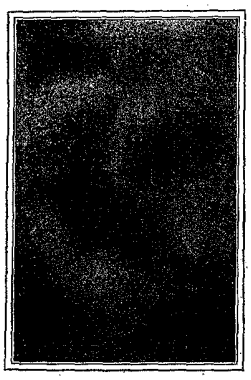
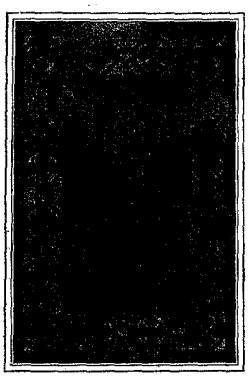
Painting for Prestige and Profit





No. 4

of a series of articles on Distinctive Wall Effects obtainable with Dutch Boy white-lead and Dutch Boy flatting oil.

At left: The Tiffany Finish.
At right: The Wiped Stencil applied over it and used as a border.

The Wiped Stencil over Tiffany Finish

THE Tiffany Finish holds an undisputed place of honor among painted wall finishes. Its rich, soft blend and subdued coloring make it the ideal background for many different types of interiors.

A decorative touch sometimes used in connection with the Tiffany is the wiped stencil. As the name "wiped stencil" suggests, the stencil is placed against the wall while the Tiffany is wet and the glazing colors wiped out with a cloth thru the openings in the stencil. This exposes the undercoat color.

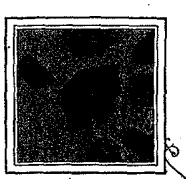
The outline of the stencil pattern may be either sharply defined or left soft and indistinct. In another variation of the wiped stencil effect the glazing colors are first wiped out thru the openings and then one of the clear glazing colors is applied. This results in an extremely pleasing and interesting effect.

The Wiped Stencil over Tiffany may be employed whether the Tiffany is rendered in deep tones, such as one resembling old leather, or in some of the more delicate blues, greens, grays and pinks. The deeper effects in the Tiffany are generally confined to panels, but the lighter effects may be applied as an all-over wall treatment, as a ceiling finish, or in panels. In some interiors a moderately deep Tiffany can be used on the entire wall with success.

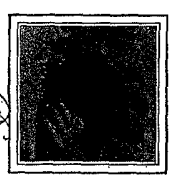
* * *

By producing beautiful and distinctive interiors with Dutch Boy white-lead and Dutch Boy flatting oil, master painters everywhere are adding to their prestige and increasing their bank accounts. If you would like actual painted samples of the Wiped Stencil over Tiffany Finish, as well as detailed instructions for producing this effect, write to our Department of Decoration in care of our nearest branch.

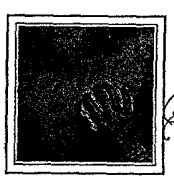




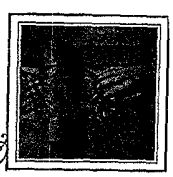
The glazing colors decided upon are applied in spots



With a circular motion, the spots are blended together by means of a ball of cheesecloth



The colors are wiped out entirely in a few places to permit portions of the ground coat to show through



Then with a piece of dry cheesecloth, the glazing coat is wiped out through the stencil openings, permitting the ground coat to show through

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