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BRIGHTER HOMES MAGAZINE

Published in the Interest of Better and Brighter Homes

Vol. II

"Brighter Homes Magazine" is published for you through your local "Brighter Homes Store," the Paint Center, by The Glidden Companies, National Headquarters, Cleveland, O., Adrian D. Joyce, Pres., manufacturers of the highest quality of paints, varnishes, lacquers and enamels. Copyright 1929. Reprint rights on request.

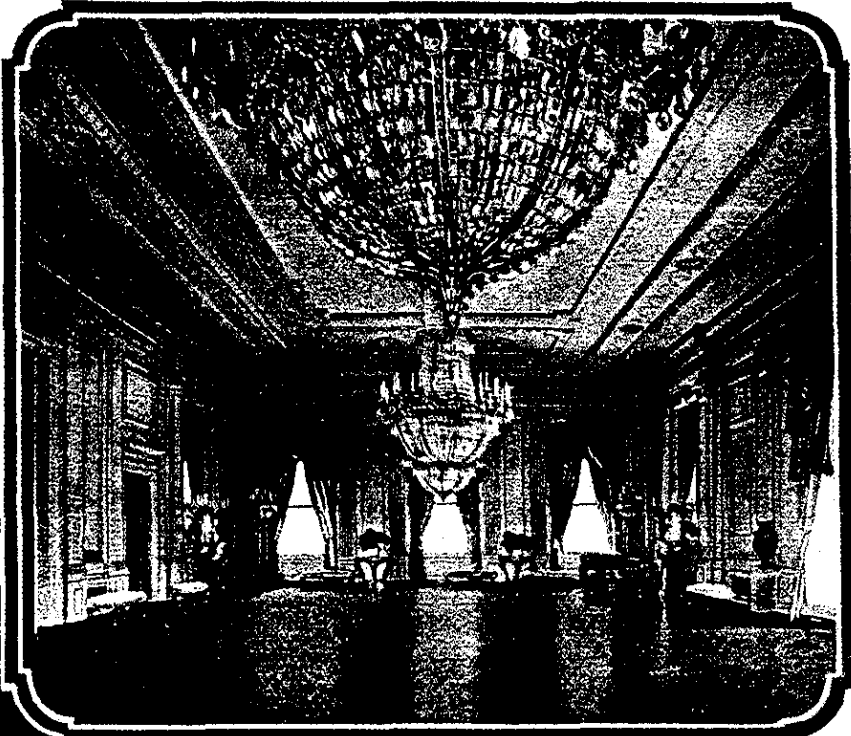
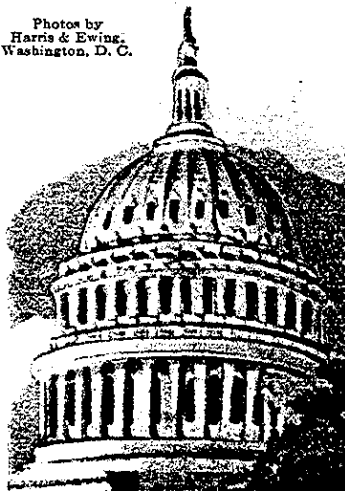
No. 1

A new tenant now moves in **AMERICA'S MOST FAMOUS HOME**

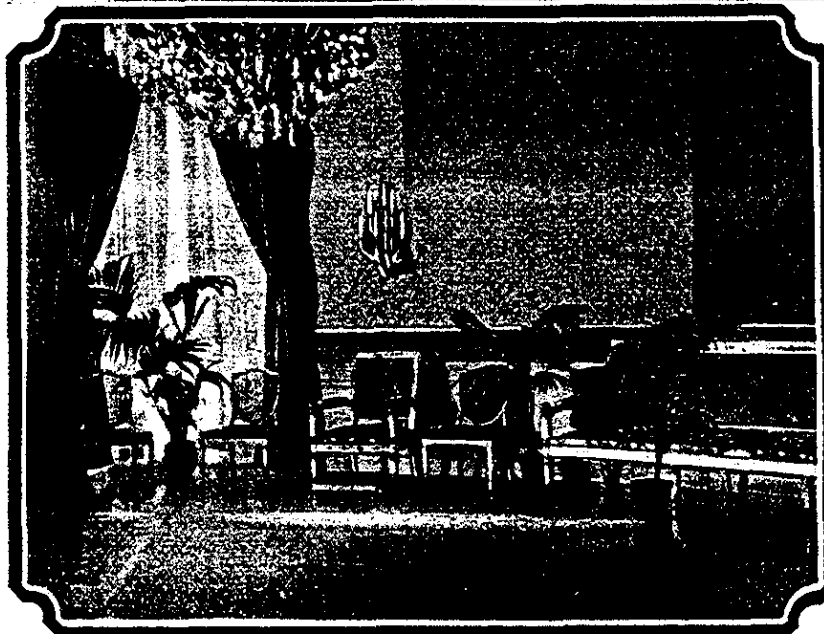
*Painters and Decorators
Have Had a Busy Year
Making the Executive
Mansion Habitable For
the New President and
His Family*

By LORA KELLY

Photos by
Harris & Ewing,
Washington, D. C.



East Room in White House



White House Blue Room

ADMINISTRATIONS may come and administrations may go but the White House in Washington maintains an unvarying dignity as the home of the nation's chief executive.

This gem of Georgian architecture, now more than a hundred years old, is one of the best preserved structures in the United States. Set in the midst of a twenty-acre lawn, its stately white columns contrasting with the green foliage of the great trees surrounding it, the President's House has welcomed its successive mistresses with a gracious air of hospitality.

From the time Abigail Adams, the second First Lady, strung up the Presidential laundry in "the

Page Three

Brighter Homes

unfinished audience room," to the reign of its present mistress, the White House has been a real home for its distinguished occupants, even though none stay more than eight years.

Like the famous "one-horse shay" nothing much on this mortal sphere wakes on the morn of its hundredth year without both feeling and looking queer. But the White House, to a casual observer, has escaped the customary ravages of old age and the secret of its pleasantly preserved state is a constant warfare against decay. Lavish use of the paint brush throughout the decades has been one

of the largest contributing factors in conserving its comfort and beauty. It receives a fresh coat every year.

Congress has from time to time appropriated thousands of dollars for its upkeep—money well spent, according to the throngs of visitors who are constantly making pilgrimages to this national show place.

Though no radical changes have been made in the character of the decorations since 1902, when a complete renovation was effected under the Roosevelt regime, the past year has been an unusually busy one for the corps of painters, carpenters and decorators detailed to keep the White House in good repair. Hence on March 4th when Lou Henry Hoover stepped into the big mansion which overlooks the Potomac, a spic and span household awaited her.

Uncle Sam has seen to it that the First Lady has a minimum of domestic cares. Responsibility for the maintenance of the White House is vested in a commissioner of public grounds and public buildings, a post now occupied by Lt. Col. U. S. Grant, 3rd grandson of the late president. He is charged with the duty of making expenditures within the sum voted to him for that purpose by Congress, and if the tradesmen's entrance in the basement needs a new screen door, it is he, rather than the President or his wife, who must see that it is provided.

There is also a well-organized domestic staff to serve the members of the President's family and guests. Regardless of the fortunes of politics, efficient employees at the White House keep their jobs from year to year, and the incoming chatelaine has trained, experienced



Photo by Harris & Ewing, Washington, D. C.

An informal picture of President and Mrs. Hoover

laws of the Medes and Persians are as shifting sands.

It was not always thus.

Delving into the archives, one finds that at frequent intervals in the nineteenth century there were upheavals of re-furnishing and re-decorating, appropriations for which brought forth loud protests from the watchdogs of the treasury.

The origin of the term "White House" is obscure and seldom found in the records until after the Civil War. It was not until Theodore Roosevelt entered the executive mansion that the appellation was used on official White House stationery.

The so-called reckless expenditures of the Monroes, who had imported a number of pieces of Louis Sieze style, received a sharp rebuke in the Act of May 22, 1826, which provided that "all furniture for the President's House be, as far as practicable, of American domestic manufacture," adding a touch not unfamiliar in these modern times: "Severe economy is necessary." Taylor was a democrat in every sense of the word, and the gold chairs and beautiful Aubusson carpets suffered from the carelessness of his tobacco-spitting visitors.

Just the same, the President's House continued to have its face lifted from time to time and the work of rejuvenation went on, according to the individual

tastes of its occupants. These appropriations drew forth Congressional criticism. A solon named Ogle in 1840 rose to remark and his language was plain when he described the building as "a Palace as splendid as that of the Caesars, and as richly adorned as the proud-

help at her command.

There are certain limitations to her authority, nowadays. For one thing, she cannot—or at least does not—walk in with chin held high and order the draperies in the Blue Room torn down and gay cretonne substituted. She doesn't remark that in her opinion green is an out-of-date color scheme, and she wants the Red Room done over in French grey and cerise. She may prefer linen oak panelling to white enamel, but she refrains from saying so.

After all she is merely a temporary tenant of Uncle Sam, and as a landlord Uncle Sam has fixed ideas beside which the

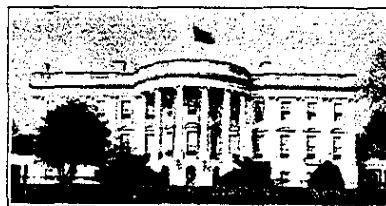
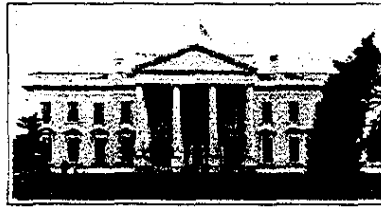


Photo by Harris & Ewing, Washington, D. C.

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est Asiatic mansions." He then reminded his hearers that the building alone had cost \$333,207 previous to its destruction by the British and \$301,496.25 since that time to date. President Van Buren, like the Monroes, loved luxury.



When Lincoln became president, the sum of \$6,000 was set aside for needed repairs and the purchase of plants for a garden. The Commissioner reported on November 8, 1861 that a considerable debt had been incurred upon painting and papering the house. He also reported an item of \$4,020 for "introducing Potomac water into the President's House, which is now in excellent order."

During the Arthur administration, Tiffany re-decorated the entire place, and the following year a great auction was held in Washington to dispose of the hodge-podge of furniture that had been accumulated in the past. One of the articles was the historic trap which caught the rat that ate up one of Lincoln's suits. Tiffany did the Blue Room in delicate tints and it was known for a long time as the Robin's Egg Blue Room.

The next general upheaval came when the mansion was put in shape to receive President Cleveland's bride. The entire exterior was painted white, the iron fences with the spear tops gilded, steam heating was substituted for hot water pipes and a general renovation followed. Electric lights were first installed in 1891 in time for the New Year's reception.

With the coming of the Roosevelt, a new policy was inaugurated. All the old junk was cleared out, McKim, Mead and White of New York called upon to restore its ancient Georgian beauty both inside and out, and the results are not to be changed. The old executive offices were removed to a new building at the side and the interior re-arranged for greater convenience in entertaining. Four months were spent on the work, nearly a half million dollars being appropriated for its cost. The house was made structurally solid, and thus it has remained. Replacing the roof and remodelling the attic rooms to

give additional servants' quarters and guest bedrooms have been the only outstanding improvements made since that time.

The Blue Room was originally the Oval Room, the President's drawing room. It was first furnished in yellow, the sofas and chairs being upholstered in satin,

the curtains yellow damask draped in Sheraton style, while the French furniture from Paris was upholstered in light crimson or old rose. It received the name of Blue Room when President Van Buren had new covers made for the Monroe furniture. It has been variously known as the "Circle Room" and the "Elliptic Salon." In Johnson's time it turned red, and back to blue in Grant's. At present its blue is of a decided indigo shade, with gold stars embroidered on its azure hangings. Formal receptions are held here, and distinguished foreign notables welcomed.

The East Room is spacious in gold and crystal. Its curtains are a golden yellow damask silk, its walls covered with odd panelling. This room contains the famous gold Steinway piano, presented to the White House during the Roosevelt administration. Three great crystal chandeliers hang from its stucco ceiling.

"But the White House will never go modernistic," says Major J. C. Mehaffy, chief of the division of engineering in Commissioner Grant's office, who is in active charge of building and grounds. "The bizarre fads of the moment will never again impress themselves upon its general aspect, for all sentiment is against it.

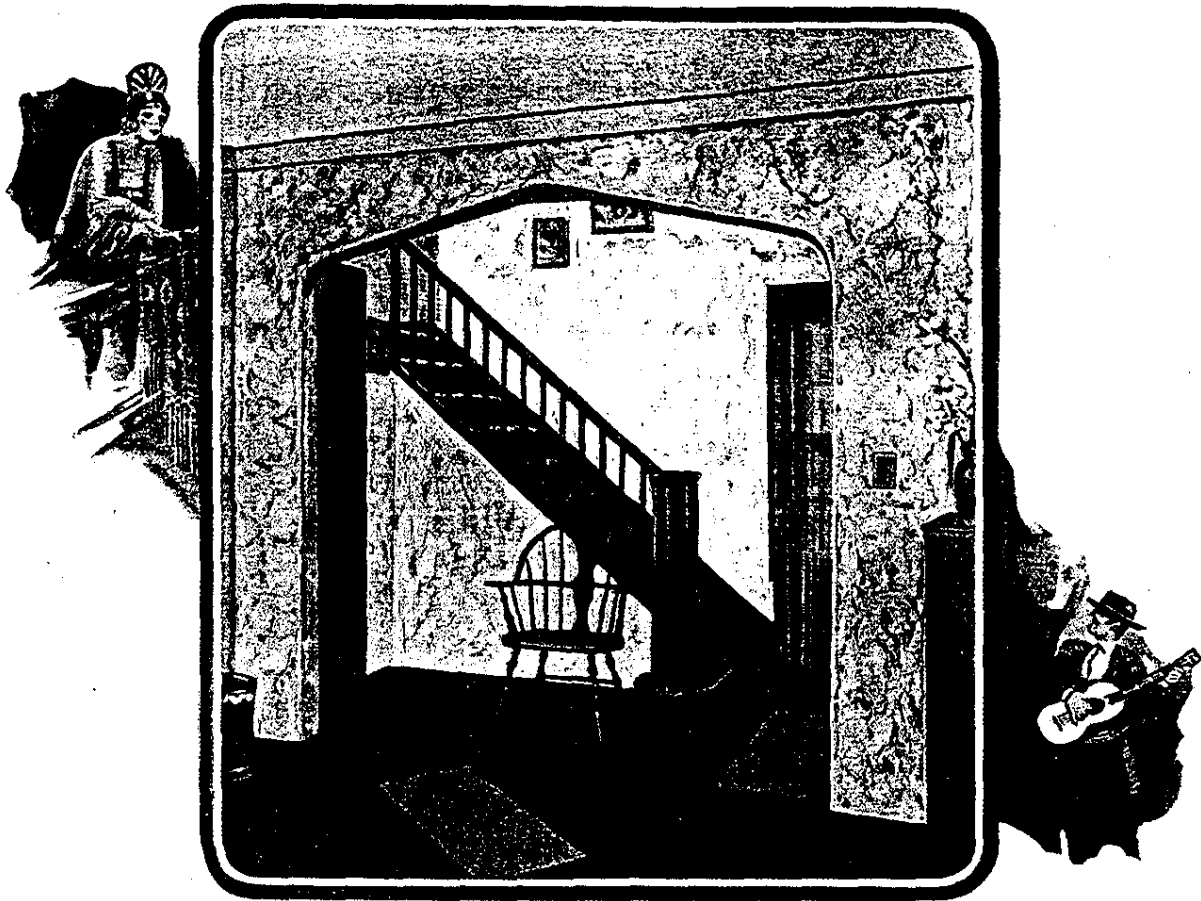
The Commissioner's office will follow the recommendations laid down by President Roosevelt when he said, 'The White House is the property of the nation and so far as compatible with living therein it should be kept as it originally was, for the same reasons that we keep Mount Vernon as it originally was.'

"Stately simplicity of the architecture is an expression of the character of the period in which it was built, and it is in accord with the purposes it was designed to serve. It is a good thing to preserve such buildings as historic monuments which keep alive our sense of continuity with the nation's past."

Mrs. Herbert Hoover



Photo by Harris & Ewing, Washington, D. C.



Transplanting Sunny Spain

*The Warmth and Color of Old Madrid Can Be Reflected
by the Walls of Your Home*

By F. J. WONDERS

THE throb of a mellow guitar—the thrill of limpid black eyes—mellow moon—mandolins—castanets—scarlet roses—the blue-black recess of a barred window—a vibrant love song floating up—all these are conjured up in our imagination when we think of Spain, the land of romance.

A Spanish Room—colorful, entrancing—how interesting to most of us! Spanish walls that glow with mellow hospitality that seem to say “Amigo” (friend).

Into your home there can be easily introduced this spirit of colorful Spain—the land of romance. As a matter of fact the steps necessary to produce Spanish walls are less involved than most people realize.

The popularity of colorful Spanish interiors is coincident with the tremendous demand for color now surging through our lives. Color is being introduced in many things. Its presence in walls of homes is receiving full attention by many home owners. The Spanish wall is one way of securing diversity of room

atmosphere and color, and this type of wall is being used in many better-type homes.

Because of the wide interest that exists in the different types of walls, “Brighter Homes” is bringing to you a series of articles describing the various steps in creating them and this is the first article covering this subject.

Suppose we assume that a living room is to have its walls finished in the popular Spanish style. There are certain definite steps necessary such as: First—Preparation of the plaster. Second—Prime coating. Third—Flat coating. Fourth—Apply color. Fifth—Rubbing color, and these steps will be now discussed in order.

The first step requires that the walls must have a coarse plaster finish, such as exists on the wall before the usual white finish plaster coating is applied. In the fifth step it will show *why* it is essential to have this coarse plaster finish. If the walls have been pre-

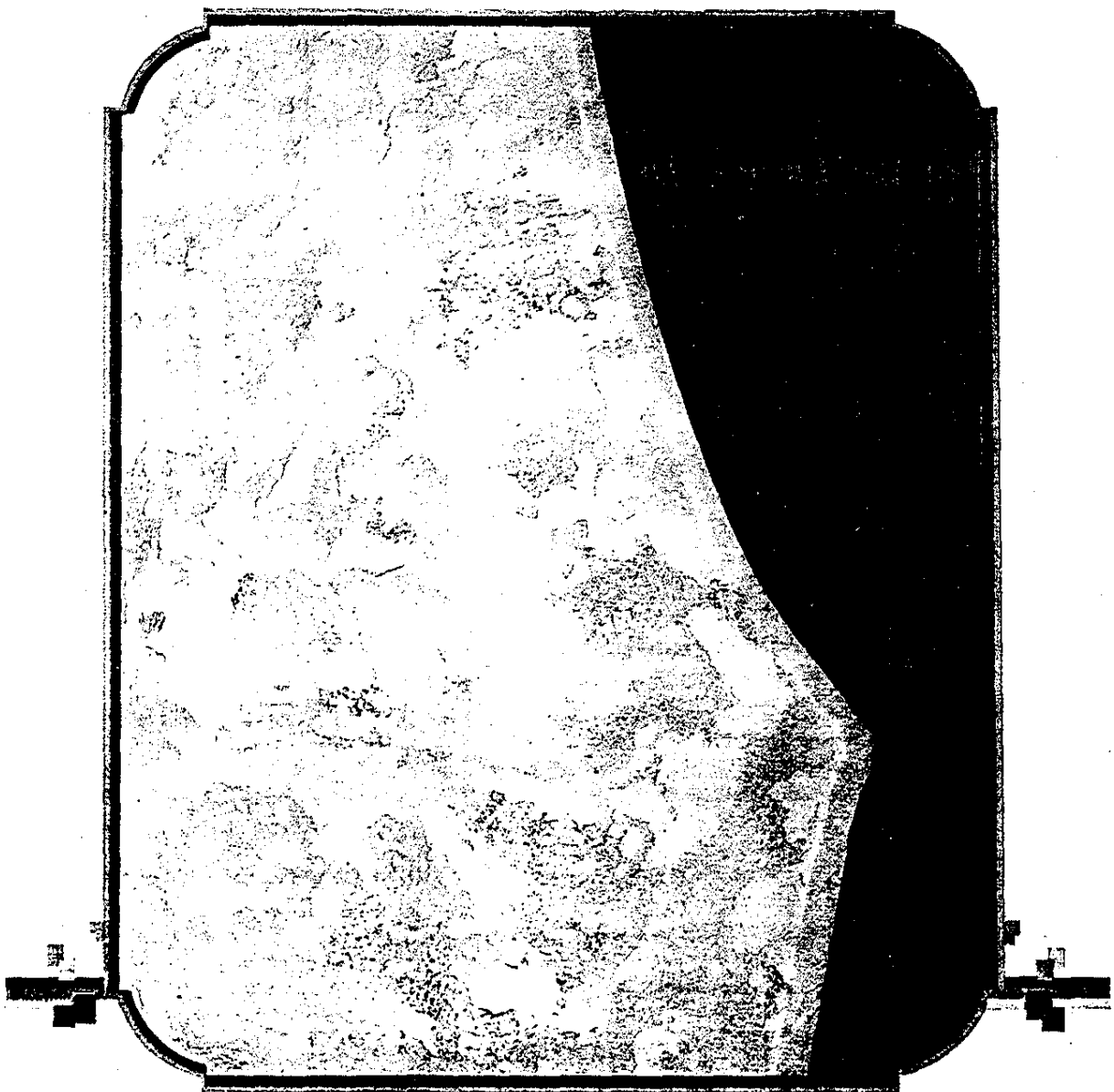
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pered, remove the paper completely. There will be on these walls a smooth white plaster finish which must be covered with a coarse plaster. This can be purchased in package form. Now we assume that the walls have a rough texture of coarse finish and everything is in readiness to proceed with the first step.

Plaster must be secured for this step and also a trowel. Take the trowel and press it down into the plaster which has been mixed with water on a board. Now pull up the trowel and you will notice that a series of lumps or mounds adhere to the trowel surface. Press the trowel against the wall and then withdraw and naturally some of the plaster will adhere in little mounds. Do this several times in different spots so that the

lumps are scattered a few inches apart, and then with a semi-circular sweep of the trowel flatten out these lumps and mounds to about an eighth of an inch in height. This will cause the high and low surface spots so characteristic of the Spanish walls. Let this set for about a week. At the end of this time the second step is in order.

Second Step—Take flat wall finish which you can purchase at your paint store and brush it on. This should dry over night. Then the second coat of flat wall finish in ivory tint or cream is applied, a half pint of linseed oil having been added to every gallon. Apply this and then let set for a day and a night. These coats are protective coats and will preserve the wall against dirt



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and moisture. The second coat has linseed oil added to give a slight glaze, very necessary in future steps.

The next or third step is the application of the glazing liquid. This can be purchased at any paint store and it is to be used right out of the can. If the room is of medium size it is possible to cover one side of the room with this before proceeding with the fourth step.

In the fourth step the colors will be applied. They are medium chrome green, medium chrome yellow, Indian red and Prussian blue. These colors should be of the consistency of milk, not too thick nor too thin. Apply with a brush, one color at a time in a series of irregular strokes. The idea here is to spot your color over an area and then follow with your second color, then third and then fourth. When the wall is completely colored you have a crazy-quilt effect—a series of irregular intertwined strokes of color presenting a rather grotesque appearance.

The fifth step is the wiping step. Here you take an ordinary rag and wipe the paint in a circular motion. The object here is to blend different colors together, and they will readily do this since the glazing liquid tends to make the process easier and the glaze from the linseed oil of the second priming coat assists. After the colors have been blended together, take a

clean rag and wipe the surface dry. This wiping will remove practically all the paint except the color that has penetrated into the rough surface or coarse texture surface of the plaster wall—you will remember we mentioned in Step No. 1 how essential it was to have this rough texture. It is this color that remains which adds the beauty and variety to the Spanish type wall.

After the wall has completely dried there remains a texture that is warm, cheerful and has the capacity of changing under various lights, for in the mellow light of day the wall appears different than under the glow of the evening lights. But at all times the Spanish wall has a charm and hospitality that endears it to many people.

While these instructions are sufficiently explicit to enable any one satisfactorily to apply this Spanish Finish, most home owners will prefer to have this work undertaken by a capable master painter, in conjunction with an experienced plasterer. The illustrations and the directions will enable master workmen to produce beautiful results in the most economical manner.

At your Brighter Homes Store you will cheerfully be given information about this and other types of interior wall finishes.

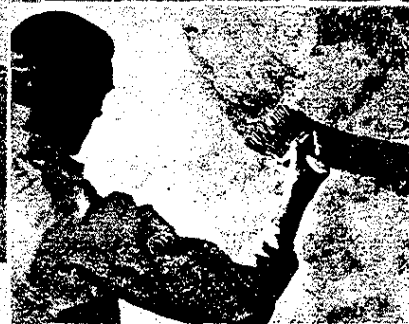


FIRST STEP—Putting on the coarse plaster.

SECOND STEP—Applying the flat wall finish.



THIRD STEP—The application of the glazing liquid.



FOURTH STEP—Putting on the color tints.



FIFTH STEP—Blending the colors by wiping.



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Is Beauty Beneath You?

By F. N. VANDERWALKER

BEAUTY, as the poets say, is its own excuse for being. But if you expect beauty to continue without further care and attention, then the cards are stacked against you. Carelessness plays a losing game, whether it concerns beauty of person or beauty of floors. If you want beauty beneath you, it is never beneath your attention.

With respect to floors, beauty is film deep. And how much joy you will take in floor beauty depends upon the care you give the film of finish that must please the eye as well as bear the brunt of countless, careless feet.

No one type of finish is sufficient or best for all floors in all homes. The size of the family, the cleaning habits or methods and the policy of the household about refinishing when it is needed are the points to consider. A family of two or three adults will frequently get entire satisfaction from a type of floor finish which a different kind of family, one where there are many adults or a combination of adults and children, will find completely unsatisfactory.

Consider the kitchen floor, first. The small family with no children finds the all-wax finish easy to maintain and quite satisfactory. The cleaning is easily done with liquid wax cleaners or with more wax. The larger family where children are in evidence cannot keep clean by such a simple method. Water washings two or three times a week are essential to remove the dirt brought in on the feet of children. Under that condition wax is not capable of withstanding the washings and the service is entirely too severe. Three coats of varnish had best be used. Families repre-

senting a service condition between these two extremes frequently find that the varnish finish plus a wax protective coating on top is most satisfactory.

Coming to living room finishes, much the same conditions of service determine the finish to use. If the housewife can get on without the use of water, or more than a damp cloth, the wax or the varnish and wax finish is adequate.

Bedrooms, as a rule are satisfactorily done with the all-wax finish, although many prefer the greater depth of lustre and the protection of a varnish finish under the wax.

The inclination of a home owner to attend to refinishing as soon as needed is also a consideration. If varnished floors are neglected until the areas in the path of travel and before doors have worn to the threadbare state, there is difficulty in touching-up such areas to match in color the balance of the floor when the all-varnish finish is used. Wax floors under this condition are more easily brought back to respectable appearances. On the other hand, when a home owner has an adequate finish of three coats of varnish and takes care of it by protecting travel lanes with rugs and also by wax coats, frequently renewed, a surprisingly

long life is secured from this type of finish.

The finishing of oak floors in the best possible manner calls for stain, paste filler and three coats of varnish. Some prefer a coat of shellac in place of the first varnish coat, on the theory that the shellac fills up the tiny wood cells not completely filled by the paste filler. On top of the varnish many apply two coats of paste wax, polishing each to a high lustre.



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The all-wax finish is composed of stain, paste filler and two or more coats of wax, allowing each to dry hard and polishing it to a high lustre. It takes fully six months of repeated waxings and polishings to develop the utmost beauty from this type of finish.

As to proper cleaning and care of floor finishes, there are some positive rules. Varnish finishes may be cleaned with a water damp cloth and may be washed with soap and water, but not with kitchen scouring and strong soap powders which cut into the

wax, although the chemically treated mops containing no free oil are useful and harmless.

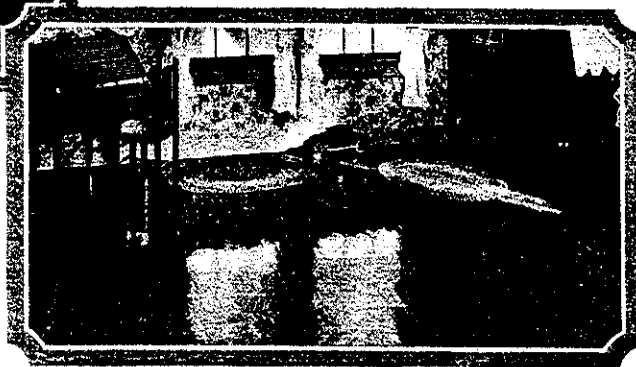
Pine floors are finished the same as oak floors in the natural and stained colors, omitting the paste filler. A coat of shellac usually fills this close-grain wood sufficiently before the varnish coats are applied. Maple also may be finished like the pine and calls for no paste filler. Floor oil is frequently used on maple in bedrooms and kitchens.

Linoleum for small families may be best finished with wax coats, but if water washings are necessary, three coats of the light colored linoleum varnishes are best. New linoleum should be carefully inspected to learn if wax has been put on in the factory, as is true of a number of brands now, before any varnish is applied. Varnish will not dry over a wax film. A wax film may be removed by washing with benzine and scrubbing with sal soda and water. Make certain the surface is dry and then apply a thin coat of bleached shellac, followed by the varnish coats. Shellac is more likely to dry over traces of wax than is varnish.



film and damage it. Such finishes may also be maintained in good order with oil mops and the chemically treated mops.

Wax finishes are not to be water washed or scrubbed. Water turns wax a cloudy white. A water damp cloth may be used, but the liquid wax cleaners and the wiping with a cloth having more wax on it are best depended upon to clean wax finishes. Oil mops should never be used on



A Bit of Paint Now --

And The Flies Won't Break Through Later

WITH the first breath of spring the busy housefly begins preparations for invading your home. Not only discomfort, but death and disease lurk in his footsteps.

The first precaution is to keep the flies out. During the winter your metal screens may have accumulated rust. The strands have been weakened and before summer is over the rain and winds will break holes through. A perforated screen is worth no screen at all.

A coat of screen enamel applied in the spring puts an end to all rust and decay and protects the mesh against further disintegration throughout the summer.

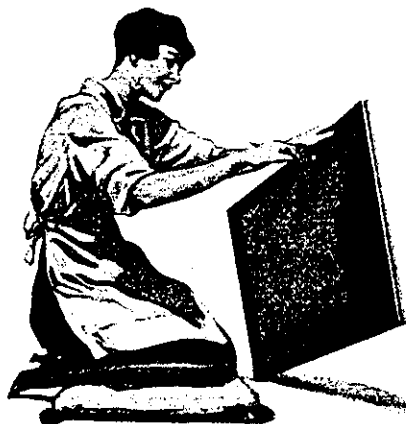
Here are practical suggestions for getting satisfactory results: Paint on liberal coating of paint on

both sides of screen. Then drop the screen a couple of feet on to a solid surface, which operation will jar off any bridges across meshes. Most of the trouble

with screen paint is due to the fact that users reduce the paint so far to overcome bridging that no paint film is left. This method overcomes that difficulty.

Probably the frames of your screens are shabby. A little paint applied now will make them an artistic asset to your home instead of an ugly liability.

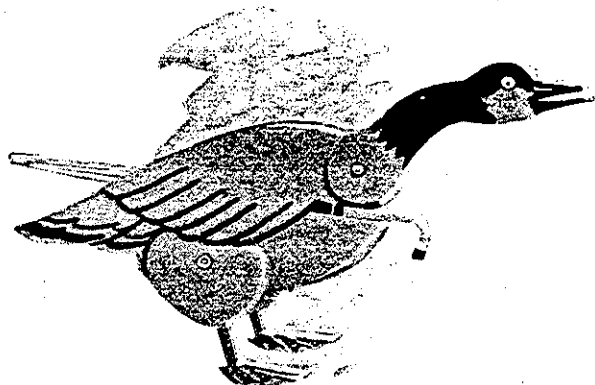
Porch columns and gratings, fences, arbors, and pergolas all should be painted in the spring before the growth of vegetation makes this impossible. A bit of paint now saves bigger bills later.



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Upstairs . . Downstairs . . in my La

AND FURNITURE H



Goosey, Goosey Gander
Whither Shall I Wander?
Upstairs, Downstairs
In My Lady's Chamber.

AFTER it was all over, I was able to follow the advice of the Mother Goose rhyme with real satisfaction. The fun of doing it was great, but it wasn't half the joy of the success achieved.

Just a month ago I had been in tears. The old house inside looked positively shabby, and new things were just out of the question. Then came the inspiration—old furniture for new with paint, lacquer,

and enamel formation.

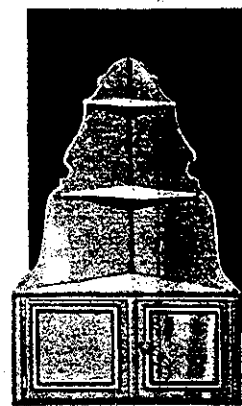
First we was amazin it seemed to rooms bloss is furniture

My friends are astonished—the ne are envious, and even hubby give without grudging—and that's some ment.

Dining room set. Re-finished in lettuce green trimmed in golden yellow with decorations in apple green, dark green and Mandarin red.



Re-finished in Mandarin red, apple green trimmed in black.

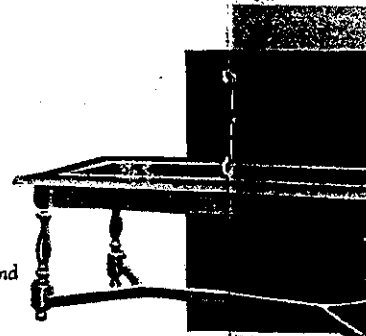


Re-finished in lettuce green, golden yellow with black striping



Re-finished in rich blue trimmed in old ivory.

Re-finished in bright red, and orange.



my Lady's Chamber...

FURNITURE HERE, THERE AND EVERYWHERE

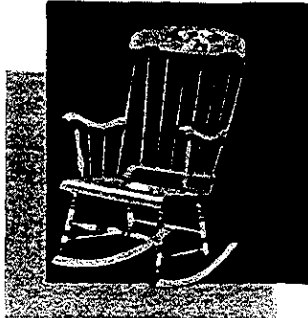
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and enamels as the Aladdin lamps to make the transformation.

he old
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cquer,

First we tried it in Betty's room, and the result was amazing. Mother's old stuff—regular attic junk it seemed to us—was brought to light, and the shabby rooms blossomed into a new loveliness. Now there is furniture here, there, and everywhere.

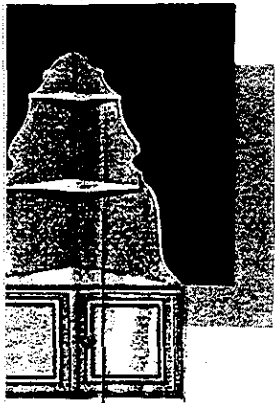
s are astounded—the neighbors
and even hubby gives praise
ing—and that's some compli-



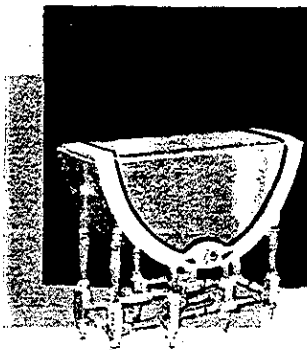
Re-finished in orange, bright red, apple green and golden yellow.



Child's bedroom. Re-finished in Shantung blue, old ivory with decoration in black, golden yellow, Mandarin red and apple green.



ished in lettuce green,
yellow with black
striping.



Re-finished in mist blue, old ivory, black and Mandarin red.

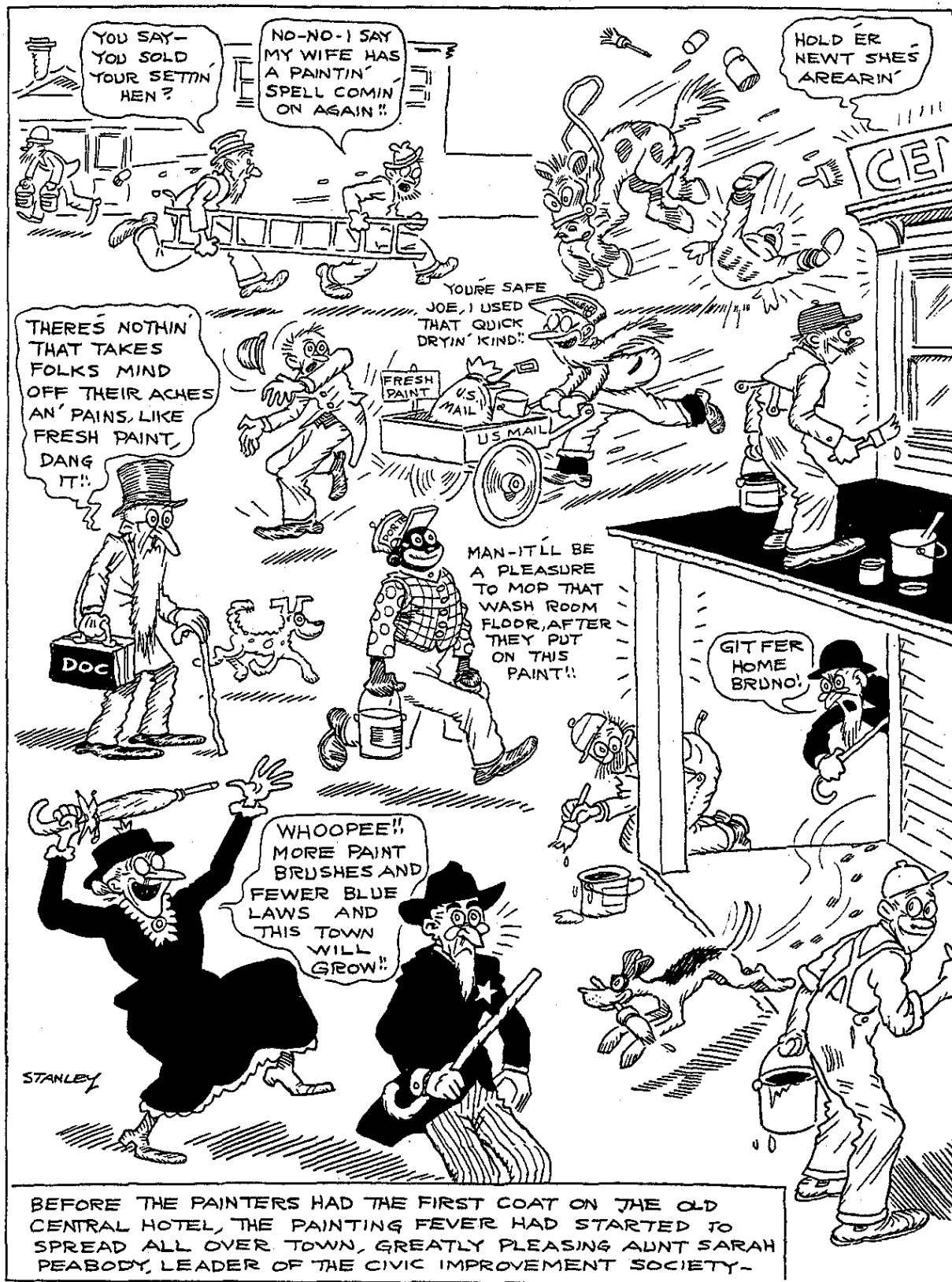


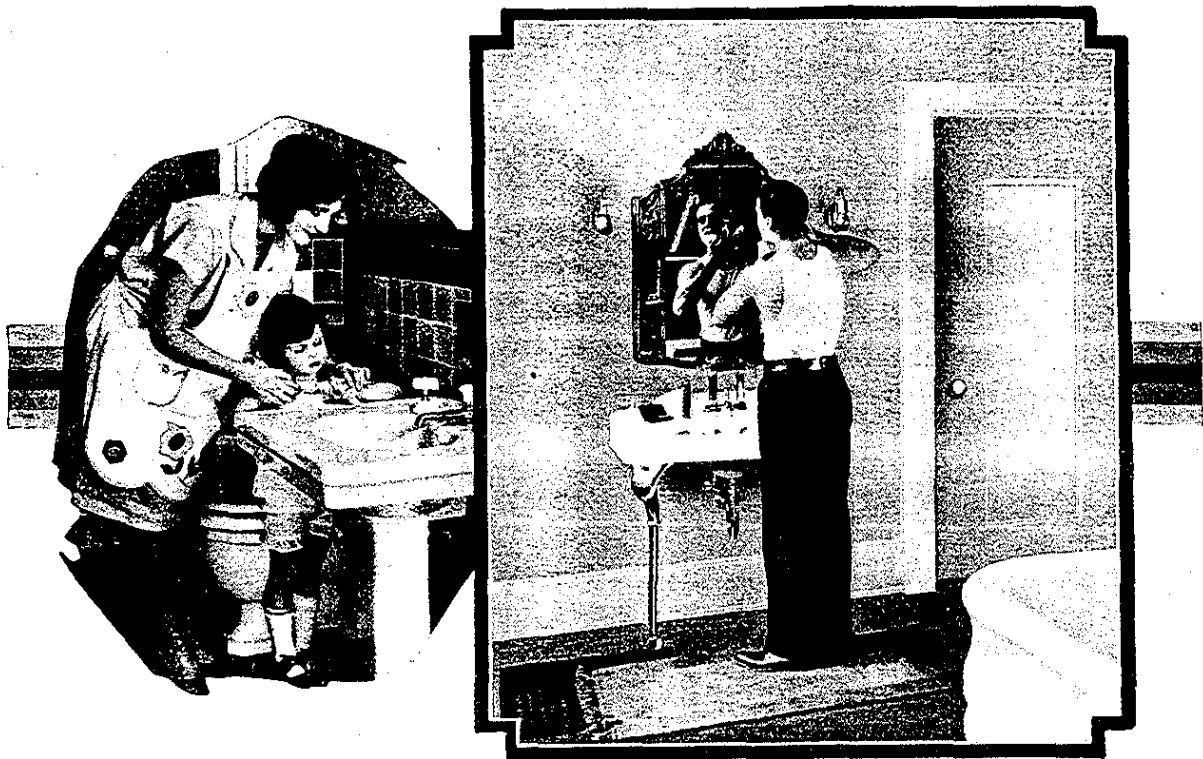
Desk and chair. Re-finished in Mandarin red trimmed with golden yellow.

Brighter Homes

"The Old Home Town"

By LEE W. STANLEY





Take a Tip from the Sunrise

A Fair Day Always Begins with a Beautiful Display of Color

By CHARLES BOYNTON

BREAKFAST food manufacturers and coffee substitute makers have long impressed upon us the desirability of commencing the day right. As far as they have gone, I am with them, but I believe that a good breakfast is not quite the fundamental thing in starting the day off in step with happy music.

I contend that the day is made or marred right in the bathroom.

Here's how I became convinced of this.

Last fall I had to make a long business trip. I stayed at many hotels of varying degrees of goodness. The worst was the hostelry in an isolated little southern town where I spent a night. When I went down to breakfast I had a well developed grouch. I had awakened in good humor. Physically, I was in good shape. What could have thrown me into this mood? I wanted to be on my tiptoes this day, for I had a good prospect but a tough buyer to deal with, but here I was, pep all gone. The breakfast should have revived me, for it was that good old-fashioned Dixie cooking, but still, in the back of my mind, I felt grouchy and stale.

Riding out that morning, I pondered on the possible cause of my grouch. The hotel room had been clean, the bed slats had not been in evidence. I had slept like a log. Yes, everything had been reasonably good—but who in the Sam Hill had picked out the paper in

the bathroom? The very thought of its depressing tones of liver color and poisonous green made me shudder. As I shaved I had become conscious of its gloomy effect. Even then I did not tumble. I thought that this dismal bathroom merely had been a contributing factor, rather than the cause of my grouch.

Two weeks later I was in New York. I gave Tom Eberle a ring—he and I used to sell for the same firm in the early days. Since then Tom has had some good breaks, in fact he has become almost shamefully rich. He insisted that I come down to his place on Long Island for the week-end. He's pretty proud of it and has a right to be. It's about the last word in home building and everything that can contribute to comfort is in that house.

He put me in a magnificent room overlooking the Sound. One of his servants came up and unpacked my bag and switched on the light in the bath. It was positively the most gorgeous thing I have ever seen. Not one of those white tile affairs that remind you of an operating room, but it simply blazed with color.

Tom and I talked pretty late that night and I was ready for sleep when I turned in. When I awoke in the morning, I made for that magnificent bath. I filled that tub with water and splashed around like a contented porpoise. When I was shaving, and I had a

Brighter Homes

dull blade at that, I caught myself whistling and singing. When I stepped out of that bath I felt just as good as if I could write my name to a check for a couple of millions.

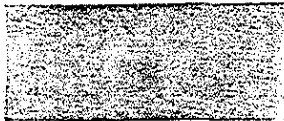
As I was tying my tie, somehow or other the recollection flitted through my brain of that bath down in the little southern town and the grouch I had that morning. Then the realization dawned on me:—it was the impression formed upon my waking consciousness by that hideous bath that threw me into the indigo blues, just as the impression of this bath at Tom's was responsible for the opposite effect.

I had no idea before this that color could have such an influence on the subconscious man. I remembered having read about a play that once had been presented in Paris. The story of it had to do with a man who was driven into melancholia and then into madness by being confined in a room under a dismal violet-blue light. The whole thing became as clear as

day to me. *There is something in the psychological effect of color. It can make us feel morose or it can stimulate us and lift us up. Why, I know that even a good bright necktie on a gray day will make me feel better.*

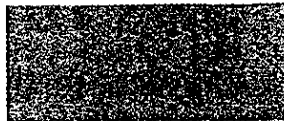
So, I resolved to try an experiment. When I got home I looked over our old bath. I can't say that it was a very cheerful place. Also, I can't say that, as a family we were a cheerful lot in the morning. I had some idea of the way Tom's bath looked. Well, when the painter got through, the old, dismal bathroom of ours was a thing of the past.

The change was something of a shock, I'll admit, but I have noticed this: People in our house come down to breakfast smiling and as for myself, I'm developing into a high-class lather vocalist and I can sing an aria and shave without even scratching myself. My advice is, start that first twenty minutes in a cheerful, colorful room, and the rest of the day has an even break.



Ceiling—Buff

Walls—Cream or Yellow



Stripe—Orange



Dado—Terra Cotta of
Light Maroon



Floor—Golden Brown or Maroon

Here is only one of many delightful combinations of colors for modernizing your bath room. Your Brighter Homes Store will gladly advise you about others.



The day is made or marred right in the bathroom

When you paint WHITE, use Zinc-O-Lith



The Pleasure of a Wise Choice

Zinc-O-Lith
PURE WHITE

IT was their first home—but back of it were the plans and dreams of five years. Last to be decided upon—but first in the impression created on their friends and neighbors—was the exterior finish.

It must be white—they had long agreed on that. But a white that would stay white and endure for years. Every penny had to be counted, but they recognized the futility of cheapness for cheapness' sake.

Therefore they decided on Zinc-O-Lith—the paint that's all paint and the white that IS white and STAYS white. The cost was surprisingly low and the results were delightfully attractive. Glistening and gleaming in the bright spring sunshine, their home was a delight to the eye, and they had the satisfaction of knowing it would stay that way for many years to come.

The painter explained to them the wonderful spreading and covering qualities of Zinc-O-Lith, and its remarkable resistance to sun, rain, heat and cold.

And having experienced the unsurpassed quality of Zinc-O-Lith House Paint for the exterior, it was only natural that they would choose Zinc-O-Lith Enamel for the interior woodwork, with Zinc-O-Lith Flat as the undercoating.





A stately country home in white, with red shingled roof.

Pride and Profit

Self-Respect, Neighborly Consideration and Increased Property Value are Birds of a Feather

By A. M. IRVING

OUT our way we talk a little over the back fence and pass judgment on any neighbor who doesn't happen to be within hearing distance. Not that there is anything mean or vindictive about this neighborly gossip, but we are just naturally interested and everybody knows it, so we give and take in a friendly fashion.

When Anderson's house got to looking shabby, we sympathized with his financial reverses, but we took care that it didn't come to the ears of him or his family. And when Roberts built the big colonial on the wooded corner lot, our estimation of his ability as a lawyer went up one hundred per cent.

We used to twit Alex about being Scotch, and for a long time we couldn't understand why he painted his house oftener than anyone else on the street, but when he sold to move into a more expensive neighborhood about six months ago we learned, from the price he got, that this habit was pure thrift on his part.

We all take a justifiable pride in our suburban sec-

tion. As a result of all this feeling, paint is a popular product in our neighborhood. In fact, we are not satisfied to have the exteriors of our homes finished according to our own inclinations, but we take into consideration some kind of a color harmony with

homes adjoining. Not that we wish to encourage any monotony of color design—far from it—but we do take pains to avoid any clashing note in color.

There are white houses, cream houses and buff houses, and some finished in grays and tans. The roofs and trims shine out in greens and browns, and occasionally some discreet shade of red. When visitors come for the first time, they never fail to comment on colorful cheerfulness of the neighborhood.

We know one another well enough so that we don't try to impress how much we spend but rather how much we can get for our money. We learned, for instance, that it pays to buy paint not by the gallon but by the square yards covered, multiplied by the years of service.



A natural oak door with colonial yellow body color and white trim.

Brighter Homes



An attractive combination of white painted stucco or brick with red trim and wood body color in light buff with green shutters and olive green roof.



A cream body color with white trim and light sage shutters.

"What was good enough for father is good enough for us."

We recognize that paint formulas have been improved. By buying products from companies we know are reliable and progressive we pay less in the long run and get greater satisfaction.

However, the cost of paint and painting is in reality unimportant compared to its value in protecting our property and in satisfying that sense of personal pride and neighborly consideration so important in making life worth while in any community. Paint, like charity, should begin at home. For otherwise they might think that *we* ourselves have need of charity.

Finally, we always keep in mind the fact that paint cannot be considered apart from the painter—and a good man, like a good product, is the least expensive in the end.



A beautiful silver gray home with lead color shingles and medium blue shutters

Thomas had an economical streak one spring and he fell for the lure of low price per gallon. The next year he repented and wrote the expense off to experience.

Some of the rest of us, who might have been inclined to try the same experiment, profited by his story.

In consequence of this mutual frankness, all our painting experience has been pooled. The cheap paint argument doesn't mean anything to us, and at the same time we do not fall for the worn-out idea of



Rich brown shingles, old ivory body color, with bright green shingle roof.

Many other attractive painting combinations may be had without obligation at your Brighter Homes Store, together with color card showing every individual color available.

Brighter Homes

The BRIGHTER SIDE OF LIFE

A wet paint sign always convinces us of the innate skepticism of human nature.

The average woman who undertakes to reduce is apt to be a good sport but a poor loser.

The life of the average locomotive is about thirty years. Probably would live longer if it did not smoke so much.

The bright boy in the grammar class defined the word "trousers" as an uncommon noun.

"Explain uncommon," said the teacher.

"Singular at the top and plural at the bottom," answered the infant boy prodigy.

If men were interested in what other men wore there would be perhaps more men at church.

"Where was the Declaration of Independence signed?" asked the teacher in history.

"At the bottom," instantly answered wise Willy.

The occupant of a Pullman berth rarely sleeps at the switch.

There is no relation between the bumps of knowledge and a swelled head.

At the dinner table the conversation veered to the subject of fruits.

"Are you fond of bananas?" questioned the young lady at the right of the rather deaf clergymen.

He looked puzzled for a moment and then replied, "No, I prefer the old-fashioned night shirt."

Just before serving his term a public official is sworn in. Before it is over he is cussed out.

Be sure that your courtship is strong enough to stand the sea of matrimony.



The intelligent young lady observed she didn't know how iron ore was discovered, but she guessed they smelt it.

"How many fish did you catch last Saturday?" asked the complacent wife.

"Six, my dear—all beauties."

"That fish dealer has made a mistake again. He charged us for eight."

It is strange, mused the philosopher, but a man who hasn't a leg to stand on generally kicks the hardest.

Fast people generally have a reputation for being slow—with their creditors.

Whenever you cry over spilt milk, try to make it condensed.

"Why are you back?" asked the manager of the discharged salesman.

"The inside of your letter said I was fired, but the outside said return in five days, so here I am."

We are in favor of suspended sentences for murderers—when they take the form of hanging.

A pedestrian is a man whose wife is using his car, says Everybody's Weekly.

The one-arm driver has one virtue—he never slips his clutch.

When Cupid hits the mark he usually Mrs. it, says the Pennsylvania Punch Bowl.

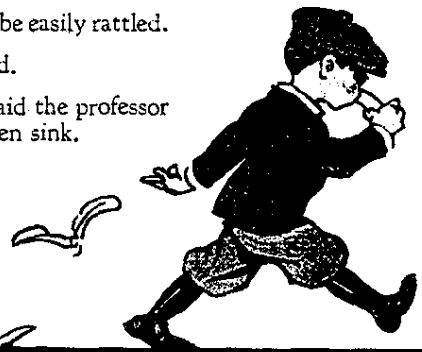
Common sense saves many lives, but more are saved by sense of humor.

An engagement is an even bet, but matrimony is even better.

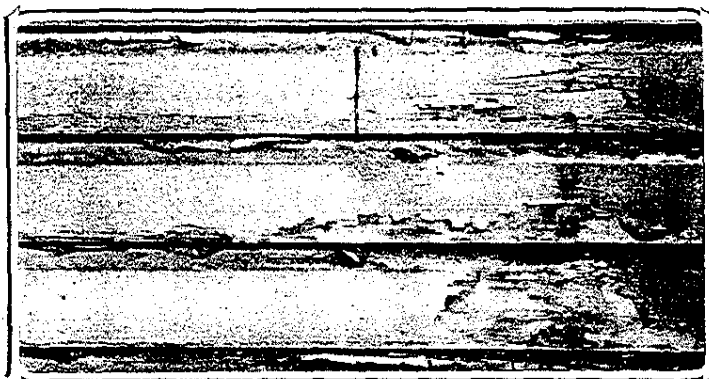
It is natural that an empty head can be easily rattled.

Even a pin is useful, if it has a head.

"I guess I've lost another pupil," said the professor as his glass eye rolled down the kitchen sink.



Blistering!



*Whether on Hands or Houses,
the Subject is Painful*

By J. P. WAGNER

A BLISTER is a protest on the part of Mother Nature. When friction with a broom handle or a golf stick begins to irritate the tender membrane beneath the skin of the palms of your hands, Mother Nature comes to the rescue with a watery pad that protects and gives warning at the same time.

When blisters make their appearance on the side of your house, or any other painted surface, it is also a warning and a protest. They are a protest against faulty preparation and a warning that your efforts at protection are imperfect.

Blistering is not the fault of the paint but rather the result of the condition of the surface being painted.

Paint blisters are generally caused by moisture in the wood. The moisture forms a vapor pressure back of the film of paint which expands and eventually breaks the coating. The paint, having been pushed off the surface it was clinging to, does not again attach itself properly to the surface, but shrivels up and disintegrates. This leaves the surface exposed to inroads of the weather, causing more peeling in the same area.

Moisture from wet plaster also is a cause of blistering. The moisture from the plaster tries to find its way out through the siding and for that reason plaster should be allowed to dry out before the body coats of paint are applied.

Sappy wood also causes blisters. The sap expands under the heat of the sun and forms gases which expand the paint film.

Surfaces in a frosty condition should not be painted, as the paint does not attach itself to the surface properly, and with the warmer temperature during the day from the heat of the sun, moisture is formed, causing blisters.

When in doubt as to the condition of any surface to be painted it is always best to call for the services of a good, reliable painter. His experience will tell you whether there is too much dampness in the wood or plaster. He can be relied upon to give expert advice and assurance of satisfactory results.

Do not follow too closely after the carpenter when planning on painting a new home. Siding which has been tied in bundles is very often wet on the inside. Allow time for the siding to dry out, remembering that it is very hard to secure dry lumber.

Do not apply coats too heavily to knotty and sappy places. Have it thin and brush it well into the knots or other places that require it.

Be sure the basement is not wet or damp—if such is the case the moisture is liable to go up through the house, through the floors and siding and be attracted to the surface causing dampness between coats which results in paint blistering and peeling in a short time.

Do not paint late in the evening when the nights are cold and particularly when there is a frost.

Examine the surfaces for dampness in basements, drain pipes, down spouts, and wet boards when repainting an old home. See that the dampness has not undermined the paint and that the boards do not contain enough moisture to cause the paint to break loose.

Where there is mildew there is dampness. Paint applied over mildew will soon blister or peel.

All of this indicates that it is a part of wisdom and good judgment to see that surfaces are perfectly dry and well seasoned before painting, and when in doubt always call a good painter. Haste never pays, it is better to be safe than sorry.



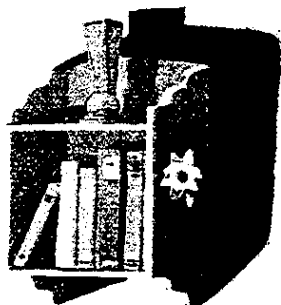
Beauty for Four Bits

*There is no price tag on charm if you use
your head as well as your hands*

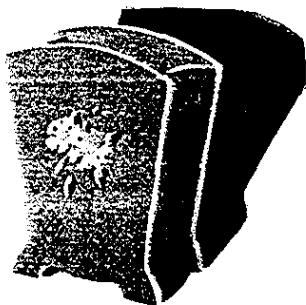
By BETTY CAREY



An old discarded vase finished in deep lavender—made with a mixture of rich blue, red, and white Lacq.



An unfinished wall rack finished with apple green trimmed with ivory Lacq and decorated to taste.



An unfinished magazine rack finished in mandarin red, trimmed in ivory and decorated to taste.

MONEY means very little to me—perhaps because I get so little to worry about. But I do love pretty things—and sometimes I glue my eyes to the plate glass windows of the art shops, getting ideas for nothing.

The price tags may read four dollars or forty dollars, and even if my limit is four bits that doesn't stop me for a single moment. Because I have found that a few "four bits" if spent judiciously will give more joy than a butter-and-egg man's bank roll.

My recipe is so simple you don't even have to write it down. A little Lacq or enamel, a little time, a few odds and ends picked up here and there,—and steal the ideas. They can't put you in jail for that.

Every home has use for wastebaskets. But you needn't be ashamed of them nor hide them in dark corners. Just two bits worth of Lacq, and you'll be glad to have your friends see them. Common book ends can be made charming with Lacq or enamel.

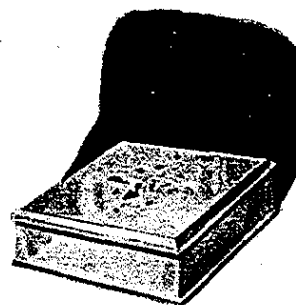
An old glass bottle—one of the full-stomached variety—with a home-made shade and four bits worth of Lacq or enamel at the most will make a boudoir lamp that would do credit to a movie queen.

Trinket boxes may be made to sound a new note of joyous color. Use your imagination and two or three shades of Lacq or enamel and you can't go wrong.

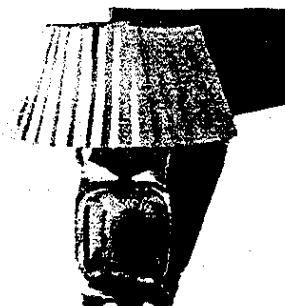
Two bits worth of Lacq or enamel, and an old jug becomes an artistic vase—and you can pronounce it with the broad sound, too.

Book racks are always handy—get husband or brother to do the carpenter work or buy an unfinished one. Then that two or four bits worth of Lacq or enamel will convince you books are more than something just to read.

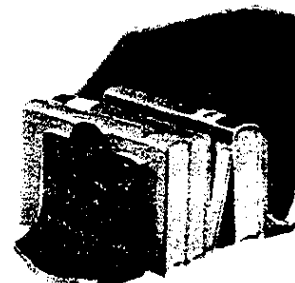
Confidentially, I've reached the stage where I would rather make things than buy them. I can put "me" into my own things, and nobody else can do that.



A metal or wood candy box re-finished in golden yellow Lacq and decorated to taste.



An old lamp or discarded vase or bottle finished in rich blue Lacq.



Book ends refinished in jade green lightened with white Lacq, trimmed with apple green and decorated to taste.





*You appreciate most the beauty
you create yourself*

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25¢

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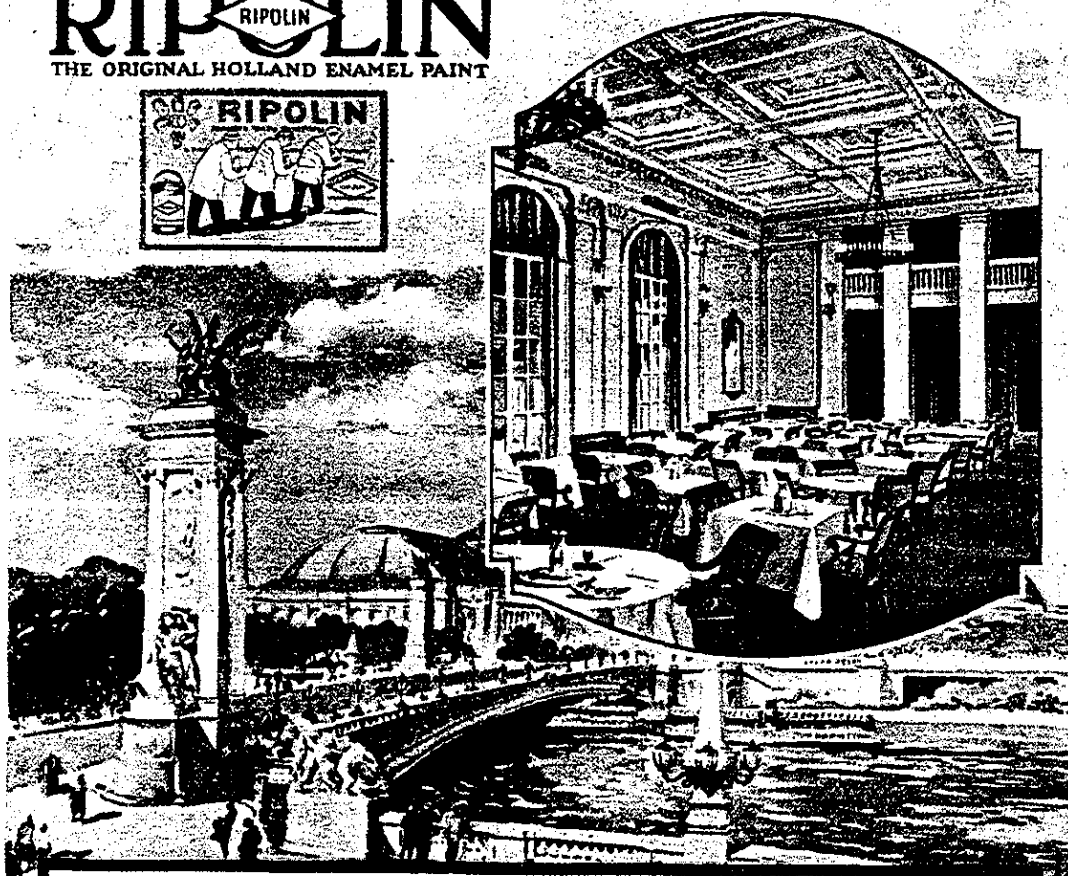


From the Brighter Homes Headquarters

Madison Avenue and Berea Road / Cleveland, Ohio

RIPOLIN

THE ORIGINAL HOLLAND ENAMEL PAINT



Ripolin is world famous for beauty and excellence. The notable Alexandre III Bridge in Paris and the dining room of the Yale Club in New York City, illustrated above, are typical examples of the use of Ripolin where quality is the only consideration. Yet, because of greater covering capacity and superior durability, Ripolin is the most economical enamel in the long run. Ripolin quality is typical of Brighter Homes Store products.



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