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booklet, how to determine the amount of paint needed for a particular job, etc., write our nearest branch, mentioning the particular finish or finishes in which you are interested.

Department of Decoration

If you have some special problem in decoration or color selection to solve, wholly address your inquiries to our Department of Decoration, and your letter will receive prompt attention.

DISTINCTIVE WALL EFFECTS
IN
HOTELS AND COMMERCIAL BUILDINGS

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DISTINCTIVE WALL EFFECTS

FOR

Hotels and Commercial Buildings

A PRACTICAL AND INTERESTING BOOKLET ON ARTISTIC WALL FINISHES WHICH CAN BE ECONOMICALLY OBTAINED WITH PAINT

ILLUSTRATED

A Tiffany Finish

The cover design illustrates one of the many attractive Tiffany finishes that can be produced with paint. For richness and elegance a Tiffany finish is rivaled by few wall treatments. It is especially effective in the large rooms of hotels and commercial buildings, such as lobbies, dining rooms, ball rooms, libraries, reception rooms, private offices of officials and the like. The description of the Tiffany finish on page 10 includes several color schemes suggestive that can be followed in producing this method of wall treatment.

NATIONAL LEAD COMPANY

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Distinctive Wall Effects for Hotels and Commercial Buildings

HOTEL executives value paint with its many decorative possibilities for the hospitable cheer and moderate elegance with which it quickly endows their property.

Building managers have learned that certain wall colors will materially heighten the morale and efficiency of office workers while an unwise selection will have the reverse effect; and that paint is not only the best medium with which to satisfy the most exacting decorative needs, but that it is the most economical wall covering obtainable.

The happy experience of hotel executives and building managers with paint has also been shared by those in charge of painting the interiors of theaters, hotel buildings, government buildings and the like.

It was not until recent years, however, that it became generally known that the shiny, "painty" look of painted walls could be eliminated while still retaining all the washable qualities and sanitary advantages of the glossy finish.

The more artistic and tactful flat or dull finish has always been possible by the use of turpentine instead of linseed oil with which to mix the white lead, but the advent of the so-called flatting oils has made the flat wall finish easier to attain, more economical and more washable. The rich texture and appearance of the finish obtainable with white lead and flatting oil has made the use of paint for walls increase by leaps and bounds.

Those responsible for the interior painting of hotels, school buildings and commercial buildings rarely select a flat paint of the best quality. Such a choice is poor economy, because of its washableness and long life. A

good flat oil paint makes a surface that can be kept clean and new looking for several years by occasionally washing it with soap and water. No need for frequent repainting, the cost of upkeep is therefore low. And with the advent of flatting oils the first cost has been reduced to the point where even the humblest homes can afford painted walls.

The selection of a *flat* paint is wise, moreover, because it presents a soft, restful surface to the eyes of hotel guests and office workers. There is no unpleasant glare, and if the color is wisely selected walls painted with flat paint will create a most cheerful and restful atmosphere.

No matter whether we select one of the so-called "sunshine" colors—the yellow, tans, creams and buffs—for cheerfulness, or green, blue or gray for restfulness, the best effect from the standpoint of educated taste is obtained with texture of a flat or egg-shell gloss finish.

To those who prefer blended or figured or broken effects rather than a plain wall, a number of very beautiful and highly decorative effects are available, while still retaining the advantages of the painted wall—washableness, sanitary qualities and rich texture. Paint, in fact, is perhaps the most flexible medium at the disposal of the decorator.

Two-Tone Figured Finishes

AMONG the handsome two-tone finishes obtainable with paint at a remarkably low cost is a comparatively new wall treatment which produces figured effects at a very slight advance cost over the plain wall. The application consists simply of brushing a finishing coat of one color over a ground of a different color which has been allowed to dry, and then removing portions of the finishing coat while the latter is still wet. This process permits the ground coat to show thru.

To remove or lift portions of the finishing coat, a sheet of newspaper crumpled into an elongated wad is all that is needed. This wad is placed firmly against the upper left hand corner of the freshly painted wall, and then, with the fingers, is rolled over and over down to the bottom. It is thus the design is formed.

The finished effect is beautiful, having a spontaneous freshness and an individuality all its own, and, as has been seen, is produced by a method than which nothing could be simpler or less expensive. Any painter can quickly attain a fair degree of skill at it, and, at the same time, it has possibilities which the advanced decorator of taste and originality will delight to explore.

One of the most attractive features of this new technique consists in the innumerable effects which can be secured with it, depending on the choice of color. And the choice of color is wide, including, as it does, two tints of the same color, of related colors and of contrasting colors.

If two tints of the same color are chosen, it should be remembered that the closer they are in value the softer the effect, and the greater the difference in light and dark the sharper the effect will be.

Related colors are those which possess some hue in common. The colors yellow-green, green and green-blue are

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related since each contains green. With green as the ground color, related hues such as yellow-green or green-blue could be used for the finishing coat. The same rule can be followed in selecting finishing coats for other ground colors. However, it should be kept in mind that related colors may be so nearly alike that if used for a ground and a finishing coat they would give too soft a result to be effective at any distance. Tones of related colors which will present some contrast should therefore be used. This can be done by lightening one of the colors or darkening the other. It may be found necessary not only to lighten one color but also to darken the other. With two related colors such as yellow and yellow-green, it is advisable to add sufficient white to the yellow to make it a cream color and add green to yellow-green to darken it.

Contrasting colors are those which when placed side by side show greatest color difference. An exceptionally sharp, clear-cut effect is the result when contrasting colors are used. Below is a list of colors and their approximate complements, with which the greatest amount of contrast can be obtained:

Red with Blue-Green
Orange with Blue
Yellow with Blue-Violet
Yellow-Green with Violet
Green with Red-Violet

If greater contrast between two contrasting colors is desired, the effect can be obtained by lightening or darkening any one of the colors selected.

Approximately one-third of the finishing coat is usually applied in the rolling process, which makes that coat always the dominant color. This fact, of course, must be considered when selecting colors, especially that of the finishing coat.

There are practical advantages as well as artistic advan-

One-Tone Finish

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tages to be derived from the new technique. Five shades which suit so well that no plain coat will hide them shows how that the two-tone figured finish. It prevents holidays from showing or marring the finish. Walls decorated in this new way can be more satisfactorily washed than plain walls because careless streaking will not show.

Extremely important from a dollars and cents view point, when it comes to redecorating, any coat will give a new color scheme, a three-tone effect being the result. The new coat of color is applied over the old two-tone wall and then rolled with paper while the paint is wet.

Two-Tone Mottled Effects

Beautiful two-tone effects of a different character may be obtained with almost as great ease as the figured treatment just described. These effects fall into a class sometimes called stippled work. While some of the work is true stippling, much of it is produced by methods not properly designated as stippling. For this reason, this entire class of effects might better be included under the more general term of mottled effects.

Stippling, strictly speaking, is the obtaining of light and shade gradations by means of dots. The dots or flecks of color are usually applied by striking the surface with brushes containing various colors and, as the adjacent colors are thus blended into each other, the mottled effect produced has come to be known as stippling. Two-tone stippling, therefore, is the blending together in the way of two colors but the term has been stretched by some to include finishes of two tones produced by lifting some of the wet top coat by wiping, tamping or patting it with a sponge, a piece of fabric or a crumpled newspaper. The result is an all-over mottled effect but this sort of work is not true stippling.

Two-Tone Figured Finish

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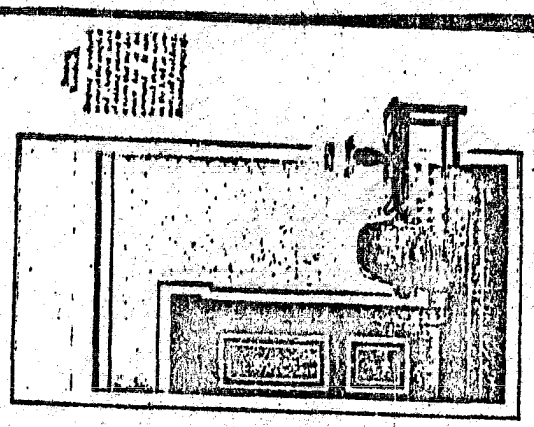

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Striping Woodwork

Striping is probably one of the simplest and cheapest ways of adding interest in a room that the decorator has at his command. Under this method a narrow painted stripe of a contrasting color is used to outline the picture molding, baseboard, door and window trim. Narrow moldings on the trim and the panelings of the doors may be followed. The stripe should vary from one-quarter to one-half inch in width according to the size of the room or the width of the trim.

While the use of a color that contrasts with the woodwork is a safe rule to follow in striping, there are other considerations which might influence the decorator in her choice of color. In some instances are selected for harmony, a color scheme similar to one of the colors in the pattern will be effective. Dark hangings and furnishings should be closely matched with a dark stripe of the woodwork but more pleasing results follow when pale tints are used. Black stripes will give to the room a smart and pleasing appearance.

Paneling

Paneling is effective if the proportions of the room are good and the spacing of the architectural moldings is planned by either an architect or someone experienced in such work. Small rooms where the furniture is of an informal nature are better not paneled.

Panels may be treated in many ways. The wall surface outside the panel is usually painted a little lighter in color than the center of the panel and the moldings. The center may be made more interesting with a texture figured or marbled effects. The moldings are oftentimes painted a contrasting color or striped with a narrow line of a contrasting color. This treatment finds itself especially well in narrow rooms or long halls.