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THE HANDBOOK ON PAINTING



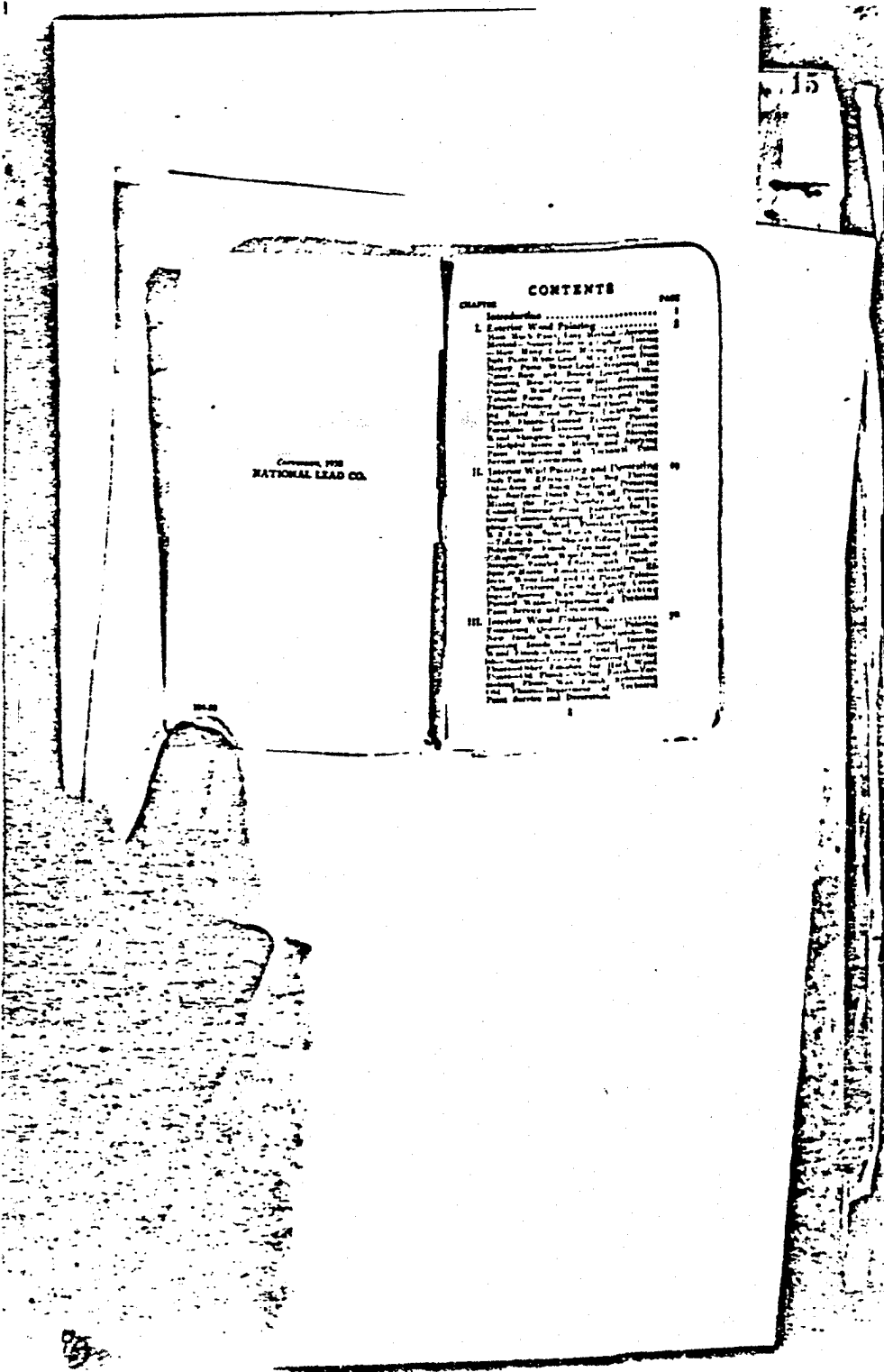
NATIONAL LEAD COMPANY

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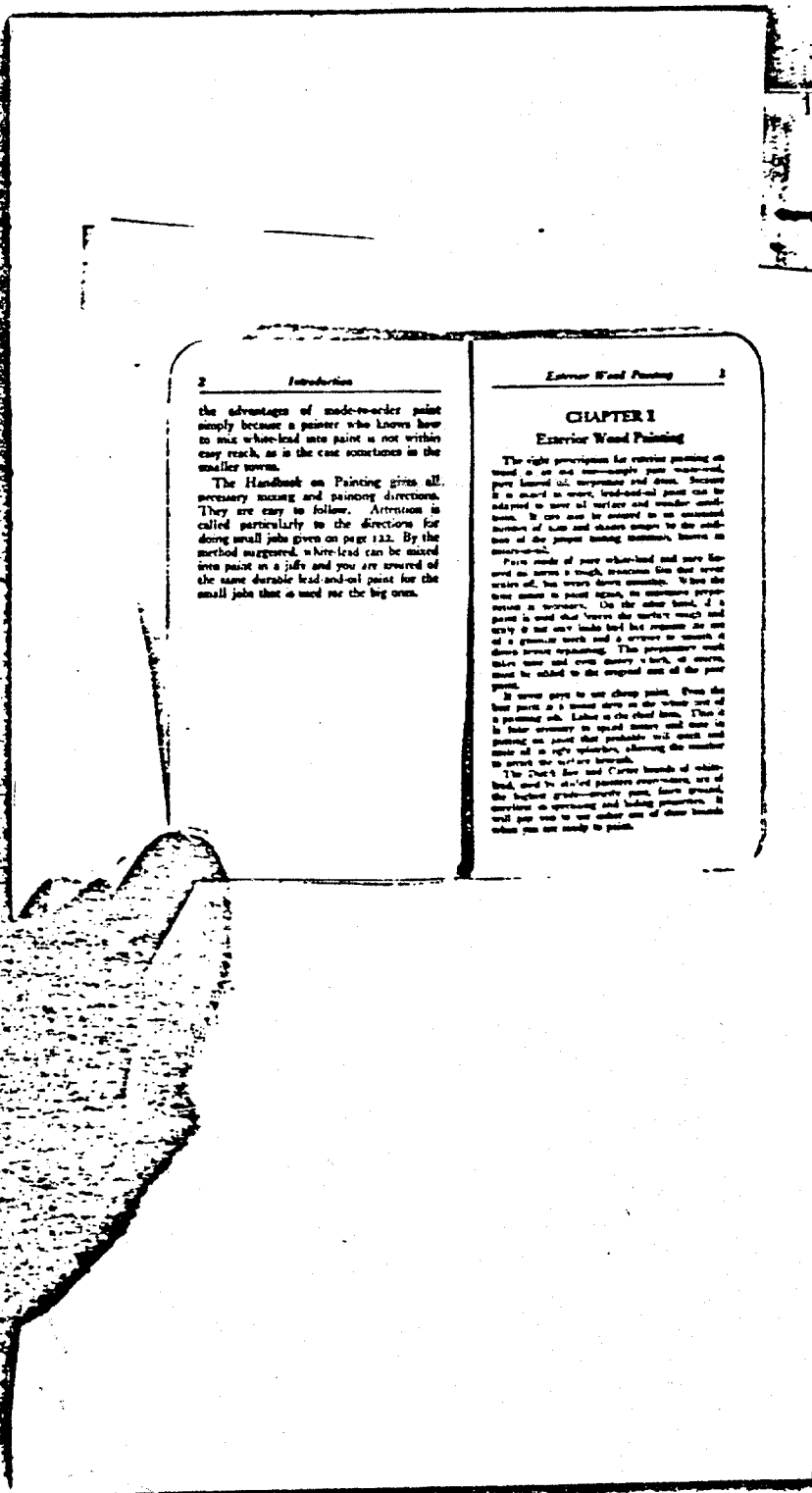
IF you want to know how to paint a house or other building and how much paint it will take; if you want to know how to finish a wall or door, how to paint metal, how to paint masonry, how to paint a boat—the best a wall will pay. It is a veritable storehouse of practical paint knowledge, equally valuable as a guide to the uninitiated and as a reference work for the architect, engineer, building manager, painter and other experienced users of paint.

In saying "this book will tell you," it is not implied that the mere following of directions will turn a novice into a skilled painter. This is not possible. It would be just as ridiculous to claim that reading the recipes in a cook book will turn a beginner into an expert chef.

Painting is an art and there are many things about the art of painting which require study, observation and constant practice. It always pays, therefore, to have an experienced painter if one is available. The superior knowledge of the man who "knows how" is worth whatever extra money it may cost to have him. Do not, however, allow yourself to be deprived of

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2 Introduction

the advantages of made-to-order paint simply because a painter who knows how to mix white-lead into paint is not within easy reach, as is the case sometimes in the smaller towns.

The Handbook on Painting gives all necessary mixing and painting directions. They are easy to follow. Attention is called particularly to the directions for doing small jobs given on page 122. By the method suggested, white-lead can be mixed into paint in a jiffy and you are assured of the same durable lead-and-oil paint for the small jobs that is used for the big ones.

Exterior Wood Painting

CHAPTER I Exterior Wood Painting

The eight principles for exterior painting on wood, as set out summarily page numbered, apply to all exterior painting and more. Because it is mixed in water, lead-and-oil paint can be adapted to most all surfaces and weather conditions. It can also be mixed to an unlimited number of tints and shades except to the extent of the present tinting materials, known as color-lead.

Paint made of pure white-lead and pure linseed oil, mixed in equal parts, is the best for exterior painting. It has the best chance to stand up, in exposure to weather. On the other hand, if a painter is used that "wears the surface" rough and gray, it is not only lead-and-oil but also a grainy work and a worse to work in than the best. The painter's work, then, must be added to the original mix of the paint.

It never pays to use cheap paint. From the first paint to a second coat in the same job of painting, the labor is the same. This is by far economy in good money and time in painting on wood that probably will stand and wear all its life span, allowing the painter to serve the surface better.

The Dutch Boy and Carter brands of white-lead, and the other brands mentioned, are of the highest grade and quality, and are the best for exterior painting and building purposes. It will pay you to get other one of these brands when you are ready to paint.

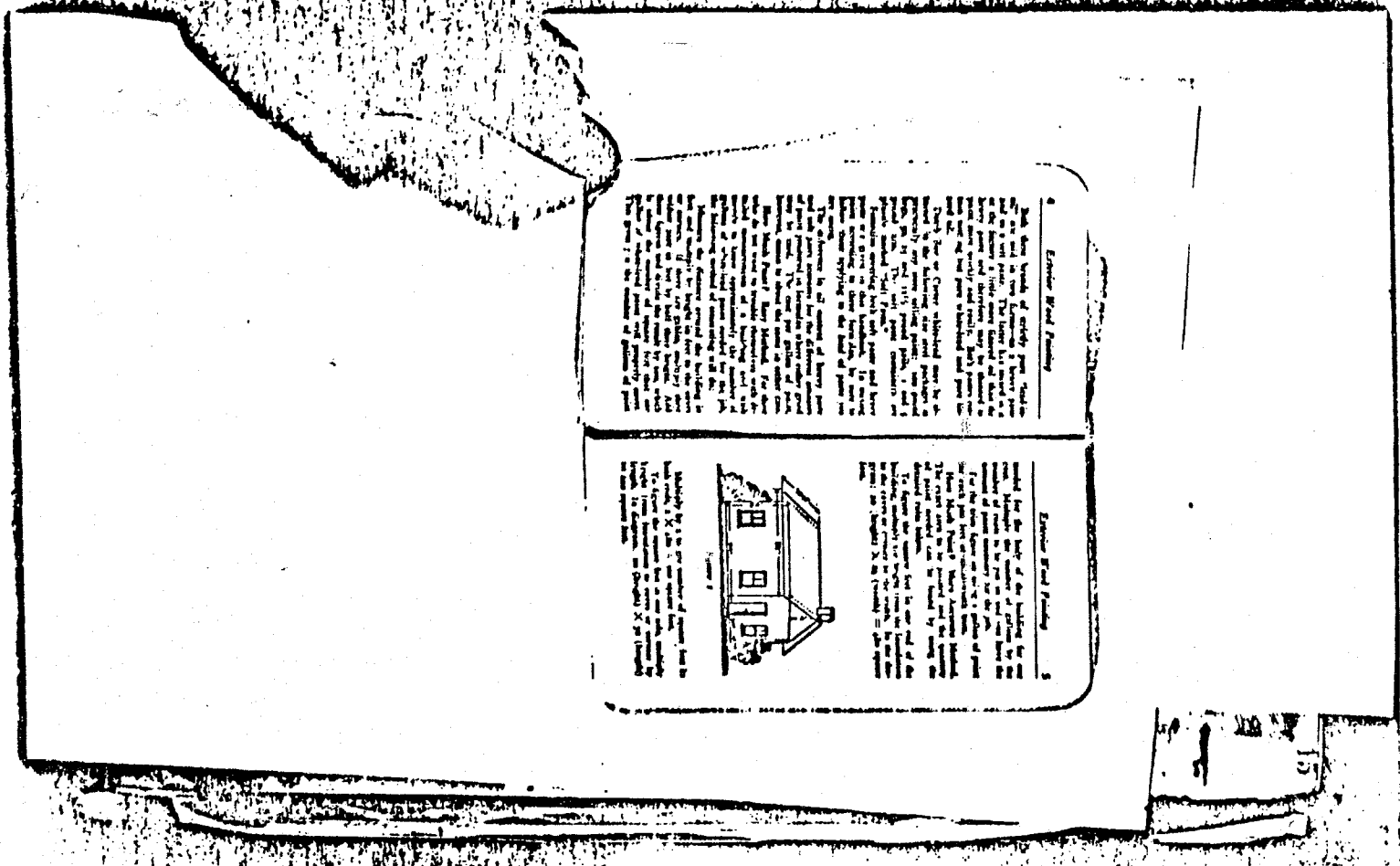
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Exterior Wood Painting

Multiply by 2 to get number of square feet in both ways, $2 \times 100 = 200$ square feet.
To figure the square feet in the gable, multiply one-half the height by the distance between the eaves or cornice.
In diagram, $\frac{1}{2}$ of 8 feet, the height of gable $\times 16$ (distance between eaves) $= 64$ square feet.
If there is another gable of the same shape and size, multiply by 2 to get the number of square feet in both, $2 \times 64 = 128$ square feet.
When gables differ considerably in size they must be measured separately and the results added together to get the number of square feet in all of them.
Add the square feet in each wall and gable and the sum is the number of square feet of surface to be painted.
In diagram: $320 + 128 + 96 = 544$ square feet to be painted.
It must be to be painted, the entire probably will differ from that to be used in the work of the building and therefore the measurements should be kept separate.
Multiply length by distance from the eaves to the cornice.
In diagram: 32 (length) $\times 10$ (distance from eaves to cornice) $= 320$ square feet.
Multiply by 2 to get the number of square feet on both sides of the wall, $2 \times 320 = 640$ square feet.
The preceding directions are ready to be followed where the building is regular in shape like a box.
To lay down a set of rules for the detailed construction of a building that is irregular in shape or surface would cause unnecessary confusion in many cases. If there is a large wing

Exterior Wood Painting

figure the wing as if it were a separate building but allow, of course, for painting only one side.
Square Feet to a Gable. In figuring the number of square feet a gable of various shape will cover, a great rule depends on the surface to be painted. Just as the kind of wood, how dry it is, degree of exposure, etc. Some woods are more porous than others and absorb more paint. Much depends, too, as to whether the paint is brushed on, some workers brush the paint out more and then paint more surface.
The painting cost, more interesting to carpenters given on page 11, will vary, as to average, \$25 square feet to the gallon, two coats, "inside" and third coat on bare wood and four and second coat on old work and water, on the average, two square feet to the gallon, each coat.
Timing. The following timing directions give white paint. If redness stain is wanted, apply then the proper material to suit economy with some of the oil and use the same oil paint before it is thinned or use the "white" paint after it is broken up. See "General Exterior Finish" on page 10 and "Directions for Exterior Colors" on page 10.
How Many Coats. Three coats should always be put on a surface that has never been painted—first, priming, second, and third, body coat and a gloss, clear finishing coat. [See formulas 1, 2 and 3.] Two coats are usually sufficient on old work unless the old paint is peeling or cracking. See formula 4 and 5. Two coats on new work are better economy. A third coat will not stand out and makes the job too much so long.

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Exterior Wood Painting



1. A. Brush the paint.



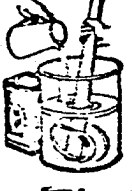
2. B. Brush the paint.



3. C. Brush the paint.

Exterior Wood Painting

Mixing Paint from Salt Paste White Lead. It is not a true white lead, but a mixture of white lead and zinc oxide. It is used for painting exterior woodwork. It is made by mixing a little of the white lead with a little of the zinc oxide. The mixture is then used for painting exterior woodwork. It is made by mixing a little of the white lead with a little of the zinc oxide. The mixture is then used for painting exterior woodwork.



4. D. Brush the paint.

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Exterior Wood Painting

Straining the Paint. After the paint is completely mixed, strain it through cheesecloth lined double or a fine wire screen. The wall surface lumps and any foreign material that may have gotten into the paint, as well as improve the paint's breaking qualities.

A good way to strain the paint is to pour it from the mixing tub or pail into the paint pan over which the strainer has been stretched. Even heavy-duty pound white-lead paint will pass paint pans, holding about three quarts of paint.

Raw and Boiled Linseed Oil. While paint thinned with raw linseed oil without driers is common and where plenty of time may be allowed between coats, it is far better to add driers to the raw oil to hasten the drying of the paint before rain or snow strikes the fresh paint or before a new atmospheric enough dust, dirt or insects to cause deterioration.

If pure raw linseed oil is not obtainable, pure boiled linseed oil may be used. Because some varieties of boiled linseed oil are thicker than raw oil to which some driers has been added, it will pay the purchaser to insist on genuine pure boiled linseed oil and not cheap stuff which is called a "compound" or any other name which plainly indicates adulteration.

When heavy paint white-lead is thinned with boiled linseed oil no driers is necessary. When any paint white-lead is thinned with boiled linseed oil a small amount of driers should be added.

(Caution New Outside Wood. (Note: The following formulas are for white paint. For colored paint see pages 17 to 21 inclusive.)

For the first of priming coat on new, unseasoned wood the paint should be thin. For the

Exterior Wood Painting

Formula No. 1—Priming Coat (For Outside Wood)

Materials	Soft Paint	Heavy Paint
Don't use white-lead or 1 part white lead	500 lbs.	500 lbs.
Two parts boiled oil	75 gals.	100 gals.
Portulacanth	1 can.	1 can.
Pure drier	1 can.	1 can.

Approx. cost of paint 45 cents. 500 lbs. 500 lbs.
Coverage, one coat 4,000 sq. ft. 3,125 sq. ft.

The addition of a very small amount of kerosene black to oil in this formula results in a more even and perfect appearing job after the subsequent coats have been applied.

It is especially important that the priming coat be mixed and applied properly. It is the foundation for all succeeding coats of paint and unless it serves a firm and lasting purpose the coats that follow will never be long on the surface and will cause serious trouble. More than sufficient care in the mixing and brushing on of the priming coat will provide good protection against future trouble.

The painter may use his own judgment in using a larger or a smaller quantity of oil according to whether the wood is oil-absorbing such as redwood, white fir, sugar pine, cypress and cedar and hemlock, or less absorbent such as oak or fir, locust, white spruce, Scotch cedar and cypress. The painter may find it advisable, in very cases, to increase the quantity of portulacanth for extremely happy or rotten wood. Where this is done a corresponding decrease should be made in the specified amount of linseed oil.

Raw linseed oil with driers is better than boiled linseed oil for making paint to be used on outside wood, but boiled linseed oil may be used if

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Arched. The door is treated with boiled oil and heavy paste white-lead mixture as used on lamp weather where a wood preservative may be added.

Formula No. 2—Second Coat

(After Outside #1 coat)

Materials	Soft Pine	Heavy Pine
Dark Bay white-lead	200 lbs.	200 lbs.
or Lead white lead	1/2 gal.	1/2 gal.
Pure raw linseed oil	1/2 gal.	1/2 gal.
Pure turpentine	1/2 gal.	1/2 gal.
Pure glue	1 gal.	1 gal.
Acrylic resin paint	1/2 gal.	1/2 gal.
Coverage, per sq. ft.	200 sq. ft.	200 sq. ft.

Where light-colored paint is being used, it is good practice to mix the lead and zinc-paint with the shade of the lead coat in a wood preservative before painting.

Formula No. 3—Third Coat

(After Outside #2 coat)

Materials	Soft Pine	Heavy Pine
Dark Bay white-lead	200 lbs.	200 lbs.
or Lead white lead	1/2 gal.	1/2 gal.
Pure raw linseed oil	1/2 gal.	1/2 gal.
Pure turpentine	1/2 gal.	1/2 gal.
Pure glue	1 gal.	1 gal.
Acrylic resin paint	1/2 gal.	1/2 gal.
Coverage, per sq. ft.	200 sq. ft.	200 sq. ft.

Representing Outside Wood. The wood preservative is enough on wood which has been painted before, the old paint serving as a preservative coat.

Before repainting, scrape off all loose and flaking paint or lead coating, where paint has been so damaged by the decay and weathering as to be in danger of falling off. The decay may be removed by using a wire brush or by sanding down the surface. The decay may be removed by using a wire brush or by sanding down the surface. The decay may be removed by using a wire brush or by sanding down the surface.

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prilling paint and touch up the bare spots and defective places with paint mixed according to Formula No. 4 and then apply two coats as follows:

Formula No. 4—First Coat

(Representing Outside #1 coat)

Materials	Soft Pine	Heavy Pine
Dark Bay white-lead	200 lbs.	200 lbs.
or Lead white lead	1/2 gal.	1/2 gal.
Pure raw linseed oil	1/2 gal.	1/2 gal.
Pure turpentine	1/2 gal.	1/2 gal.
Pure glue	1 gal.	1 gal.
Acrylic resin paint	1/2 gal.	1/2 gal.
Coverage, per sq. ft.	200 sq. ft.	200 sq. ft.

This coat will hide the old surface better if it is mixed to about the color of the lead coat. If a white job is wanted the addition of a very small amount of lampblack lead to this formula will result in a more even and perfect appearing job after the lead coat has been applied.

Formula No. 5—Second Coat

(Representing Outside #2 coat)

Materials	Soft Pine	Heavy Pine
Dark Bay white-lead	200 lbs.	200 lbs.
or Lead white lead	1/2 gal.	1/2 gal.
Pure raw linseed oil	1/2 gal.	1/2 gal.
Pure turpentine	1/2 gal.	1/2 gal.
Pure glue	1 gal.	1 gal.
Acrylic resin paint	1/2 gal.	1/2 gal.
Coverage, per sq. ft.	200 sq. ft.	200 sq. ft.

Paint ingredients in Table Form. For convenience and ready reference, the paint formulas are tabulated on the next page, following which will be found the same formulas reduced to the basis of one gallon of paint.

Although supposed to be based on standard formulas, the formulas are given in such a way that they may be adapted to the needs of the painter. They are given in such a way that they may be adapted to the needs of the painter. They are given in such a way that they may be adapted to the needs of the painter.

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Exterior Wood Painting

Painting Porch and Other Floors. The same procedure must be taken in preparing to paint a floor as in the preparation of any other surface. If the old paint is rough and craky or flaked and peeling, the floor should be cleaned down to the wood by planing, burning and scraping or by the use of a hand paint remover. If the last method is used the surface must be brushed afterwards with a coat of strong kerosene to drive away some of the alkali in the cement. Make sure that every part of the floor is free and clear. There should be no spring in it when stepped on. After sandpapering and cleaning the floor is ready for painting.

Painting Soft Wood Floors. If the floor is of white pine, poplar, hemlock, or other soft wood, use the following formula for the first coat:

Formula No. 5—Priming Coat (Soft Wood Floors)

Ingredients	Soft Pine	Heavy Pine
Shellac (one pint)	100 lbs.	100 lbs.
Putty (one pint)	14 gals.	2 gals.
Putty (one pint)	1 gal.	1 gal.
Putty (one pint)	1 pint	1 pint

Amounts in table are for 100 sq. ft. of floor. Covering one coat. 100 sq. ft. 2 1/2 gal. k. In applying use a brush with 100 and paint and brush well. One coat of white lead paint is better. The paint is so dark that it does not dry thoroughly underneath, and then carrying the brush to the other side.

After the priming coat is dry, all joints, cracks, nail-holes and other defects should be filled with a good colored putty. The putty should be finely ground into the pores of the wood and smoothed over with a putty knife. When

Exterior Wood Painting

the paint is entirely dry, remove the surplus with sandpaper.

Painting Hard Wood Floors. New hard wood floors, maple, oak, yellow pine or walnut (not less than 1 1/2 inches thick) should be sanded down to the wood. If they are not painted but, if they are to be painted with a black lead, use less lead and more turpentine than in the case of soft wood floors. A good first coat formula follows:

Formula No. 7—Priming Coat (Hard Wood Floors)

Ingredients	Soft Pine	Heavy Pine
Shellac (one pint)	100 lbs.	100 lbs.
Putty (one pint)	14 gals.	2 gals.
Putty (one pint)	1 gal.	1 gal.
Putty (one pint)	1 pint	1 pint
Amounts in table	100 lbs.	100 lbs.
Covering one coat	2 1/2 gal. k.	2 1/2 gal. k.

The priming coat is the most important. A few coats of turpentine over the surface and labor is reduced.

Body and Finishing Coats. For the body or second coat and the finishing or third coat use the same formula as that for the first coat, but the turpentine should be reduced in repeating and there with two coats.

Formula No. 8—Second Coat (Hard Floors)

Ingredients	Soft Pine	Heavy Pine
Shellac (one pint)	100 lbs.	100 lbs.
Putty (one pint)	14 gals.	2 gals.
Putty (one pint)	1 gal.	1 gal.
Putty (one pint)	1 pint	1 pint
Amounts in table	100 lbs.	100 lbs.
Covering one coat	2 1/2 gal. k.	2 1/2 gal. k.

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Exterior Wood Painting

bars. These rails have little sliding strength and a larger quantity must be used.

As mentioned under "Timing" on page 7, the timing return should be added to the heart of point before the final drawing. Now or just a bit at a time the entire quantity of color is applied. Add the rose gradually and note its effect as it is being stirred into the paint. Stop when the mix shows a muted rose if you have used less than the formula calls for. On the other hand, you will have to provide more color if the specified amount fails to bring the heart to the shade wanted. Should you accidentally add too much color in the paint it will be necessary to add some white-mud, properly thinned.

Where a formula is to be large amounts of dining error, it is necessary to provide an extra quantity of flowers to avoid changing the consistency of the point. The extra water should be thrown away after use. Using the water into a pan and bring it to a boil immediately by stirring to remove oil and impurities (equal quantities of oil).

Precious her Exterior Culture. The following
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 and 64, are heard on many sea grounds of
 Dutch Bay or Carus wharves. For smaller
 or larger amounts of white-lined deeply decrease
 or increase the quality of coloring material or
 anatomy. And across rounded "Stoning One
 Gallow of Peace" on page 148.

Greg Gervais - (Party Treasurer)

8 estimate that are chronic patients
9 estimate that are chronic patients

1. 1/2 cup butter
2. 1/2 cup brown sugar
3. 1/2 cup white sugar
4. 1/2 cup milk
5. 1/2 cup vanilla
6. 1/2 cup salt
7. 1/2 cup baking powder
8. 1/2 cup baking soda
9. 1/2 cup yeast
10. 1/2 cup oil
11. 1/2 cup eggs
12. 1/2 cup flour
13. 1/2 cup cornmeal
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258. 1/2 cup soybeans
259. 1/2 cup lentils
260. 1/2 cup chickpeas
261. 1/2 cup black beans
262. 1/2 cup kidney beans
263. 1/2 cup pinto beans
264. 1/2 cup navy beans
265. 1/2 cup lima beans
266. 1/2 cup garbanzo beans
267. 1/2 cup mung beans
268. 1/2 cup adzuki beans
269. 1/2 cup soybeans
270. 1/2 cup lentils
271. 1/2 cup chickpeas
272. 1/2 cup black beans
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275. 1/2 cup navy beans
276. 1/2 cup lima beans
277. 1/2 cup garbanzo beans
278. 1/2 cup mung beans
279. 1/2 cup adzuki beans
280. 1/2 cup soybeans
281. 1/2 cup lentils
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287. 1/2 cup lima beans
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298. 1/2 cup lima beans
299. 1/2 cup garbanzo beans
300. 1/2 cup mung beans
301. 1/2 cup adzuki beans
302. 1/2 cup soybeans
303. 1/2 cup lentils
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305. 1/2 cup black beans
306. 1/2 cup kidney beans
307. 1/2 cup pinto beans
308. 1/2 cup navy beans
309. 1/2 cup lima beans
310. 1/2 cup garbanzo beans
311. 1/2 cup mung beans
312. 1/

and 7 others, 9 a. m.

Colonel T. J. ... (Fairly Permanent)

• passed French exam
• passed medical exam

1. *Phragmites australis* (Cav.) Trin. ex Steud.

Petrobras N° and Petrobras

Light Gray—No. 10—1 P. 10000000

6. *corvus leucophaea*

Case No. 21-1 (Processing)

6 curve lengths

Def-We and Family Assessment

6. *procedo* (procedo) *procedo*

1. **Author:** [Name of the author]

1. **Introduction**

Light Tan-Hk. sp-1 Fatty Processed
6 pounds 100% cotton

9 **customer / kʌmstə / n**

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1. James Earl Ray was born in Mississippi in 1928.

Ref-Id: A6-17

13. 10/10/1964 10/10/1964 10/10/1964
14. 10/10/1964 10/10/1964 10/10/1964

3. **Other Large Patients**

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9 pounds 10 ounces net
1/4 pound butter, sliced

High German: Low German:

6. *Grasshopper* 1941/42
6. *Grasshopper* 1941/42

[illegible]

Cont- No. (and Process)

4 pounds butter shortening

10-10-1964

Temp—No. 67—(Fairly) 1
A minute (over) 100

8. **concrete** pronounced like

1/2 pounds vacuum sealed

Abstract

1998

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Exterior Wood Finishing 23

Sub-Nav. Dept. (Personnel)

For anyone seeking to expand its
business, there is a good reason
to consider the following:

THE

sample for analysis 3/6/70 sample from 11m off
ship and used 8

which will cost approximately \$200,000 per lot, the cost.

THE UNIVERSITY OF CHICAGO

be prepared as follows:
For printing use Form No. 6, page 16.

For the second coat use:

Formula No. 11—Second Class
(*Wool Samples as before*)

THE

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11	
11	
11	

... ..

For the third and our Friends No. 1 page on
Dancing Wood Shingles and Rough Siding.

... ..

should be added to a minute of the following date:

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It is a good idea to have a copy of the book on hand for reference.

Product Name: Product Name

100

22 Estimate Road Paving

Yellow Crossed, Red (Fairly Prominent)

100-443887-100

1. *General*
 2. *Particular*
 3. *Conclusion*

ADDITIONAL INFORMATION:

11

Dr. Maria Jose (Not Present)
(Seal)

11-11-11

Bob Cohen *Two years in and still
up and ready to capture a silver-foot*

into the first group.

1. What is the purpose of the study?
 2. What are the research questions?
 3. What are the hypotheses?
 4. What are the variables?
 5. What are the methods?
 6. What are the results?
 7. What are the conclusions?
 8. What are the limitations?
 9. What are the implications?
 10. What are the future directions?

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Other people in England & some from the U.S.
are still working.

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Exterior Wood Painting

In the above list of colors, the color formulas which follow give the amounts of color and solvent required for each gallon of the oil mixture to produce some of the most common colors. There are but a few of the many colors obtainable.

- Gray**
 40% pounds white-lead
 10% ounce lampblack
- Deep Red Brown**
 1 pound dark Indian red
- Bright Red**
 4 pounds scarlet red
- Green**
 10% pounds chromium oxide
 10% pounds cadmium chromate green
- Blue**
 40% pounds white-lead
 10% pounds prussian blue
 8 ounce lampblack

Notes: While chrome and chromate are used for staining, they are and should be used in a way to produce a good, permanent stain and to very little to cover cracks of the surface is stained in the future. Chrome stains break a coat of paint are apt to "bleed" through and cause discoloration and spoil an otherwise good job.

Helpful Hints in Mixing and Applying Paint

1. Be sure to mix colors of paint, but for best results, it is better to have some left than a run short, especially if you are using a colored paint. There will be no waste, for the left

Exterior Wood Painting

overs are useful for painting other colors, and values or patterns and various odd jobs where the color of the paint makes no serious difference. The best and true color between may be used for each work, and a little lampblack added to the batch to produce a deeper shade.

2. Be sure to put the mixing colors in the paint before the final staining. The stain should first be thinned to paint consistency and added to the mix after the white-lead has long broken up in the case of heavy paint when used, or before the final staining of soft paint when used in work. To put on the colors in thin paint form or in dry form is to cause cracking when the paint is brushed on.

3. It is a good idea to stir your paint before using it. Scrub a double thickness of cheesecloth or a fine wire screen over a tub or pail and pour your freshly mixed paint through it. This will remove small lumps of color, stain and other foreign matter that may have gotten into the mixing tub. Straining the paint also adds to its spreading qualities.

4. Brushes and rollers should never be used as a substitute for turpentine. Mineral oil and other non-drying oils have no place in paint for outside work. Avoid them.

5. Use only the best linseed oil, that made by some well-known brand names.

6. Thick colored stains slightly alter shades, so, in tinting your paint, make allowance for this darkening in the pot.

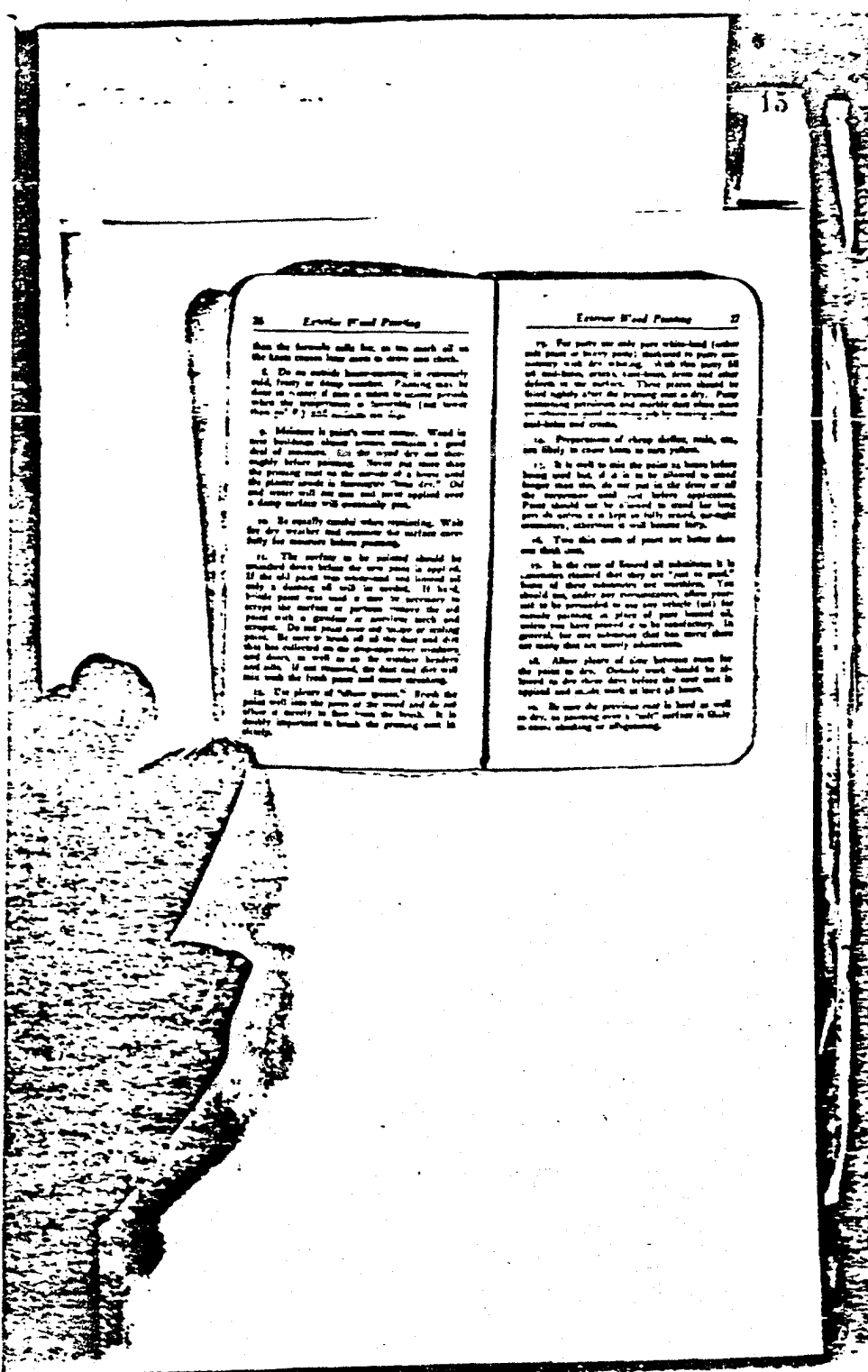
7. Kinks and ripples should be new wood should be skinned, before the priming coat is applied, with pure orange shellac, brushed on very thin. When the lumber is completely kinked, bent all and more turpentine may be used

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26 Exterior Wood Finishing

When the furniture is set, as the work of the painter is done, the work of the painter is done.

4. Do not use any kind of paint or varnish on the furniture. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer.

5. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer.

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27 Exterior Wood Finishing

9. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer.

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11. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer.

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14. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer. The paint should be applied in a thin layer, and the varnish should be applied in a thin layer.

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Exterior Wall Painting

15. Use only the best paint always. A poor paint may last well for a time but experience has long set the standard. Wind, sun and rain will test the true value of any paint more surely than will the eye.

Department of Technical Paint Service and Distribution. If you have a special purpose of a technical nature that is not covered in this book address your inquiry to us and the Department of Technical Paint Service and Distribution will try to prepare and assist you.

If you want more advice suggestions for the selection of a paint, please give us the information requested on page 15, so that we can more satisfactorily help you.

Interior Wall Painting and Decorating 20

CHAPTER II

Interior Wall Painting and Decorating

The decoration of interiors presents a problem quite different from the painting of exteriors. Paint used inside is not exposed to the weather and consequently is used differently from paint intended for outside use. A large part of interior surfaces is plaster, which is a more difficult material to paint. Glass, paper, is usually used on interiors while the decoration of exteriors calls for a variety of finishes of which flat and semi-gloss effects are most popular, and a range of colors which includes those most delicate and attractive both in color and texture for exterior use.

The points to consider in the treatment of interior surfaces are beauty, cleanliness and economy. Beauty involves color and style of finish. Cleanliness depends upon washability. Economy has to do with cost and time of work. These three results are best reached by the use of paint made of pure white-lead.

Self-Tone Effects. Most inside painting now done is done in two or three "flat" colors. Flat is a few years ago, there has been more choice obtained with white lead by staining a rich impervious material of known color. These special staining oils for use with white lead were developed. These staining oils are using the place of impervious for interior painting. The handsome, durable, washable, self-toned finish which staining oil gives is reaching in a market.

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Interior Wall Painting and Decorating

Interior wall painting is the most popular of the painted work, because it is so much more extensive than exterior work.

Brush for Priming Oil. One of the most important things to be done before a room is painted is to prime the walls with a brush. This is done by dipping the brush in the paint and then brushing it over the wall. This is done to make the paint adhere better to the wall.

Brush for Finishing Oil. This is done by dipping the brush in the paint and then brushing it over the wall. This is done to make the paint adhere better to the wall.

Paint from white-lead and Dutch Bay. This is done by dipping the brush in the paint and then brushing it over the wall. This is done to make the paint adhere better to the wall.

Brush for Finishing Oil. This is done by dipping the brush in the paint and then brushing it over the wall. This is done to make the paint adhere better to the wall.

Brush for Finishing Oil. This is done by dipping the brush in the paint and then brushing it over the wall. This is done to make the paint adhere better to the wall.

Interior Wall Painting and Decorating II

To find the area of wall surface to be painted, measure the distance between the baseboard and the picture molding or ceiling. Subtract from this figure the area occupied by the doors and windows. Divide the result by four, which is about the number of square feet of surface one gallon of paint will cover. The answer is the number of gallons of paint needed for one coat.

To find the area of the ceiling, multiply the width by the length. To find the area of the floor, multiply the width by the length. To find the area of the walls, multiply the width by the height and divide by two. This gives the area of one wall. Multiply this by four to get the area of all four walls.

If walls or ceiling are irregular in shape, divide into rectangles, figuring accurately the area of each rectangle. The sum of the areas gives the total amount of surface to be painted and dividing by four gives the number of gallons of paint needed for one coat on smooth paper.

Preparing the Surface. It is always advisable to allow plaster at least six months to dry out thoroughly or "set" before attempting to paint it. Fresh plaster contains free alkali which has a tendency to keep paint from drying properly and to cause colors to black out.

A good many people do not see to it that their walls are prepared for the work. In such cases, painters sometimes produce "lags" the new plaster by treating the surface with a substance made by dissolving two pounds of one substance in one gallon of water. After this substance is applied, sufficient time is allowed for the plaster to dry before painting.

In the case of the plaster work, leave the walls for at least a week before painting. If the walls are not dry, the paint will not dry and the colors will be black out.

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Before applying any paint, be sure that the plaster or old paint is firm and smooth. Loosen the wall with a putty knife and remove it in wide pieces back to sound dry and loose plaster or paint, taking care not to scratch the surface.

Fill all cracks and holes with patching plaster. The patching plaster is superior to a good-quality and permanent patch put in place. The plaster, to be used generally, should be first cut out in the shape of an inverted V or triangle.

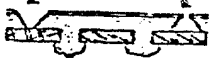


Figure 1
A cross-section of a wall showing a crack. The patching plaster is applied over the crack, and the sand or fine gravel is applied underneath the patch.

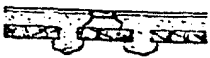


Figure 2
The patching plaster should be first cut out in the shape of an inverted V or triangle, and the sand or fine gravel is applied underneath the patch.

The shape of the spread crack should be marked with a line to aid the patching plaster in forming a bond with the old wall. Fill the crack

Interior Wall Finishing and Decorating 23

to within a quarter inch of the surface and allow the patching plaster to set partially before leveling up to the wall surface.

Walls that have been whitewashed should be washed off with sponge and scrub water before applying the patching plaster.

In general it is inadvisable to paint over wall paper. First, when applied over old paper with considerable weight and due to its tendency to pull the paper loose. Walls that have been papered should be a rule have all the paper removed and the walls washed with water to remove all traces of glue. Occasionally it will be necessary or advisable to apply patch plaster to wallpaper and a new patch of a good job of the old paper remains to ensure that wall "bleeds" through and is tight to the wall.

Dutch Boy Wall Primer. For the first coat on new interior plaster to be painted with white lead, Dutch Boy wall primer is strongly recommended. This is an acid paint that helps a thin primer made with a specially prepared formula type vehicle. It also acts as a sealer, seals the cracks, provides an acid resistance for succeeding paint coats and in the same way gives good hiding.

Dutch Boy wall primer, the "white" and "pink" and "red" colors are sold in both gallon and gallon cans, as well as in quart-size cans.

Mixing the Paint. To mix whitened paint for interior work, follow the mixing directions given on page 1, in the chapter on interior wall painting. The only difference is that in some painting calls for having oil or turpentine in that between coats of brush oil.

Because of its lower leaded oil content, heavy paint when used in preference to the white paint

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for making flat paint. However, much the same results can be had with the soft paste if some of the oil is removed or drawn from it. To do this, add from two to three gallons of turpentine to every hundred pounds of lead, stirring it in thoroughly, and allow the mixture to stand until the white-head has settled. Then draw off the clear liquid from the top. The amount of lead depends upon the amount of turpentine used and the length of time allowed for the settling. At least three night hours should elapse before the oil is drawn.

Number of Coats. Three coats are usually needed for interior plaster work, but never before have pasted-on priming coats, a second or body coat, and a third or finishing coat. If the plaster has been primed before with an oil paint, two coats are sufficient, and the priming coat may be omitted. The oil paint, if of good condition, serves as a priming coat. If not the coat of paint is to be used as a surface that is to be covered with a good condition of oil paint. It is necessary to wash the wall to remove all traces of dirt and grease. This is especially true of kitchen, bathroom and laundry walls and ceilings.

If a room is in an unimproved state it is advisable, not only the priming and finishing coats given in the formulae which follow, covering the second coat. To make two coats take twice, not the first coat, but approximately the same ratio as the second coat.

Two coats should be expected to hold as well as three but to give a touch. In fact, it is not considered the best practice to use only two coats on new work. Experience has shown that three coats are necessary for evenly satisfactory results. It is best therefore to play safe always by using three coats.

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Formula 12—Priming Coat (Interior Plaster)

(a) For other Dura-Bay wall primer, which will cover about two square feet per gallon, or the following:

Get Materials	Amount
Dura-Bay	
or heavy paste white-lead	500 lbs.
Turp.	2 gal.
Put in lead based oil	2 gal.
Two turpentine	2 gal.
Amount per 100 sq. ft.	11 gal.
Cost, per gal.	0.10 to 0.15

Formula No. 13—Second Coat (Interior Plaster)

For value of the following formulae for the second coat, adding one to two quarts of Dura-Bay wall primer to each gallon of the paint if desired.

Dura-Bay wall primer, mixed as explained with the paint, is also desirable for the first coat on unimproved plaster. In fact, where few cracks are numerous had in old painted walls, it is recommended that straight Dura-Bay wall primer be applied as the first coat in repriming.

Get Materials	Amount
Dura-Bay	
or heavy paste white-lead	500 lbs.
Turp.	2 to 2 1/2 gal.
Dura-Bay filling oil	2 to 2 1/2 gal.
Amount per 100 sq. ft.	12 to 13 gal.
Cost, per gal.	0.10 to 0.15

* If not lead based oil is not available use 2 gal. turp. in place of oil and 2 gal. pure zinc.

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Formula No. 17 Third Coat, Enamel Finish (Interior Paints)

Materials Amounts
 Dark Red 1 lb.
 Yellow 1 lb.
 Blue 1 lb.
 White 1 lb.

Amounts of paint 1 qt.
 Solvent, oil and 2 qt. oil.

To mix and draw whitened as required for enamel gloss finish, mix the heavy paste prepared with turpentine, 3 pounds to a gallon, and let the mixture stand overnight or longer in water. Then draw off the thinner from the top and add the varnish.

Colored Interior Paint. The preceding formula covering the painting of interior plaster surfaces produces white paint. If colored paint is desired, the white paste can be readily tinted by the addition of proper coloring colors before all the thinner are added, as explained on page 2 under "Tinting." See also the section on "Colored Interior Paint" on page 14, which gives some valuable pointers on the selection and use of coloring materials.

Formula for Interior Colors. The following formulas are based on the use of one pound of Dark Red or Yellow or Blue. For lighter or larger amounts of whitened simply decrease or increase the quantity of coloring material accordingly. See also "Tinting One Color of Paint" on page 12.

Light Pink—No. 17
 1 ounce medium chrome yellow
 1 ounce medium chrome green

Interior Wall Painting and Decorating 35

Light Yellow—No. 18

1 ounce medium chrome yellow
 1 ounce medium chrome green

Light Yellow Green—No. 19

1 ounce medium chrome yellow
 1/2 ounce medium chrome green

Orange—No. 20

1 ounce French ochre
 1 ounce lampblack
 1 ounce vermilion red

Tan—No. 21

1 ounce French ochre
 1/2 ounce lampblack
 1 ounce vermilion red

Green Blue—No. 22

1 ounce medium chrome green
 1/2 ounce chrome blue

Light Gray—No. 23

1 ounce lampblack

Light Carmine—No. 24

1 ounce vermilion red
 1 ounce medium chrome yellow

Light Blue—No. 25

1 ounce medium chrome green
 1/2 ounce lampblack
 1 ounce chrome blue

Red—No. 26

1 ounce French ochre
 1 ounce lampblack

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Reddish Buff—No. 412

- 10 ounces medium chrome yellow
- 10 ounces titanium red

Blue Green—No. 413

- 5 ounces medium chrome green
- 5 ounces medium chrome yellow
- 10 ounces lampblack

Applying Flat Paint. The beauty of a wall painted with flat paint depends in a large degree on how the paint is applied, especially the sanding. Flat paint dries more quickly than gloss paint and brush-marks and pores or laps will show if the work is not done properly.

Start at one end of the wall in the top, painting a section of "work" about three feet wide and work down (not across) the wall. Spread even should be taken to keep the edge of the freshly painted surface and sand the entire section of the wall being painted in completed. This is necessary in order to avoid tearing, which occurs if the edge is allowed to set or dry.

When the bottom of the wall is reached, sand the entire stretch about the same width, running it to the first one and working down the wall as before. Repeat the process until the whole wall is painted, making sure to work fast enough to keep any section from drying before another is painted to it.

Paint made from Dutch Boy or Farrow white lead and Dutch Boy flatting oil will sand and you will keep on dandruff in obtaining a good job. If you will take the same precaution of keeping the edges wet. The paint should not be forced on like varnish but should be laid off and rubbed down so that the brush-marks will more

Interior Wall Painting and Decorating 41

readily flow together. This is one of the chief reasons of a Dutch Boy flatting oil paint—it can be brushed out in such a way as to make the brush-marks disappear.

Brushing. Flat for interior walls is often brushed. This eliminates all possibility of brush-marks and makes a more uniform finish without adding materially to the cost of the job. The best effect is produced before the paint has dried, but before it has set with a well supplying brush, producing a uniform texture.

Paint to be brushed is mixed thicker than usual and may be varied in this respect according to the degree of sheering desired. One hundred pounds of Dutch Boy white lead and zinc paint with a half barrel of Dutch Boy flatting oil (see recipe) makes a heavy-bodied paint suitable for brushing. The mixture should be kept in the bucket and the brush leaves the surface and three pounds lead to five bush more completely with this paint and not satisfactory with thick paint.

Special Wall Finishes. Many people prefer walls decorated in one color and without doubt in many cases good taste demands this treatment. Others prefer stripes, marbled or stained wall effects and these are for-which materials. Some workers think they must put up the corners and other advantages of paint when nothing but a plain white wall is desired. This is a good mistake. There is a number of very beautiful and highly decorative marbled, stained and stained wall effects are obtainable very good made of white lead and flatting oil. Moreover, with these effects are well toward the advantage of washable, moisture resistant and rich tones.

Plain walls are the thing where simplicity is indicated, where care must be taken not to

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Interior Wall Painting and Decorating

descent from plaster or in large formal rooms where a certain severity is desired. But there are many cases where the use of special finishes is not only in excellent taste but preferable. To meet this demand, there are described below and on the following pages some of the blended, mottled and figured wall effects obtainable with paint.

Crumpled Roll Finish. To produce this finish, select two harmonious colors differing enough in tone to offer a pleasing contrast.

The ground or second coat, using Formula No. 15, page 15, should be trowel to match one of the colors selected and should be applied in the regular way and allowed to dry. Then the finishing coat is brushed on, a suitable system of a name, and "rolled" as described below while still wet. Prepare the finishing coat according to Formula No. 14, page 14, and tint it to match the second color chosen.

The "rolling" or mottling is done with a double sheet of newspaper or other absorbent paper crumpled tightly into an elongated and even in right angles or length. Newly pressed newspapers should not be used because the printing ink may run off the paper and spoil the appearance of the wall.



Figure 1

Starting at the top left-hand corner of the freshly painted surface and rolling diagonally downward, run the roll of crumpled paper over and over with the fingers, pressing it firmly against the wall to leave it from slipping. (See Figure 1.) Continue the rolling in

Interior Wall Painting and Decorating

the bottom of the wall and repeat for the next strip, preserving the end of the roll of paper to just overlap the edge of the previous strip.

New rolls should be introduced when the paper becomes so saturated with paint as to leave an indistinct impression.

After a wall has been rolled it should be examined. All blank or smooth areas should be painted with the crumpled paper, and all those touched up and mottled while they are still wet.

Care should be taken to give no larger section of the finishing coat than can be conveniently rolled before it sets up.

The principal problem involved in a treatment of this type lies in the selection of the two colors to be used. Each color in turn has a ground and too for a finishing coat running nearly, in the extreme, pink and pale under grey, and buff and light grey.

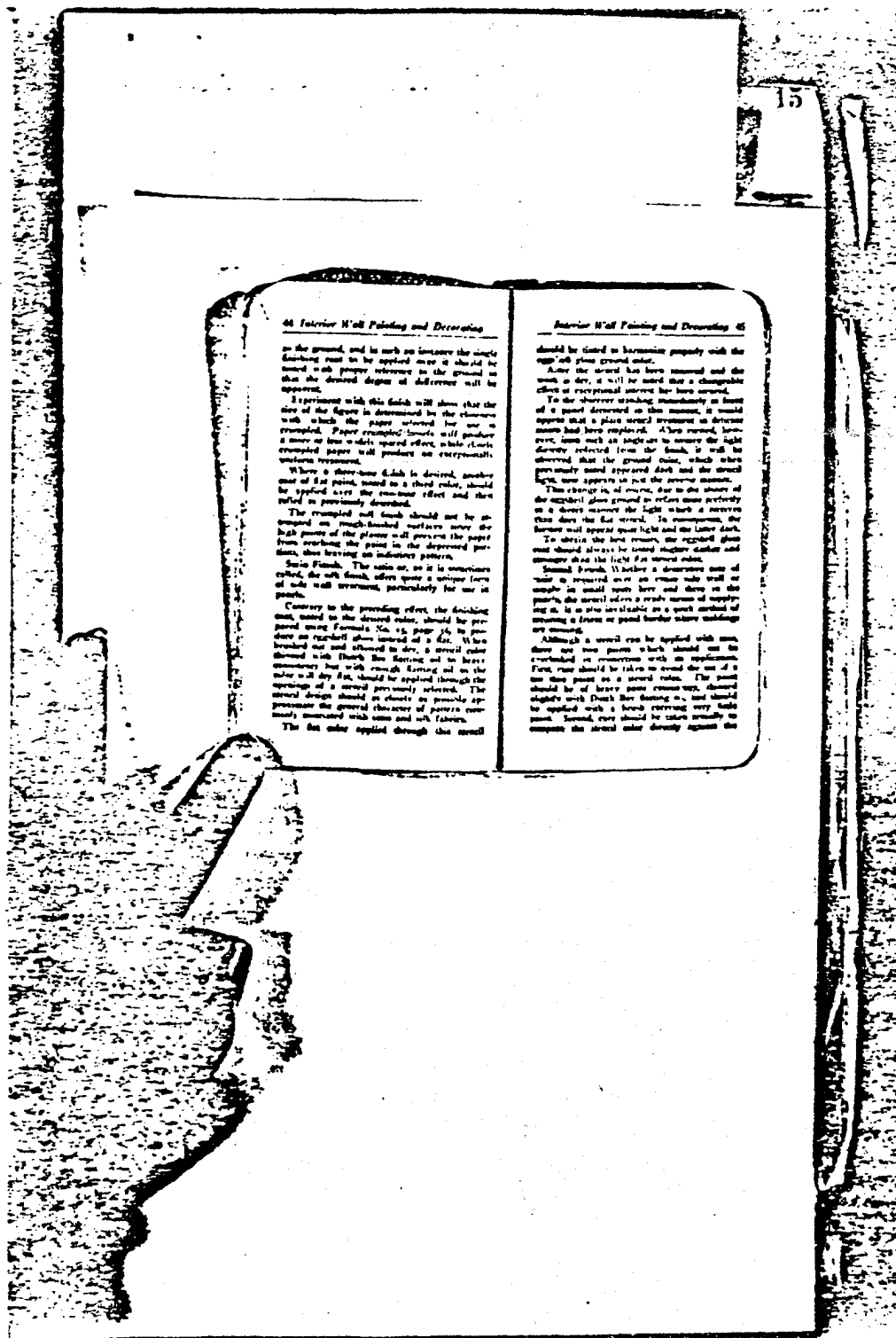
It is considerable difference runs between the colors selected for use, an effect may be repeated that is sharper and more definite (shown than the rest of two colors which are more or less neutral. Just as a dark finish may be employed over a light ground, in the reverse way a light finish may be employed over a dark ground.

It must, however, be kept in mind that as only about one-third of the ground coat shows through, the finishing coat is the one which determines the dominant color of the decorative effect.

To save work the second coat should be toned to the desired ground color, while the third coat should be rolled in a moderate degree necessary to show a proper degree of contrast when viewed by rolling in the manner previously described. On repeat work, however, the side wall color stands in place, if in good condition and free of grime and dirt, may be employed

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on the ground, and in such an instance the single finishing coat to be applied over it should be mixed with proper reference to the ground so that the desired degree of adhesion will be apparent.

Experiment with this finish will show that the size of the figure is determined by the character with which the paper selected for use is crumpled. Paper crumpled loosely will produce a more or less a dark, mottled effect, while finely crumpled paper will produce an irregular, uniform appearance.

When a three-tone finish is desired, another coat of flat paint, mixed to a third color, should be applied over the previous effect and then refired to previously described.

The crumpled wall finish should not be attempted on rough-textured surfaces, but the high points of the plaster will prevent the paper from covering the point in the depressed position, thus leaving an irregular pattern.

Stain Finish. The stain, as it is sometimes called, the soft finish, offers quite a unique form of wall treatment, particularly for use in public.

Contrary to the preceding effect, the finishing coat, mixed to the desired color, should be prepared using Formula No. 15, page 16, to produce an irregular stain instead of a flat. When brushed out and allowed to dry, a mottled color is obtained. This is the starting point for the mottled effect, but with enough stirring and on the color will dry flat, should be applied through the openings of a screen previously selected. The desired design should be drawn on pencil or approximate the general character of pattern commonly associated with stain and with fabric.

The flat color applied through the screen

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should be tinted to harmonize properly with the eggshell plus ground color.

After the ground has been prepared and the work is dry, it will be noted that a changeable effect of irregular interest has been secured.

To the observer standing immediately in front of a panel decorated in this manner, it would appear that a plain neutral treatment in various shades had been employed. When viewed, however, from such an angle as to cause the light directly reflected from the finish, it will be observed that the ground color, which when previously noted appeared dark and the overall light, now appears to put the reverse manner.

This change is, of course, due to the effect of the eggshell plus ground to reflect more brightly on a direct surface the light which it receives than does the flat finish. In comparison, the former will appear quite light and the latter dark.

To obtain the best results, the eggshell plus coat should always be mixed slightly darker and stronger than the light flat neutral color.

Stained Finish. Another decorative use of stain is required over an entire wall or on a small space here and there in the room, the stain offers a wide range of application. It is also suitable as a quick method of securing a brown or sand border where moldings are missing.

Although a stain can be applied with ease, there are two points which should not be overlooked in connection with its application. First, care should be taken to avoid the use of a too fine point on a stencil roller. The point should be of heavy gauge construction, should slightly with (Don't let the staining be too dark) to be applied with a brush carrying very little paint. Second, care should be taken to avoid the stain color directly against the

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ground over which it is to be applied, since these colors in the immediate vicinity of the wood will influence and seem to change its color characteristics.

Tiffany Finish. This finish, which was originated by the famous Tiffany Studios of New York City, is sometimes called a blended or glazed finish. To prepare a surface for the Tiffany finish it should first be brought up to the ground color selected by adding the required amount of tinting materials to Formula No. 16, page 16. The coat should be allowed to dry thoroughly. Over this should be brushed a coat of straight Dutch Boy flatting oil, taking care to cover no larger area than can be conveniently worked—about twenty-five square feet.

While the flatting oil is still wet, the glazing colors should be applied here and there. See Fig. 6. Some of the colors used for tinting paint are better adapted to glazing work than others. Red and burnt sienna, raw and burnt umber, raw lake, cobalt and chrome blue and lampblack are most frequently used as glazing colors. The last two mentioned should be used very sparingly since they exhibit a tendency to "crack in" and unless care is taken a spotty effect may result.



Figure 6

The colors should be blended one into another with a web of cheesecloth, using either a circular or figure 8 motion. High lights should then be wiped out here and there to prevent the ground color from showing and the work finished by mopping with a ball of cheesecloth.

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The method so outlined above applies of course to smooth finish plaster, but requires interesting effects on the same order may be obtained on rough finish plaster, provided the glazing colors when applied are brushed one over another by mopping with a mopping brush.

Shaded Tiffany Finish. The shaded Tiffany differs from the regular Tiffany in that the mopping, instead of being the same all over, gradually gets darker down the wall, being very light at the ceiling line. This interesting decorative effect is obtained by using a treatment for glazing, the appearance of increased brightness to give the appearance of increased brightness.

An appropriate flat ground color, prepared according to Formula No. 16, page 16, is selected and allowed to dry. Next a coat of straight Dutch Boy flatting oil is brushed on to cover as much of the surface as can be easily worked at one time.

While the flatting oil is still wet, the glazing colors should be applied, near the top of the wall in small spots, considerably removed from one another. See Fig. 8. Further down the wall, the spots should be made larger or red, to the baseboard is approached, should be more closely spaced.

As explained under "Tiffany Finish," the colors should be blended into one another with a ball of cheesecloth with a firm suggestion of wiped high lights, through which the ground color is barely visible. See Fig. 9. The work should then be finished by mopping



Figure 7

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Figure 2

with a ball of clean cheesecloth starting at the top of the wall.

The plain shaded effect, which is produced by using but one glazing color, is rendered in the same way except that the color gradient should be as even as possible with no overlap made to suggest high light, by wiping down the ground once lower up. The ground should be painted in about half of the top of the wall.

Polychrome Finish. The polychrome or multi-colored finish is necessary for use where spots of color are required to approximate certain fieldings, composed of individual units such as the red and blue, green, yellow, etc., that may be present in the interior. It is, as a general rule, most satisfactory for use on an added touch of decoration where a plain one tone even coat has been employed on side wall and ceiling.

The finish is best obtained by applying to the various units comprising the molding several different colors which have been removed and should be quite light and evenly mixed in color. The same parts of the molding in various of these light colors when a particularly effective decoration for large rooms, where it looks a natural and no more than single interior appear and no more.

Should the effect appear too large it can be toned down, when the paint is dry, by the application of a thin glaze coat as described below, under "Glaze Finish".

Two-Tone Glaze or Antique Finish. This

Exterior Wall Painting and Decorating

method of finishing the plain exterior wall, or more more elaborate treatment, is to be dependent where the color and need to be uniform and a rich depth of tone added to the work.

The effect is obtained by first preparing a thin semi-transparent glaze composed of Dutch Boy Flatting oil, to which coloring material has been added to produce the depth of tone required. Apply this glaze over the dry finishing coat and then, while the glaze is still wet, wipe lightly over it with a ball of clean cheesecloth. This operation will remove a certain amount of the glaze, permitting enough to remain on the surface to give an antique effect.

Good General Finish. A coat of straight Dutch Boy Flatting oil is applied over a dry, flat, one tone ground coat previously according to Chapter 12, No. 12, page 12, and mixed to the desired color. On this wet surface the glazing colors are applied uniformly. The colors are then allowed to dry until another coat of a light finish is produced.

While the above is still wet the second glaze for use should be placed fairly near the surface and the glaze appearing through the openings of the second should be removed by wiping with a ball of cheesecloth. This allows the ground coat to show through. See Fig. 3.

The new work which is applied can be removed by simply glazing over the spot and wiping through the second coat to be seen.

There are many interesting points here with this finish. When the second is placed against the wall, the glaze may be wiped and then to show



Figure 3

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Interior Wall Finishing and Decorating

A plaster surface or it may be wiped lightly to show a base and somewhat indistinct surface. In the latter case, care should be taken to repair any pits or holes appearing through the surface.

The surface should be smoothed with a small amount of the grouting material in the center of each patch or in between with the remainder of the grouting material on the side wall.

Another interesting treatment is to brush the surface with the same grouting material, using a brush or a small amount of the grouting material in the center of each patch or in between with the remainder of the grouting material on the side wall.

The most useful of all methods, especially for the case of plaster having a smooth finish, is to brush the surface with a small amount of the grouting material in the center of each patch or in between with the remainder of the grouting material on the side wall.

Grouting. Where a simple method of treatment is required, a solution of grouting material in water may be used with good results. Grouting is simply a mixture of grouting material and water, applied in a thin layer over the surface.

For grouting, the line should perhaps be drawn across the surface, and the grouting material applied in a thin layer over the surface.

The grouting material should be applied over the surface in a thin layer, and the grouting material applied in a thin layer over the surface.

Interior Wall Finishing and Decorating

Grouting is the simplest method of treating the surface, and is applied in a thin layer over the surface.

Grouting material should be applied in a thin layer over the surface, and the grouting material applied in a thin layer over the surface.

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The resulting paint, although heavy, will break out with comparative ease, after which it may be reapplied or treated with a brush, whitewash, sponge or any other means.

A plaster patch prepared as described may be done while it is being mixed, or may have sub-surface worked into it while it is still wet on the wall. Such a patch can be smoothed and can easily be placed to lend additional color to the surface, if such a procedure is desired.

White lead and oil plaster paint may be applied to any surface that is in readiness to receive plaster-plaster, wet sand, latex wall coverings, brick, concrete, wood and glass. In the case of fabric wall coverings, all loose or weak fabric should be pinned or sealed in place with nails driven through the fabric. One coat of plaster paint, which is sufficient for all ordinary walling, will completely hide small defects and nail heads.

When the plaster paint is to be applied to new plaster work, it is recommended that the work first receive a priming coat of Dutch Boy #44 primer, described on page 11 of this book. If the walls have been previously painted with an oil paint, and are in satisfactory condition for repainting, the plaster paint may be applied direct.

Use the masonry brush with break and not only a suitable screen at a time. If too large an area is covered before the masonry is begun, the paint may be difficult to remove.

Plaster Treatment. First prepare covering in Formula No. 14 mix, when applied, to prevent in plaster becoming and highly decorative

Interior Wall Finishing and Decorating II

where, some of the under finishes are discussed on pages 22 to 24, and are intended to follow.

Brush Work. First the wall edge of a brush, brush down over the paint coat on the wall, and a corner is formed. Then pass the brush immediately below, and at the left edge of the corner, and down it horizontally across the wall until the right edge of the brush shows in reverse. Repeat the two passes toward the bottom of the wall. When the corner is laid over an entire wall the effect creates a broken surface and makes an interesting pattern design for small rooms or for the one room, only of studies.

Fun Work. Starting at the top of the wall, place a work brush against the wall, press and pull the brush slightly down until a lead line is the right to produce a corner effect. Repeat the process, moving brush slightly down at the right of the first one. The width between is to be 2 or 3 horizontal strokes. The brush at the right end of the row again which the brush is turned. After several of these horizontal strokes have been turned, a second row should be worked below the first and just close enough to make the work of the brush, being to raise the pattern up over the lower part of the first line.

The Fun Work pattern is particularly striking if a glass is added to accentuate the high points. **Cross Check.** The beauty of the Cross Check effect depends on each on the same area as on the pattern. A coat of sand plaster paint is first brushed on the wall over. While the wall is still wet, apply a plaster patch of masonry color and spread low and down. A white brush in three down a corner of the wall face to be in hand the corner.

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Interior Wall Painting and Decorating

Another way to produce the effect of a wall is to use a coat of tinted plaster. This is done with a brush which is the same as the one used for the wall, but with a different color of plaster.

Water Wash. This effect is produced simply by washing a wall with a brush through the plaster. The brush should be kept long and straight, so as to produce a series of horizontal lines. The most effective results are obtained when the brush is held at an angle of about 45 degrees to the wall.

Water Wash. Beginning at the top of the wall, wash a small section of plaster brush about downwards, at the same time moving it from left to right to produce a series of wavy lines.

Wash Brush. To produce this effect, simply wash the top corner with a brush all over with the flat end of a wet brush.

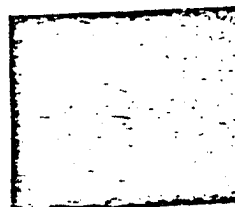
Brush Effect. There are two ways of forming the brush effect. One is to place the flat end of a brush over a sponge, rub the sponge over the wall, and then brush the wall with a brush. The second way is to use a piece of the sponge, a flat brush of about 2 to 3 inches wide and an inch long. With either tool the markings should be made so that the walls overlap.

Combs Effect. A serving spoon is the tool used in producing this pattern. The bowl of the spoon is moved against the wet plaster and moved downwards. The more sweep of the spoon, the more the pattern is distorted, the more sweeping motion, so it appears like the pattern from which the spoon is lifted. A

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Water Wash



Brush Effect

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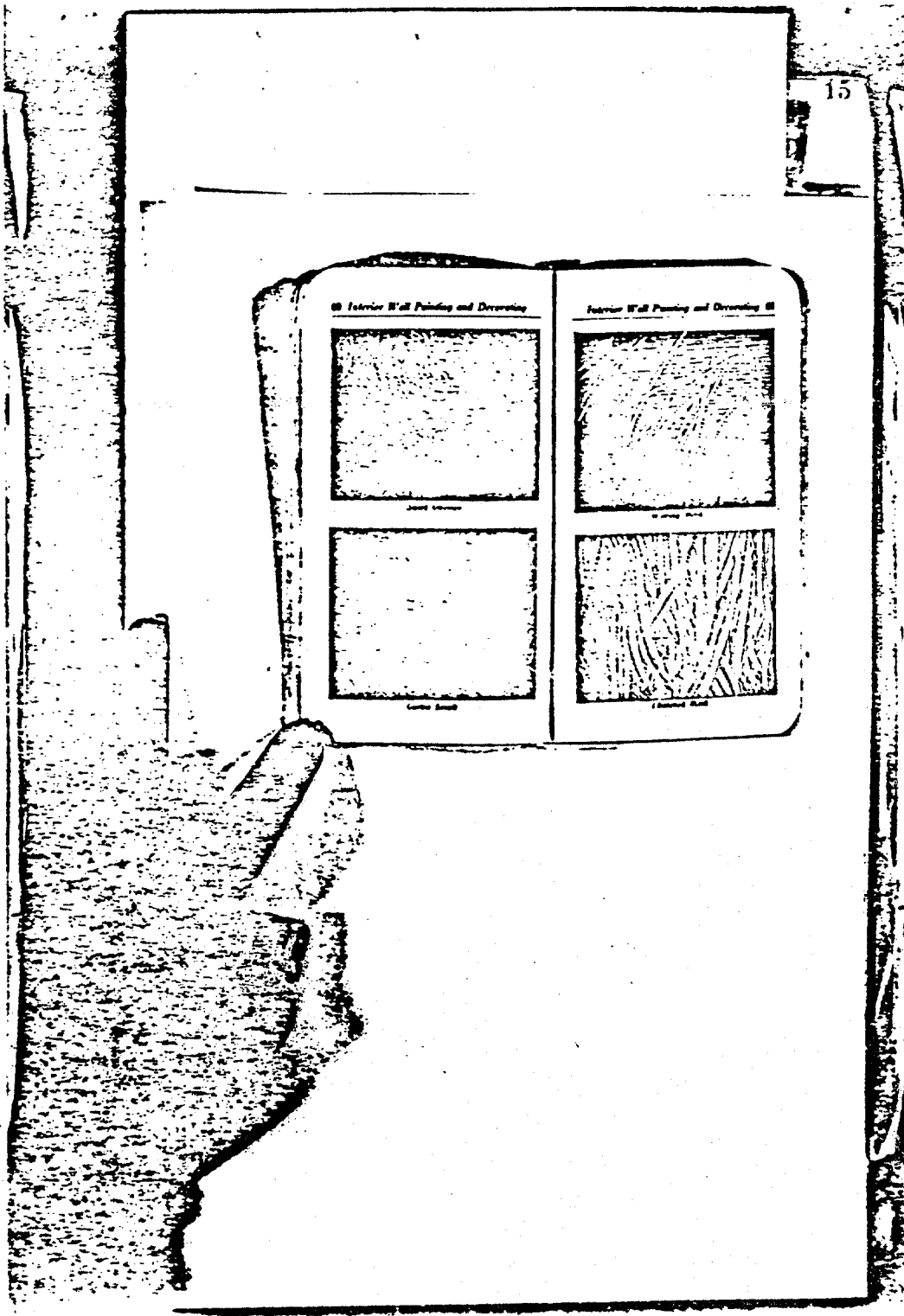
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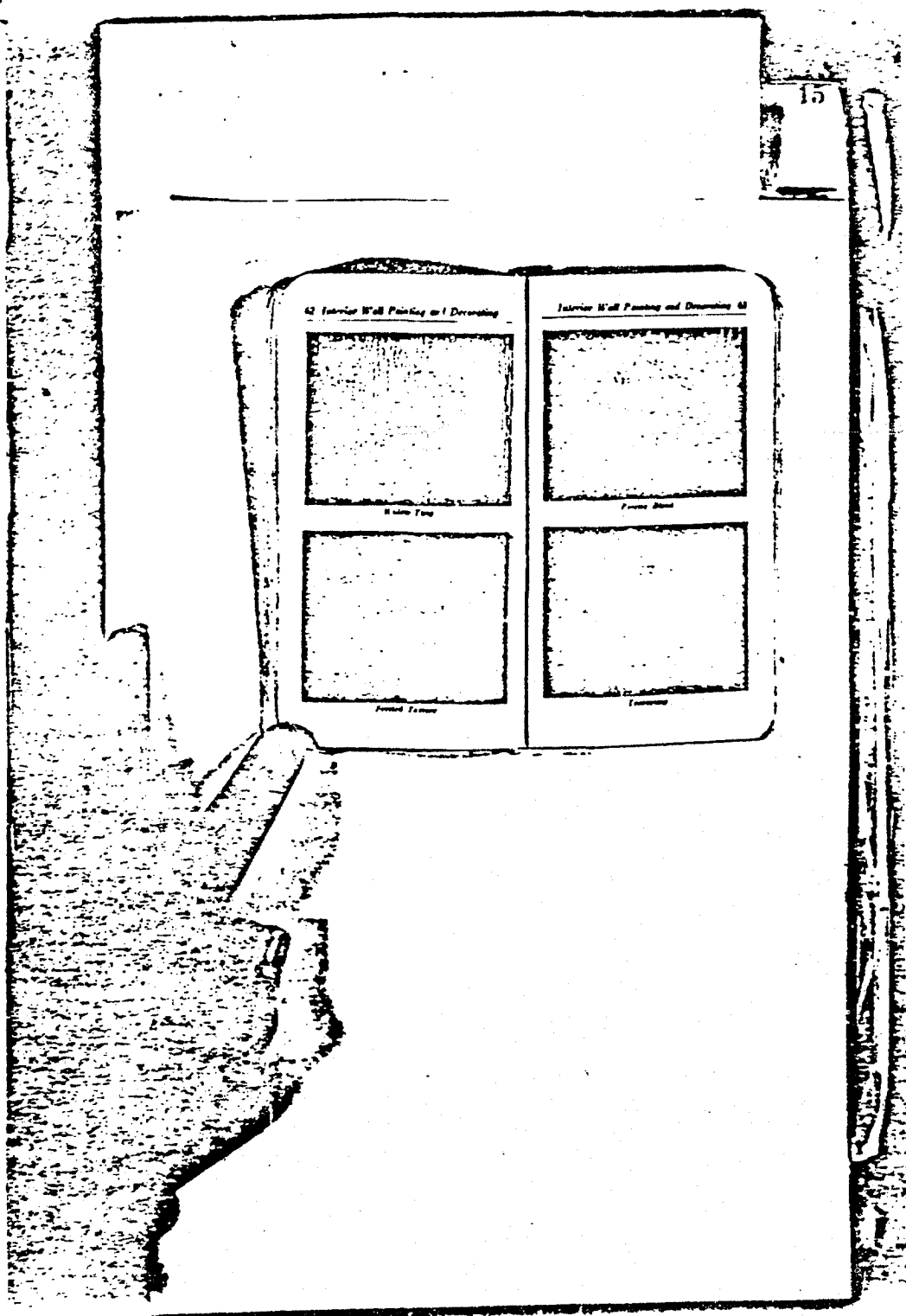
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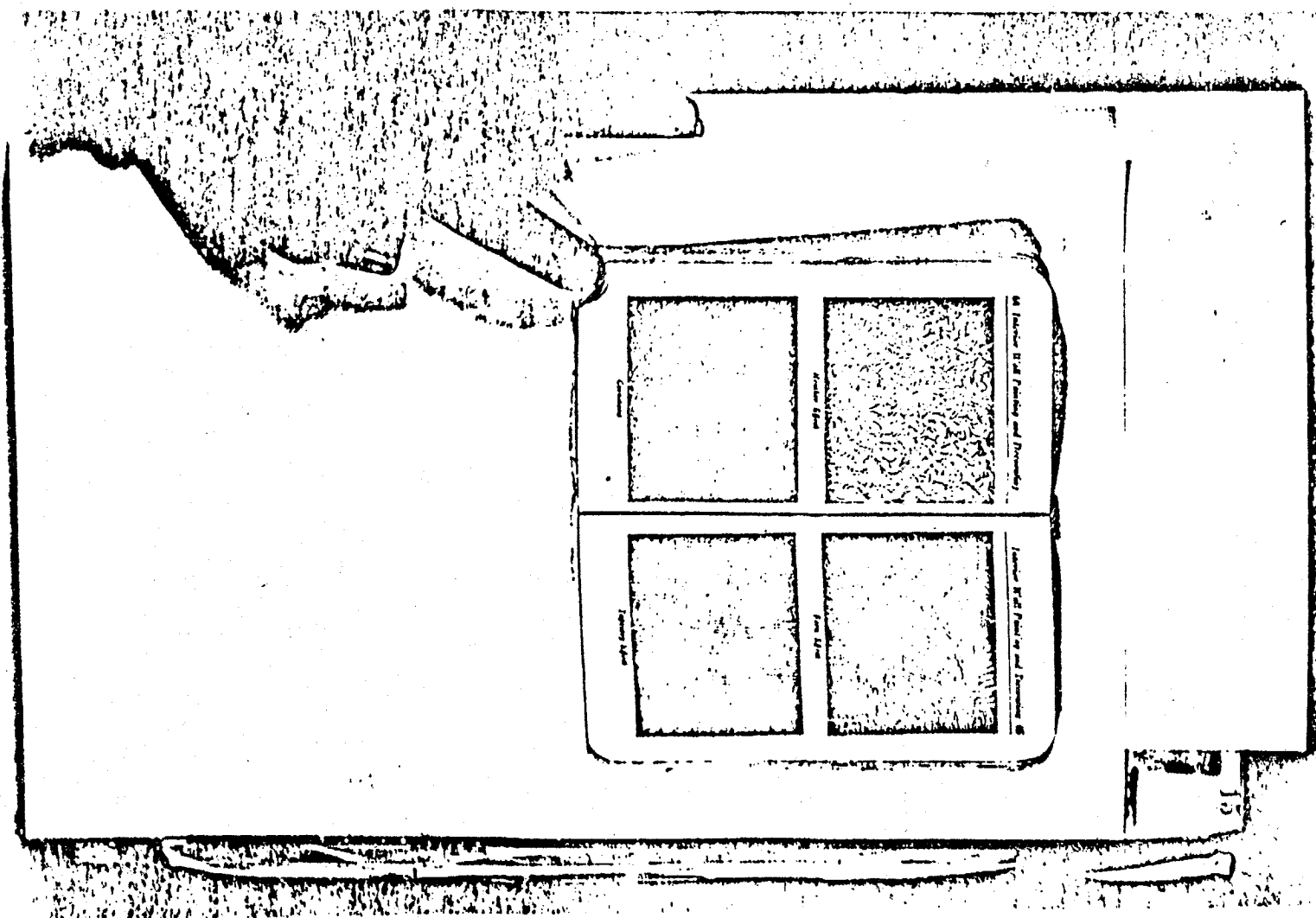
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second spiral, overlapping the first, is then added and the process continued to form an all-over treatment.

Waving Band. First drag a graining comb horizontally across the plastic paint. Then, using the rounded end of the handle of a paint brush or putty knife, make upward curving lines a foot in a foot and a half long. All the lines should have the same general curvature and taper off at the point to resemble roots bending slightly before the wind. The "roots" should increase to provide a uniform all-over pattern. The use of a glass wall hanging on the screen is suggested.

Thundered Band. This effect is obtained by drawing the rounded end of the handle of a brush or putty knife through the plastic paint in various vertical and diagonal marks, firmly interlaced. There, in the final finish, should suggest the mottled effect of freshly mowed grass. The texture is emphasized if a glass is applied.

Willow Field. This design is made by placing a ruling pen against the plastic paint and wavy ruling the pen upward.

Framed Yucca. Just tracing the wet plastic paint with a narrow three sponge produces the framed texture.

Palate Blend. The Palate Blend is produced by brushing on a coat of primer paint in the regular way and then applying spots of plastic paint of another color where the oil overcoat is still wet. Then, when the two colors are blended together by placing a squeegee against the surface at various places and press the end a quarter round. The squeegee may be stretched, round or oval. Care should be exercised to hold it very lightly against the sur-

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face so that too much plastic paint is not piled up. The two colors used should give a good contrast. About three more to each paint will be needed for the undercoat to lay the spot.

Travertine. First apply a cream-colored plastic paint all-over the surface. Then press a sponge right, left and then, finally, distributing the sponge markings and spacing them from four to eight inches apart. The markings should measure about three inches in width and be longer horizontally than vertically. Such markings can readily be made by grasping the sponge lightly. A squeegee is finally drawn lightly across the wetted plastic paint from left to right so as to smooth down all paint raised in stepping.

After the wetted paint has set, it is marked off into blocks. This is accomplished by running parallel lines spaced about a quarter of an inch apart and then lifting out the plastic paint between the lines.

It is customary to use a thin glazing coat in the case of the Travertine effect. The glazing may be made with flaking oil, burnt umber and burnt sienna.

Harbor Effect. Against the plastic paint, place the head of a spoon (or its electric light bulb), rolling it slightly from right to left as it progresses down the wall. Continue on at the way and an all-over pattern is secured.

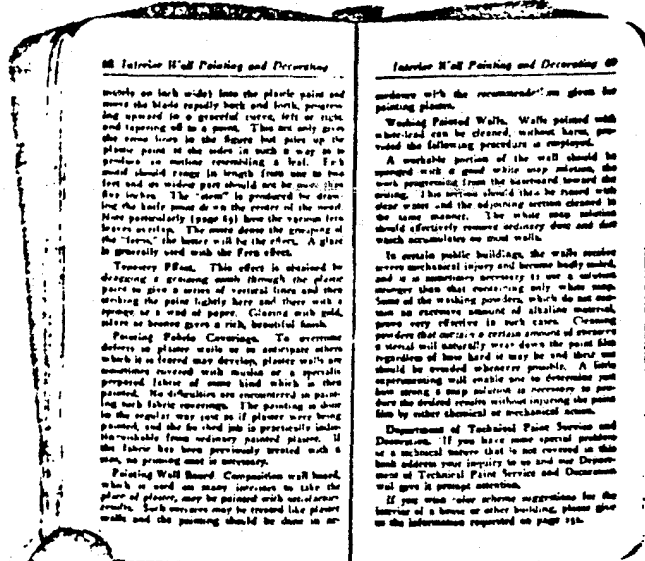
Comet. This texture is secured simply by dragging (transversely) plastic paint to a corner in a corner with a stepping board and then glazing. The block set off in blue in the same way is in the case of the Travertine effect.

Pure Effect. To make such "pure" mud, press the end of a palette knife (one opposite

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ment on each side) into the plaster point and move the blade rapidly back and forth, progressing upward in a graceful curve, left or right, and tapering off in a point. This not only gives the same lines in the figure but also gives the plaster point in the order in which it is to be finished in relation to the wall. The first stroke should range in length from one to two feet and its widest part should not be over five feet. The "stem" is produced by drawing the knife point down the center of the wall. Note particularly (page 15) how the various lines leave the stem. The most delicate grouping of the "stems" the better will be the effect. A glass is generally used with the first stroke.

Tracing Effect. This effect is obtained by drawing a tracing comb through the plaster point to give a series of vertical lines and then working the point lightly here and there with a sponge or a wad of paper. Cleaned with gold, silver or bronze gives a rich, beautiful finish.

Painting Public Buildings. To overcome defects in plaster walls or in masonry where which is in need of repair, plaster walls are sometimes covered with masonry or a specially prepared fabric of some kind which is then painted. No difficulties are encountered in painting such fabric coverings. The painting is done in the regular way and so if plaster were being painted, and the finished job is particularly indestructible from ordinary painted plaster. If the labor has been previously treated with a stain, no priming coat is necessary.

Painting Wall Board. Composition wall board, which is used on many occasions to take the place of plaster, may be painted with oil or water paints. Such surfaces may be treated like plaster walls and the painting should be done in an

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order with the recommendations given for painting plaster.

Washing Painted Walls. Walls painted with oil-based paint can be cleaned, without harm, provided the following procedure is employed.

A suitable portion of the wall should be washed with a good white soap solution, the work progressing from the bottom toward the top. The action should then be rinsed with clear water and the adjoining section cleaned in the same manner. The whole soap solution should effectively remove ordinary dirt and dust which accumulates on most walls.

In certain public buildings, the walls receive severe mechanical injury and become badly marked, and it is sometimes necessary to use a solution stronger than that containing only white soap. Some of the washing powders, which do not contain so excessive amount of alkaline material, prove very effective in such cases. Washing powders that contain a certain amount of caustic soda will naturally wear down the paint film regardless of how hard it may be and therefore, an experiment will enable one to determine just how strong a soap solution is necessary to produce the desired results without injuring the paint film by either chemical or mechanical action.

Department of Technical Paint Service and Decoration. If you have more special problems or technical matters that is not covered in this book address your inquiry to us and our Department of Technical Paint Service and Decoration will give it prompt attention.

If you make color scheme suggestions for the interior of a home or other building, please give us the information requested on page 15.

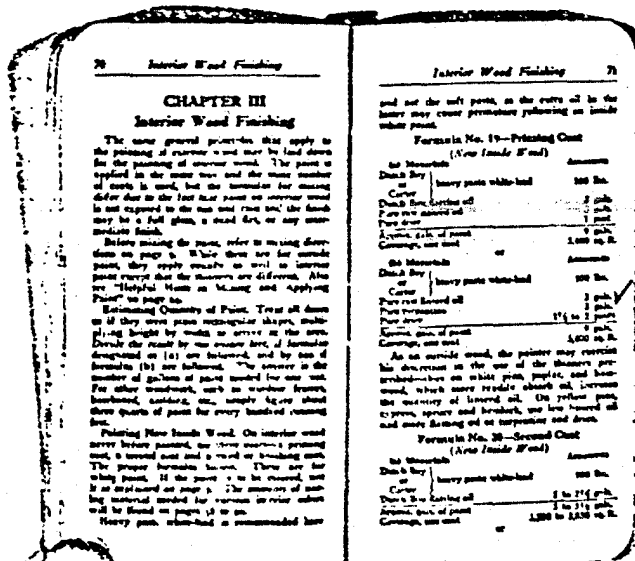
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Interior Wood Finishing

CHAPTER III Interior Wood Finishing

The above general provisions that apply to the painting of exterior wood may be laid down for the painting of interior wood. The paint is applied in the same way and the same number of coats is used, but the formula for mixing differs due to the fact that paint on interior wood is not exposed to the sun and rain and the finish may be a full gloss, a semi gloss, or any intermediate finish.

Before mixing the paint, refer to mixing directions on page 6. While there are for outside paint, they apply equally as well to interior paint except that the solvents are different. Also see "Helpful Hints in Mixing and Applying Paint" on page 6.

Estimating Quantity of Paint. Treat all doors as if they were pane rectangular shapes, multiplying length by width to arrive at the area. Divide the result by one square foot, if formula designated as (a) are followed, and by two if formula (b) are followed. The answer is the number of gallons of paint needed for one coat. For other treatments, such as window frames, handrails, etc., simply figure about three quarters of paint for every hundred running feet.

Painting New Inside Wood. On interior wood never before painted, no three coats are required, a second coat and a third or finishing coat. The proper formula is used. There are for white paint. If the paint is to be stained, use it as directed on page 6. The amount of sanding material needed for various service values will be found on pages 14 to 16.

Heavy paint, white-lead is recommended here.

Interior Wood Finishing

and not the left page, as the right side is the heavy coat primer following on inside white paint.

Formula No. 19-Priming Coat (New Inside Wood)

By Measure	Amount
Dist. Sol.	heavy paint white-lead 100 lb.
or	
Cur.	
Dist. Sol. Carbinol	1 lb.
For use as directed	1 lb.
For use	1 lb.
Alcohol, 20% of paint	1.00 to 1.25 lb.
Carbinol, one pint	
or	
Dist. Sol.	heavy paint white-lead 100 lb.
or	
Cur.	
For use as directed	1 lb.
For use	1 lb.
Alcohol, 20% of paint	1.00 to 1.25 lb.
Carbinol, one pint	

As an outside wood, the primer may contain the solvent in the use of the thinner prescribed for outside paint, and, however, which more readily absorbs oil, increase the quantity of linseed oil. On yellow pine, spruce and fir, use less linseed oil and more turpentine and drier.

Formula No. 20-Second Coat (New Inside Wood)

By Measure	Amount
Dist. Sol.	heavy paint white-lead 100 lb.
or	
Cur.	
Dist. Sol. Carbinol	1 lb.
For use as directed	1 lb.
For use	1 lb.
Alcohol, 20% of paint	1.00 to 1.25 lb.
Carbinol, one pint	

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at Moorlands		Amount
Drain Bay		100 lbs.
Cur	heavy pants white-hand	2 psh</td
Pure rarer brown off		1 psh</td
Pure turpentine		1 psh</td
Pure drive		1 psh</td
Arrows stick of paint		5 1/2 psh
Coverings, new and		1,000 sq. ft.
Farmhouse No. 22.—Thirsk Coast, Flint Parish		
(New Islands & Wood)		
at Moorlands		Amount
Drain Bay		100 lbs.
Cur		
Drain Bay	heavy pants	1 to 2 1/2 psh
Arrows stick of paint		5 to 10 psh
Coverings, new and		2,000 sq. ft.
at Moorlands		
Drain Bay		Amount
Cur	heavy pants white-hand	100 lbs.
Pure turpentine		2 psh
Pure rarer brown off		1 psh
Pure drive		1 psh
Arrows stick of paint		5 psh
Coverings, new and		1,000 sq. ft.
Farmhouse No. 23.—Thirsk Coast, Loughborough		
(New Islands & Wood)		
at Moorlands		Amount
Drain Bay		100 lbs.
Cur		
Drain Bay	heavy pants	1 1/2 to 2 psh
Pure rarer brown off		1 psh
Pure drive		1 psh
Arrows stick of paint		5 1/2 to 10 psh
Coverings, new and		2,000 sq. ft.

Interior Wood Finishing

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On Materials	Amounts
Black Day	
Cedar	Heavy posts white lead
Pine trimmings	
Pine trimmings	
Pine trim	
Approx. cost of paint	
Coverings, and cost	

Formula No. 23 - Third Coat.

Oil Linum Flaxum

[Triple Recipe # 23]

Notes: The following formula is intended to be used on a base of red rubbers oxide, or in water-reduced paint containing chromic oxide, as in the case of the system herein used on interior work. When the system herein used on exterior work is required, follow the following formula:

Formula No. 23, page 74

On Materials	Amounts
Black Day	
Cedar	Heavy posts white lead
Cedar	
Pine trimmings	
Pine trimmings	
Pine trim	
Approx. cost of paint	
Coverings, and cost	

On Materials	Amounts
Black Day	
Cedar	Heavy posts white lead
Cedar	
Pine trimmings	
Pine trimmings	
Pine trim	
Approx. cost of paint	
Coverings, and cost	

On Materials	Amounts
Black Day	
Cedar	Heavy posts white lead
Cedar	
Pine trimmings	
Pine trimmings	
Pine trim	
Approx. cost of paint	
Coverings, and cost	

On Materials	Amounts
Black Day	
Cedar	Heavy posts white lead
Cedar	
Pine trimmings	
Pine trimmings	
Pine trim	
Approx. cost of paint	
Coverings, and cost	

Interior Wood Finishing

To give a satisfactory body for the enamel finish, adding to last coat of Formula No. 10 an equal amount of enamel in the gallon of paint.

Reynolds Inside Wood. This must be enough in repainting interior wood. Simply apply one coat unless according to Formula No. 10 and, when this is dry, put on a finishing coat based on Formula No. 10, 11, 12 or 13.

For an enamel finish in repainting, proceed as directed under "Enamel Finish" simply mixing the painting coat.

Special Interior Wood Finish. Sometimes an especially fine finish, necessary for ordinary maintenance, is called for. Where this is the case the following steps should be taken:

1. The woodwork should be smooth, dry and cleaned of all dirt before painting. Apply first a coat of white shellac, 1 lb. per gallon, and good quality denatured alcohol. Let the shellac become transparent, then rub down with No. 1 sandpaper. Apply a coat of paint mixed according to the following formula. Use lamp oil, white, and let the wood breathe overnight or longer to dry. Then draw off the thinner from the top and bring to brushing consistency by adding lamp oil or turpentine and flow thinner.

Formula No. 34—First Coat Over Shellac
(Special Interior Wood Finish)

Part	Quantity
Shellac	1 lb. per gallon
Denatured alcohol	1 lb. per gallon
Lamp oil	1 lb. per gallon
Turpentine	1 lb. per gallon

Interior Wood Finishing

Surveys with nearly painted doors depend chiefly upon the choice of right materials and knowing how to use them. In fact, the only important particular in which the film of these paint needs to differ from that on a wooden frame, door or the side of a house is the finish. The painting must stand under fairly into the wood, it must dry thoroughly and the color must become hard before the door is used.

First: For the purpose of preparing the surface and painting interior doors, both hard and soft wood, follow the directions given on page 14.

Other Finishes for Hard Wood Floors. For hard wood floors that are not to be painted, but kinds of treatment may be named—using the lacquer, varnishing and waxing. The process is not very new and very simple, being in the kind of wood. The treatment selected should also depend upon the way the floor is to be used. A few fundamentals may be named.

Open-grained hard woods, such as oak, hick, ash or walnut, should be treated first with a good oil or pine oil. These grained hard woods, like maple or cherry, require an oil. Yellow pine, being in the pine it is likely to contain should first have a thin coat of shellac to prevent the paint from becoming more coats.

Good oil or pine oil may be purchased ready to apply. The excellent one may be made by mixing the finest white oil, with equal parts of pure flaxseed oil, pure turpentine and hard (yellow) drier, so as to form a medium paste. Rub on this paste in a fairly thin measure with turpentine only, allowing the film to stand for a time. In some cases it is possible to add the material, with which the wood is to be

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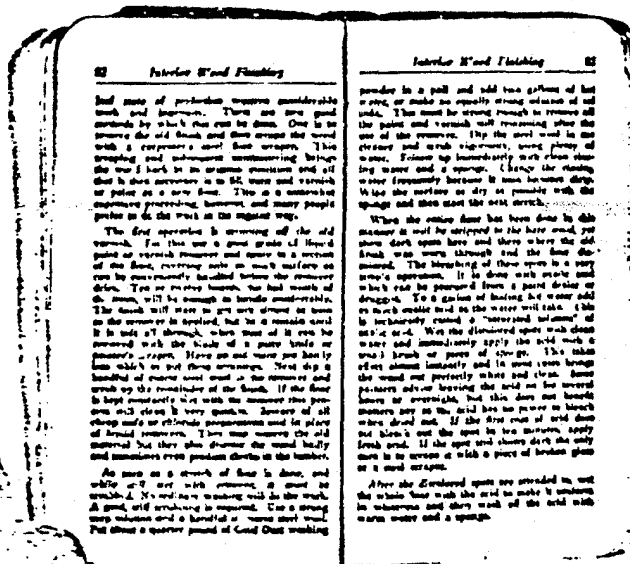
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Interior Wood Finishing

and many of the other woods require considerable work and labor. There are two good methods by which this can be done. One is to remove the old finish and then scrape the wood with a rasp or sand paper. The other is to scrape and sandpaper continuously between the two coats in its original position and oil the wood surface with a fine sand and varnish or paint as a new finish. This is a somewhat expensive procedure, however, and many people prefer to do the work in the regular way.

The first operation is removing all the old finish. For this use a good grade of heavy grade or medium sandpaper and sand to a surface of the wood, covering only in such surface as can be conveniently handled before the removal of the finish. This is not a very heavy sand, but it will be enough to remove the old finish. The sand will wear in and will be found in the sand as the surface is sanded, but it is made until it is not all through, when most of it can be removed with the back of a putty knife or scraper. Here go on and sand the surface until it is not all through. Next dip a handful of coarse sand into the surface and scrub up the remainder of the finish. If the sand is kept constantly wet with the solvent the process will clean it very quickly. Be aware of all cheap oils or ethereal preparations and in place of liquid solvents. There may remove the old material but they also damage the wood badly and sometimes even produce cracks in the timber.

As soon as a streak of bare is done, and while it is wet with solvent, it must be scrubbed. If not done, the solvent will do the work. A good old scrubbing is required. Use a strong soap solution and a handful of coarse sand. Put about a quarter pound of Good Clean washing

Interior Wood Finishing

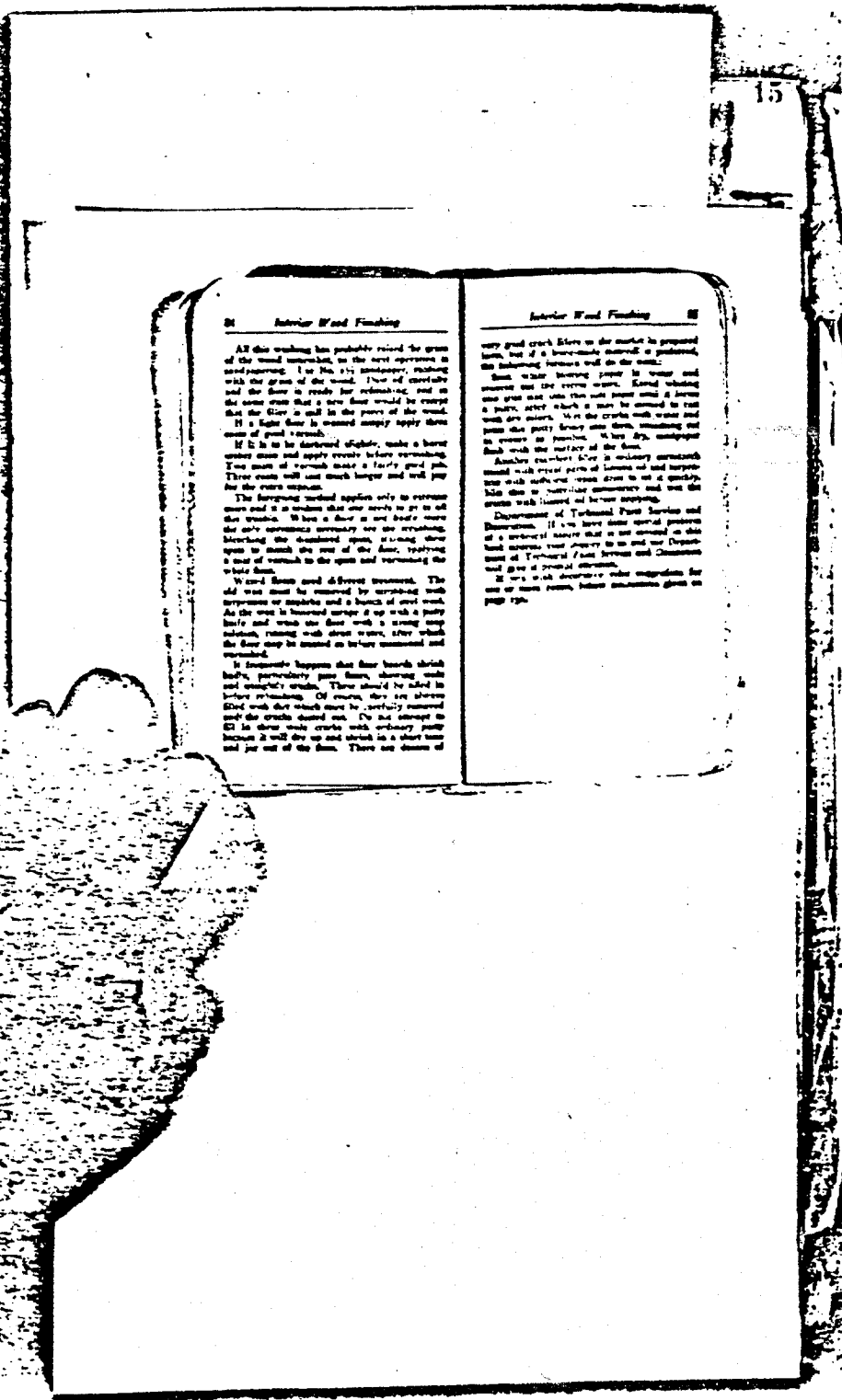
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powder in a pail and add two gallons of hot water, or make an equally strong solution of hot soda. This must be strong enough to remove all the paint and varnish and to remove the oil of the surface. Dip the wood into the solvent and scrub vigorously, using plenty of sand. Follow up immediately with clean cleaning water and a sponge. Change the cleaning water frequently because it soon becomes dirty. Wipe the surface as dry as possible with the sponge and then start the new finish.

When the entire bare has been done in this manner it will be noticed in the bare wood, yet there dark spots here and there where the old finish was worn through and the bare wood showed. The blotting of these spots is a very simple operation. It is done with putty and which can be prepared from a part of the old finish. To a gallon of boiling hot water add as much water as the water will take. This is technically called a "saturated solution" of water. Wet the discolored spots with clean water and immediately apply the old finish a small brush or piece of cloth. The stain will almost instantly and it will soon bring the wood out perfectly white and clean. Some painters advise leaving the wood on for several hours or overnight, but this does not benefit matters any as the acid has no power to bleach when dried out. If the first coat of old does not clean out the spot in ten minutes, apply fresh acid. If the spot and clean dirt the only way is to scrub it with a piece of broken glass or a hard scrap.

After the discolored spots are removed to wet the whole bare with the acid to make it uniform in color and then wash off the acid with warm water and a sponge.

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Interior Wood Finishing

All this work has probably raised the grain of the wood somewhat, so the next operation is sandpapering. Use No. 150 sandpaper, rubbing with the grain of the wood. Two of course and the floor is ready for retouching, and so the same goes that a new floor would be except that the floor is still in the pores of the wood.

If a light floor is wanted simply apply three coats of good varnish.

If it is to be darkened slightly, make a heavy coat of stain and apply evenly before retouching. Two coats of varnish make a fairly good job. Three coats will not much longer and will pay for the extra expense.

The foregoing method applies only to extreme cases and it is seldom that one needs to go to all this trouble. When a floor is not badly worn the only operation necessary for the retouching, blotting the discolored spots, staining these spots to match the rest of the floor, retouching a coat of varnish to the spot and varnishing the whole floor.

Wood floors need different treatment. The old ones must be covered by retouching with varnish or linseed oil and a touch of red wax. As the wax is heavier scrape it up with a putty knife and wash the floor with a strong soap solution, running with clean water, after which the floor may be stained as before retouched and varnished.

It frequently happens that floor boards shrink back, particularly pine floors, showing wide and ugly cracks. These should be filled in before retouching. Of course, they are shored and with this much more to carefully retouch and the cracks should not. Do not attempt to fill in these wide cracks with ordinary putty because it will dry up and shrink in a short time and get out of the floor. There are dozens of

Interior Wood Finishing

very good crack fillers on the market in prepared form, but if a home-made material is preferred, the following formula will do the work.

Boil white flaking paper in kerosene and strain out the excess water. Spread what you want and use the white paper and a little a putty, after which a coat of stain to match with the rest. Mix the cracks with water and pour the putty freely into them, smoothing out as evenly as possible. When dry, sandpaper flat with the surface of the floor.

Another excellent filler is ordinary cement, mixed with equal parts of linseed oil and kerosene and with sufficient water added to set it quickly. Mix this in suitable quantity and use the same work as before retouching.

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If you wish descriptive color reproductions for use on maps, forms, labels, etc., please send them to page 120.

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CHAPTER IV

Stucco, Concrete, Brick and Stone Painting

Preparing Brick and Stone Surfaces. If any mortar has become loose and washed out, repoint all such damaged places with mortar or Portland cement before applying base paint. After priming, correct small defects in the surface with putty.

New brick should not be painted until dry. At least two or three days of dry weather should precede painting.

No painting should be done when the temperature is below 50° Fahrenheit.

Preparing Stucco or Concrete. Stucco, concrete work and the mortar in brick or stone work should be allowed to stand and dry at least a year before paint is applied. If painted without a year, it may be aged artificially by washing with a solution made by dissolving two pounds of zinc sulphate in one gallon of water or with ordinary carbonic acid water.

Boiled linseed oil should be used as specified wherever possible, especially on masonry and concrete. If boiled oil is not available, raw oil and a drier may be used.

Formulas for Stucco and Brick. For painting stucco or brick, apply three coats of paint mixed according to the following formulas:

Stucco, Concrete, Brick and Stone Painting

Formula No. 20—Priming Coat
(Stucco and Brick)

Materials	Soft Paint	Hard Paint
Distill. turp. white-lead or 1 quart white-lead	100 lbs.	100 lbs.
Pure linseed oil	1 1/2 pints	1 pint
Pure turpentine	1 pint	1 pint
Pure drier	1/4 pint	1/4 pint
Approx. gals. of paint	100 gals.	11 gals.
Coverage, one coat	1,500 sq. ft.	1,800 sq. ft.

Formula No. 21—Second Coat
(Stucco and Brick)

Materials	Soft Paint	Hard Paint
Distill. turp. white-lead or 1 quart white-lead	100 lbs.	100 lbs.
Pure linseed oil	1 1/2 pints	1 pint
Pure turpentine	1 pint	1 pint
Pure drier	1/4 pint	1/4 pint
Approx. gals. of paint	110 gals.	110 gals.
Coverage, one coat	1,500 sq. ft.	1,800 sq. ft.

Formula No. 22—Third Coat, Clear Finish
(Stucco, Brick, Concrete, Stone)

Materials	Soft Paint	Hard Paint
Distill. turp. white-lead or 1 quart white-lead	100 lbs.	100 lbs.
Pure linseed oil	1 1/2 pints	1 pint
Pure turpentine	1 pint	1 pint
Pure drier	1/4 pint	1/4 pint
Approx. gals. of paint	110 gals.	110 gals.
Coverage, one coat	1,500 sq. ft.	1,800 sq. ft.

* If pure linseed oil is not available, use very pure linseed oil and heat before use to remove the gas in it, or use the best quality.

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CHAPTER V

Moral Fasting

On Slavery, Congress, America and Slaves' Freedoms

What the president said to his fellow Americans has been described by some as the most powerful speech since Lincoln's Gettysburg Address. But the president's words were also a challenge to Congress, which has the constitutional authority to regulate interstate commerce and to enforce the rights of citizens. The president's words were also a challenge to the American people, who have the power to elect or reelect their representatives in Congress. The president's words were also a challenge to the American people, who have the power to elect or reelect their representatives in Congress.

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Moral Foundation

The pending rate is the most important. Rates rise and procedures should be taken during the application.

After placing in time between runs for the previous coat to dry thoroughly. A week is not too long, especially for the printing coat.

Formula No. 36—Ground Chalk
(Light Brown)
(Exterior and Interior Work)

Minerals	Pure 100 lbs.	Dry 100 lbs.
Reddish Fine sand covered off (see note below)	2 1/2 gals.	2 1/2 gals.
Pure limestone, 100 lbs.	12 qt.	1 qt.
Pure magnesia	1 quart	2 qt.
Pure water	1 quart	2 qt.
Ammon. gas. of plant gas. of plant	1 qt. 2 1/2 qt.	2 1/2 qt. 2 1/2 qt.

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card as that's the best way to get it, we advise the card
company to forward it to the publisher and not the
author.

Red-lead paint can best be applied with a brush or oval brush. Be sure to use plenty of paint, covering the surface well and not attempting to make a gallon of paint go too far. For particularly smooth to be made, some heads, some

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When the timing is to be shifted to white or a very light red, it is recommended that all the reds, including the primary ones, be of white-back.

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Metal Painting		Metal Painting	
For painting use the following:		If a flat finish is desired, the third or final coat should be made as follows:	
Formula No. 43 - Priming Coat (Interior Metal)		Formula No. 44 - Third Coat, Flat Finish (Interior Metal)	
Materials	Amounts	Materials	Amounts
Black lead	100 lb.	Black lead	100 lb.
Red lead	50 lb.	Red lead	50 lb.
White lead	50 lb.	White lead	50 lb.
Oil	1 gal.	Oil	1 gal.
Putty	1 gal.	Putty	1 gal.
Primer	1 gal.	Primer	1 gal.
Approximate surface of paint	1 sq. ft.	Approximate surface of paint	1 sq. ft.
Coverage, one coat	1,000 sq. ft.	Coverage, one coat	1,000 sq. ft.
The second coat should be mixed as follows:		If an eggshell finish is preferred, use the following for the third coat:	
Formula No. 45 - Second Coat (Interior Metal)		Formula No. 46 - Third Coat, Eggshell (Interior Metal)	
Materials	Amounts	Materials	Amounts
Black lead	100 lb.	Black lead	100 lb.
Red lead	50 lb.	Red lead	50 lb.
White lead	50 lb.	White lead	50 lb.
Oil	1 gal.	Oil	1 gal.
Putty	1 gal.	Putty	1 gal.
Primer	1 gal.	Primer	1 gal.
Approximate surface of paint	1 sq. ft.	Approximate surface of paint	1 sq. ft.
Coverage, one coat	1,000 sq. ft.	Coverage, one coat	1,000 sq. ft.

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Metal Painting

In the painting of pipes and rollers the decorative requirements of the work should be considered. The finish may be in aluminum or bronze, or in some light tinted paint which will harmonize with the color scheme of the room. The decorative finish, if there are any, should be finished to outside painting standards with a mixture of one part good enamel and two parts Duro-Bond finishing oil. This makes an excellent finishing liquid.

If a light-colored flat paint is desired upon, apply a second coat, based on approximately the same desired as the finishing coat, based on Formula No. 15. Then follow with the finishing coat based in the desired color and mixed according to the above formula or, if a more glass finish is desired, according to Formula No. 16.

When a full gloss is desired, a good prepared enamel may be employed for the finishing coat. Ample time should be permitted to elapse between coats so that each may dry and harden thoroughly before the next is applied. If it is possible to permit the enamel to dry gradually through the pipes between coats, the drying may be hastened in this way. However, the enamel should not be dried in full. If the pipes are subjected to water heating, the enamel must undoubtedly be selected.

It should also be kept in mind that also, at all right times, there is tendency to darken a job due to heat. This should be taken into consideration when the color is selected.

Handbook on Metal Painting. If you are concerned with the painting of large metal structures—bridges, buildings, tanks, etc.—write us for a copy of "Structural Metal Painting." This booklet is devoted entirely to metal painting and covers the subject fully from all angles.

Best Painting

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CHAPTER VI

Best Painting

The practice in painting here is regulated largely by one standard type of work. If a coat is a yard or a foot, the owner aims to keep it always clean and bright. The appearance is a matter of pride with him. Hence the hand-mixed paint mixture is used for the first, and most important part of the work applied in order to get an unusually fine finish.

A mixture, on the other hand, is not a short coat. While the purpose of one or a few of them is to make a job that looks well, only an occasional good finish is called for.

When it comes to work in altogether different position, as presented. A light-colored finish is a good, but it is not intended in the same way, because it runs in a more heat of color.

The present purpose, therefore, has been to give a finished and more group. Power and Red Rust; Blue Rust; Green Rust. In this order, directions for painting them are taken up. Power and Red Rust. The outside of the hull, deckhouse and more parts of the interior are proper to have for the paint brush. Some of these parts should receive attention at least every year.

Preparing the Surface. If the work is new, first it is of course and every all time and every work is with orange shellac. The shellac can be made by thinning dry orange gum shellac with good quality denatured alcohol, proportioned on the basis of three pounds of shellac to one gallon of alcohol, or the liquid shellac may be purchased in "7 pound one pint orange shellac." Brush the shellac on thin. If it is put

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Materials	Self's Price	Money Price
Shut's 10 y. white bread	100 lbs.	300 lbs.
at 1/2 price white bread	1/2 gal.	1 1/2 gal.
Price for 100 yd. of	1 1/2 gal.	1 1/2 gal.
Shut's 10 y. cutting off		
for 100 yd. of	1 pint	1 pint
Price 100 yd.		
Any one, each of 100 yd.	1 1/2 gal.	1 1/2 gal.
Consumption, one pint	1.67 yd. of	1.67 yd. of

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Best Polishing

Polishing the Interior. New woodwork inside of houses, schools, etc., should first receive a thin coat of good orange shellac. Sandpaper the surface when dry. Polish all nail-heads and joints. Then apply a priming coat mixed as follows:

Formula No. 23—Priming Coat (Best Interior)

Materials	Amount
Shellac (dry)	100 lb.
or heavy paste white-lead	100 lb.
Color	2 to 2½ gal.
Thin to dry setting oil	2 to 2½ gal.
Approximate price of paint	2 to 2½ gal.
Costing, one coat	2,500 to 2,650 sq. ft.

If an eggshell gloss is desired, the finishing coat should be mixed as follows:

Formula No. 24—Finishing Coat (Best Interior)

Materials	Amount
Shellac (dry)	100 lb.
or heavy paste white-lead	100 lb.
Color	2 to 2½ gal.
Thin to dry setting oil	2 to 2½ gal.
Approximate price of paint	2 to 2½ gal.
Costing, one coat	2,500 to 2,650 sq. ft.

Best Polishing

Formula No. 25—Finishing Coat, Eggshell Gloss (Best Interior)

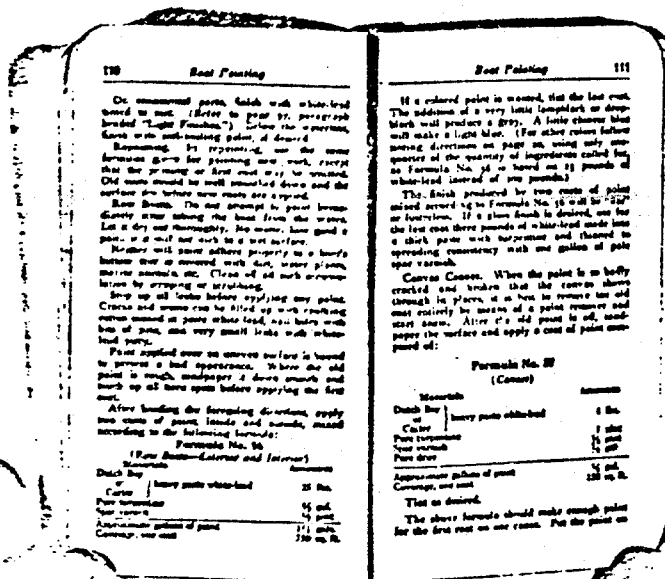
Materials	Amount
Shellac (dry)	100 lb.
or heavy paste white-lead	100 lb.
Color	2 to 2½ gal.
Thin to dry setting oil	2 to 2½ gal.
Approximate price of paint	2 to 2½ gal.
Costing, one coat	2,500 to 2,650 sq. ft.

If an eggshell gloss is desired, the finishing coat should be mixed as follows:

Formula No. 26

Materials	Amount
Shellac (dry)	100 lb.
or heavy paste white-lead	100 lb.
Color	2 to 2½ gal.
Thin to dry setting oil	2 to 2½ gal.
Approximate price of paint	2 to 2½ gal.
Costing, one coat	2,500 to 2,650 sq. ft.

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Real Polynomials

thick and work it well into the creases by your
 left hand. When dry, manipulate the material
 and then apply two coats of Japan black lacquer
 with your brush and put rough paper over to
 make the paper break and crack. Use part of
 Japan color and one part of carmine about the
 surface to do the work.

To refinish the inside of a room, sandpaper the old varnish thoroughly and put on one coat of good red varnish. One pint of varnish should be sufficient.

Feasting. To avoid a hole in a canoe, several
a pair of reserves beneath the main part, pointing
the seats as with a little adjustment and rubbing
the rim, and clamping it to the rim of the
canoe was done as follows: The first
hole was first by placing some with a hole
and indeed slightly such manner.

Common Pointing Subjects

CHAPTER VIII

Cannabis Painting Defenses Their Causes and Cures

In order of every precaution there are several types of poisoning machines which run on either electricity and it is the purpose of this chapter in the Handbook on Poisoning to describe some of the commonest causes for these accidents and to suggest methods of correcting same.

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Assuming that the police were entitled to search the premises of the defendant, it is not necessary to consider whether the search was lawful. The evidence obtained from the search is admissible.

The West Case. Lombard's Association, organized to find out just what amount of money is paid to the men who work on drawings. The results of this association's investigations, showing hundreds of complaints, were submitted to building firms by the various unions. The national Board, American Paint and Varnish

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Common Painting Defects

Manufacturers Association. Some of the findings of this investigation are given here.

An hour passed out, job of painting common driving legalised defects, the cause of which is hard to determine. Almost without exception the trouble can be attributed to summer long hours on the warm sun of paint, it has been proved that if moisture is allowed to get behind the paint film because of some defect in the construction of a building, it will do the same kind of damage to room. If paint is applied directly over it. Everyone knows that surface should be painted when dry, but if the surface is allowed to become water-soaked from the inside after it is painted, a paint failure will be brought about.

Some of the causes of paint failure, not usually considered as such, are listed here:

Painting of siding material over chip sheetrock on window and door leaders.

Paint siding of siding against ceilings of doors, windows and corner boards.

Insufficient or incorrect placing of metal flashing where porch or dormers fit into house.

Building a porch siding down to the ground level, with wood touching the moist ground.

Building all or part of house over unexcavated ground which becomes especially fringed as it rains the trouble when insufficient or no ventilation is provided to carry off vapors rising from warm ground.

To cure the paint troubles brought about by any of the above causes, it will be necessary to correct the defects in construction which leads to the paint failure. The paint which is cracking, peeling, coming, etc., must be removed down to the bare wood, the wood allowed to dry out thoroughly and the building defect corrected.

Common Painting Defects

After this, the surface may be painted to any desired.

Another common cause of paint failure is painting too soon after siding and even before have exposed to rain. Some painters make the mistake of figuring that a few hours of rain weather are enough to thoroughly dry out lumber which has actually been saturated to the point of a heavy rain.

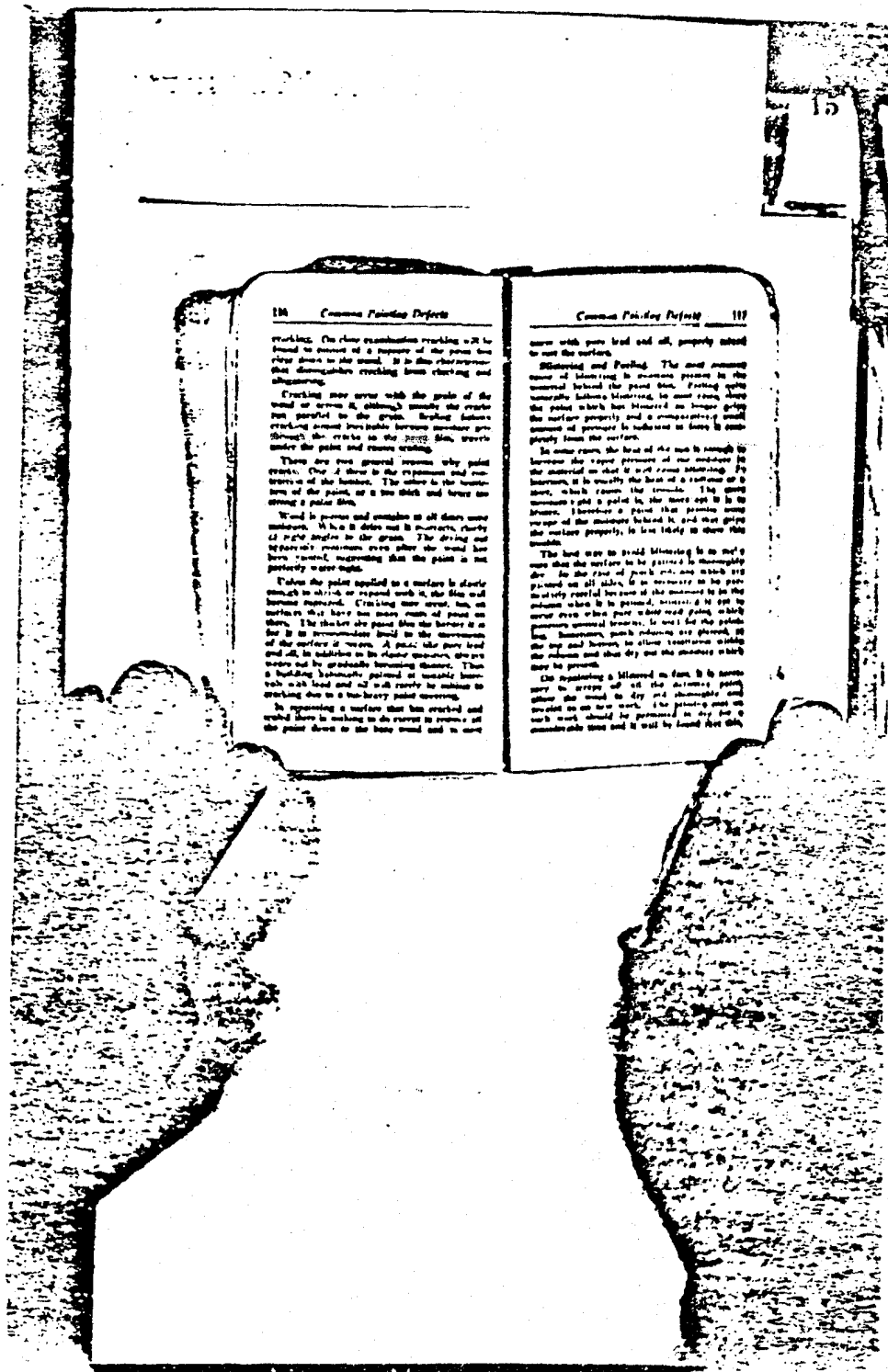
Checking and Allowing. This defect appears in the form of fine, hair-like lines in the surface of the paint. If the new exposure to have small spaces, the defect is not of checking; if the have not fast agents, it is called all-allowing. Both are probably due to the same cause, namely, application of a hard overcoating over a soft undercoat. While the undercoat may eventually be properly dry before the finish coat is put on, the drying process continues and, since the finishing coat is placed on the soft undercoat, the finishing coat is cracked in a few more quickly and numerous or breaks in a strip.

The reason for the cracking of the undercoat and produces the cracking or all-allowing. These cracks are not to be confused with cracks in the surface of the paint coat, which cracking occurs through to the bare wood.

To avoid checking and all-allowing, the undercoat should be as hard as is practicable, every harder than the finishing coat. The porosity of under must be allowed to be undercoated in dry thoroughly.

Cracking and Peeling. There are defects are clearly stated under making naturally porous

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cracking. On slow evaporation cracking will be found to occur at a portion of the paint has dried down to the wood. It is the characteristic that distinguishes cracking from chalking and sloughing.

Cracking may occur with the grain of the wood or across it, although usually the cracks run parallel to the grain. Breaking failure cracking cannot be avoided because moisture gets through the cracks in the paint film, swells under the paint and causes cracking.

There are two general reasons why paint cracks. One is due to the expansion and contraction of the lumber. The other is the thickness of the paint, as it is too thick and hence too strong a paint film.

Wood is porous and contains at all times some moisture. When it dries out it contracts, chiefly at right angles to the grain. The drying out apparently continues even after the wood has been painted, suggesting that the paint is not perfectly water-tight.

When the paint applied to a surface is elastic enough to stretch or expand with it, the film will become ruptured. Cracking may occur, then, on surfaces that have too many coats of paint on them. The thicker the paint film the greater the danger it is to accommodate itself to the movements of the surface it covers. A paint like pure lead and oil, in addition to its elastic character, also swells out by gradually becoming thinner. Thus a building laborer, painted at suitable intervals with lead and oil will rarely be subject to cracking due to a too-heavy paint covering.

In repainting a surface that has cracked and would there be nothing to do except to remove all the paint down to the bare wood and to cover

again with pure lead and oil, properly mixed to suit the surface.

Blistering and Peeling. The most common cause of blistering is excessive pressure in the material behind the paint film. Peeling splits normally follow blistering, in some cases, above the point which has blistered as being given the surface properly and a comparatively small amount of pressure is sufficient to force it completely from the surface.

In some cases, the heat of the sun is enough to increase the vapor pressure of the moisture in the material so that it will cause blistering. For instance, it is usually the heat of a surface of a stove, which causes the trouble. The paint becomes split a point by the heat up to the blister.

Therefore a paint that permits some escape of the moisture behind it, and that gives the surface properly, is less likely to cause this trouble.

The best way to avoid blistering is to use a paint that the surface to be painted is thoroughly dry. In the case of pure lead and oil which is painted on all sides, it is necessary to be particularly careful because of the moisture in the surface where it is painted, because it is not even when pure white lead paint, which permits general breathing, is used for the paint film. Sometimes, pure lead paint is given, at the top and bottom, to allow moisture which the surface and then dry out the moisture which may be present.

On repainting a blistered surface, it is necessary to scrape off all the surface paint, allow the wood to dry out thoroughly and proceed to use new work. The painting over on such work, should be prevented, in dry for a considerable time and it will be found that this

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Common Fainting Defects

If properly designed, will provide the need to dry out further, and let the paint to prevent the entrance of moisture from the outside. If there are faults in construction, the responsibility for the presence of moisture, there should be sources to properly repaired before anything else is done.

Loss of Gloss and Chalking. A paint may be said to have lost its gloss when the binding material, the binder, has been destroyed by the action of air, moisture and sunlight. Chalking is a further step in the process of disintegration, but must not be considered a true paint defect.

Paints may eventually crack in one of several ways—chalking is one of them and be for the most desirable. It represents a gradually wearing down of the paint, due to the decay of the oil binder, and prevents the piling up of thick coats upon a surface. A chalking paint also affords the right amount of breath for a new coat of paint to obtain a good adhesion.

Premature chalking is not desirable. It usually is caused by insufficient oil, poor oil of dissolving the first coat with too much turpentine. Trying to make one heavy coat of paint do what should be done with two ordinary coats leaves much loss of gloss and consequent chalking.

The remedy for chalking is repainting with paint containing enough oil to satisfy the oil-solvent condition of the old paint and finishing with a glossy, elastic final coat.

Washing. This must be done when a paint film becomes pigmented that are visible in waves. It may be removed in the form of streaks near the lower edge of the surface and in irregular patches or columnar shapes. The material that is dissolved out of the paint will collect in these

Common Fainting Defects

places and, when the water evaporates, the streaks can be plainly seen. Washing of paint occurs chiefly in locations where there is considerable water run to the film.

Repainting a surface does not remove the effects of washing because the same problem is re-creating a chalking surface, namely, the appearance of paint that will remain in place so long as possible.

Spalling. There are several kinds of spalling but only one is common and that is known as irregular. This particular kind of spalling is characterized by spots which may be large or small and which are lighter in color than the rest of the painted surface. They usually show a tendency to scale or flake. If the spots are numerous and fairly extensive, they must be removed with a wire brush. If they are particularly the original color of the paint, indicating that the binder has not been dissolved and that the trouble is simply due to the absorption of the oil in the paint film by the underlying surface.

Spalling is likely to occur over cracks or holes, or over places where the binder has been broken, or where the paint has been severely scratched with a wire brush. These spots may be removed with a wire brush, or removed with a wire brush, or removed with a wire brush, or removed with a wire brush.

When repainting work is done on a surface, it is generally advisable to use an additional amount of binder oil to the first coat, making sure to work it in as far as possible. This will help to prevent the same problem of the wash, resulting in the same problem of the wash, resulting in the same problem of the wash.

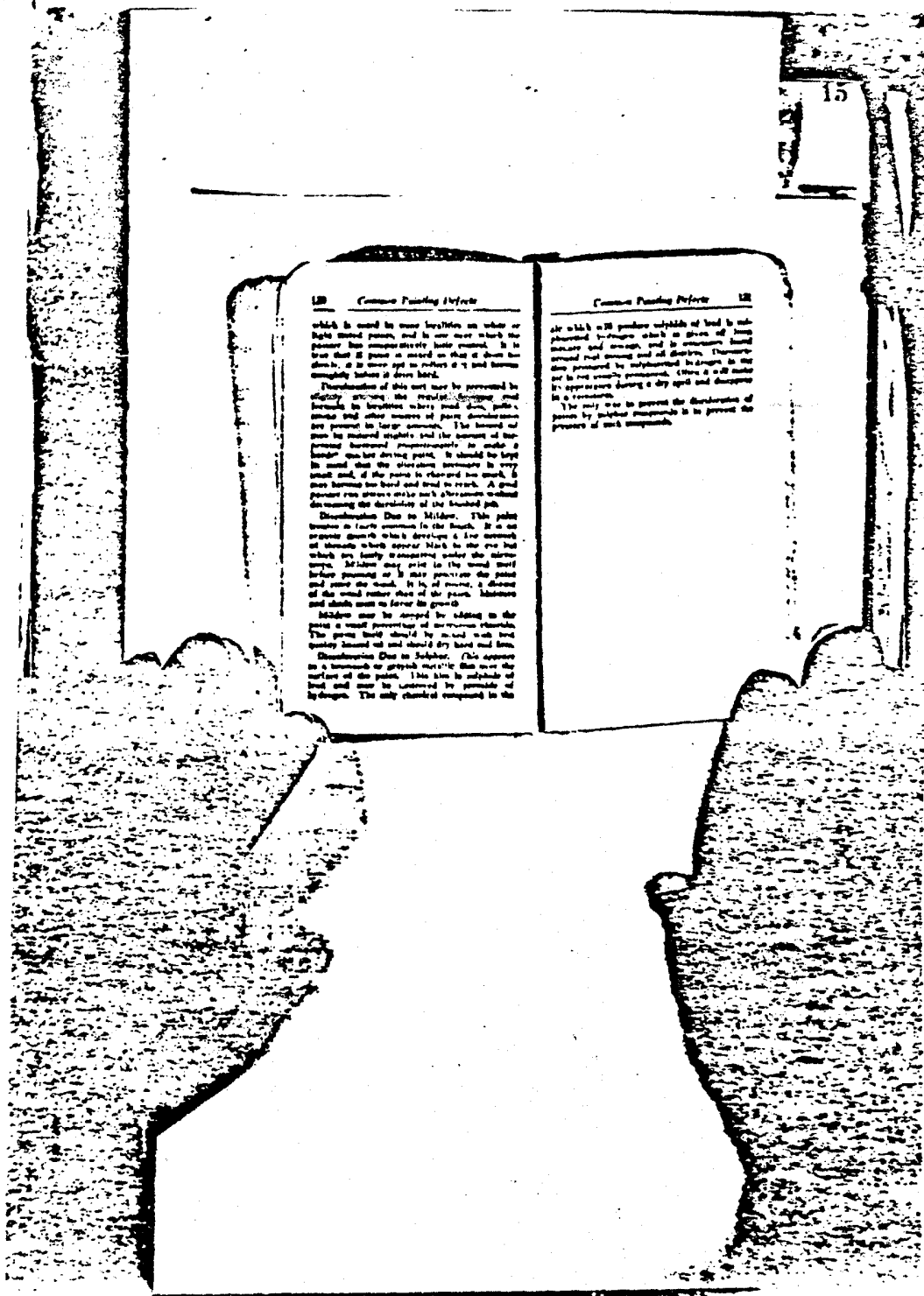
Disintegration Due to Salt. This is a defect

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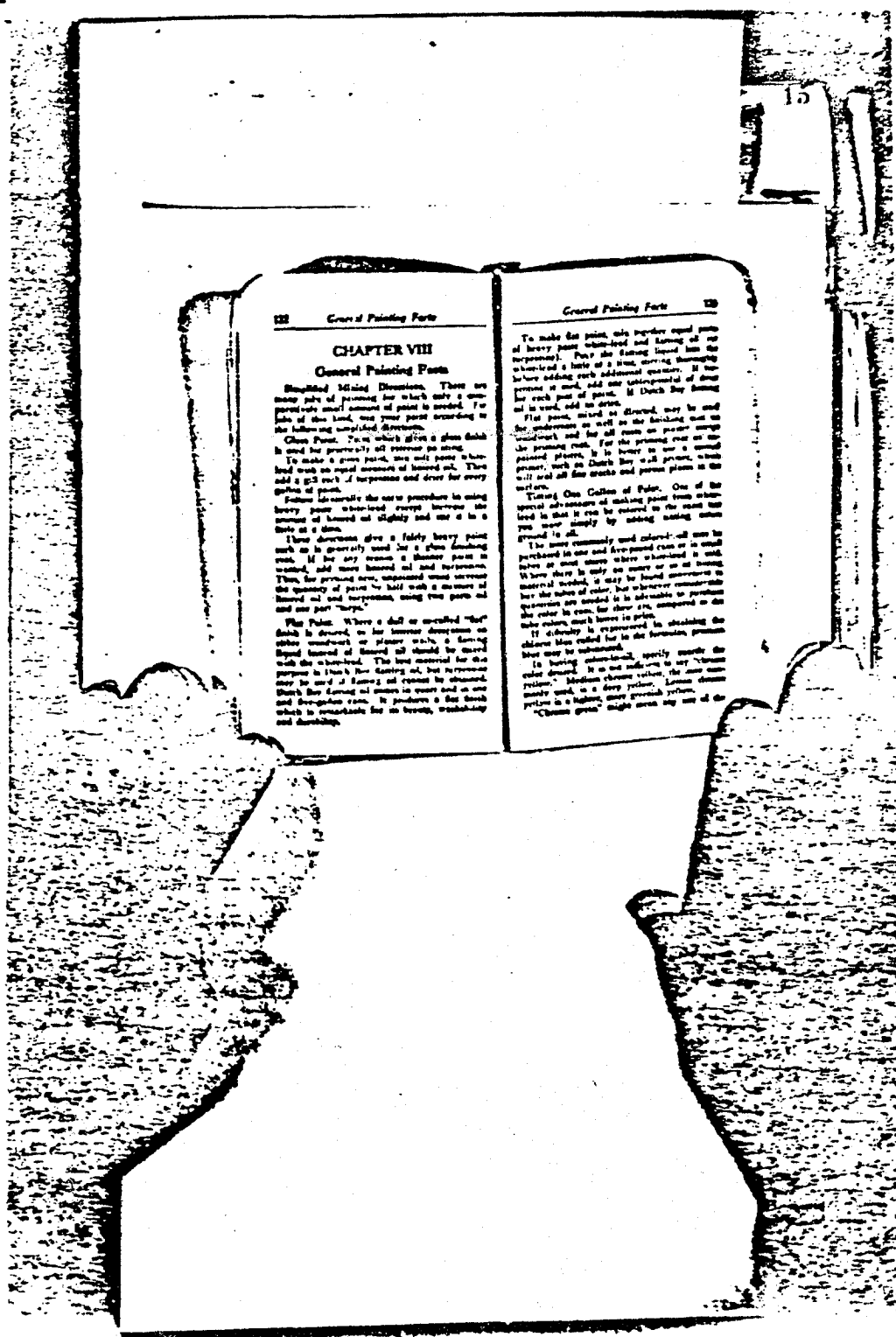
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128 *Gravel Pointing Facts*

these chromes green—light, medium or dark. In short, chromite changes in most equivalent to general and more of iron, by the addition of a little chromite that and, inasmuch, by substituting for dark chromite green, or by the addition of a little brown chromite; either will answer the purpose for light chromite green. In medium chromite green is not equally dramatic it can be made up by mixing brown chromite yellow and chromite or perchromite blue. It is adequate, however, to use the strength given when possible.

Various grays can be produced by adding lampblack to white-lead. If no black having material is at hand, a gray can be produced by using a little rhubarb blue and vermilion red. A gray produced by using lampblack and white-lead may be made warmer in the addition of small amounts of fawn or rose vermilion red or medium rhubarb yellow, and may be made cooler by employing a little rhubarb blue at the end.

Formulas for varying a number of popular colors are listed below on this page. These formulas give the amount of color used required to tint one gallon of paint made with white-lead. A lesser or greater quantity of paint may be tinted to the desired color simply by decreasing or increasing proportionately the amount of material called for by the formula.

Flax	Colza or Rapeseed	Castor	Flax
Flax	Colza or Rapeseed	Castor	Flax
Light	Light	Light	Light
Dark	Dark	Dark	Dark
Yellow	Yellow	Yellow	Yellow
Red	Red	Red	Red
Black	Black	Black	Black
Green	Green	Green	Green
Blue	Blue	Blue	Blue
Purple	Purple	Purple	Purple
Brown	Brown	Brown	Brown
Orange	Orange	Orange	Orange
Pink	Pink	Pink	Pink
White	White	White	White

Gravel Paving Factor

A little warm-toned red added to any of the above colors except the green will give a warmer tone to the color of the green, the warmer shade can be secured by adding yellow. If a colder shade is desired, add a little chrome blue to the pink, green, drab and grey and a little chrome yellow with a touch of blue to the brown, yellow and buff. To make a grey or gray color, add a little lampblack. To achieve a color, simply use less chrome blue or more chrome lead; to darken it, add more chrome lead.

As coloration of different mammals varies in strength, the foregoing formulae are at best only approximations. Therefore, the coloration gradually fades in a drop or two (a wash) and only when the desired tone is reached, even if the formula calls for more. So then, if the time is too late, before adding the coloring colors then there is about the same controversy as the ink to paint with toward oil, fatting oil or turpentine, depending upon whether cheap or fast paint is being used.

New York Paints to Make. One pound of white-lead paste, thinned as directed under "Lime Paint" and "Hot Paint," will make about half a pint of paint of enough to cover about forty square feet of surface, and most other maintenance will need as followed.

Pounds of Water Load	How Many Pounds to Motion	Square Feet in Course
2	1 1/2	400
10 1/2	2	600
20	1 1/2	800
30	2	1,000
40	2 1/2	1,200

How Many Coats. Three coats of white lead paint are recommended for unpainted wood, made as well as outside. Some people say, "make two coats do, but it is uncertain answer. The third coat will only cost a few cents and makes sure to give a job. That is, it will last longer and last much longer.

Two coats are sufficient in repainting wood if the old paint is in good condition so it comes as a primary coat. Sometimes one coat will be found sufficient.

New plaster should not ordinarily be painted until it has dried for six months. If necessary, however, the walls can be artificially aged by applying a coat of one or more coats of water in the form of a fine mist of water.

When painting new plaster walls, they can be painted in one coat. Two coats should be used when old plaster walls are to be painted in a different color from the old paint.

Time Between Coats. Allow plenty of time between coats for the paint to dry. Latex paint should be allowed to dry from two to four days before the next coat is applied and enamel paint at least twenty-four hours.

How to Make Putty. The best putty is made by softening paint which lead to putty consistency with dry whiting. Good putties are in other kind.

Making Below Tight. Water-based or oil-based paint, put in it before the top or top is applied for making putty from putty, water-based and oil-based. Good putties are in other kind or oil-based or oil-based.

Limewash Oil in Enamel. For those who like to buy a guaranteed product, in most cases

perhaps, we recommend Dutch Boy Enamel oil in most cases. This oil is pure, and tested and approved in every way. It comes in one and five gallon cans, which are used at the spot or prevent tempering and heat the Dutch Boy Enamel trademark on a guarantee of purity. By buying Enamel oil in this way it is possible to be sure of best quality of paint. Enamel oil is a most interesting and very small amount to pay for something that you are getting pure, high quality oil. The one-gallon cans are packed out in a wooden case. The five-gallon cans are packed out in a wooden case.

Brushes and Their Care. Either an oil or a fat wall brush may be used for applying paint on the body of the house or other place where there is plenty of room to spread the paint.

The smaller brushes — trimming or sash brushes — they are raised — and are painting work, narrow trim, spindles, railings, lattice-work, cornices, etc., and other parts too small to permit the use of the body brush.

These sash brushes come both in round and fat shapes. The closer between the two is a matter of personal opinion, although the old painters use the round brush, claiming that with the fat brush one is likely to allow the paint to flow under the brush.

In some cases cheap brushes are used. The best brushes are made of bristles, while the cheaper ones are made of horsehair and lack the strength, strength, durability or spring, wearing quality and standing up paint holding power of bristles.

There are grades, too, of bristles, and the painter should be careful not to get a brush with

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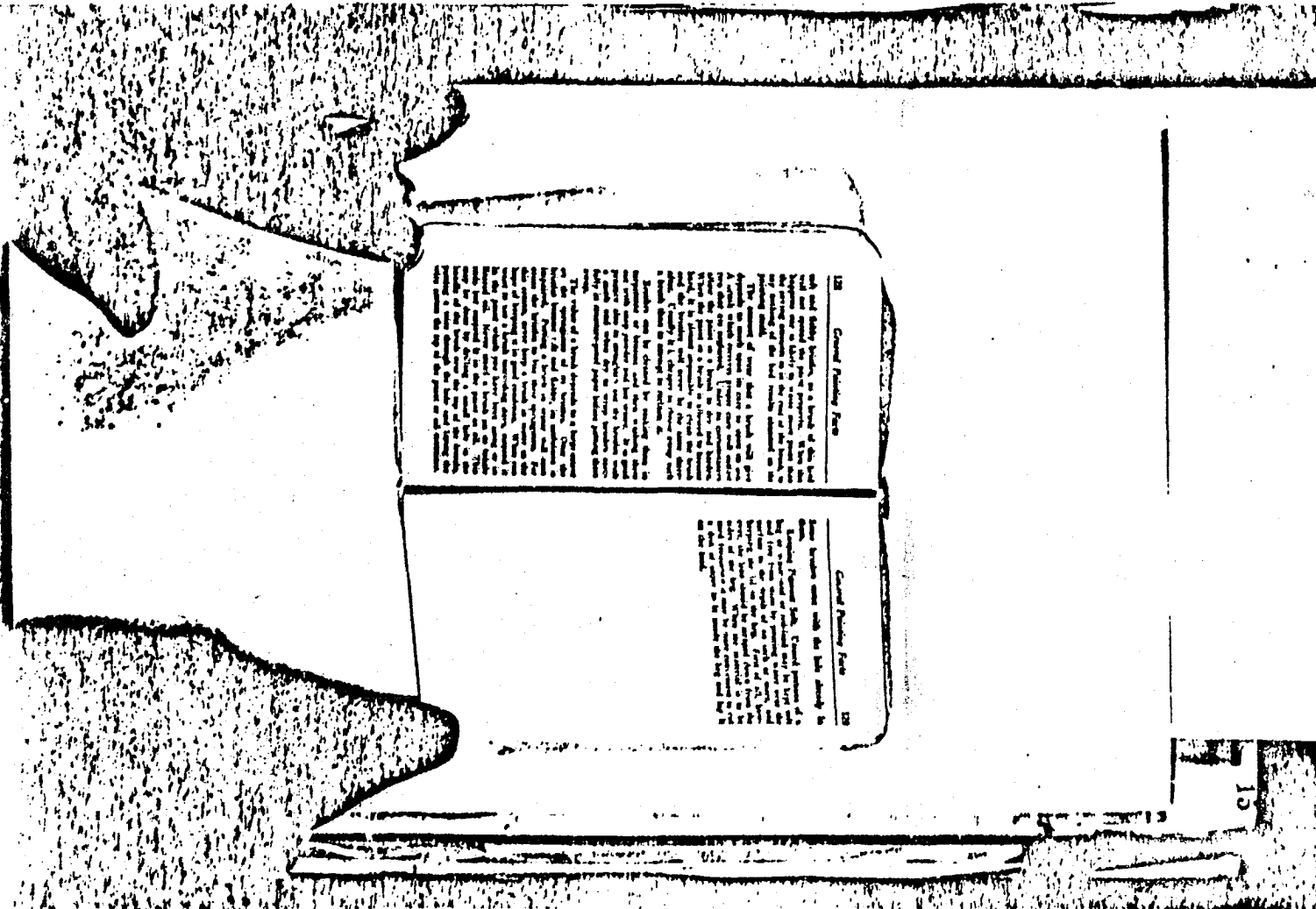
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Department of Technical Paint Service and Decoration

If you have some special problem of a technical nature that is not covered in this book address your inquiry to us and our Department of Technical Paint Service and Decoration will give it prompt attention.

If you have some special problem in determining or color selection to solve, please advise us your inquiry the picture that are listed below. We will aid our relations in solving suitable schemes of treatment for your specific problem which will be forwarded free of charge, together with samples of the colors recommended, and the formulas required to produce them.

The more information given regarding any problem, the more complete will be the answer concerning it. If blue prints or photographs of the exterior or interior in question are available, these should be forwarded.

Exterior

If you desire a color scheme for the exterior of a building, please give us the information requested below:

1. Type of building.
2. In what direction does it face?
3. Give approximate size of building including width, depth and number of stories.
4. Of what material are the outside walls constructed?
5. Are they painted, stained or stained and what is the present color?
6. Of what material is the roof composed?
7. Is it painted, stained or stained and what is the present color?

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8. Describe approximate amount of color (large, medium or small).
9. Are there window blinds?
10. If there are any gables or porches, what number and location.
11. If there is any foliage near the building is it planned to be removed?
12. What are the principal colors of neighboring buildings?
13. Have you any other problems?

Interior

If you desire color suggestions for the interior of a building, please give us the information requested below:

1. Name each room to be decorated—living room, dining room, kitchen, etc.—including separate (bath, study, etc.) in each instance.
2. Give rough floor plan of rooms to be decorated. Show dimensions including height of ceiling.
3. Are the walls and ceiling of rough or smooth plaster?
4. Are they covered, painted or stained?
5. What is the present color of the wood work and what is to be painted, stained or left natural?
6. Of what color and material is the floor and what is to be painted, stained or left natural?
7. Describe color, size and location of fireplace, windows, doors, picture openings or other architectural details.
8. Describe materials of which floor, walls, base and furniture are composed, stating their color and finish.
9. Have you any other problems?

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Painting Contract Form

For all ordinary jobs of exterior and interior painting the following contract between painter and property owner will be appropriate.

(Date)

We agree to paint the property located at

(Address)

and owned by (Name of owner)

doing the work listed below in accordance with the following specifications:

1. Paint is to be applied only when the surface is thoroughly dry.

2. All surfaces shall be clean, smooth and free from dirt, oil, grease, mortar, loose paint, etc.

3. All paint shall be evenly spread and thoroughly brushed out.

4. On new work, before painting, loose and flaking material shall be chiseled out and sanded.

5. All exterior work shall be allowed to dry from one to two days before the next coat is applied and the interior work at least twenty-four hours for each coat.

6. All scaffolding, ladders, cradles, ladders or other devices in the surface shall be removed after the painting has been applied and a clean surface left.

7. Before any paint is applied, please see that surface is in such condition as to be painted.

Work and all materials and labor shall be subject to inspection.

8. Work that has been submitted shall be checked and all substance is removed before applying any paint.

9. All new plaster, masonry or concrete shall be kept before painting by washing with a solution made by dissolving two pounds of salt in three or four gallons of water.

10. All glass paint used shall be pure white lead of Union Bay or Crown brand, mixed in proper proportions with pure white lead of all pure turpentine and pure zinc. Flat paint shall be pure white lead of Union Bay or Crown brand, mixed in proper proportions with Union Bay kerosene oil.

11. All material and work to be furnished by the painting contractor.

(How far and quality in detail all work to be done.)

Price for all work specified above \$.....

Payable

(Signed)

Accepted

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PROPERTY

Products of
National Lead Company

Assorted Lead
White-Leads, Oxyns, Greenish, Powdered
Browns-Brunes
Acid Concentrating Plates (Common-Medium)
Vaseline (French)
Copper Acid
Sulphur Acid
Sulphur Acid
Acid Concentrating Plates (Common-Medium)
Vaseline (French)
Sulphur Acid
Alloys, Die Casting
Alloys
Lead
Tin
Zinc
Alloys, Bush Mold Casting
Ammonium
Lead Shot
Lead Shot Sponges Shells
Major in Cartridge
Ammonium Lead
Rubber Mould
Rush, Rain Water Pipe, Hot Hardened
Tin
Tin Sulphate
Sulphur Lead
Sulphur
Rush Lead Chemicals
Shot, Lead Sulphate
Shot
White

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Castings, Hot Hardhead
 Elbow, Hot Hardhead
 Expansion Bolt
 Chain Anchor
 Chain Lead Screw Anchor
 Ferrules, Combination
 Flange
 Hardhead Flanged
 Lead or Tin Lead, Flanged or Smooth
 Lead Lead Ball Pipe
 Folds, Hardhead
 Hole, White
 Platings, Hot Hardhead
 Plating Oil
 For Producing Flat Finish with White Lead
 Plating, Ground
 Plating, Metal
 Pure Metal
 Casters, Lead
 Casters, Hot Hardhead
 Hammer Metal
 Hammer
 Lead
 Working Lead
 Metal, Lead-Water Pipe, Hot Hardhead
 Hydrophobic Lead
 White and Black
 Expansion Lead, Hot
 Lead, Polished
 Lead Lead and Metal

Lead Oil
 Box, Baked, Double Baked, Vardick, 10
 Lamps
 Laminates and Malleable Castings
 Lead Metal Ingot
 Metal Metal, Rubber
 Metal Plate
 Metal Metal
 Not Lead
 Metal-Bronze
 Orange Metal
 Orange Pipe Metal
 Orange Castings and Shavings, Hot
 Hardhead
 Orange, Lead
 Orange
 Orange Bronze Castings
 Orange Tin
 Pd Lead
 Pd Tin
 Plating, Metal
 Pipe, Lead-Water, Hot Hardhead
 Pipe
 Lead Tin
 Lead Lead and Copper Lead Lead
 Lead (Automobile, Chemical, Concrete, Copper)
 Lead
 Lead, Tin Lead
 Lead or Tin Lead, Copper or Lead
 Lead or Tin Lead, Copper or Lead
 Lead, Lead Lead
 Plating, Metal (Hot Type Metal)

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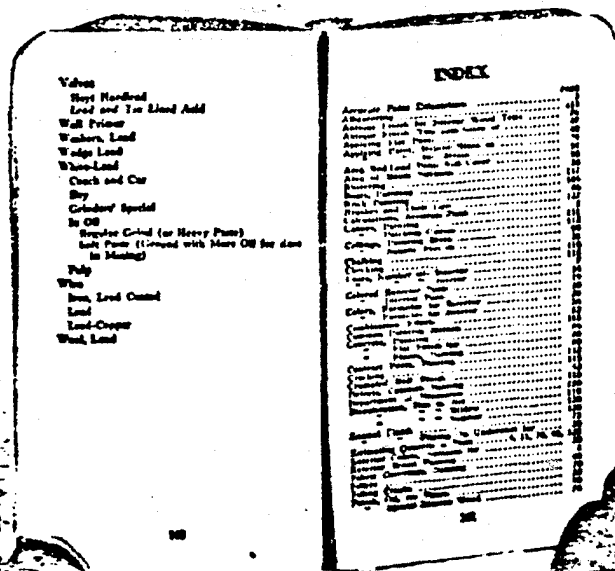
Pumps
 Nonfired Centrifugal Acid
 Tire Lined Hardened Centrifugal Acid
 Band Lead
 Tire and in OS
 Lead
 Lead-Lead in Ready to Use Form (Tin
 (Wheat)
 Lead-Ing Sheet, Heavy Hardened
 Bush Wagon, Lead
 Screen, Brass Trap
 Heavy Baking Mould, Heavy Hardened
 Lead Lead
 Animalial, Common, Chemical, Crevicular
 (or Reinforced)
 Sheet Tin
 Sheet, Lead
 U.S. Oil, Drop, Air Rifle
 Zinc Waste (U. S. Brand)
 Solder
 Acid Tube
 Box (All Sizes)
 Cans
 Clipping Bar
 Drop
 Portable Bar and Wire
 Jugs
 Motor Bar
 Pig
 Perforated
 Stationer Bar
 Station or Type
 Brass Core
 Brass (S. C. Wire)

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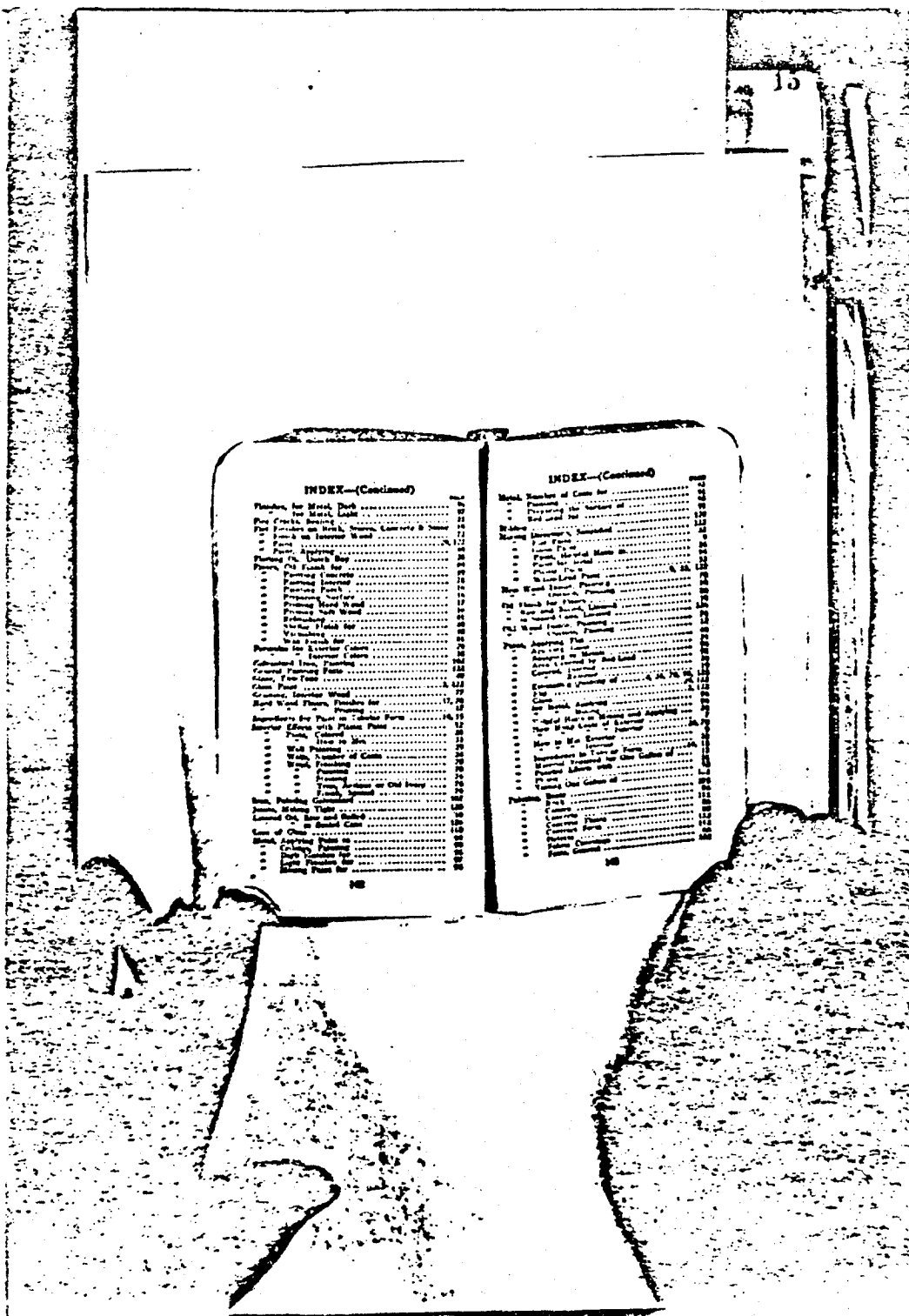
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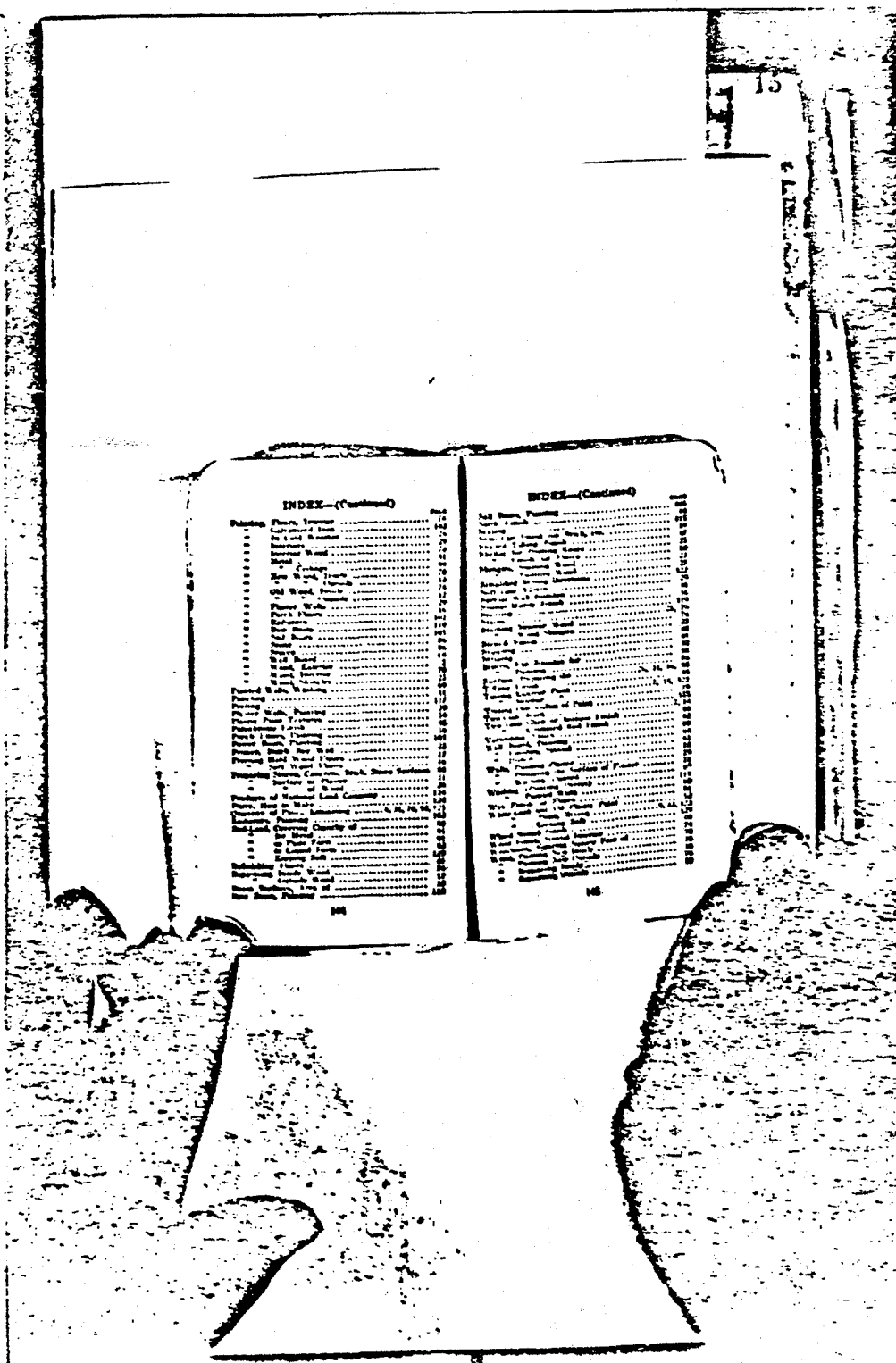
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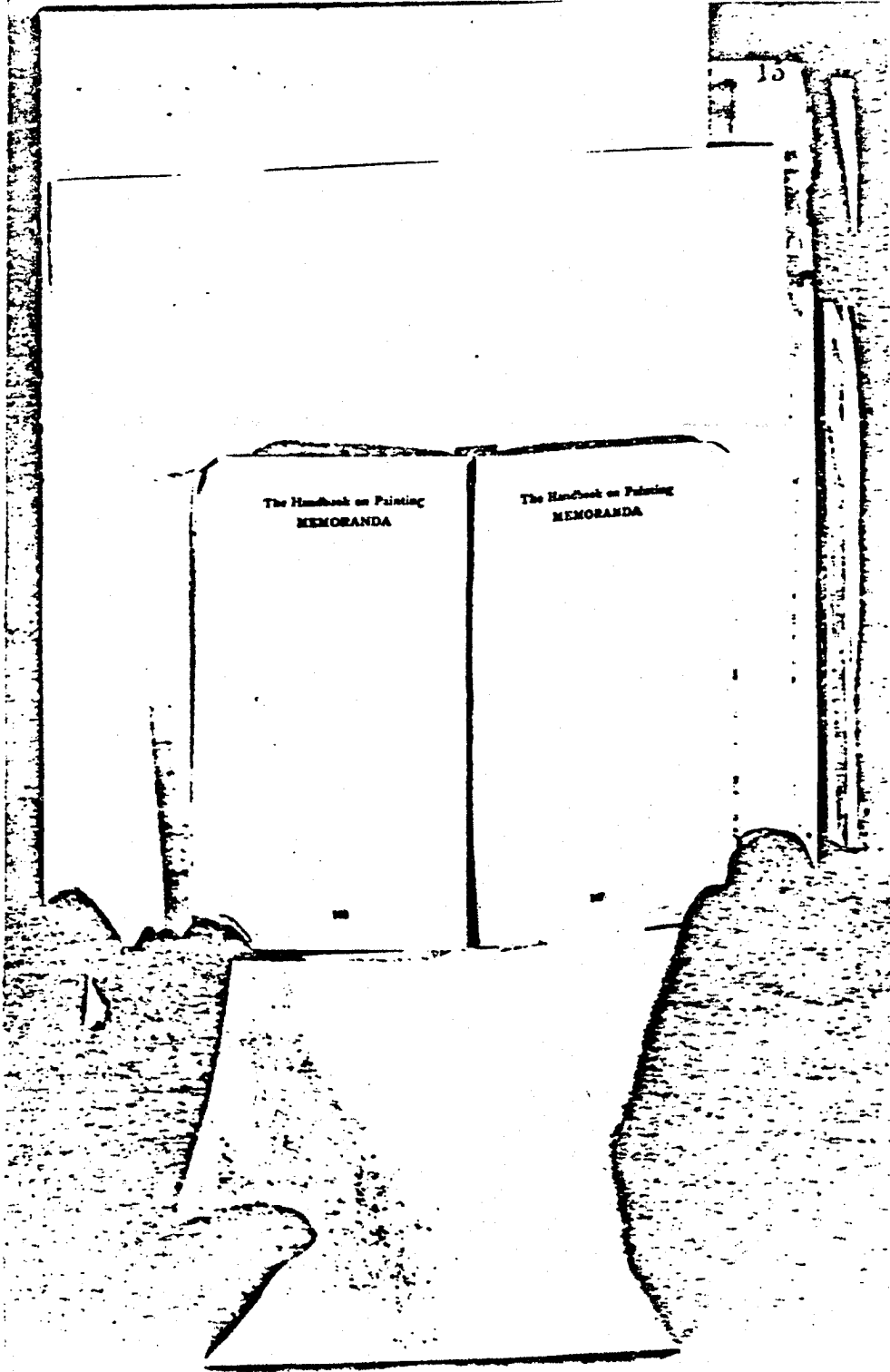
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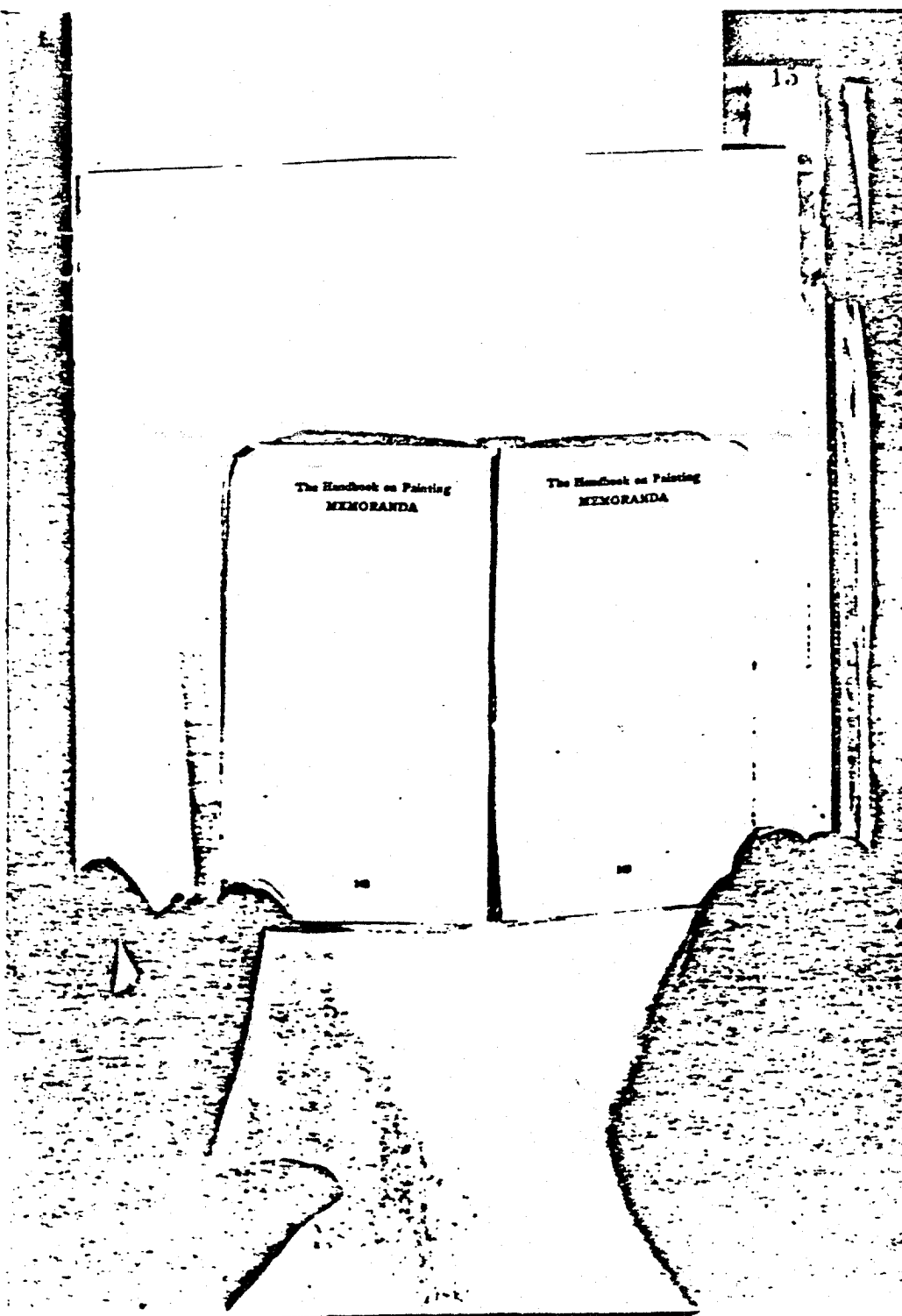
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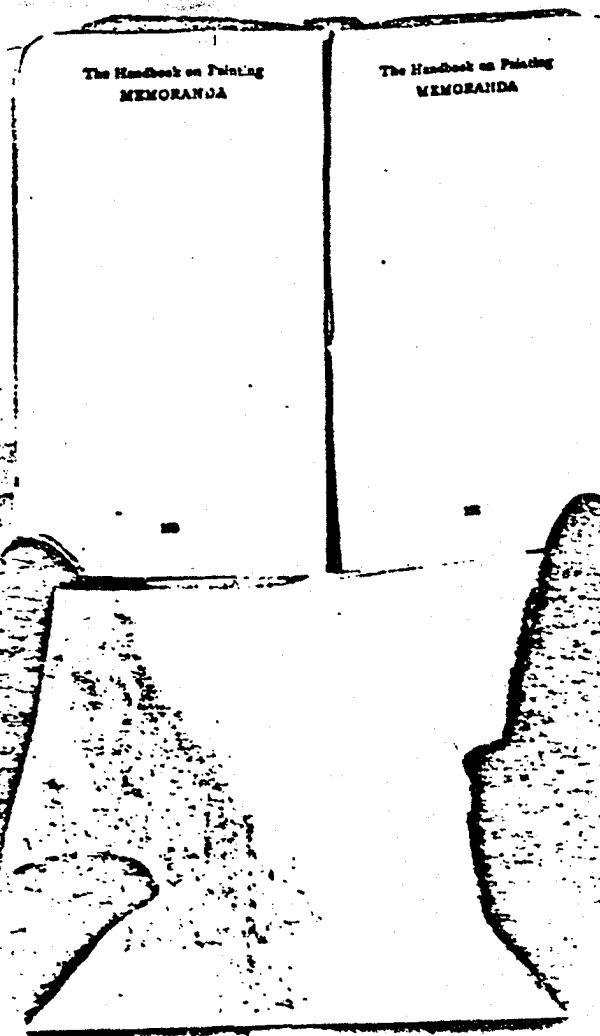
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The Handbook on Painting
MEMORANDA



DUTCH BOY SOFT
PASTE WHITE-LEAD

Pure lead-based in compo-
site form. Tones to paint in
a day.

DUTCH BOY HEAVY
PASTE WHITE-LEAD

Pure white-lead ground in
pure linseed oil to heavy
paste consistency. The
standard for years.



DUTCH BOY
LINSEED OIL

Unvarnished pure, well-refined
linseed oil with a minimum of
driers. Sealed packages.

DUTCH BOY
FLATTING OIL

The ideal thinner for white-
lead for making flat or semi-
flat, washable wall paint.
Also an excellent glazing,
blending and leveling agent.



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NLI 110611

DUTCH BOY WALL PRIMER



A special primer for use in first coat in painting plaster with white-lead. Made as it dries as it spreads.

DUTCH BOY LIQUID RED-LEAD



Pure red-lead paint in ready-to-use form. No solvent. Natural red-lead color. Black, Light Brown, Dark Brown, Light Green and Dark Green.

DUTCH BOY RED-LEAD



Pure, highly refined red-lead in paste form. Unexcelled for painting masonry.

CASPER WHITE-LEAD
(Soft Paste and Heavy Paste)



The well-known brand of white paint, made by National Lead Company. White, Red, and Blue.

Look For The Dutch Boy Trademark

THIS famous little character, our Dutch Boy Painter trademark, is put on our products as a means of identification and as a protection to the buyer against substitution. He stands for purity of paint materials and signifies certain satisfaction.



You will find the Dutch Boy Painter on all packages of Dutch Boy white-lead, both soft paste and heavy paste, Dutch Boy linseed oil, Dutch Boy flaking oil, Dutch Boy wall primer, Dutch Boy red-lead, both paste and liquid, and on other products of our manufacture.

Look for the Dutch Boy trademark wherever you find a product made to do the work of the job to hand.