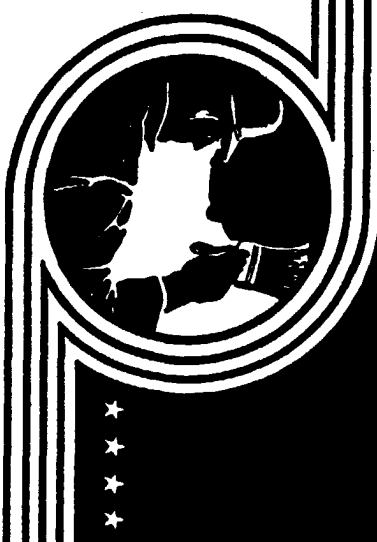


Master Painter
HANDBOOK



GLIDDEN
Everywhere on Everything

GLD31447

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Introduction

Because master painters do not often have the opportunity to get together and benefit by an interchange of ideas, The Glidden Company has compiled this Master Painters' Handbook, based on suggestions and experiences supplied by successful painters and decorators.

It is offered purely in the hope that all or some of its suggestions may prove of practical value to the professional painter and decorator.

Every master painter has his own particular local conditions to consider . . . each master painter's methods and practices differ. However, as a large paint producing organization closely associated with a great many master painters, The Glidden Company has the opportunity to observe and learn many practices, as presented in this manual.

Arthur J. Glidden

President
THE GLIDDEN COMPANY

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The Master Painter and Decorator's Problem

Nearly every professional craftsman, and the master painter and decorator is no exception, gives so much attention to his craftsmanship that he doesn't take the time to do much selling. This is not true of industrial businesses, where we find the opposite situation, namely: industrialists spend most of their time and energy thinking up effective methods of selling.

Industrialists know that the same situation would be true with them if they didn't plan to keep a steady and sufficient volume of business coming in so that there would be no idle, unprofitable periods. That's why successful concerns advertise and employ salesmen. Successful painters nowadays are doing the same thing.

It isn't difficult to promote the painting and decorating business. It doesn't take high-powered salesmanship to sell the necessary volume of jobs. But it does, however, take some planning and some actual selling effort. It is no harder to sell paint jobs than merchandise . . . it is just a question of accepting the fact that you have to make a certain number of calls to arouse interest and expose prospects.

The painter who wants to sell Mr. Home Owner a new paint job faces the same problem as the dealer who wants to sell him a new

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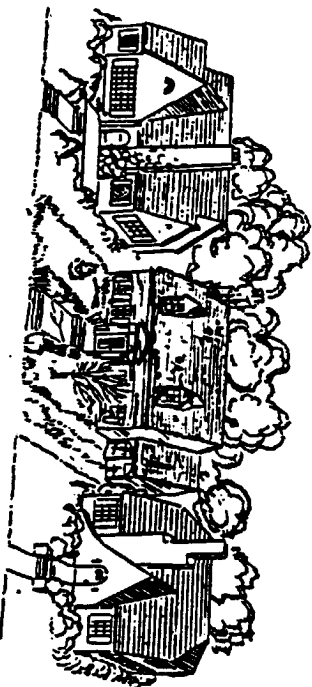
automobile or a new furnace. Isn't it logical, then, that the painter should employ the same tested and proven methods of conducting his sales operations as the dealer who sells an automobile, a furnace or some similar semi-luxury or necessity?

Determine Where You Want to Operate

No matter where you are located, there are certain areas which offer the most ideal advantages if you can get jobs in those preferred areas. Successful painters tell us that they survey their markets, usually with the aid of maps, oftentimes hand-made. They mark on the maps the localities in which they want to concentrate. This doesn't mean that they confine their activities to just those localities. But, they concentrate considerably on the territory selected and it certainly pays to concentrate if you want quick, sure action.

Go Out Yourself and Look at the Territory Selected

Even though you are generally familiar with the territory that interests you, it pays to go out and actually see it. In looking over a territory there are a number of things to consider—first, the kind of buildings and the ability of the people who live in the territory to spend.



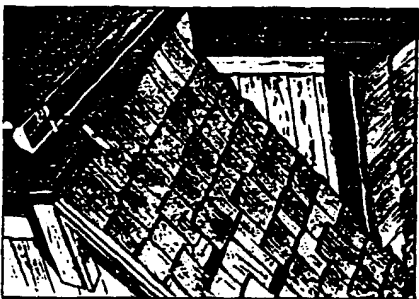
It's an easy job to pick out the homes in any neighborhood that need painting.

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Work fairly small areas, pick out locations where the situation looks ideal. Work about 5 or 6 square blocks in one location in a community of smart-looking homes, well kept up, where the interest in color identifies the particular community as one providing excellent prospects for master painters and interior decorators. Skip unlikely looking communities, and pick others that seem to size up right. *The main idea is to get jobs in a community that will stand more jobs . . . because one job sells another.* Neighbors to a house that is being painted will become interested by seeing an actual job being finished, and their confidence in the painter's ability to do the job properly gives him a chance to make a sales approach on a far more favorable basis than where he has to make a "cold turkey" call to arouse initial interest and establish confidence.

How to Survey a Territory

There are various methods used in surveying a neighborhood. Sometimes the master painter, himself, takes one street at a time, making a list of the homes and buildings that, to him, qualify as prospects worth his time and attention. Wherever possible, prospect cards should be used. In addition to setting forth the name of the home owner and the address, the remarks can show danger points such as porches that need painting, downspouts that are starting to rust out, outside doors that need paint or varnish; siding that is checking; stucco or brick surfaces that are letting in the moisture and similar conditions which justify a paint job, all of which are most effective for use in



Look for the danger points.

the sales argument later when calling on a prospect. A form we will supply without cost is compiled from the various methods used by painters around the country, providing a complete record of the survey for use in the sales approach.

This form is also very helpful in carrying on the sales talk after you get inside the house. It guides your sales interview by indicating what questions to ask and, as the prospect answers these questions, he or she becomes conscious of the necessity of painting and decorating. It offers the opportunity to immediately close the deal while your prospect is in a receptive frame of mind. Space is provided for correctly estimating the job.

Some painters employ house-to-house representatives to thoroughly canvass the area which the master painter selects as being territory worth working. In some instances high school boys are used . . . they ring door-bells, take out their survey cards and ask the necessary questions to expose good prospects or indicate those who are not qualified prospects.

In some instances young women are employed on a commission basis on any paint jobs they are responsible in selling, who call on the various homes in the area asking the questions which will expose the prospect and leaving with the prospect a piece of literature. Any literature should be imprinted with the painter's name, address and telephone number. It should carry an appeal to call in the master painter for free estimates and



Young ladies can develop valuable leads for you.

advice on color harmony. It subtly discourages the home owner from attempting to apply the paint himself.

The purpose of the area survey is two-fold—first, to uncover the prospect worth working and, second, to provide a list to which can be applied an organized, sequenced solicitation, by mail and telephone, and in person.

Once the master painter has completed a mailing list of preferred, hand-picked prospects, with the buildings personally inspected and the paint job possibilities analyzed—then, and not until then, has he really started the organized endeavor necessary to build a business that will be busy 12 months of the year—year after year.

Everyone Is a Natural Prospect

Right in your own community, practically everyone is a logical prospect for your service. People with homes, apartment buildings, industrial plants, office structures, hospitals, stores and other properties . . . will readily react to your sales efforts. Enthusiasm as to the advantages and pleasures of harmonious color effects . . . impress them with the serious dangers of property decay, due to lack of paint protection.

Here Are Some Suggestions Which Master Painters Find Very Useful In Proving the Value of Paint

1. Paint costs much less than repairs . . . either one or the other is necessary sooner or later. Paint prevents undue wear and depreciation and saves money in the long run. Repairs are much more costly than paint.

2. A building that hasn't been properly painted fast becomes a real expense. It dries, cracks, warps and opens up, letting weather

in to rot uprights, timbers and laths. Many times you have to putty or fill open cracks because the paint job was put off too long. You can go to the owners of such homes and show what is happening to their houses . . . you can point out what this destruction is going to cost them if they don't protect their homes with a proper paint job.

In the spring you can warn them against the effect of the sun that dries out the wood and permits the elements to destroy the surface. In the fall you can advise them to prepare their homes to withstand the rigors of snow, sleet and cold.

3. Buildings that are properly painted last longer, rent easier, sell quicker for more money, and have a greater loan value. Everyone wants to protect his investment . . . all of us have pride. If people were solicited one-tenth as often and as aggressively by master painters as they are by dealers in automobiles, oil burners, radios, etc., most houses would be painted as they really should be.

4. You can judge a man by the house in which he lives . . . this is a big point to get across . . . it gets action because it is true . . . the man who keeps his house painted is usually a substantial citizen who possesses refinement and enjoys the real things in life. Most property owners respond to an appeal to their pride.

5. The very best quality paint obtainable, applied by a master painter who will take the time to conscientiously and thoroughly prepare the surface properly and then cover it thoroughly . . . will produce the cheapest paint job in the end.

It isn't worth painting a house at all unless you use *good paint*.



In painting homes it is very important that the paint be properly applied in the areas around windows.

A Different Technique Is Necessary to Sell Interior Jobs

Successful master painters tell us that when it comes to selling homemakers on decorating interiors, it is pretty much a matter of understanding human nature. It isn't our plan to go into a long discussion on the reaction of human nature, but we will discuss three fundamentals which, if used properly, make selling easy for the master painter . . . here they are:

1. Your prospects or customers really want a beautiful home and hope it will be the talk of all their friends . . . just consider the effectiveness of a casual remark by you, such as—

"You know, Mrs. Jones, your home has lots of charm . . . the way it is laid out and the artistic way you have furnished it . . . I am sure if I could just add the colorful setting to your walls, ceilings and floors that I have in mind, it would make your home doubly attractive."

2. Your customers do not want to buy paint . . . they want to buy pleasing effects. The master painter will find it necessary to build up a desire to see in the actual job (as applied by the master painter) the harmonious beauty that is promised. You can use your

"Age of Color" Book and say:

"Mrs. Jones, here are four pictures of living rooms in color . . . aren't they attractive? I am sure that with the decorating scheme I have in mind, and with your help in slightly rearranging your



Women take great pride in the appearance of their home. They must be sold on attractive color ideas.

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furnishings, and with possibly a slight change in the tie-up of your drapes, we could make this into a room even more beautiful."

If such an approach is used, it can be made most effective, particularly if it is supplemented with reference to the color alternates presented in the "Age of Color" Book. If the anticipation is built up fully, it is quite easy at this particular time in the sales talk to select color schemes.

3. Customers never want to spend money, but they will always pay the price for what they want. Consequently, the main task is to create desire to the point that they forget about the cost. Consider this approach as a suggestion for a sales talk to the prospect enthused properly.

"You know . . . everything in your home and your ideas on decorating show you have an appreciation of beauty. Let me show you some beautiful color effects that will be inexpensive." At this point you bring up the ability of you and your organization to produce these beautiful and harmonious effects.

The correct handling of this approach increases the customer's ego and pride, as well as actually creating a desire to possess the best to a point that the price issue is seldom troublesome.

Handling Competition

You no doubt prefer to see competitors do good work on the jobs they get and get paid a fair price for them. That maintains the standards of the craft. The more high-grade painters there are selling high-grade jobs—the more high-grade paint jobs there will be for the craft as a whole. Although price competition invariably



"The Age of Color" Manual is one of the greatest sales - makers and job - getters ever offered to painters.

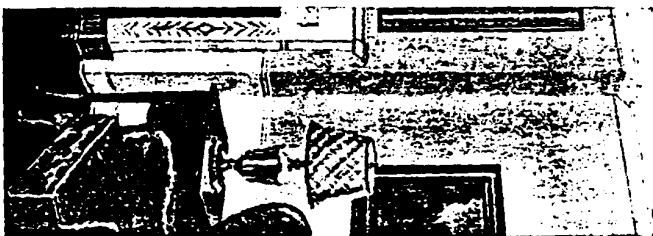
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crops up in every profession or craft, master painters tell us it pays to sell quality jobs, without exception—and that means quality paint, thoroughly and properly applied. They tell us it pays to make that attitude known in no uncertain terms to the prospect. You may lose some jobs, but, on the whole, you will get the profitable business.

When competition is a matter of comparative skill, all evidence of "prejudice" must be eliminated. In facing price competition, this suggested sales approach may prove valuable:

"Sometimes I point out to people, like yourself, who are considering competitive propositions that look interesting from a standpoint of money, that after all, you are not really buying paint. Paint is just part of the job you want. . . . You have to live too intimately and too constantly with a paint job to be unhappy with it. It is only natural to consider cost, of course, but if the job isn't what you want—no matter how little you pay—you will never be able to justify the saving. . . . I would rather not do the job than do a job you shouldn't want. . . . but, if it is the effect that you want. . . . contentment and pride in the work. . . . then, I am the man you want.

"What you must decide is in which painter you have the most confidence. . . . my skill. . . . my understanding of color. . . . my willingness to concentrate on your



Living Room . . . gathering place for the family and guests—in color treatment should be distinctive.

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job and do it right. . . . these things are essential factors. . . . personally, I would like to have your job as a specimen of my work, etc., etc."

From such a sales talk it is possible to bring out, with the use of the "Age of Color" Book, the fact that the master painter is qualified to assume all responsibility of color handling, treatments, etc., all of which is entirely beyond the understanding of the average layman, particularly the woman of the home who wants all these things.

Helpful Suggestions if You Find It Necessary to Discuss Paint Quality with Your Customers

If you have sold yourself properly to a customer, he will assume that you understand paint quality better than anybody else, and this respect for your understanding of paint materials will, ordinarily, eliminate any discussion of paint itself. However, due to the aggressiveness of some of the larger paint companies, it is not unusual for home owners to have fixed ideas as to certain brands of paint which they prefer over others. As a master painter, you know that Glidden products are excellent paints. Tell your prospect about Glidden quality, spreading and covering capacity and long life.

If the painter cuts the price, he either has to hold back on the quality of the paint or on his workmanship. If he holds back on the quality and thoroughness of his workmanship, the customer may save some money but will pay a greater price on a job that won't stand up.



All Glidden Paints are scientifically controlled by continued tests in Glidden private research laboratories, thus ensuring uniform, true colors and body.

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Mediocre vs. Quality Work

If the job really demands a high quality of properly applied paint, then it is up to the master painter to advise the customer to this effect and insist on doing the work right.

Photographs of Completed Work Are Effective in Selling

The customer usually judges you by what you have done. Inasmuch as it is impossible for the average customer to actually inspect jobs done by a painter, the nearest approach to this is through the use of photographs. Wherever possible, take a photograph of a completed job—whether it is exterior or interior. An assembly of such photographs builds confidence in your ability to not only apply the jobs but to plan the color combinations. If possible, secure letters of endorsement, further supporting your ability to assume the full responsibility of arranging color schemes.

In the "Age of Color" Book, blank pages have been provided for the express purpose of mounting photographs of such jobs as you have completed. These pages are 8½"x11" and will accommodate photographs of standard sizes—8"x10" or 5"x7". Showing what you have done on other jobs is mighty convincing evidence in your sales approach.

Suggestions for a Sales Approach to Various Types of Prospects for Painting and Interior Decorating Jobs

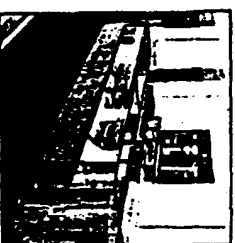
In soliciting the commercial type of prospects, the ability to get business depends pretty much on the sales approach, because these "business" prospects have been trained to respond to sales talk.

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Suggestions follow, with brief hints as to effective sales approach for these various groups of prospects:

ARCHITECTS—Principally interested in paint specification forms to use as a guide in making up their general specifications. The Glidden Company furnishes accepted Architectural Specifications Books, containing a description of Glidden products and complete specifications for their use, so that the painter may point out to the architect just what Glidden paints are best applicable to a particular job. The Books also contain color pages that will prove a definite aid to the architect.

MERCHANTS—When approaching merchants, the painter must remember that, in the science of retailing, everything is directed toward getting people into the store and inducing them to buy. As soon as the merchant realizes that a colorful paint and decorating job is just another smart factor that brings in the business and the profits, he is ready to make an investment, just as he is willing to put on sales and advertising campaigns.



A well-painted store interior helps sales.

HOTELS—In order to attract the top trade, willing to pay rates that will allow satisfactory profits, it is essential to keep a hotel modern. Appearance is everything, if it is kept up, not only from a standpoint of cleanliness and service, but if the decorating scheme is changed from time to time and kept modern, according to the vogue in surface treatments, use of color, etc., that hotel will keep its reputation as being the best stopping place in town.

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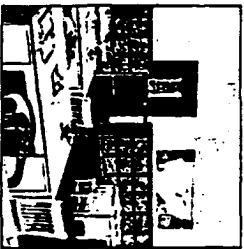
HOSPITALS—Hospitals ordinarily insist upon top quality in painting materials, because they want the maximum wear, not only to permit frequent cleaning, but also in order to avoid the necessity of frequent painting and decorating, which is a problem, because of the odor, the noise and the inability to use space which is being decorated.

FACTORIES—Factory management is rapidly learning that workers will produce more and better work, remain happy and contented on less money and generally show a pride in their work, if the environs in which they work are clean, airy and colorfully cheerful. A very famous personnel director recently made the statement that frequent decorating shows more dividends in neater, more efficiently made products, less sickness on the part of employees, freedom from labor discontent, etc., than any other contribution to factory management.

This is the approach to use in getting factories to clean up. The idea of increased production should prove of much greater interest to them than the ordinary protection of the surface.

TAVERNS—Every tavern-keeper feels there are too many taverns, and as a result none of them is making money. Some of the larger distilleries, in conducting a recent survey, learned that smartly decorated taverns, night clubs, restaurants, etc., are doing the business, getting the right prices and generally making profit.

OFFICE BUILDINGS—Anyone who can show an office building operator how to justify higher rentals, both to present and



Employees work better in well-lighted, well-painted offices.

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new tenants, will find quick interest and comparative ease in getting the contract and putting the idea into effect.

Redecorating is the approach, because it modernizes the building, and if the proprietor gets away from the conventional decorating schemes and, instead, employs smart color harmonies, he can soon acquire a reputation for the best space for rent in town.

TOURIST CAMPS—The better a tourist camp looks, the quicker the public traveling at a high speed will take a chance and stop overnight.

Color, particularly if it is clean, freshly applied, makes an instantaneous and favorable appeal, because it indicates cleanliness, and that is what everyone wants first of all in a tourist cabin.

PUBLIC BUILDINGS—In the last fifty years, during which time most of the public buildings in this nation were erected, there have been many developments in architecture and in the decorating treatment of the newer buildings. These buildings are up to stay, and in order to make them interesting and attractive to the public, our city fathers could do much to impress their public with comparatively small investments in the painting and decorating of public buildings.

SCHOOLS—School boards are accustomed to spending money for the maintenance of buildings, outside and inside. In very recent years, the matter of color has become important, both from the standpoint of its contribution to light effects and its psychological effect on student concentration.

Personal inspections of local schools, based on study of the proper use of color combinations for class rooms, gyms, locker rooms, study rooms, rest rooms, etc., will give the painter an opportunity to make some very comprehensive and interesting recommendations to school boards, from which recommendations profitable jobs will result.

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APARTMENT OWNERS—Of all the methods used to attract new tenants and induce old tenants to stay, none has been so effective as redecorating.

Figures show that after a building has been erected for twelve years, twice a year decorating with a change in color scheme will maintain modern building rental rates and an average of three to three and one-half years continuous occupancy by tenants.

Many painting and decorating contractors, particularly those who are sales-alert and anxious to build reputations, as well as an all-year volume of business, make a study, using facts and figures as evidence, to convince various groups of prospects that painting and decorating has a strong bearing on the earning success of an enterprise. Talk profits to business men and you will get their eager interest.



"Main Street" in any city—large or small—offers unlimited possibilities for landing important painting jobs.



M

Management is everything in any

Management is a lot more than just collections. There are certain fundamentals which are basically sound, well worth asked a number of successful painters considered as the fundamental factors of decorating business. Here they are, in

No. 1—SELLING: The degree of selling and decorating business is in organization to enthuse people to confidence in their particular ability at right price.

To be successful, they must be the public that they are qualified, of salesmanship.

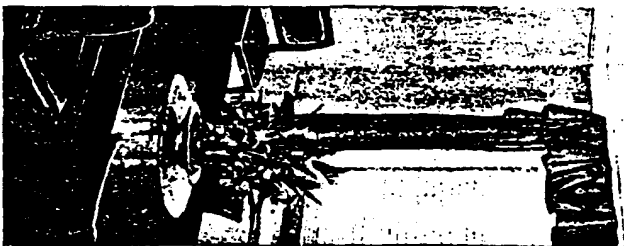
No. 2—KEEPING MODERN: Ke-tial for the painter and decorator home-maker. In order to keep master painter to study the better magazines, but also the consumer constantly offering clever new ideas

No. 3—COLLECTING: It takes money to run a business. Maintaining collections is important. In many instances, where the master painter hesitates to make a call for the direct purpose of collecting money, the call can be made under the pretense of inspecting a job previously done. Time arrangements have become popular and make collections fairly easy. Where the payment arrangement is made at the time of the sale, it should be impressed upon the customer that payments must be made promptly.

No. 4—ADVERTISING: The two things to remember about advertising are—first, you must advertise right; and, second, you must advertise consistently. No advertising can compare with the two highest interest themes available right now; namely, the theme of *color in the home* and surface protection by *paint insurance against decay*. The master painter who advertises that he is qualified to offer modern styles, treatments and color harmonies, through the medium of "The Age of Color" Manual, will find such themes productive of the better jobs.

No. 5—MAINTAINING EQUIPMENT, INVENTORIES, ETC.: The right kind of equipment saves time and money. Smart-looking trucks, with bodies pur-

RIGHT—Colors in the dining room should be cheerful, and harmonize with the living room or hallway, whichever the dining room adjoins.



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posely designed to carry equipment, spic and span and colorfully painted, not only make for better work but pay big dividends.

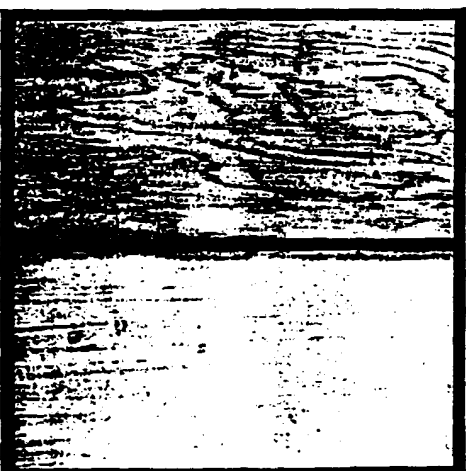
No. 6—STORE OR STUDIO APPEAL: Regardless of where your headquarters are—in a paint store, a studio, or in your home—demonstration is necessary and possible in many ways.

Demonstrating color harmony is to show in your studio headquarters, displays of various exteriors and interiors, in alternate color combinations. The more displays that you can obtain, the more interest you can create.

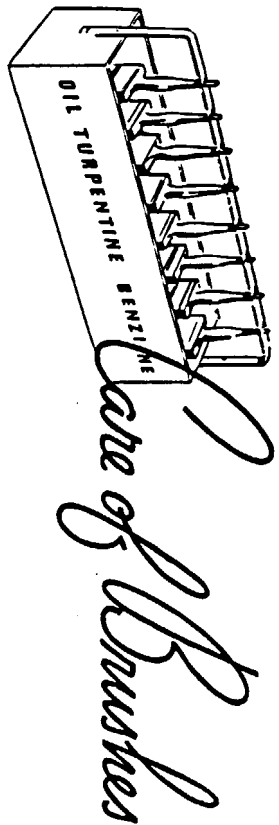
As to the surface protection, many successful painters have established what they term a "morgue." Wherever possible, they have secured pieces of actual surfaces—wood, brick, stucco, etc.—showing what happens where the surface is not properly protected.

SHOWING
ACTUAL
SAMPLES
OF GOOD
AND POOR
WORK
PAYS

The illustration at the right shows an ideal example of the type of display that will create customer interest and mean more sales for you.



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Good tools, particularly brushes, are as important to a good paint job as quality paint. Brushes represent a large item of expense in your business, consequently careful care of them will produce long life and minimize greatly this item of expense. In the following we offer some "do's and don'ts" that, if observed, will be helpful to you.

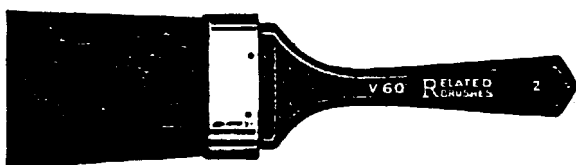
To Preserve the Brush

1. Before using, soak a new brush in oil (or other liquid constituents of the material to be used). This is a safeguard against "fingering."
2. After using a new brush, clean it out, wrap in oil paper and lay it flat or suspend it in oil or turpentine with the bristles completely submerged.
3. Clean brushes used in paint or varnish with turpentine.
4. Clean brushes used in lacquer with lacquer thinner.
5. Clean brushes used in shellac with alcohol.
6. Clean brushes used in water colors, whitewash or kalsomine with cold water.
7. Use a separate brush for each color in any material.
8. Use good brushes.

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Precautions Against Abuse

1. Do not condemn a new brush if a few loose bristles are found upon removing the wrapper. Rub the dry brush over a rough surface a few times to remove the short bristles not caught in the setting.
2. Do not place a paint or varnish brush in water at any time, or draw it across the top of the can—sidewise—while in use. Either of these abuses may cause a brush to finger.
3. Do not allow any brush to rest on the bristles in a container or paint pot.
4. Do not allow paint to work up into the heel of the brush. This will cause the bristles to flare and eventually ruin the brush.
5. Do not put a brush away for any length of time if it is loaded with paint. Remove paint first and soak in oil.
6. Do not place a bristle brush in newly staked lime or acid. Either will burn and destroy the bristles.
7. Do not use a brand new brush for finishing coats in any material.
8. Do not use a cheap brush and blame the paint for the poor job which results.
9. Do not start a kalsomine job with a "damp" brush.



It takes a good brush to do a good job. Treat your brushes right.

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How to Estimate

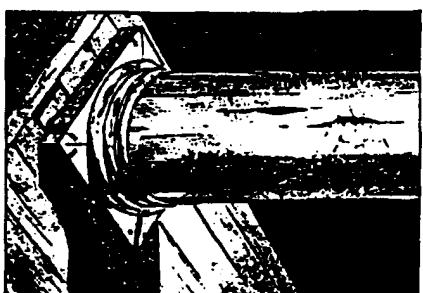
Some master painters and painting contractors are inclined to arrive at prices and quotations in a rather haphazard fashion. They often make rough mental estimates of material and labor costs, add what seems in their opinion, a fair percentage for overhead and profit . . . and quote the total as the price. As a consequence, they often find that certain jobs show no profit, while others may carry more than their share. Or, at other times their estimates will be all out of line with competition and they lose the jobs.

The estimating of costs and prices on paint jobs is an important division of a paint business, and should be entrusted only to you or to experienced men in your organization who fully understand every detail. For example, when you submit a figure to a customer, that price must include not only the cost of material and labor with a "guessed-at" additional flat charge for profit . . . but somewhere in your estimate there should be provision for such items as insurance, interest on investment, depreciation of equipment, rent, sales expense, handling cost, etc.

Let's assume that you are making a price on a house painting job. Naturally, before you begin to figure the job itself, you make

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a careful inspection . . . to see the condition of the surfaces which are to be painted. Then, basing your decision on your judgment and experience, you make general recommendations as to what should be done, using the Glidden estimate form which is available upon request in pad form, imprinted with your firm name. This form is a combination inspection sheet, recommendation, detailed work and cost analysis, as well as a contract note. Part of the form is for your confidential overhead estimates.



Your next logical step will be to measure areas, and estimate the quantities of materials which will be needed as shown on the form. Thus, if the exterior of the house is to be painted, you will measure the square feet on each side of that house, allowing for openings . . . and get the total number of square feet. Divide this by the number of square feet per gallon covering capacity of the paint . . . and you will know how many gallons will be required.

In the same manner you will, of course, measure areas of other surfaces . . . such as doors, windows, etc. . . and determine the quantity of materials required to do the job. These quantities will then be multiplied by the price per gallon, for each material, and you have your material cost.

Then comes the estimate of the labor cost. Your experience will have to be your guide in deciding the average production of your

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men for the class of work in question. The amount of work which an average man can do in an hour will naturally vary . . . depending upon the character of the work, the kind of materials being used, the condition of the surface, and such factors.

When these figures have been obtained, then you will need to add your other cost items, such as insurance, depreciation, rent, etc. For example, if your equipment wears out in five years of normal use, you should figure upon the percentage of its cost which you must get back from each day's use . . . so that you have received back the price of that equipment at the end of five years.

In like manner, such factors as selling expense, office overhead, insurance must be included if you expect to get at the actual cost of doing that job. Having arrived at that total, then you can add a fair profit . . . and your price is ready to quote.

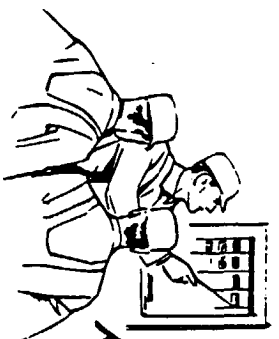
Some jobs can carry a lower percentage of selling cost because they may not have involved a great deal of sales effort. Others can carry a higher profit margin because of the nature of the work. Still others may have to carry a lower profit than usual, because of keen competitive conditions. On the whole, however, you should keep well in mind the fact that *no job should be done without a profit.*

When all is said and done, in this respect the painting and decorating business is not different from any other activity . . . in order to succeed, you must make your work not only be entirely satisfactory, but it must show a profit. That is why it is so important that you use extreme care in estimating your job.



No matter what type of job you do, do it well. A good job builds customer goodwill for you—helps your profits.

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Glidden Products

The purpose of this section in the manual is to give you helpful information about Glidden Products, in a form that will be readily available for quick reference, whenever a paint problem confronts you. It will enable you to quickly and conveniently select the product that is best suited for the work you have before you; and, while the master painter is usually fully versed in the proper application of the material, this book may frequently offer helpful suggestions or short cuts.

For more than sixty-five years The Glidden Company has made fine finishes of all kinds, including a group of high grade products especially prepared for the master painter's use. Many entirely new developments in paint and varnish products have been introduced. During this period of more than a half century the Company has been serving thousands of discriminating painters everywhere, to their complete satisfaction.

The Glidden Company manufactures and controls many of the raw materials that go into its products, and its far-reaching resources and extensive laboratories have enabled it to scientifically prepare paints that produce the utmost dependability in service and application. Chemists and experts trained in the science of paint-making are at your service.

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Glidden factories and warehouses are located strategically in order that customers can be served conveniently and with a minimum of expense. Complete stocks are carried at all factory and warehouse points.

GLIDDEN SERVES PAINTERS THROUGHOUT AMERICA!



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GLIDDEN ARCHITECTURAL ENAMELS

Enamels may well be termed highly refined paints because they are a combination of liquids and pigments that provide the necessary protective decoration to the surface on which they are applied.

Unlike paints, however, enamels are made with oils, processed and refined by heat and other treatments, some of which extend over a long period of time, and varnish as a base instead of slower drying oils. The resultant finish is harder than that of paint, possesses more gloss, and can be more easily washed and kept clean. Some enamels are made for interior purposes only, while others, such as Ripolin, are made for both interior and exterior use.

Ripolin

Architects and painters throughout the country recognize Ripolin as the finest enamel, for interior and exterior use.

Ripolin is the original long oil enamel, the secret process for which was discovered in Holland more than thirty-five years ago. It has since been accepted throughout the civilized world as being supreme in its field and is now being made in America, under the direct supervision of "Ripolin, Limited," by European experts and American workmen who have been taught European methods.



Ripolin Enamel is especially adapted for the finishing of woodwork, walls and furniture; and of these three the finishing of woodwork is probably the most im-

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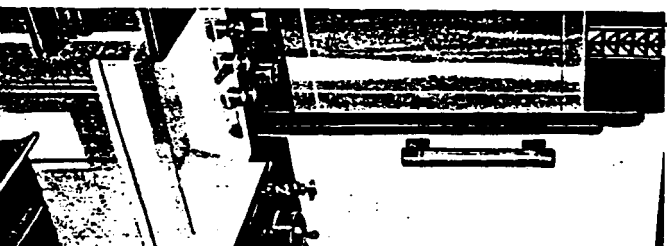
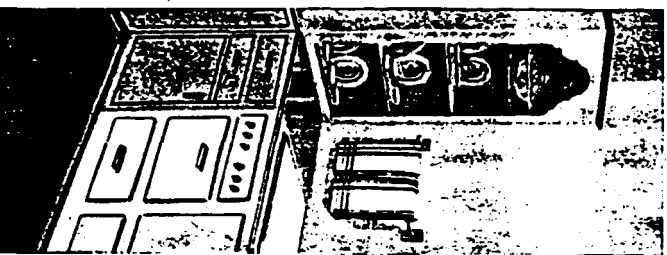
portant. An enameled surface, like a house, requires a strong foundation and it is essential that proper time and particular attention be given to surface preparation.

To obtain the best results with Ripolin Enamel, the under-coats should be sanded with 00 paper, or with fine steel wool, and all prominent brush marks should be removed, so that a perfectly smooth surface is prepared before the application of the enamel. Ripolin, itself, will show a perfectly smooth, even surface without brush marks, but will not cover irregularities in the under-coating.

Great care should be exercised to keep the working pots, brushes and surfaces worked upon free from dust, grit or other foreign matter during application of under-coats, as well as the finishing coats.

Do not thin Ripolin, but use it as it comes from the can.

Ripolin is unexcelled for use wherever a beautiful, lasting gloss finish is desired.



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Ripolin—Quick Drying

An ever increasing demand for quicker drying finishes has resulted in our perfecting a Quick Drying Ripolin. After years of careful research, we have produced an enamel which dries in a much shorter length of time and still retains all of the outstanding qualities of Architectural BLT Ripolin. This material is known as QD Ripolin.

Quick Drying Ripolin levels out free from brush marks and produces a finish that is an extremely white white, that has the flint-like hardness, depth of gloss and the beauty of the very finest glazed tile.

Ripolin Enamel, both Architectural BLT and Quick Drying qualities, is available in a wide range of attractive shades aside from White and Black.



Ripolin produces wear-resisting surfaces that can be cleaned easily.

Ripolin Undercoat

Ripolin Undercoat is a dense, opaque, solid covering white that flows and levels free from brush marks. It produces a strong and adhesive foundation for the succeeding coats of Ripolin Enamel and requires but little sanding. When using more than one coat of Undercoat on either new or old work, the final coat should be reinforced with at least 25% Ripolin Enamel.

Ripolin Gloss Thinnings

If any thinning of Gloss Ripolin Enamel is required, we recommend the use of Ripolin Gloss Thinnings, rather than turpentine.

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because this product will maintain the natural gloss of Ripolin, whereas turpentine has a flattening effect.

Titan-O-Zinc Enamel

Titanated pigments are a recent development in the field of chemistry and are widely used in the paint industry because of their unusual opacity. Titan-O-Zinc is a product in which such pigments are among the principal ingredients and is made to meet the exacting demand of the painter for an easy working, solid covering, one coat enamel. Titan-O-Zinc is quick drying and can be recoated the same day, when drying conditions are favorable.

Titan-O-Zinc Enamel is extremely white and retains this whiteness under the most adverse conditions. It is an ideal product for the painter who desires to obtain a beautiful enamel finish with a minimum number of coats to save time, labor and material.

OTHER ENAMELS AND UNDERCOATS

Zinc-O-Lith Enamel

A dependable pure white for every interior purpose. Furnished in high gloss, and semi-gloss, that is washable, easy working.

Gliddencoat

A type of enamel undercoat made especially for the master painter. Dries in four hours and requires little sanding. Flows perfectly.

Perfect Enamel Undercoat

A thoroughly dependable undercoat which can be used on the very highest type of work. Attractively priced.

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WALL FINISHES

There are many factors today which have added to the popularity of paints for wall decoration. It has been learned that colors properly selected have the ability to increase or decrease the apparent size of a room in height, width or breadth.

Paint is more economical than wall paper and more easily cleaned; the modern pastel shades in which these products are supplied, or tinted from the white by the master mechanic, lend a cheerfulness and warmth not found in the more sombre tones used in the past.

Wall paints are produced in three distinct and washable finishes, —Flat, Semi-Gloss and Gloss. Each of these finishes has a distinct place in the home where it is best adapted for use. The Gloss and Semi-Gloss finishes should be used in kitchens and bathrooms, and on other surfaces subjected to moisture, steam and deposits of grease from cooking, which make frequent washing necessary.

Speed-Wall (Semi-Gloss Finish) Quick Drying

Speed-Wall is a recent development of our laboratories and has met with immediate acceptance on the part of the painter. Its film is as closely knit and impervious to moisture as high gloss enamels; yet it dries with a dull eggshell finish which makes it practical for use in the living room because it does not produce strong light reflections or glare. Its ability to withstand



Speed-Wall cleanses as easily as tile.

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repeated washings also makes it an ideal finish for the kitchen, bathroom or even the laundry.

Speed-Wall differs from other finishes because of its quick drying properties. Where drying conditions are good, two coats can be applied in one day, which means an important saving in time to the painter.

Aside from use in the home, Speed-Wall has been adopted as a standard finish for use in hospitals, hotels, public buildings, schools, apartment houses and offices . . . in fact, in every place where a wall finish of unusual durability is required.

Speed-Wall Flat

This is a product upon which the painter has definitely placed his stamp of approval. It is exceptional in its working properties. The ease with which it works under the brush is always favorably commented upon. Then, too, the length of time that it stays open is a factor because every possibility of laps, due to quick setting, is eliminated.

In recommending this product for use in the hospital, sanitarium, hotel and school, you can unhesitatingly tell your client that it contains no harmful pigments; that it is germ-proof and can be easily washed, as compared with other materials of this type.

Speed-Wall Flat Wall Finish does not dry with a dull, lifeless, flat finish, but with a slight sheen that indicates a solid, impervious film which can be washed easily.

There is a wide variety of uses to which material of this type can be put . . . such as on plaster surfaces, rough, smooth or un-

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finished; composition wallboard; burlap; as well as on metal ceilings and wood surfaces. This product, in its various colors, is often used as an undercoat for colored enamels. In such instances it is well to reinforce each gallon with a quart of the finishing enamel.

Speed-Wall Flat Wall Finish is supplied in white and fourteen soft tints, such as are popular today. However, the painter using white as a base can produce any desired tint by the use of Colors in Oil, or by intermixing any of the fourteen colors.



Recently plastered walls are extremely porous. As a result, they should be given a sealing coat of a good primer like Speed-Wall Oil First Coater before succeeding finish coats are applied.

Speed-Wall Gloss (Interior Enamel)

On many occasions, low cost is an important factor with the painter in obtaining a paint job. Material cost, although it is only a small percentage of the total cost of any paint job, frequently has a bearing on the placing of the contract. To meet the needs of a job where economy is a factor, this line has been developed in white and a complete assortment of attractive shades in keeping with present day color demands.

Speed-Wall Gloss (Interior Enamel) works easily, shows no laps, has sufficient flow to eliminate brush marks without sags and dries with a high lasting gloss.

Speed-Wall Oil First Coater

This product is also a recent development in our laboratories. It successfully seals the most porous surfaces, and counteracts the action of alkali and hot lime present in such wall surfaces.

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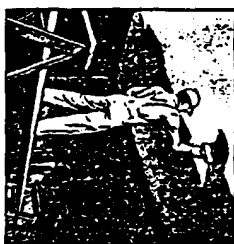
It is quick drying when reduced with one quart of naphtha to each gallon of the product. It penetrates deeply into the plaster, successfully seals it, and at the same time sets up and dries quickly enough so that it can be recoated the same day, if drying conditions are favorable.

Glidden Oil First Coater is a pigmented size which affords economies to the master painter because its opacity, in most instances, results in the saving of one finishing coat.

Ad-Elite Hygienic Kalsomine

Many painters in this country have used Ad-elite Hygienic Kalsomine. The features that have made Hygienic Kalsomine pre-eminent in the minds of master painters are its economy . . . a 5-lb. package is usually sufficient for the average size room . . . and its coverage . . . it covers solid with one coat. A kalsomine job is finished quickly; consequently, rooms are upset for the shortest time possible, and no time is lost by the painter. Any drops or splashes of the material can easily be removed with water from woodwork, floors and furniture. Hygienic Kalsomine will not chip, peel or brush off.

In this line there is a tinting white which carries no blue, and therefore the painter can develop true, clear and clean tints from the colors that he adopts when producing his own shades. Hygienic Kalsomine also carries a chemical ingredient,



Ad-Elite Hygienic Kalsomine is an inexpensive, sanitary, light-reflecting finish for walls and ceilings. A germ-killing ingredient makes it actually hygienic.

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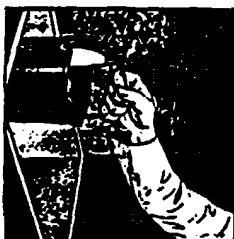
soluble in water, which neutralizes any free lime that may be present in the plaster surface.

Hygienic Kalsomine comes in two forms—one to be mixed with hot water and the other with cold.

To be sold in conjunction with this material, we also have Hygienic Kal-Size, a very efficient sealer and primer recommended especially for use under Hygienic Kalsomine.

Reflect-O-Lite

This improved development in cold water paints gives the master painter a new talking point when going after jobs on which this type of paint is desirable. A paint of remarkable covering properties, it dries in an hour and can be guaranteed to wash. It has many of the advantages of an oil paint and will make satisfied customers for you.



The mere addition of water to Reflect-O-Lite makes it ready for use.

Other Wall Finishes

SPEED-WALL FLAT WALL PRIMER—An efficient wall sealer which, when mixed with finishing coats, produces a thoroughly sealed wall surface for succeeding coats.

GLIDDEN FLATTING OIL—Made especially for reducing White Lead in Oil or Semi-Paste paints. Produces flat or eggshell effects for wall decoration.

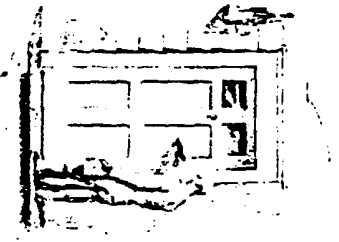
GLIDDEN GLAZING LIQUID—Clear liquid used for producing tiffany wall effects, and for the antiquing of woodwork and furniture.

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EXTERIOR PAINTS

The products that have been developed for exterior decoration are the results of the collaboration of our chemists and research engineers with the country's leading painters and decorators. Each of these products is as perfect in every quality as it is possible to make it, and has been developed to meet the rigid standards of quality established for exterior paint products. Each embodies the right working properties, covering and hiding capacity, the utmost in color retention, long life and protection to the surfaces to which it is to be applied.



Euston White Lead

We unhesitatingly say that the development in the manufacture of White Lead by our organization during recent years is an outstanding achievement in the industry. It is our feeling that every painter in the United States has heard of Euston Lead through the means of the demonstrations that have been carried on in all principal cities. The outstanding quality of this product is its unusual whiteness . . . which is so pronounced that many experienced painters have marveled at it. Yet we emphatically make the statement that Euston Lead contains nothing but pure carbonate of lead. Euston Lead produces 10% more paint per hundred pounds than competitive brands. It covers more solidly with one coat; it has a

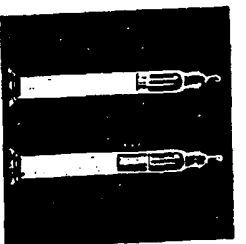
more enamel-like film and flows out free from the brush marks characteristic of other white leads. All of this is attributed to its fineness of grind.

Euston Lead is furnished in three forms: Heavy Paste, Soft Paste and All-Purpose Paste.

Its fineness of grind assures more tinting strength, while its unusual whiteness results in cleaner and truer colors when tinted with Colors in Oil.

Euston Lead reduced with flattening oil or combinations of flattening oil, boiled linseed oil or varnish, will produce the varied egg-shell or semi-gloss effects for interior decoration.

In the following pages we incorporate our recommendations for the reduction of Euston White Lead, Heavy Paste, Soft Paste and All-Purpose, for interior decoration.



The finer grind of Euston White Lead makes it stay in suspension longer. The above illustration shows a comparative test between Euston White Lead on the left and another sectionally known brand. The same quantities of each lead were mixed with the same quantity of oil. After a number of days observation found that the notoriously known brand had settled 20%, while Euston White Lead had settled only 7%.

Instructions for Thinning Euston Lead in Oil

Regular Paste (9% Oil)

Repainting Outside Wood

First Coat		Second Coat	
EUSTON Lead in Oil...	100 Lbs.	EUSTON Lead in Oil...	100 Lbs.
Raw Linseed Oil.....	2 Gals.	Raw Linseed Oil.....	3 1/2-4 Gals.
Pure Turps.....	2 Gals.	Raw Turps.....	1 Pt.
Pure Drier.....	1 Pt.	Pure Drier.....	1 Pt.
Gallons of Paint.....	About 7 Gals.	Gallons of Paint.....	6 1/2-7 Gals.

Painting New Inside Wood

<i>Priming Coat</i>		
EUSTON Lead in Oil	100 Lbs.	Pure Turps 1 1/2 Gals.
Raw Linseed Oil	4 Gals.	Pure Drier 1 Pt.
Pure Turps	2 Gals.	Gallons of Paint About 6 Gals.
Pure Drier	1 Pt.	
Gallons of Paint	9 Gals.	<i>Third Coat</i>
		EUSTON Lead in Oil 100 Lbs.
		Raw Linseed Oil 3 1/2-4 Gals.

Second Coat

EUSTON Lead in Oil	100 Lbs.	Pure Turps 1 Pt.
Raw Linseed Oil	1 1/2 Gals.	Pure Drier 1 Pt.
		Gallons of Paint 6 1/2-7 Gals.

Euston Lead will cover 10% more surface than other Leads.

The tables are not extravagant claims but conservative estimates openings, as we do in this schedule.

Soft Paste (12% Oil)

Repainting Outside Wood

First Coat

EUSTON Soft Paste Lead	100 Lbs.	EUSTON Soft Paste Lead 100 Lbs.
Raw Linseed Oil	1 1/4 Gals.	Raw Linseed Oil 3-3 1/2 Gals.
Pure Turps	2 Gals.	Pure Turps 1 Pt.
Pure Drier	1 Pt.	Pure Drier 1 Pt.
Gallons of Paint	About 7 Gals.	Approximate Gallons of Paint 6 1/2-7 Gals.

Second Coat

EUSTON Soft Paste Lead	100 Lbs.	EUSTON Soft Paste Lead 100 Lbs.
Raw Linseed Oil	1 1/4 Gals.	Raw Linseed Oil 3-3 1/2 Gals.
Pure Turps	2 Gals.	Pure Turps 1 Pt.
Pure Drier	1 Pt.	Pure Drier 1 Pt.
Gallons of Paint	About 7 Gals.	Approximate Gallons of Paint 6 1/2-7 Gals.

Painting New Outside Wood

Priming Coat

EUSTON Soft Paste Lead	100 Lbs.	Pure Turps 1 1/4 Gals.
Raw Linseed Oil	3 3/4 Gals.	Pure Drier 1 Pt.
Pure Turps	2 Gals.	Gallons of Paint 6 Gals.
Pure Drier	1 Pt.	
Gallons of Paint	9 Gals.	<i>Third Coat</i>
		EUSTON Soft Paste Lead 100 Lbs.
		Raw Linseed Oil 3-3 1/4 Gals.

Second Coat

EUSTON Soft Paste Lead	100 Lbs.	Pure Turps 1 Pt.
Raw Linseed Oil	1 1/2 Gals.	Pure Drier 1 Pt.
		Gallons of Paint 6 1/2-7 Gals.

Repainting Outside Wood (Old Work)

1st Coat	700 sq. ft. per gal.	2nd Coat	750 sq. ft. per gal.
<i>All-Purpose Soft Paste (9% Oil—2% Turpentine)</i>			

Repainting Outside Wood

First Coat

EUSTON Turpentine Soft Paste	100 Lbs.	EUSTON Turpentine Soft Paste 100 Lbs.
Linseed Oil	2 Gals.	Linseed Oil 3 1/2-4 Gals.
Turpentine	1 1/4 Gals.	Turpentine 0
Drier	1 Pt.	Drier 1 Pt.
Gallons of Paint	7 Gals.	Gallons of Paint 6 1/2-7 Gals.

Second Coat

EUSTON Turpentine Soft Paste	100 Lbs.	EUSTON Turpentine Soft Paste 100 Lbs.
Linseed Oil	2 Gals.	Linseed Oil 3 1/2-4 Gals.
Turpentine	1 1/4 Gals.	Turpentine 0
Drier	1 Pt.	Drier 1 Pt.
Gallons of Paint	7 Gals.	Gallons of Paint 6 1/2-7 Gals.

Painting New Wood

Priming Coat

EUSTON Turpentine Soft Paste	100 Lbs.	Linseed Oil 1 1/2 Gals.
Linseed Oil	4 Gals.	Turpentine 1 1/4 Gals.
Turpentine	1 1/4 Gals.	Drier 1 Pt.
Drier	1 Pt.	Gallons of Paint 6 Gals.
Gallons of Paint	9 Gals.	<i>Third Coat</i>
		EUSTON Turpentine Soft Paste 100 Lbs.
		Linseed Oil 3 1/2-4 Gals.

Second Coat

EUSTON Turpentine Soft Paste	100 Lbs.	Linseed Oil 1 Pt.
		Turpentine 0
		Gallons of Paint 6 1/2-7 Gals.

Painting New Outside Wood

Priming Coat	700 sq. ft. per gal.	Second Coat	750 sq. ft. per gal.
Finishing Coat	750 sq. ft. per gal.		

Endurance Paint (Prepared)

We manufacture only one grade of Endurance Paint (Prepared) . . . the best. The experience of master painters has convinced us that proper results can never be obtained by the use of paints, varnishes or enamels which are manufactured to meet a price and sold on that basis alone, instead of on a quality basis.

Endurance Paint is an ideal finish for all outdoor surfaces, and many Master Painters are adopting this type of material for their exterior work, rather than white lead, because it is more strictly according to formula . . . which assures uniform body, color and working properties in every can.

Just as it is a practice with the painter to add some zinc to carbonate of white lead, to reduce excessive chalking, so are the principal ingredients in Endurance Paint, carbonate of lead and zinc . . . to which have been added other inert pigments, to produce the proper tooth and assure a bond to the surface as well as between coats. The liquid portion of this product is linseed oil, which has been treated to eliminate all moisture, fats and foreign matter and produce an oil that is virtually water-white in color and which has the necessary drier and turpentine.



Glidden Endurance Paint flows on easily, dries to a tough, washable finish that defies the elements.

Base-Coat

We are taking this opportunity to bring this product to your attention, feeling that it is a material with which the master painter

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should be acquainted. Base-Coat is a positive cure for those house jobs where blistering and peeling have caused unestimated expense and much concern.

The principal function of Base-Coat is to produce a water-proof and highly adhesive film to bare wood. Being manufactured from

COMPARISON—PANEL 1

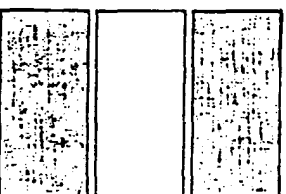
1st Coat—Regular Primer.
2nd Coat—High-grade House Paint reduced with Turpentine.
Finishing—High-grade House Paint.

PANEL 2

1st Coat—Base-Coat.
2nd Coat—High-grade House Paint reduced with Turpentine.
Finishing—High-grade House Paint.

PANEL 3

1st Coat—White Lead and Oil Primer.
2nd Coat—White Lead and Oil.
Finishing—White Lead and Oil.



a long oil, or spar varnish base, it will positively stop the absorption of moisture through the paint film into the lumber . . . which, of course, is the cause of ninety per cent of all blistering and peeling. Aluminum paints are, naturally, recommended for this purpose. But an aluminum film is no stronger than the varnish that is used as a thinner to carry the aluminum powder, itself. If aluminum products are made with high grade spar varnishes, they have merit; and when you buy Base-Coat you are assured of a high-grade, water-proof spar varnish which has the necessary water-resisting qualities . . . with this spar varnish we incorporate special pigments which are unusually sharp and go further than the varnish itself, in developing the proper bond to the wood. Being pigmented as it is, Base-Coat itself serves as a first coat of paint under most

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conditions, and while one additional application of House Paint may be all that is necessary, two, of course, are used in general practice, particularly on new work.

While Base-Coat will mean a real boon to you where you have problems involving blistering, peeling and checking, there may be instances where it is not available. In such cases, Endurance Paint reduced with turpentine and linseed oil makes a very satisfactory first or prime coat. The purpose of the additional oil is to satisfy the wood and properly seal it, while turpentine is added to assist in penetration and in carrying the oil and pigments into the wood itself.

We know that the master painter thoroughly examines each surface, which has to be painted, and we know, too, that it is general practice to reduce prime coats for the north and east side of a house differently than those for the south and west exposures. Those surfaces that do not show excessive chalking should be primed with a paint in which turpentine predominates, while the south and west sides that have been broken down by the sun's rays must have more oil than turpentine to satisfy the wood. Different lumbers should also be treated differently, and among many painters we have found it to be a practice to wash the more sappy woods with benzol or solvent naphtha, and even to go so far as to put some benzol itself into the paint so as to assist in penetration.

Titan-O-Zinc Outside White

In another chapter of this book we have told you about titanated pigments and how they are adopted by painters because of their unusual opacity. In Titan-O-Zinc we have incorporated such pig-

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ments because of the demand for a one-coat paint job. The solid covering of Titan-O-Zinc Paint makes a one-coat job possible. In this product we use the same bleached and treated linseed oils as in our other high-grade exterior paint products, assuring long life and resultant economy.

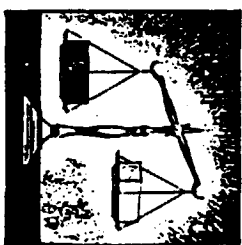
Titan-O-Zinc is a pure white of long life and should have consideration on all jobs where one-coat work is called for, such as is desirable for real estate property where the main object is quick turnover or sale.

Titan-O-Zinc White Paste Paint

This product embodies all of the characteristics of Titan-O-Zinc House Paint described in the preceding paragraphs. Due to the unusual opacity of Titan-O-Zinc Paste Paint, it can be reduced with as much as two gallons of oil and turpentine for the prime coat, and a gallon and a half of linseed oil to the finishing coats. These suggested quantities, however, are left to the judgment of the painter and depend upon the manner in which he likes best to apply his paints. Other materials worthy of your consideration for exterior painting are:

Liquid Cement Coating

A decorative coating for surfaces of stucco, cement, stone and brick. China Wood Oil is substituted for linseed oil to impart the damp-proofing and waterproofing qualities looked for in a product of this kind.



If two bricks, one unpainted, the other painted, were placed in water, the unpainted brick would be found to far outweigh the other.

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Endurance Shingle Stains

A protective and decorative coating for shingled surfaces, Endurance Shingle Stains, formulated on a basis of quality rather than price, will retain their original color and life-giving properties over a period of years.

Endurance Shingle Stains are made with creosote oil as a base, which is recognized as the best preservative and termite repellent for shingles.



UPPER — Untreated shingles become dry and porous; warps need replacement.
LOWER — Smooth, stained shingles hold their shape and color, making a tight, weatherproof roof.

FLOOR PAINTS

INTERIOR AND EXTERIOR

There is no surface subjected to harder wear and more severe abuse than floors, both inside the home and on the porch. Porch floors are not only subjected to the wear of walking and dragging of furniture, but to the ravages of the elements as well. A paint for this purpose must incorporate toughness and elasticity, as well as weather-resisting properties, to prove satisfactory.

Glidden Florenamel

Glidden Florenamel is an innovation in the line of floor coatings for either interior or exterior use. Florenamel can be applied on wood or cement floors, and has a durability on either of these surfaces that is uncommon to floor paints or enamels.

The painting of concrete has always been troublesome, and we will not make unusual claims for Florenamel and say that it will

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stand up on concrete floors where other paints fail. We will say, however, that we have seen many instances where Florenamel has served better under such conditions than other products. However, a concrete floor, where there are traces of moisture during the spring or wet seasons, is better off left unpainted with oil or varnish base materials. There are many instances where the proper treatment of a floor will eliminate future difficulties, and frequently an application of zinc sulphate made by mixing 3 lbs. of zinc sulphate to the gallon of water and applying this liberally to the floor surface, allowing it to dry before applying finishing material, will take care of the situation.

Florenamel is excellent for linoleum where an opaque finish is desired. Years of added life can be given to a piece of linoleum that otherwise would have to be discarded. Often one coat, and never more than two, will restore usefulness and newness to old linoleum. A linoleum rug finished in this manner can be made more attractive by stippling contrasting colors of Florenamel on the base shade; and it can be made even more attractive by stenciling designs into the corners.

Not only is Florenamel particularly well suited for floors, but its high gloss and easy working properties make it an ideal finish for plastered walls where a serviceable, washable finish is desired. It can be used on entrance-ways and hall passages in public buildings and schools. It is outstanding as a finish for dados and those wall surfaces below the chair rails, where darker finishes and colors that contrast well with the upper wall surfaces are desirable.

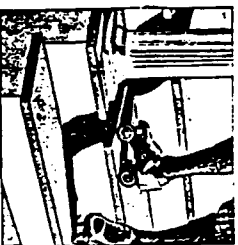
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Through the use of the stipple sponge old worn floors may be given a smart, decorative pattern.

Glidden Porch and Deck Paint

This is a product you can feel perfectly safe in using on boat decks, should you be called upon to do jobs of that kind. No surface is subjected to more severe exposure from the elements than that of a boat; and, naturally, if a paint will stand up under those unusual conditions . . . water, ice, snow, as well as the hot sun . . . it will obviously give ideal service on porch floors and steps. Water standing on this paint for a long period of time will not spot it or cause it to soften, while the combination of spar and synthetic resins that go to make up its vehicle give it, aside from its water resistance, the toughness and elasticity to prevent its chipping from every known abuse.



The playing of children, moving of furniture in and out, constant traffic of grinding heels play havoc with porch floors and steps.

GLIDDEN ARCHITECTURAL VARNISHES

The Glidden Company has manufactured varnishes for more than three-quarters of a century, during which time their products have always been recognized as a standard of quality for every type of finish. To maintain this reputation and supremacy, the Company employs a staff of expert chemists and research engineers. Because of this fact, whenever there are new developments in the field of chemistry, in both essential oils and resins, this staff makes it possible for The Glidden Company to be among the first to incorporate these raw materials in the finished product.

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The Glidden Company was the first organization to perfect China Wood Oil, so that through its various treatments it became the most important liquid used in the manufacture of varnish . . . and now, in the same manner, the Company leads in the production and development of synthetic gum varnishes.

The Glidden line of varnishes is modern and up-to-date, embodying all the advance methods of manufacture, as well as all raw materials known to the industry, the merits of which have been proven.

Gliddenspar

This is one of the newer varnishes, recently added to the line of architectural finishes, and incorporates all of the latest developments of varnish research and manufacture. It is made from bakelite and other synthetic types of resins, the combination resulting in a varnish that incorporates all the good qualities of each of them.

Gliddenspar is a varnish that will serve every need of the painter. It is manufactured primarily for exterior use because it will withstand the elements . . . rain, snow, ice and the hot rays of the sun . . . and will retain its gloss and protection of the surface to which it is applied, over a long period of years. Its waterproof qualities have been tested by submerging it in water for a period of months. It will not turn white. It also retains its elasticity when subjected to extreme heat or cold; and when subjected to these conditions there is no breaking or chipping of the film, but the same tenacious bond to the surface is retained under all conditions.



Impervious to rain, snow, ice and hot sun.

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The varnish that possesses such qualities is obviously a superior product for interior use. It can be used with the utmost satisfaction anywhere about the home where there is moisture, as on window frames and sills, and around the kitchen sink. It is an ideal varnish for floors because, aside from its water-proof and wear-resisting properties, it is also extremely tough and will not scratch white, either from heavy foot traffic or from the moving and scraping of furniture.

Where a furniture varnish is desired, it can be recommended because it is immune to the action of alcohol and the heat from dishes. Full strength ammonia and even nitric or sulphuric acid will not harm its unusual film.

There is one precaution that we want to emphasize in connection with the use of bakelite and other synthetic varnishes.

Shellac should never be used anywhere in the finishing schedule.

Glidden Floorette

Floorette, as its name implies, is made especially for use on floors. It embodies all of the essentials of the highest grade floor varnish that it is possible to manufacture. There is no surface in a home that is subjected to more abuse or harder wear than a floor, and a floor varnish must be made to stand up and wear long under this severe abuse. A properly made floor varnish will not scratch white; the moving of heavy furniture will not mar it; heel prints will not disfigure it; water will not turn it white; and it must have a film that will not chip or break from hard pounding.

We believe every painter has learned that shellac is not a satisfactory undercoat for floor finishes, and knows that the proper way to build up any floor finish is to



No room can be considered well decorated unless it has an attractive, well-finished floor.

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use a first coat of the varnish which has been reduced 10% with turpentine to obtain the proper scaling and bonding qualities.

Rapidcote

Rapidcote is another recent addition to the Glidden line of varnishes, and differs from the ordinary run of varnishes in that it has been formulated to dry in four hours. This quick drying means the elimination of many of the inconveniences, particularly on re-paint jobs, as well as a big saving in both time and labor to the master painter. Even with its quick drying qualities, Rapidcote has all of the elasticity that is required in a floor varnish. It is unusually pale in color, and waterproof.

Glidden Wearette

Wearette is a high quality varnish for the finishing of interior woodwork, trim, casing, doors and furniture. As a painter, you have, we are sure, a preference for a varnish with lots of body, one that gives a full coat with one application and has a richness and depth of gloss. Wearette is heavy in solids, which control these qualities . . . but, further than that, it is manufactured from hard fossil gums that enable it to be rubbed to a dull finish, or again brought back to a gloss with a minimum of time and energy.

Wearette is an ideal varnish for all interior woodwork, furniture and other surfaces where you are desirous of obtaining that richness and depth of beauty so characteristic of our pianos of years ago, which were finished in a varnish of the very same type.

For the finest of interior decoration, we recommend that you use Wearette Varnish. We know you will like its pale color, the ease with which it works under the brush and the way it stays open long enough to enable you to lay it off and pick up any surplus material, on even the largest of panel work.

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Lik-A-Rub

Lik-A-Rub, as its name implies, dries with that hand-rubbed effect which makes it difficult to distinguish from the rubbed jobs upon which a great deal of time and labor have been expended. The most expensive operation in any varnish job is the hand rubbing required for the dull finish, and Lik-A-Rub saves this expense and at the same time produces the same effect. It is different from the ordinary flat varnishes which are offered for sale today, in that it dries free from all cloudiness and preserves and intensifies rather than impairs the natural beauty of the grain. It is an excellent varnish for all interior work where a dull finish is desired, except that we do not recommend it for floors.

For best results we suggest that any job in hand be built up to the final coat with the necessary stain, filler and varnish coats, using a gloss varnish like Wearette. The last coat only need be Lik-A-Rub to obtain the desired dull rubbed effect. A system such as this will give long life and durability.

WOOD STAINS AND FILLERS

Glidden Endurance Wood Stains

Glidden Endurance Wood Stains are of the penetrating oil type which, by some, are termed "Spirit Stains." In fact, they are a combination of oils and the quicker drying solvents, and have proven themselves a real help to the painter because of the simplicity with which they are applied.

In using these Stains, there is no possibility of laps, wiping is entirely eliminated, and the Stain penetrates deeply into the wood, enhancing the beauty of it and the grain.

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The line will be found strong in its staining properties, but any degree of lighter shades can be quickly obtained by thinning the Stain with turpentine, naphtha or solvent naphtha. Twelve hours are recommended for drying before the application of succeeding coats. A very conservative estimate for the coverage of this line of Stains is 1,000 square feet per gallon.



Wood stains bring rich beauty to new interior floors and woodwork.

Glidden Oil Stains

Glidden Oil Stains, because of their permanency of color, clearness and rich tone, are adapted to exterior use as well as interior. They are highly recommended for surfaces which are constantly subjected to exposure.

Paste Wood Filler

This is another Glidden product, made expressly for use by the master painter. This filler, supplied in natural, walnut, mahogany and various shades of oak, is a pure siliceous base which will not shrink upon drying, and when dry will not break from the pores of the wood but instead will become flint-like in hardness. Reduced with naphtha or turpentine, it breaks up easily, sets in from 15 to 20 minutes, and can easily be wiped off and into the grain of the wood.

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BARN AND ROOF PAINTS

Endurance Barn Paint

Material of this nature has a wide use, not only on barns but also on factory buildings, outbuildings and many other structures of rough lumber where decoration is secondary to protection from the elements. It is also used extensively on metal buildings, metal roofs, and in tinshops, where it is excellent for painting eaves and downspouts. Painters also use it for this purpose in connection with house painting.

The pigment used in Red Barn Paint is iron oxide, which gives it excellent wearing qualities. This, combined with the essential paint oils such as linseed, produces a long-wearing, elastic, weather-resisting paint.

Glidden Barn Paint, particularly the red, is recommended for painting brick buildings. Its waterproof qualities, ability to seal porous brick, and natural brick color, together with its favorable cost, make it a satisfactory finish for surfaces of this kind.

Directions for application of Barn Paint are the same as those covered in previous paragraphs on Exterior Painting. Two coats will be found sufficient for most surfaces. The first coat should be thinned with raw linseed oil. This is especially recommended at this time because, for the past several years, the majority of farm buildings have been neglected and the surface must be well satisfied with linseed oil when repainting.

A metal surface should be carefully gone over to remove all rust and scale, after which two coats of barn paint of color selected can be applied.



Everybody stops to admire newly painted farm barns and houses.

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For brick, the first coat of Barn Paint should be reduced with Glidden Liquid Cement Mixing Liquid and any spots that show unusual absorption should be given a second application. Then, after the entire surface has been allowed to dry for at least three days, a coat of Barn Paint, as it comes from the can, should be applied.

METAL PROTECTIVE PAINTS

Nev-A-Rust

Every requirement of a high-grade metal protective paint is embodied in Nev-A-Rust. It is the result of years of research, experiment and observation of the product in actual use.

Nev-A-Rust is a combination of pigments, each one of which has a distinct purpose in the formula. Outstanding among them are graphite and red lead, combined with linseed oil and China Wood Oil to impart the necessary resistance to weather, as well as to the action of acids and gases found in and around industrial centers. In addition to these qualities, Nev-A-Rust maintains elasticity regardless of extreme heat or cold, while its exceptional toughness enables it to withstand unusual abuse from scratching and scuffing.

Nev-A-Rust is intended as a coating to beautify and protect all outdoor surfaces of metal: downspouts, gutters and ridge rows on the home, as well as on fences, ornamental iron, grill work, metal



To guard against rust and corrosion all exposed metal surfaces should be given a protective coating that weathers well.

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stanchions, flat poles, window frames and casings, conduit pipes, smokestacks and metal roofs.

Glidd-Tile Galvanized Iron Primer

While this product is recommended especially for use on galvanized iron, it is also an ideal primer for all sheet metal surfaces, such as metal sash frames, store fronts, cornices, etc. It is used only as an undercoat and reduces to a minimum the possibility of peeling and scaling, so common where ordinary paints are applied to galvanized surfaces. As a special precaution, however, it is recommended that the galvanized surface be given a period of time over which to weather and, when this is not possible, it should be washed with a dilute portion of sulphuric or acetic acid to remove grease and oil.

MISCELLANEOUS

Glidden Prepared Wax

This wax is furnished in the customary paste form for the finishing, refinishing and polishing of floors, woodwork, furniture and automobiles. Pale in color, Glidden Prepared Wax will not darken natural finished wood surfaces. It polishes more easily and quickly than other waxes; and due to the fact that it is manufactured entirely from hard waxes and contains no paraffine, there is no softening up or tendency to become sticky during hot and humid weather.

Application of Prepared Wax—

While it is customary for some finishers to apply wax directly to a stained and filled floor surface, this procedure does not produce the same high and lasting gloss that results when the surface is sealed with either shellac or varnish. All new surfaces will produce

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the most satisfactory finish if, after staining and filling, a light coat of shellac or varnish that has been reduced 10% with turpentine is applied. It is recommended, however, that either of these finishes be allowed to stand several days before the application of the wax, so that it will be perfectly dry and hard. If wax is applied before that time, the solvents of the wax have a tendency to again soften the film and penetrate, so that the shellac or varnish will never dry perfectly.

Metallite

There is no Aluminum Paint on the market that dries with a film more closely resembling aluminum metal than Metallite. The flakes of the Aluminum Powder used in this paint are so small that it is impossible to see them individually without a magnifying glass.

As a result, a surface finished with Metallite is practically enamel-like in its smoothness and will not gather dust and dirt. The finish of Metallite really resembles polished metal and retains its brilliance over a long period of time. It does not have the characteristic grayness of other Aluminum finishes, but has brightness and light reflecting qualities, which make it ideal for finishing wall surfaces in laboratories and factories where the fumes of acid quickly discolor ordinary paint products. Metallite is also an excellent finish for radiators.



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Metallite has heat resisting qualities which make it excellent for use on furnaces, stoves, stove pipes and stacks. It is recommended for use on metal furniture and bric-a-brac. A very novel finish can be obtained in the kitchen by using this product on the walls and woodwork and combining it with black enamel or some other contrasting color used as a stripe.

Ad-El-Ite Paint and Varnish Remover

If you do not quickly recognize the names of most of the products listed in this book, we are sure that Ad-El-Ite Paint and Varnish Remover will be as familiar to you as Ripolin Enamel. We venture to say that there is scarcely a painter in this country who, at some time or other, has not used Ad-El-Ite Paint and Varnish Remover and does not recognize its superior qualities. This Remover contains no alkalis, oils or water. It does not raise the grain or discolor the wood, and because of its slow evaporation, it is the most effective product that can be used for removing paints, varnishes, enamels, lacquers and even baked Japan finishes.

You will be glad to learn that Ad-El-Ite Paint and Varnish Remover is available, and now that we can supply you quickly and conveniently, we sincerely trust you will continue with this product for use in your work.

Gildden Pure Colors in Oil

We believe that the master painter is more critical about the colors in oil that he uses than he is of most other products; and it has always been our aim to produce a line of colors in oil that will meet with the approval of the painter, because we feel that he will probably base his judgment of many other products in our line on his opinion of our colors in oil.

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It is the impression with some that colors in oil impart their color by going into solution. This is not the case. It is only a thorough dispersion of the minute particles of color throughout the paint that imparts the color. Consequently, the more finely ground the colors are, the more tinting strength they possess, because there are more small particles to be distributed throughout the mixture.

Gildden Pure Colors in Oil are as evenly and finely ground as is humanly possible. They, therefore, possess the maximum in tinting strength. Strong colors, too, are economical because smaller quantities of them are required to arrive at a selected shade.

Gildden Colors in Oil are ground in pure linseed oil only.

Pure Colors in Oil are manufactured from dry colors after they have had exhaustive laboratory tests to prove uniformity of color tinting strength and tone. The pigments are double ground on special equipment in pure linseed oil, imparting a fineness that adds to their outstanding quality. Each step in production is watched carefully to assure the user a color that will work-in his paint bases easily, uniformly and free from the lumps and granular particles which ordinarily result in streaking.

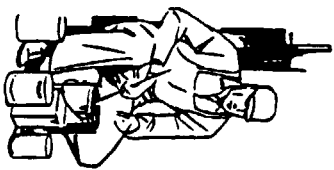
Each color is furnished in a paste form that disperses quickly in the paint. To those users who reduce their oil color to make sash black and other heavy colors, we recommend the use of linseed oil for exterior paints, and turpentine for flat and semi-gloss bases.

Pure Colors in Oil are economical for the painter because of their strength, their easy mixing, and the convenient friction-top cans in which they are packaged.



Pure Colors in Oil should be thoroughly mixed into the paint to ensure better painting results and pleased customers.

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Master Painters Products

Master Painters No. 17 Endurance Glosscote

Price—that's the big present-day stumbling block for many Master Painters on landing contracts. To meet this problem, Glosscote has been produced.

Master Painters everywhere are using Glosscote and it has proved to be an all-around champion. Here's what you can do with it—
ON INTERIORS—By reducing Glosscote with pure spirits of turpentine you get a first-rate enamel undercoat which has unusual sealing properties, due to its oil content.

By increasing or decreasing quantity of pure spirits of turpentine and using some oil, a very satisfactory flat or semi-gloss finish is obtained for final or finishing coats on wall surfaces.

ON EXTERIORS—When reduced with raw linseed oil, Glosscote becomes a solid covering, easy working and long wearing exterior house paint.

The price of Glosscote places you in position to quote favorably on apartment houses, hotels, and dwellings where price is the deciding factor. There is a great amount of this type of work and with Glosscote you can get it.

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Master Painters No. 15 Paste Paint

This is a semi-paste paint—noted for its extreme whiteness. An absolutely non-poisonous, fume proof product which will not discolor under the most severe conditions. Will take a reduction of a gallon of linseed oil for each gallon of paint on finishing coats. It covers further than other semi-paste paints, has unusual hiding ability. Produces a smooth, clean, white surface unaffected by local atmospheric conditions. Packaged in 5's and 1's.

Master Painters No. 550 Titanium Paste

Titanium Oxide is the sensational pigment used in this product which, as a result, does a better hiding job in one coat than ordinary paste paints. This Titanium Oxide is combined with other pigments in our pigment factories under skilled supervision—and we know that it is right.

No. 550 Titanium Paste carries just the right amount of Titanium Oxide to give the utmost in hiding power or capacity. Expert care is taken to correctly proportion the Titanium Oxide so that the final film will not be too hard—and being ground in special type mills, a maximum of opacity results.

No. 550 Titanium Paste is really economical because of the large proportion of linseed oil that can be added to it. For prime coats two and one-half to three gallons of linseed oil added to a gallon of paste will still give the same opacity that is expected of a properly mixed primer. For a finishing coat, a gallon and a half of linseed oil gives a perfect covering paint.



When mixing all with paste paint, the oil should be added a bit at a time. After each addition, the oil and the paste should be thoroughly mixed.

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One coat of primer followed with a finishing coat produces a real job acceptable to the most critical owner. Think of the time you save! A priming coat, a finishing coat—gives you a real acceptable job. No wonder No. 550 Titanium Paste is being used everywhere!

No. 550 Titanium Paste dries with good lustre, a smooth, beautiful, white film. Soot and dirt will not cling to its surface, making it a suitable finish for industrial and railroad centers. Acid fumes will not discolor it.

Master Painters No. 30 Q. D. Wall Paint

Think of the time you will save with this Glidden Product. In eight working hours a coat of primer and finishing coat can be applied.

No. 30 Q. D. Wall Finish is in a class by itself—and has many new characteristics.

First, it works freer under the brush than other wall paints.

Second, it has greater opacity and, therefore, greater hiding power than any other gloss or semi-gloss wall paint manufactured.

Third, it is a beautiful semi-gloss finish.

Fourth, it dries free from laps or brush marks.

Fifth, it differs from other quick-drying wall finishes in that it holds a wet edge much longer.

Sixth, it does not have the strong obnoxious odors of most wall finishes.

Widespread acceptance has marked the introduction of No. 30 Q. D. Wall Paint. It speeds up the job, keeps idling time down, and gives greater area production per gallon.

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No. 68 Flat Wall Finish

Smooth, velvet-like, free from brush marks or laps. Easy brushing and working qualities. Unusual opacity. For all plaster surfaces, wallboard, burlap or metal.

We claim that No. 68 Flat Wall Finish is without question the leader in this class of material. It is an oil base material that can be washed repeatedly if necessary, due to its non-porous and non-absorbing character.

No. 68 Flat Wall Finish is marked with a very slight sheen that distinguishes it from the usual dead flat wall finish. Can be tinted with Glidden Pure Colors in Oil.

No. 70 Stippling Flat Wall Finish

For all interior plaster wall, as well as wallboard, burlap or metal, stays open, enabling decorator to start stippling 15 minutes after finish has been applied. Like No. 68 Wall Finish, but heavier in body. One man can stipple large surfaces, where ordinarily two men are required, one to apply and one to stipple. It replaces completely the old harmful lead and oil method of wall decoration. Is packaged in 5's and 1's.



A stippled wall is one of the most beautiful in oil the decorating category.

No. 117 Mixing Primer

A pigmented primer for interior use. For wall surfaces of plaster, brick or concrete. Seals the most porous surfaces. Gives perfect foundation for succeeding coats of Wall Finish. If you require some

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covering, mix equal parts with No. 68 Wall Finish. Packaged in 5's and 1's.

No. 10 Flattening Oil

For use with White Lead in Oil. Produces flat effects on interior walls and woodwork. Also works well in No. 66 Flat Wall-Paste and No. 550 Titanium Paste. Produces close-knit, thoroughly-sealed, long-wearing surface, that may be washed repeatedly.

No. 18 Glazing Liquid

A clear liquid for use in producing stippled, mottled or tiffany wall effects. Dries with a uniform semi-gloss. Tints with colors in oil easily. Widely used for antiquing of woodwork, moulding, and furniture. Can be washed repeatedly.



No. 18 Glazing Liquid is an excellent aid in producing the popular shaded Tiffany finishes.

No. 66 Flat Wall Paste

For the Master Painter who prefers to mix his Flat Wall Finishes and Enamel Undercoats. A heavy semi-paste with a consistency that can be quickly reduced to a perfect brushing finish.

No. 66 Flat Wall Paste is remarkable because:

First—Can be reduced 33 1/3% with mineral spirits such as Sunoco or Varnolene, or turpentine to give excellent flat wall paint.

Second—Can be reduced 50% with same thinners to make enamel undercoats.

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Third—Adding linseed oil and turpentine or mineral spirits produces finishes with sheens varying from egg-shell to semi-gloss. Packaged in 5's and 1's.

No. 118 Varnish Primer

Dries quickly—under good drying conditions this primer applied in morning is ready for coat of wall finish in afternoon. Seals perfectly. The Master Painter who desires a good varnish primer will get it in this product. Comes in 5's and 1's.

No. 909 Quick Drying Enamel

A companion product of No. 550 Titanium Paste, as it is made from Titanated pigment. Dries in four hours. A beautiful white with unusually high gloss. Will stand repeated cleaning and hard usage.

Specially designed for Master Painters—and will do in one coat what ordinary enamels will do in two.

Master Painters everywhere are using it in apartment houses, hotels, public buildings, hospitals, etc.

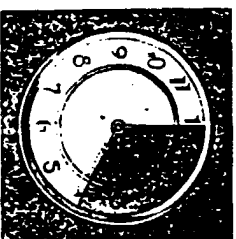
No. 4916 Quick Drying Enamel

Undercoat

Dries in four hours. Think of the jobs that can have time shortened on them with this product and No. 909 Quick Drying Enamel.

Will dry to recoat in four hours.

Highly opaque. Has unusual leveling properties, reduces sanding to a minimum.



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It is tough, elastic and easy to apply.

Two coats, the first one reduced, produces a perfect foundation for enamel.

Water sanded with fine paper, a beautiful eggshell is developed that requires no finishing coat.

No. 4070 White Enamel

Very white. Classed by experts to be ahead of any enamels on the market. Prepared especially for beautiful residences, hospitals, universities, churches, etc., where quality is paramount. Dries quickly, much more so than imported high-grade enamels. A true white that covers exceedingly well in one coat. Works easily. Covers opaquely. Great resistance to fumes and discoloration.

No. 906 Enamel Undercoat

Good enough for the most discriminating Painter. Excellent opacity, flowing, working and sanding properties. Unexcelled at its cost and the equal of others much higher priced.

No. 58 White Enamel

Here's economy—a product recommended for apartments, hotels, public buildings, as well as homes, at really economical prices! Easy to apply. A hard, high gloss finish that will stand repeated washings. Comes packaged in 5's and 1's.

No. 666 Spar Varnish

Outwears ordinary varnish! Here it is—a new Spar Varnish, and how it does wear! Point by point this wonder varnish outpoints other Spar Varnishes! It has 30 per cent more solid content than ordinary Spars, consequently produces 30 per cent more film with

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one coat. Two gallons of No. 666 Spar Varnish go as far as three of ordinary Varnishes.

No. 666 Spar Varnish brushes easily! It clings very tightly to the surface, does not shrink unduly in drying, nor pull loose from the surface. Has hard, durable gloss, and will not wrinkle on drying.

Under test in salt and fresh water, No. 666 Spar Varnish outwears other fine Spar Varnishes. Such resistance recommends this product for front doors, window sills, porch ceilings, porch furniture, and all other surfaces exposed to sun, water and snow.

Sets dust free in three to four hours. Dries hard overnight.

No. 13 Spar Varnish

Complies with all Government specifications of the Navy and Air Corps. A high grade exterior and interior Spar Varnish. Has extreme elasticity, excellent body, flows easily. Use for marine purposes, outside doors, window sills and casings, vestibules and wherever a tough, durable, wear-resisting varnish is required.

Sets dust free in four to five hours.

No. 10 Drier

For all classes of work—enamels, house paints, and varnishes. Pale in color. Very economical in price—yet will do the work of higher priced driers on the market.

Packed in 1's and ¼'s.

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Whoever wear is hardest, this varnish should be used.

Prepared Varnish Oil

For Floors—excellent on floors of homes, schools, auditoriums, public buildings, gymnasiums, etc. Penetrates deeply. Adds hardness and wear resistance. Is waterproof, stainproof.

Perfect foundation for varnish or wax.

As Reducer—due to oil content imparts easy working and brushing qualities to house paints, enamels or flat-wall finishes.

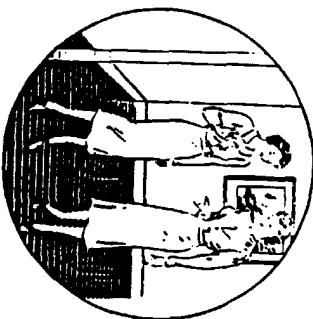
Prepared Varnish Oil applied liberally, dries for using overnight. Can be second coated next day.

No. 4 Floor Varnish

Sets dust free in two to three hours. Dries overnight. Will not turn white from water, does not scratch or mar. Will stand scuffing footwear and heavy usage.

Also satisfactory on standing trim. Can be rubbed or polished if desired. Master Painters wanting the highest quality will find in No. 4 Floor Varnish all they desire.

Leaves as much film, gloss, and fullness on the work as much heavier bodied varnishes. Easy to work, brushes out evenly and quickly. Recommended for all interior floors. Comes packaged in 5's and 1's.



For building good will with homeowners, this floor varnish can't be beat.

No. 27 Interior Varnish

A real hard gum varnish. Pale in color. Exceptionally easy flowing and working. Extremely elastic and durable. Sets dust free in

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three to four hours. Dries in twelve to fifteen hours. Can be rubbed or polished in 36 hours. Unusually full and deep when left in natural gloss. A quality varnish throughout. Made for Master Painters using the best material available. Ideal for interior trim or furniture. Comes packaged in 5's and in 1's.

No. 37 Flat Varnish

A labor-saver! Use this for the popular dull and rubbed effects . . . quick and economical! One coat over gloss varnish will give a perfect rubbed effect; does not produce cloudy effects when used over mahogany stain. Unusually tough and can be used on floors where dull effects are desired.

No. 236 Four Hour Varnish

Elastic, long wearing, waterproof, plus quick-drying. This is a new development in varnishes. Two coats will give satisfactory results. Unusually pale. Excellent for linoleum, will not discolor delicate tints in patterns, recommended especially for floors and excellent for window sills, drain boards and other surfaces subjected to water. Can be rubbed or polished.

No. 50 Heavy Bodied Varnish

One coat equals two of ordinary varnish! No false body to shrink. Dries with beautiful fullness and depth in one coat, and has more body than two coats of ordinary varnish. Stands hard usage of rolling furniture, dancing and scraping without marring or scratching white. Can be used on both floors and standing trim. Waterproof. Dries hard in 12 hours. Comes in 5's and 1's.

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Paint and Varnish Remover

Instantly removes paint, shellac and similar coatings from all surfaces. Does not contain alkali, acid, oil or water. Will not injure or raise the grain of the finest veneer. Will not injure the hair of the finest brush. No objectionable odor. Will not injure the skin.

Related Brushes

In presenting the Related Brush line to our trade we feel that we are offering an entirely new and practical idea. Related Brushes are truly related. The shortest bristle brush in our line of painters' tools is just as practical a tool as the longest one. Proportionately each brush carries as much paint, works as easily, spreads as evenly, and its balance makes it as uniting as any other number in the line.

The Related line is built of the finest raw materials obtainable to a specification which we, as manufacturers, consider the ideal brush for each type and size. Every brush in the Related line is there because manufacturing records of forty years have proven it to be a type of brush that the American painter wants and that these types properly fulfill every requirement.

We know thousands of ways to make the Related line cheaper, but not a single way to make it better. We know Related Brushes are satisfactory.

The Related Brush Line includes Leather Bound Stucco Brushes, Metal Bound Wall Brushes, Steel Bound Varnish Brushes, Nickel Plated Ferrule Varnish Brushes, Sash Tools, Dusters, Met-L-Dutch Kalsomine, Semi and Baby Dutch Kalsomine, Flat Kalsomine, Paper Hangers' Smoothers, Wall Stipples, Bronzing Brushes, White Wash Brushes, Roof Brushes, and Marking Brushes.

We will be pleased to mail you a catalog and price list of the Related line of brushes upon request.

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GLIDDEN QUALITY

Since 1870, GLIDDEN Paints, Varnishes, Lacquers and Enamels have been known for their fine quality. NOW—that quality is doubly assured to paint buyers by the fact that all outstanding GLIDDEN Products carry the famous "TIME-TESTED" trademark, which is recognized everywhere as absolute proof of dependable quality in Paints.



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