tips and out of the skilled decorator and the trained colorist but of those as well who possess no knowledge of the principles of color harmony.

Having to do with the structure of your argument is the having recourse to a topic or a list of contrasting kinds of assumptions or other relations. The conclusions, however, are more easily accepted than they would be if on a basis of a list. You do not have to find a large number of points of contact, or have to try to make it so that the other relation which enters your mind. Simply bring the indicator on the chart in the proper way, and automatically reveals the harmonious combinations you are making and thereby changes the position of the indicator until other combinations to choose from are obtained. Not only do the other relations show up automatically, but each one is absolutely correct. The indicator makes no mistakes.

Cold releases for both *senior* and *junior* editions can be increased. By following the instructions given in *Lesson No. 1*, you can produce translations consisting of only two columns or as many as twelve. It is worth using its *senior* problem 1, as *senior* problems, as explained in *Lesson No. 2*, to cover all the other characters of a problem—the correct one for the value, the *senior*, the *senior*, the *senior* overline, the *senior*, the *senior* and the *senior* *senior*. It will be noted that, as well as containing complete instructions for producing *senior* editions automatically, this book deals with related subjects on the selection of *senior*, *senior* and *senior*.

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color, picking the right color code scheme, doing away with errors, etc. Attention is directed particularly to the chapter relative to the descriptive possibilities of paint, wherein is described the new method of marking figured objects without assembly.

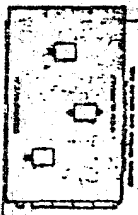
In presenting the Ditch Boy Color Chart with its automatic color-code selector, we do so in the belief that it represents a welcome and worthwhile contribution to the subject of better marking. It is our hope that home-owners, painters and decorators, makers of decorative materials, and others concerned with decoration will find the chart with its selector a simple device for solving color problems and a useful means whereby art, interesting and beautiful color schemes may be worked out. We feel confident that painters and decorators especially will recognize it as a handy tool for daily use in advising on color and will see particularly the possibilities it holds for broadening the scope of their work with color.

Lesson No. 1 Using Selector on Chart

Color schemes are produced automatically by using the **Color** selector on the Ditch Boy Color Chart in the following manner:

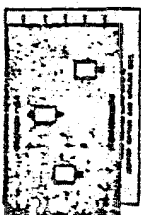
First Method

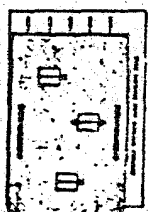
Position No. 1: Simply lay the selector on the chart as illustrated below so that "Position No. 1" is at top and a color shows each of the three openings. You now have a harmonious combination of three colors.



To produce other combinations with the selector in Position No. 1, simply slide it to the right or left down over the openings, or merely lift it up or down over colors, and then so the right or left shows one color to another.

Position No. 2: Turn the selector around so that "Position No. 2" is at top as shown below and lay it on the chart so buttons in slots 1, 2, and 3 show three colors opening. You now have an additional three-color combination.





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Every one of the three-color combinations, covered by using the reference according to the First Method, may also be built up in the way to procedure and the color combinations.

Fourth Method

Starting again with only one color showing there each opening, also the subject has a color either up or down and then either to the right or left so that the centers of four adjacent colors appear in one or more of the openings in Unexposed paper. Building the subject up and then to the right gives one combination, adding it up and then to the left gives another, adding it down and then to the right gives still another and adding it down and then to the left gives a fourth combination. Each combination consists of the three original colors and then five to nine others depending upon the location of the subject on the chart.



The procedure additional explanation to two-color combinations is simply a matter of building up in the way of all the three-color combinations produced with the First Method of using the reference.

Two-Color Combinations

When the First Method of using the reference is followed, it will be observed that a number of two-color combinations are also obtainable due to the fact that sometimes one opening goes off the chart and is therefore left blank. These two-color combinations may be built up in the same way as the three-color combinations. In many cases, when the subject is built half a color up or down, or to the right or left, half of the blank opening will come back on the chart increasing an additional color.

Very Light Tints in Row E

At the bottom of the chart, detached from the rest of the colors, there is a narrow band (Row E) of extremely light tints which do not register on a color photograph. Each of these eleven tints is a variation of the color selected for the wall. The name that may also be used for the tints is given in the chart. The effect of white weakness is evident. Moreover, each of these light tints offers a suggestion for a body or a tint color to be used on situations with any of the colors shown in the reference.

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Lesson No. 2 Working Out Specific Problems

THE first thing to do in solving a specific color problem by means of the Dutch Boy Color Chart and its selector is to pick the color on the chart which is to be the base or key color of the scheme. This color may be selected for one of several reasons. It may be the principal color in a room to be redecorated, such as the predominant color in the rug, the hangings, or the furniture. In exterior painting it may be a color preferred for the body of a house.

If the exact tint or shade wanted does not appear on the chart, pick the color most nearly like it. As long as the general character of the color is the same, its harmony will be correct.

Having picked a key color, place the selector on the chart so that one opening uncovers the key color and at least one of the other two openings discloses another color. If additional harmonizing colors are wanted, slide the selector half a color up or down (second method), or half a color to the right or left (Third Method), or combine the two movements so that four adjacent colors show there at least one opening (Fourth Method), as explained in Lesson No. 1. Should none of the combinations produced be suitable or should a further selection of schemes be wanted, use the selector in one of its other positions.

Solving an Interior Problem

To take a typical interior color problem and work it out in detail let us suppose that in a room to be redecorated the predominant color now is found in the rug which is dark blue similar to color D-6 on the chart. By turning the selector to Position No. 1 and sliding Opening Z over color D-6 we find that Opening Y shows a light yellow-green, B-4, which is suitable for a wall color. As a suggestion for a ceiling and also a woodwork color we go with

B-4, there is the very light tint, C-9, at the bottom of the same column. Opening X shows a grayed red-orange, C-3, which could be used in the hangings.

This would make a very satisfactory color scheme but let us say that we do not care particularly for B-4 as a wall color. Sliding the selector up half a color (Second Method) gives three additional colors from which to choose. The grayed blue, C-9, in the upper half of Opening Z would make an excellent wall color to one with the dark blue rug and, the very light tint, B-4, at the bottom of the same column, could be used for the ceiling and also for the woodwork. The light red-orange, B-2, might be included in the hangings with C-3.

Moving the selector back to its original place and then half a color to the left (Third Method) exposes three other colors from which to make a selection. The light yellow, B-5, in Opening Y offers a third suggestion for a wall color while the dark green-blue, D-4, in Opening Z might be chosen for the color of upholstery. The grayed red, C-1, could be used instead of C-3 for the hangings if preferred.

Solving an Exterior Problem

Suppose that we also want a suggestion for finishing the floor and a color other than one nearly white for the woodwork. Sliding the selector down half a color, so that two colors appear in Opening X and also in Opening Y (Fourth Method) solves our problem. The woodwork could be treated in chocolate brown, D-1 (or mahogany), and the floor would be in harmony if done in reddish brown shade, as D-8.

The determination of exterior colors does not permit of the same wide choice of harmonies as in interiors. The number of colors we know from is limited not only by good taste but by utility. A certain amount of individuality is possible, however, particularly in the selection of colors for the roof, shutters and the trim.

Pure white is popular for exterior decorations but it does not appear on the Dutch Boy Color Chart so it goes well with any color and may be assessed with all combinations. When it is desired to see how white would look with any combination, slip a piece of white paper under one of the openings.

Now let us take a typical exterior color problem, working it out in detail by starting this time with a two-color combination based on white as the color combination.

The spectrum consists practically all the colors which are found in nature down to the most delicate blue. More than a thousand different lines have been counted. All of them are gradations of the six normal spectral colors named and of intermediate colors formed where these normal spectral colors come together.

Galilei's experiments the rays of the sun in essentially the same way as does a prism. The result is the spectrum which we call the rainbow. Such the phenomena spectrum and the rainbow are made up of the same colors always arranged in the same order.

Arrangement of Colors on Chart

The six normal spectral colors and their intermediates (as near as they can be reproduced with paint) are arranged in two brilliant as possible of using them to give a series for decorative purposes, without modification. For this reason, the full strength colors are not used on the Danish Key Color Chart but modifications of them.

Each row of colors on the chart has in it, modified as explained below, all of the normal spectral colors and also the intermediates with the exception of the last one—violet-red—which was omitted because it is never used by the decorator-painter. As a matter of fact, none of the colors in the violet group is ever used by the decorator-painter and the blue-violet and violet shown on the chart are really blue-violet on the violet order.

The eleven colors in each row are arranged in their natural order, namely, red, red-orange, orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, blue-violet and violet. Those in Row A are the spectral colors modified slightly by the addition of white. Those in Row B are the spectral colors further lightened. Those in Row C are the spectral colors grayed by the addition of a small quantity of black and black. Thus in Row D are the spectral colors more gradually darkened by the addition of black. In Row E are the spectral colors as given, modified as in the previous rows to give a series of white.

As the colors are arranged in the same order in each of the five rows, it will be seen that each of the eleven columns contains five modifications of a different spectral color. The first column, for example, has in it five gradations of red, the second column five gradations of red-orange, and so on, making fifty-five lines and shades all told, every one of which is derived from one or two of the

normal spectral colors (primary and secondary colors), and black or white or both.

Most of the colors that the painter uses are shown on the Danish Key Color Chart. Then he has hundreds of lines and shades as he dilutes but nearly every one of them will be found to be one of the colors on the chart either lightened by the addition of white or darkened by the addition of black or by intermediate with another color.

Spacing of Colors

It happens that the colors as they appear in the spectrum, and therefore also on the chart, are so arranged that those which form harmonious combinations when used together are found at regular intervals. The operators in the electric are not to reproduce with these intervals thus making it possible to produce the combinations systematically.

Why the Scheme is Harmonious

Simply expressed, a harmonious combination is one in which we have two or more colors which, when associated, look well to the person of educated taste.

There are three ways of producing harmonious combinations are the following: (1) Using certain contrasting colors, that is, those which are greatly different in hue, such as red and green, or yellow and blue; (2) Using tints and shades of one color, such as light yellow and dark yellow; (3) Using related colors such as green-blue, blue and blue-violet which contain some hue in common.

The scheme employs all three ways of combining colors into harmonious. When the scheme is placed on the chart so that one being shown by each opening (five Method) the colors in opening A and opening B are always contrasting colors while the colors in opening C is always in each of it is placed in one and contrasted with the color.

When the scheme is moved up or down half a color (Second Method) tints or shades of the three original colors are added. When the scheme is shifted half a color to the right or left (Third Method) related colors are added. When the two increments are combined (Fourth Method) tints and shades, as well as related colors, are added.

The Primary Tint

It has been assumed that the most pleasing combinations are those in which all three primary colors are present and no proper should that there is neither an excess of red and yellow which are warm colors nor of blue which is a cold color. In other words, there should be a balance of cold and warm.

Every combination produced by taking the colors on the Dutch Boy Color Chart, except some of the two-color combinations, has its primary tint. There is always some red in one of the combinations, some yellow in another and some blue in the third, the proportion of each being regulated by the diagonal arrangement of the openings thus insuring the proper balance in all combinations.

Selecting a Wall Color

IN USING the Dutch Boy Color Chart and the advice to seek out an interior scheme which brings the color of the furnishings and the color of the walls, windowwork and ceiling into harmony, there is always the choice of several tints for the walls. Before making a selection, it is well to consider first which tint is most appropriate for the particular room being decorated. Is it a living room, a dining room or a sleeping room? Each room serves a different purpose and the use of a color in past decorations is a considerable attempt to find a color which is more suitable.

LIVING ROOM: The living room is the place of family leisure, games and rest. Friends and relatives are entertained and make happy hours. It should be comfortable and express refinement. Tinted, medium tones, warm pinks, reds, grey greens, blue greens and other cool colors are suitable for living rooms.

DINING ROOM: The room exists not alone for the purpose of eating the human service with food. The daily work of the kitchen is a pleasant function if done and there and conversation is agreeable. By very proper decorations add to or near the house spirit here. Soft reds, yellows, orange, grey greens, dark blues and rich browns are suitable for the walls of the dining room to set the table.

HALL: Rooms are welcomed in the hall. It should be pleasing and suggest hospitality. In general, the color should be close to that of the living room.

BATHROOM: Bathrooms are for rest and sleep. Everything about them should combine for tranquillity. Quiet colors should prevail. As bedrooms are close to the walls, each room may be considered independently. Creams, soft pinks, bluish blues, and light greys are suitable colors and appropriate for bedrooms.

KITCHEN: The kitchen should be bright, cheerful and clean-looking. An all-white kitchen is preferred by many but a color just off the white, such as cream, is more satisfactory. It is less glaring and says clean-looking better. Light greys, greens and pinks may also be used to good advantage.

BEDROOM: The bedroom is also off from the rest of the house. It may be treated as a separate unit but preferably in light tones to give an impression of cleanliness. Light greys, light greens and light browns are suitable.

How Color Affects Rooms

The color on the walls of a room has an influence on its appearance, lightness and warmth. Colors can be used to make a room appear smaller or larger, lighter or darker, and cooler or warmer.

Influence on Size of Room

Light colors on the walls make small rooms appear larger. The light and gray colors in Room B and C on the Dutch Boy Color Chart are good for use on the walls of a small room. Light blues and greens, or colors tinged with blue or green, are particularly good for the reason that these two colors have a tendency to make surfaces appear more distant than they are actually.

Dark colors on the walls make rooms look smaller. The use of comparatively strong colors on the walls, such as those in Room A, will go a long way toward decreasing the apparent size of a large room and therefore making it more hospitable.

If the ceiling of a room is high, it should be treated a darker color than the walls in order to bring it down, especially if it is to appear lower. This may be accomplished by using a color only a little lighter than the wall color.

It is often a good plan in long narrow rooms, or where the ceiling is unusually high, to bring the ceiling color down two or three feet below the ceiling corn, covering with a wide molding the line where the wall and ceiling colors meet. A treatment of this kind tends to reduce the height of walls and also has a tendency to bring the ends of the room closer together.

Influence on Lightness of Room

Dark rooms may be made to appear lighter by the use of light colors on the walls. Light gray, buff, cream and ivory are good in dark rooms, as well as in small rooms, but yellow is the best color for this purpose. Yellow reflects more white light than any other hue of equal strength. In extremely dark rooms, where artificial illumination has to be resorted to in the daytime, yellow will be found the most economical color to use.

Glazing and unglazed rooms are made much more restful and cheerful by the use on the walls of green or blue or colors on the green or blue order. Greens and blues absorb more light than they

reflect. Of course, in the very light rooms, where a substantial amount of white has been used, this characteristic is not so pronounced. The stronger the natural light of a room, the deeper may be the greens or blues employed.

Influence on Warmth of Rooms

The Dutch Boy Color Chart is divided into warm colors and cool colors. It will be noted that red and yellow are warm colors and all surfaces which contain both or either. We speak of warm, yellow, masculine or not-hot metal. Wherever these colors are used, they give a feeling of warmth. This is true in varying degrees also of all modifications of red and yellow ranging from the palest rose tint down to the orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

In rooms with high northern exposure, warm colors may be used to give the effect of warmth and cheer. In cooler climates, where the winters are long and severe, warm colors used on the walls will make themselves felt more cheerfully.

The range of colors from green down to the Dutch Boy Color Chart are cool colors. Blue is the coolest. Green-blue and blue-green are the next coolest. Greens and yellows are the next warmest and blue-yellow. When the cool colors are used on the walls of rooms, they give a feeling of coolness. They are also restful and refreshing colors and should be used in sunny rooms and on the walls of houses or buildings in hot climates.

What Color for the Woodwork?

Not a few people are of the belief that white is the only correct treatment for woodwork in houses of the Colonial type. This is a fallacy. Grays, greens, yellows, browns and other colors were commonly employed in the old houses.

Many beautiful effects may be obtained by painting the woodwork a contrasting color to the walls. If the walls are a very light color the woodwork may be painted out in a contrasting gray color, or other tints. For example, pale green walls are delightful with cream or gray woodwork, while deep ivory walls are exceedingly attractive with woodwork in white or egg blue.

If the woodwork is to be dark, it is necessary to finish it in natural wood or to stain it. Dark stained woodwork looks well with walls in a grayed tint of the same color. For example, mahogany

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woodwork is effective with cream walls and dark green woodwork with grayed green walls. The grayed colors and the dark colors in Rows C and D on the Dutch Boy Color Chart offer many interesting suggestions for painting walls and woodwork in two tones of the same color.

In very small rooms, it is often advisable to treat the woodwork in the same color as the walls or just a shade or two darker.

Choosing the Ceiling Color

Ceilings should always be of a lighter color than the walls except in the case of very high rooms where a comparatively dark contrasting color is sometimes permissible. It is a mistake to make ceilings white. A white ceiling with colored walls is like a house without a roof. It does not hold the walls in their proper place as it has no color value and consequently gives the room an unstable appearance. One's eye comes to an abrupt stop when the ceiling seems to recede and the impression is that of feet walking steadily alone without the necessary structure to hold them in place. A very slight shade of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration, for the ceiling is indeed a very important part of the structure of a room and its decoration should not be less carefully worked out than that of the other surfaces.

The band of very light blue (Row E) at the bottom of the Dutch Boy Color Chart gives a good idea of the proper relation in value between tinted walls and a tinted ceiling. If the wall color is light, a good rule for making a ceiling color is to use one part of wall color to four parts of white. If a medium color is selected for the walls, it is better to take one part of wall color to eight parts of white.

Treating a Floor as a Unit

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by side openings, there should be a fairly close relation between the various color schemes as to the shade selected. It is not necessary to use the whitest tint or shade for the walls of all the rooms but it is often a good plan to use the same color scheme, varying upon them and shades of that color to relieve the monotony. The tiles and shades

in any scheme on the Dutch Boy Color Chart may be used together successfully to produce a unity of effect. Another way to produce unity is to use any four colors which appear in the same opening when the entrance is placed on the Dutch Boy Color Chart according to the French Method.

If the openings between rooms are simply doors, greater freedom is permissible, but it is always best to avoid violent contrasts. Keep the colors subdued.

Distribution of Color

The most pleasing effects are obtained in a room by having the lightest color on the ceiling, a darker color on the walls and the darkest color on the floor. If there is a desk, it should be darker than the wall and lighter than the floor.

This follows one in general what we see in nature. The sky is lightest, a darker line appears on the horizon, darker hills and trees appear in the foreground and the darkest colors are the shadows on the ground.

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Decorative Possibilities of Paint

EVERY one of the fifty-five colors shown on the Dutch Boy Color Chart, with the exception of D-1 which contains no whitehead, may be matched exactly by tinting pure whitehead paint. The proper formula for each color is given in the corresponding block on the page opposite the chart. Not only is it possible to match the colors exactly but each color may be modified to a limitless number of gradations, thus giving an endless variety of tints and shades as the disposal of the decorator.

Wholly aside from the unlimited number of tints and shades which may be obtained with whitehead paint, listed to order, there is a claim and a distinction about an interior done with whitehead with no other decorative medium beside. By using flaking oil with the whitehead it is possible to secure a most beautiful, soft, useful finish. The finish is not absolutely flat, but is not an unpleasant shabby and flat tone, more the rich matt finish exhibited by an eggshell. The flaking oil also enables for the more rapid application of the paint and increases its washability—two decided advantages from the standpoint of economy.

There is no denying the charm of an interior in which the walls and woodwork are harmoniously decorated in one-tone effect. It must not be forgotten, however, that paint has many other decorative possibilities which are available when plain walls are for any reason not desired. Paint is perhaps the most beautiful medium at the disposal of the decorator. Some of these possibilities are suggested below.

Finishes with Two Tones or More

A number of delightful finishes of two tones or more may be had with paint, each giving a characteristic effect. The aggregate forms a rich reservoir of decorative possibilities. The finishes range from a simple two-tone figured effect up to the most elaborate Ticking finish.

Two-Tone Figured Finish

A new effect which is very striking combines a figured design in one color over another, either lighter or darker. The two-toned figured finish is extremely simple to produce and costs little if any

in the end. It is better to discard a certain harmonious combination than to have it killed by colors which are out of tune with it. A house situated between two houses should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on the other. It will be found that a red, D-1, and a yellow, A-4, above the Operating X and Y respectively when the First Method of using the selector is followed and it is placed upon the Dutch Boy Color Chart in Position No. 1. The color in Operating Z is a green-blue. The house in the middle should be painted some tint or shade of this harmonizing color.

If a house on one side is very dull and a house on the other is very bright, the middle house should combine both colors. Otherwise, it will look very dull itself as compared from the side of the bright house or very bright when viewed from the side of the dull house. It should present a transition between the two. For instance, one of the houses is painted a very dead gray and the other a bright orange-yellow. With the selector in Position No. 1 (First Method) and Operating Y as orange-yellow, A-4, it will be found that a not grayed green, C-7, above the operating Z, forming a harmonious combination. This not grayed green will contain enough of the gray of the dull house to break the very abrupt contrast and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

more than one-time painting. The application consists simply of brushing a finishing coat of one color over a ground of another color and then rolling a web of crumpled newspaper over the top coat while it is still wet.

The rolling operation lifts some of the finishing coat exposing certain areas of the ground coat. The result is an extremely attractive and novel patterned effect. The wall is not mottled in the way that light tamping or wiping with a web of cloth or paper creates it. Neither has it the staccato and irregularity of the all-over design repeated by means of a stencil. The effect is something between the two. It suggests a repeated figure but the eye is soon lost in the complexity of the design and discovers that there is no repetition. In the ground treatment there is a suggestion of free-hand painting and there is a spontaneous beauty about it which at times, with certain combinations of colors, makes one think of designs known by the name of the wind.

Preparing the Surfaces

The preliminary work on any wall surface to receive the two-color ground treatment is carried out in the usual manner. Surfaces which have never before been painted should be primed in accordance with standard practice. If the surface has been previously painted, it is ready for the first of the two coats of color.

Mixing and Applying Paint

An eggshell finish is recommended for both the ground coat and the finishing coat. The first paint is made with flatting oil will give satisfactory results. A good formula for an eggshell ground coat is one based on 100 pounds white-lead, 1 1/2 gallons flatting oil and one quart linseed oil. If possible, use boiled linseed oil. If raw oil is used, add a pint of drier. The finishing coat will have to be thinner than the ground coat and should be made in the proportion of 100 pounds white-lead, 3/4 gallons flatting oil and one pint linseed oil. Brush on the ground coat in the usual way. When it is dry, apply the finishing coat and roll it as directed below.

Using Process

The rolling of the finishing coat to lift the ground color above there is a very simple operation, requiring little skill.

First apply the finishing coat to a strip of the surface about three to six feet wide. While the paint is still wet take a double sheet of newspaper, crumple it tightly into an elongated web about one foot long and with both hands press the web of paper against the wet paint at the top of the wall. Roll the paper downward, being careful to keep it pressed firmly to the painted wall to prevent slipping.

The idea of crumpling the paper into a web instead of rolling is carefully to make it present a broken and rough surface to the wall. As the web is turned over and over those parts of the broken surface of the paper which come in contact with the fresh paint will lift some of it thus uncovering the ground color beneath.

Finishing Steps

When the wall has been rolled for a distance of perhaps four feet, it may have absorbed a sufficient amount of paint to the slightly the edges of the figure. If this is the case, re-crumple the paper so it presents a dry surface and resume the rolling. Upon reaching the bottom of the wall, take a new piece of paper, crumple it as before and commence rolling again at the top of the wall sufficiently close to the paint already rolled so that the edge of the paper will overlap to the extent of an inch the design already uncovered. Repeat the rolling operation down the wall, recrumpling the paper as rapidly as it becomes covered with paint.

To roll up close to woodwork or moldings without getting paint on them, use clean paper at such points.

Extending the Design

Any small spaces which are missed in rolling may be touched up by pressing them lightly with the crumpled paper while the paint is still wet. If the missed area is large enough that space, if a blow should accidentally be made, spread a brushful of the finishing color over the spot and re-roll it.

Finishing Size of Figures

The size of the figures in this design is determined by the kind of paper used in the rolling process. A newspaper, slightly crumpled, will be found most desirable in a majority of cases but other kinds of

paper may be used. The color the paper the more paint will be added and the larger will be the pattern. The sharp edges of stiff paper will narrow smaller units and give sharper outlines.

Choosing the Colors

Unacceptable interfering effects may be obtained with the ground treatment by using different combinations of colors. Presiding combinations may be secured in the following three ways:

(1) Using Tints of the Same Color: If a light gray paint and a dark gray paint are applied one over the other and the top coat is polished to let the undercoat show thru, a pattern will be readily distinguished because of the contrast between the colors. In the same way, with any color, very simple and artistic effects may be obtained by using slight tints for one coat and a dark shade of the same color for the other coat. Any light color from Row B and C on the Dutch Boy Color Chart with the stronger color in the same column from row A may be used. The closer the two colors are in strength, the softer will be the effect. The greater the difference in strength between the colors the sharper will be the effect.

(2) Using Related Colors: Related colors are those which possess some hue in common. Yellow-green, green and green-blue are related, as each contains the element of green. In fact, any color on the Dutch Boy Color Chart, when used with the color either to the right or the left of it, forms a harmony of related colors. With green for the ground color, related colors such as yellow-green, or green-blue may be used for the finishing coat. With a yellow ground, use orange or yellow-green. With a blue ground, use blue-green or blue-violet.

All related colors of equal strength are so nearly alike in hue that when used together they give no effect to be appreciated at any distance. It is desirable, therefore, to alter the strength of related colors to give a greater contrast. This may be done simply by weakening one color or strengthening the other. In some cases it may be found more easy to change both colors. With two related colors such as yellow and yellow-green, for example, it would be well to add sufficient white to the yellow to change it to a cream color and to add a little more green to the yellow-green to strengthen it.

(3) Using Contrasting Colors: Contrasting colors are those which show a great color difference. Orange and blue, are contrasting colors. When one is used for the ground and the other for the finishing coat, an exceptionally sharp, clear-cut effect is produced.

When the selector is used on the Dutch Boy Color Chart according to the First Method the colors which show up in Openings X and Z are always contrasting colors. The greatest degree of contrast will be secured by using together the following colors from Row A:

- A-1 Red with A-8 Blue-green
- A-2 Orange with A-9 Blue
- A-3 Yellow with A-10 Blue-violet
- A-6 Yellow-green with A-11 Violet

To obtain a greater contrast between any two contrasting colors, it is simply necessary to change the strength of one or the other.

Selecting Color Combinations

In general practice approximately one-third of the finishing coat is added in the rolling process and two-thirds remains. Consequently the final coat determines the dominant color. If a tan is applied over a ground of pale cream a relatively neutral result which is very appropriate for a hall or a library. On painting the vestibule, that is, using cream for the finishing coat and tan for the ground, a much lighter effect is obtained and one which is suitable for a bedroom.

An interesting effect may be obtained by using one combination for the lower part of the walls of a room and then reversing the combination above the molding. In a dining room having a pale red, the darker color may be used for the finishing coat below the rail with the lighter color for the ground. The colors may then be reversed for the wall surface above the rail giving a light effect and the entire scheme will be in harmony.

All of the combinations suggested under "Two-Tone Matched Effects" may also be used for the two-tone figured finish.

Reversing It All

When it comes to reversing over the figured finish, you must of ground perfectly selected and give a new color scheme which will have a harmonious effect. Simply apply the new coat of color over the old finishing coat and the new color which paper while the paint is wet.

Practical Advantages

There are practical as well as artistic advantages to be derived from the figured finish. Foremost are efficiency in development in

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this broken type of treatment. While denoted in this way can be more satisfactorily treated than plain walls because certain elements will not show up.

Two-Tone Mottled Effects

Beautiful two-tone effects of a different character may be obtained with almost as great ease as the liquid treatment just described. These effects are known as the mottled effects and are produced by mottling the wall with two colors, each of which is produced by mottling the wall with a different color. For this reason, this entire class of effects might better be included under the more general term of mottled effects.

Shipling, strictly speaking, is the obtaining of light and shade gradations by means of dots. The dots or points of color are usually applied by stippling the surface with brushes containing various colors and, as the adjacent colors are thus blended into one color, the mottled effect produced has come to be known as shipling. Two-tone shipling, the shipling, is the blending together in this way of two colors but the term has been extended by some to include shipling of two tones produced by filling some of the top coat with white, tamping or putting it with a sponge, a piece of fabric or a crumpled newspaper. The result is an attractive mottled effect but the sort of work is not true shipling.

It is common also to speak of shipling one-tone painted walls. The term in this case means stippling the paint with one with a stippling brush, giving it a rough or pitted texture which is more interesting than a smooth flat finish. Besides the stippling shipling, there are shipling, the modern shipling oil, however, has eliminated brushmarks as such as against that shipling for this purpose is no longer so necessary.

In producing two-tone mottled effects by the filling process, sufficient contrast should be provided between the two colors selected for the work. Two gradations of the same color may be used but the contrast between them should be sufficient to permit an effective play of color. Be aware that one gradation is at least one-half the strength of the other.

Either the darker or the lighter color may be used for the undercoat according to the result desired. In large rooms or up on large wall spaces which are treated a strong treatment, the more striking

decorative effects are obtained by using a light undercoat and a dark finishing coat. In small rooms, where more delicate effects are desirable, a dark undercoat with a lighter finishing coat is preferable.

A series of colors decorated for a photograph above a highly decorative and very successful use of two-tone mottling. The walls of the reception room, waiting room and business office are decorated with a series of colors. A suitable brown paint was then applied and tamped with a crumpled newspaper. The effect was that of old burnished leather. Only by looking the walls was it possible to tell that the paint was not leather.

In the foyer of a large apartment house, a golden brown was applied over an ivory ground. The brown top coat with the wall was then painted all over with a piece of soft wool.

A soft and attractive treatment for a bedroom in a light gray undercoat and a lavender finishing coat which has been mottled with a sponge.

Any number of fresh, new and decorative mottled combinations may be worked out with the Dutch Boy Color Chart. As long as the two colors selected are harmonious and there is a contrast between them, there need be no limitations as to the final result.

Two-Tone Glass

As the painter uses the term, a glass is a very thin liquid, slightly tinted with a semi-transparent pigment such as a lake color, which is applied to a painted surface in order to add depth of tone. The liquid is usually a very thin varnish. One Dutch Boy painting oil is an excellent glassing liquid.

With two-tone glass some very pleasing effects may be obtained on walls and woodwork. A coat of paint, the color of which should always predominate over the glass tint, is applied first and allowed to dry. A contrasting glass color is then brushed on and wiped off with a cloth while the paint is still wet. A sufficient amount of the color pigment remains in the crevices of the woodwork or wall to produce an interesting antique effect. A gray stained glass over bright colored woodwork is a happy choice. The rich effect of old painted leather may be obtained by using a brown glass over orange on the wall.

Tidying Finish

A blending of various colors, sometimes called Tidying Finish, gives to walls a beautiful mottled effect, as if light were shining on them from various glass windows. Tidying Finish is especially

appropriate for libraries, assembly rooms, hotels, schools, churches, banks, and offices, and may be used to good effect. In houses where the rooms are large. The colors should be kept soft and understated. The treatment is applicable either on plain plastered walls or on walls covered with any kind of fabric or on any of the composition boards used as substitutes for plaster.

To produce Tildray finish, paint the walls in the usual way, applying three coats—, priming coat, a second coat and a third coat. That the last two coats to an ivory color by mixing with each 100 pounds of white lead, 13 ounces of raw sienna, 7 ounces of medium chrome yellow and 14 ounces of lampblack. Tint the third coat with a ball of cheesecloth.

The fading coat consists of neutral-transparent colors, called glazing or lake colors, which require only blending with fading oil, or a very thin varnish. If only one fading color is to be used, cover the walls with it and, while the color is still wet, wipe it away in spots, letting the ivory ground show there more in some places than in others. After wiping in the high lights, put the edges with a ball of cheesecloth and the blending is satisfactory. Then scrape all over with a stripping brush. If several fading colors are to be used, the process is similar except that each color must be prepared in a separate can and applied in patches with its own brush.

Frequently the finish is made darker in the borders, gradually lightening all the way up the walls. Sometimes the color is put on in horizontal bands and then blended. Some good combinations are blue and orange, blue and brown, green, red and yellow, light blue and white, brown and copper.

A somewhat different method is to paint upon the ivory ground patches of opaque color, such as Venetian red, chrome yellow, or Chinese blue, depending upon the color desired, then blending these colors in the very already described, and finally applying over all a coat of glazing color, such as burnt sienna. The glazing coat is then liberally stripped. Now the colors are applied in less important than the selection of them and the skill used in blending them.

Striping Woodwork

One of the simplest ways of adding to the livability of a room is to outline the picture molding, baseboard, door and window trim with a narrow painted strip in a contrasting color. Narrow mold-

ings in the trim and in the panelings of the doors may be followed. The narrow contrasting line serves to hold the attention of the eye together and breaks the usually monotonous surfaces of the doors and paneling. The strip should vary from one-quarter to one-half as wide as the width of the trim or the width of the panel.

The Dutch Boy Color Chart may be used to good advantage in deciding upon the proper colored stripe to use. If the woodwork is a medium tone, a color selected from Row D will show up well. If the woodwork is dark, a color from Row B will provide a contrast. If the woodwork is light, either a color from Row A or D may be used effectively.

When light crimsons are selected for baseboards, a light stripe showing one of the colors in the pattern is effective. Warm dark baseboards and panelings are used, the stripe is better in a dark baseboard color. Black stripes give a smart appearance to a room with pale yellow or gray woodwork.

A warning that one does not know the line is often an unlabeled problem in the room. If the wallcovering is painted an interesting treatment can be obtained by outlining the narrow moldings in these panels with a contrasting color.

Painting

Unless a room is fairly large, the means of painting for the eye is likely to add greatly to the appearance of the walls without adding, if it does not detract, from the general effect. Small moldings, when the treatment is of an informal nature, are better and practical.

Paints may be treated in many ways. Usually the surrounding surface is kept a little lighter than the panels themselves and the moldings. Lustrous, non-toxic enamel or mottled effects may be used in the panels. Often the moldings are painted a contrasting color or striped with a narrow line of a contrasting color. This is most effective for long narrow rooms or long halls.

Rooms in which woodwork is used tend themselves to obstruct treatment with the painting effect. The moldings tend to so on the same in the board may be painted in a contrasting color. An interest is shown in the office wood wallboard to cover the wallboard partitions. The walls are painted grayed white and the moldings are orange. Another effective scheme is a gray-green wall with cherry-colored moldings.

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Stenciling

Stenciling offers many interesting possibilities if directed along the right lines. It should be used to perform a definite function in the decoration and not be put on simply to fill a bare space or to "dress up" a room.

The most effective use of a stencil pattern is in single units rather than in continuous patterns.

A stencil, stencil design on the door of a room instantly shows that handwork has been employed in the decoration and the fact that there is only a little of it adds greatly to the effect.

In using stenciling on the walls, there should be some definite reason and place for it. The most attractive use is as a series of designs for people. A stencil design should be employed.

In rooms with high ceilings it is often desirable to block out a space with stenciling and put a stencil design in the corner of each block, or in every other one. The designs may be fairly bold and executed in brilliant colors.

Most stenciled lines, broken with dots or squares, are excellent substitutes for wood paneling. They may be used to divide up both the wall space and ceiling. Individual panels may then be placed in the panels.

The best medium for stenciling is pure white lead paint thinned to the desired color. It should be mixed to heavy brushing consistency so as to give a solid effect. It is always well to try your color and the consistency of the paint on a board or other test surface in order to be certain of the result before the actual work on the walls begins.

To do the work, use an ordinary sized paint brush with the bristles broken, or bound about one-half way down to prevent their spreading. Hold the stencil in place, dip the brush lightly into the paint and thereby rub the color over and into each aperture of the stencil. Rub over the stencil lightly with equal direct life to prevent sliding or rubbing over the first color.

In using single designs which are to be repeated at intervals, be careful to keep a straight line and to mark off the distance so that the spaces will be regular. In a continuous stencil see that each shift of the design looks with the preceding one. It might give or blurred places should occur, mark them up by hand.

When you have finished with a stencil, clean it with turpentine and hang it up to dry.

Old Furniture Made New

IT is often a problem to know what to do with old furniture which does not seem quite so fit in with a contemporary scheme of decoration. The thing to do is to make it over into new furniture by painting it. Painted furniture is becoming more popular every day.

A great deal of old furniture, of course, is very beautiful. Considerable old mahogany pieces are much sought after. In law and book the furniture made in this country twenty or thirty years ago, however, does not come up to the standard of making some and is somewhat likely to be even modern a kind of decoration.

The color of the finish is often the most serious drawback. A living room with furniture finished in light pinks and may look unattractive and unsatisfactory. Perhaps the lines of the furniture are not bad. In that case by rubbing the pink dark or by painting them, a very pleasant effect may be obtained.

To remove the finish, sand off the varnish with sandpaper and water. Then sandpaper down to the wood. If a painted finish is decided upon apply three coats of a good gray ivory or a tan and the furniture will take on a new look.

Another stained mahogany furniture is best painted a medium tone. The antique stain will very deep into the wood and in very hard to cover with a light color.

Brilliant maple furniture takes a thin gray glass very well. If put on this enough, the glass will not hide the grain of the wood but will give it a pleasant silver tone.

Light bedroom furniture can often be greatly improved by painting of the high bedposts and painting it in a buff, a tan or a gray.

Dark beds are very obtrusive in a modern color scheme. Where a brass bed figure in the furnishing of a room, paint it to match the rest of the furniture. To paint a brass bed, clean it liberally with benzine or soap and water, then rub the finish down with fine sand wood, being careful not to scratch the metal, and apply three coats of paint of the proper color.

Painting painted furniture with a narrow band in a contrasting color gives a smart appearance. The outlines of the furniture should

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be followed with an exceedingly narrow strip, not more than a quarter of an inch in width. The margin of chair can stand a slightly wider band.

Chair with rub-bottoms or cane seats are attractive with the seat colored in a contrasting color.

Wicker furniture can stand fairly wide bands of a contrasting color on the wide knotted edge which forms the frame of the furniture. Such furniture is highly contrasting when it is particularly suitable for cottages, country houses and near the beach.

The French Boy Color Chart will be found helpful in working out combinations of contrasting colors for furniture.

Two-toned painted effects are effective on furniture as well as on walls but in this case the colors selected should not form as strong a contrast as those used for large surfaces. Two lines or borders of the same color, such as buff and pale red-orange, brown and tan, or dark green and grey-green, give very distinctive two-toned effects on furniture.

Stenciling also may be put to excellent use. Very small designs should be selected and broken up into separate units for the center of drawers or doors. Pale soft colors should be selected for the painting of the designs and the grayed units used to fill in the unimportant parts.

A very large and successful furniture company with branches in several cities makes a specialty of buying up old discarded furniture and repainting it. Some of the most unusual and attractive furniture to be bought today comes from this company. Old golden oak and walnut pieces which have been discarded are made to appear more desirable than the new furniture with which people have replaced them.

The painting of furniture when thought, some pains and a little ingenuity but it is inexpensive and exceedingly gratifying in results. The decorator who establishes a reputation for doing over old furniture will indeed soon find himself the possessor of a growing and lucrative business.

What Materials to Use

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

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

The test of time has made lead-and-oil paint the standard medium for serviceable and satisfactory exterior decoration. Lead-and-oil paint is composed of pure white-lead, pure linseed oil, turpentine and drier. It may be left white or it may be colored as desired. It forms a moisture-proof, elastic film which accommodates itself to temperature changes without cracking or scaling. Besides this it wears down so slowly and so evenly that not only are its wearing and protective qualities of the highest order but it leaves a perfect surface for repainting without the expense of scraping or burning the old paint off. From every standpoint—durability, protection and economy—lead-and-oil paint is the logical choice for exterior painting. Any experienced painter will say that this is so.

A color scheme on interior walls and woodwork is not subjected to the same hard service as exterior color scheme. Nevertheless the superior qualities of white-lead paint dictate its use also on the interior. What is wanted is a paint which will not mar the beauty of an interior color scheme by cracking and scaling and which may be easily cleaned. Such a paint is that made of pure white-lead and flitting oil which produces a beautiful, even, smooth, glass-like finish that may be washed with ordinary soap and water without injury.

One of the surest ways of obtaining decorative materials which will do full justice to your color scheme selections and also secure their long life is to buy only products which bear the name of a responsible manufacturer. Our well-known Dutch Boy white-lead has been the decorator's standard for years and is guaranteed by the

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There. These elements will be replaced and other from another such as and from this or from from from. See "Doubtful" file.

I
Intermittent. See "Yummy".

L
Luminous. Amount of white light reflected with the lens. The more white light a color sends to the eye, the more luminous or brilliant it is and the higher its value.

N
Normal. A gray in which no hue predominates.

N
Neutral Colors. Those proved by luminousness.

P
Pigment Colors. Those from which all other colors are by made. Black, yellow and blue are immediately understood to be the primary colors.

P
Pigment Colors. See "Pigment Colors".

P
Pigment. The portion which are those which have are modified in the long degree. The purity of a color is measured as any other color, or white or black, is added to it. In other words, the strength or intensity is reduced.

R
Reticular Colors. As called because they seem to ripple or ripple from the eye. The end colors. Those containing blue in the secondary. See Double Ray Color Chart for end colors.

R
Reticular Colors. Those containing a line in common such as red and blue. The colors in any column and then in the column on either side of it on the Double Ray Color Chart are related colors.

S
Secondary Colors. Those derived by adding together any two primary colors. Orange, green and violet are immediately understood to be the secondary colors.

S
Saturate. A color defined by the addition of black.

S
Saturate Colors. Those which are seen when a ray of sunlight is passed through a prism or through a lens of glass. The rainbow is composed of the spectral colors, being analyzed, separated from the compound colors by refraction which have as a primary. The same procedure spectral colors are red, orange, yellow, green, blue, violet.

T
Tint. A color lightened by the addition of white.

T
Tint. That modification which indicates a change from one color hue another, such as green hue and white green which is given of a primary color.

V
Value. Scale as "Tinted".

V
Value Colors. Those resulting out of yellow in the secondary. Red is the extreme color. See Double Ray Color Chart for value colors.

