



Painting and Decorating
CONTRACTORS HANDBOOK

GLIDDEN PAINTS

★ *Everywhere on Everything* ★



Because Painting and Decorating Contractors have the opportunity to get together and bring about a change of ideas, The Glidden Company has organized the Painting and Decorating Contractors' Handbook. It contains suggestions and experiences supplied by successful painters and decorators.

It is offered purely in the hope that all organizations may prove of practical value to the painter and decorator.

Every Contractor has his own particular methods to consider... each Contractor's methods are different. However, as a large paint producing organization associated with a great many Painting and Decorating Contractors, The Glidden Company has the opportunity to serve and learn many practices, as presented by

Adrian
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The Painting and Decorating Contractor's Problem

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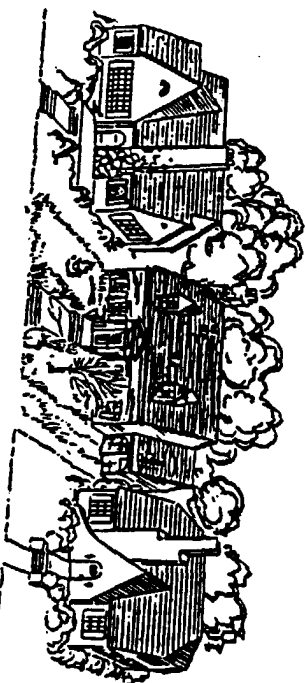
automobile or a new furnace. Isn't it logical, then, that the contractor should employ the same tested and proven methods of conducting his sales operations as the dealer who sells an automobile, a furnace or some similar semi-luxury or necessity?

Determine Where You Want to Operate

No matter where you are located, there are certain areas which offer the most ideal advantages for you to get jobs. In those preferred areas many successful contractors tell us they survey their markets, usually with the aid of maps, oftentimes hand-made, and then 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 houses 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 painting and decorating contractors. 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 contractor, 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 throughout 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 contractors employ house-to-house representatives to thoroughly canvass the area which they select as being the 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 contractor's name, address and telephone number. It should carry an appeal to call in the contractor 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 contractor 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. Impress them with the advantages and pleasures of harmonious color effects . . . impress them with the serious dangers of property decay, due to lack of paint protection

Sell the FINISHED Job

When a Painting Contractor enters a home and talks of filling cracks, moving furniture and rugs, taking down pictures and drapes, a mental picture of mess, dirt and trouble immediately comes to the mind of the customer. Her immediate reaction is

to put off the job until a later date . . . a date that may never come.

The right way to sell paint is to eliminate those problems . . . eliminate them by not talking about them. Put so many ideas on home decoration, color schemes, color harmony in her mind that she never has time to think of anything else!

Make her see how her rooms or home will look after the job is done, not before or during the job!

The RIGHT Color Selling Equipment The Need of Every Painting Contractor

The whole theory of Glidden Paint selling is based upon one principle—a principle proved by years of tests to be far more successful than any other selling method. *People buy the EFFECT of paint rather than the paint itself!*

The Glidden Company has long pioneered in the field of color selling. It was the first to recognize that paint must be properly merchandised to keep pace with modern selling. In order to sell paint jobs you must compete for the spendable dollar with salesmen selling appliances, radios, automobiles, air conditioning, heating, plumbing, etc. as well as other painting contractors.

To give Painting Contractors the finest selling equipment possible to meet this competition has long been the aim of The Glidden Company. That aim is now realized in the "Age of Color" Color Selling Equipment available for your use—namely, The "Age of Color" Manual, The Professional Color Selector and The Color Prescription Catalog.

The "Age of Color" Manual

This manual is the keystone of the Glidden Color Selling Equipment, and is the finest and most practical book on color ever made available to the Painting Contractor to help him sell larger and more profitable paint jobs!

It contains approximately one hundred full color illustrations of exterior and interior color suggestions for homes, apartments, offices, schools, hospitals, hotels, stores, etc. It is inspirational in the color suggestions it offers and recommends.

The color ideas shown are the kind prospects will want and can use—they are practical and not so complicated and fine that the prospect will hesitate to make a selection from them.

There is a section devoted to unusual wall and floor surface treatments that will be of inestimable help to the Contractor in recommending something different to his prospect.

In it are brief descriptions of Glidden Paint Products and chips showing the colors in the major lines. A whole section is devoted to the practical science of color that is understandable and gives to the Contractor a background of color knowledge he will find useful.

The Manual helps land jobs. It enables the Contractor to show his prospect something tangible and to answer authoritatively the all-important questions about color in decorating. The Manual is an impressive looking book, too—attractively bound and a valuable addition to every Contractor's equipment.



The "Age of Color" PROFESSIONAL COLOR SELECTOR

For every job you sell, color schemes must be chosen, and the Professional Color Selector will lend invaluable aid!

The Selector was conceived to give you and your customers the quickest short cuts to color harmony. With it, harmonizing colors may be chosen with the minimum of time and trouble. And remember, if your prospects do the choosing, chances of complaint are eliminated! Customers like to pick their own color schemes sometimes, and the Selector allows them a wide selection from which to choose.

With the Selector, a prospect can see two, three or four different colors at once. For instance, if a living room is to be decorated you can show at one time the colors for the ceiling, walls, woodwork and floor. This also applies to exterior color schemes. Then in a pocket in the back of the Selector is a Color Harmony Chart book that tells whether the colors selected are harmonious. The Selector is truly one of the most valuable pieces of color selling equipment available in going after the big volume business. With the Selector, the Contractor is prepared to sit down with his prospect and "right on the spot" combine one color scheme after the other for every room in the building. The Color Harmony Charts prove to the prospect that the selections are correct. This extra color service impresses the prospect with the Contractor's ability to handle every phase of the job.



The "Age of Color" COLOR PRESCRIPTION CATALOG

Here in this Catalog are listed hundreds of authentic color combinations for every type of exterior and interior. We call them "Prescriptions" because they are as accurate as a chemist's formula!

The Catalog is assembled from countless schemes developed by the Glidden Home Decorative Studios. The best and most successful combinations are here.

There are two sections in the book—Exteriors and Interiors. The interiors are arranged in natural room sequence—as though you were to walk in the front door of a home and continue on through the house. There are also suggestions for dormitory, hotel and hospital rooms, offices and store interiors. Interior suggestions are shown under the room exposure for which they would be suitable.

The Exterior section is indexed by various types of home architecture. The most popular are first, followed by types of homes characteristic of certain localities.

Use the Catalog with the Professional Color Selector. Let your prospect choose one or more color schemes from the Catalog; then pick out those colors from the Selector. Your customer will know *exactly* how the selected scheme will look when your job is finished!



Here Are Suggestions Which Painting and Decorating Contractors Find 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 in to rot uprights, timbers and laths. or fill open cracks because the paint has peeled off. You can go to the owners of such homes and show what is happening to their houses . . . point out what this destruction is going to cost 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 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 sell quicker for more money, and have one who wants to protect his investment will clinch sales, show the home owner the Color Selector and Catalog. Show him color samples of his needs so he can visualize the finished work.

4. You can judge a man by the way he keeps his house. It is a big point to get across . . . it goes to the credit of the man who keeps his house painted and who possesses refinement and enjoys his home. A man whose home is in correct color and finish enjoys it much more!

5. The very best quality paint is the one who will take the time to thoroughly prepare the surface and then cover it completely, will last in the end.

It isn't worth painting a house at

A Different Technique Is Necessary to Sell Interior Jobs

Successful contractors 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 . . . here they are:

1. Your prospect or customer really wants a beautiful home and hopes it will be the talk of all his or her 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."

It will just take a minute to show you exactly what I mean. With these "Age of Color" books I can show you color schemes suited to your rooms and their furnishings."



Women take great pride in the appearance of their home. They must be sold on one handle color idea.

2. Your customers do not want to buy paint . . . they want to buy pleasing effects. The contractor will find it necessary to build up a desire to see in the actual job 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

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

And if necessary, you can add, "If you don't see a scheme in the Manual that appeals to you, just take a look at the ones listed here in the Catalog under the same exposure as your room."

If such an approach is used, it can be made most effective, particularly if it is supplemented with reference to the Professional Color Selector. 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 through the use of Glidden Products and the color schemes developed by Glidden.

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 receive 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

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 done. You have to live too intimately and too constantly with a paint job to be unhappy because of it. It is only natural to consider cost, of course, but if the job isn't what you expected—no matter how little you pay—you will never be able to justify the saving . . . I would rather not do the job than have you dissatisfied with it. But, if I get the effect that you want—contentment and pride in the work—then, I am the man to do the job.

"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 . . . a sharing place for the family and guests—in color meet-meet should be distinctive.

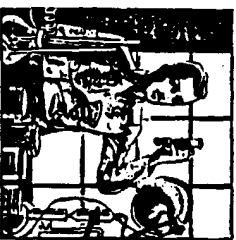
job and do it right . . . these things are essential factors . . . personally, I would like to have your job as a specimen of my work, etc., etc."

From such a sales talk it is possible to bring out, with the use of the "Age of Color" Book, the fact that the contractor 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 contractor, you know that Glidden Products are excellent. Tell your prospect about their spreading and covering capacity and long life.

If the contractor cuts the price, he either has to hold back on the quality of the paint or on his workmanship. If he is not conscientious about the thoroughness of his workmanship, he may save some money for the customer at the time, but the job won't stand up.



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

Mediocre vs. Quality Work

If the job really demands a high quality of properly applied paint, then it is up to the contractor 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.

Selling Various Types of Prospects

Suggestions for a Sales Approach to Various Types of Prospects for Exterior 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.

Suggestions follow, with brief hints for these various groups of prospects:

ARCHITECTS—Principally interested in use as a guide in making up the Glidden Company furnishes accreditation Books, containing a description of complete specifications for their use out to the architect just what Glidden has to a particular job. The Books also contain color pages that will prove a decided aid to the architect.

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

HOTELS—In order to attract the top type of business, which will allow satisfactory profits, it is necessary to earn. Appearance is everything, not only cleanliness and service; but if the hotel is kept from time to time and kept modern with surface treatments, use of color, etc., the hotel is a better stopping place.

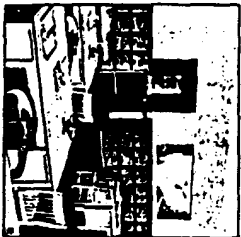
HOSPITALS—Hospitals ordinarily insist upon top quality in painting materials, because they want the maximum wear, not only to permit frequent cleaning, but also in order to avoid the necessity of frequent painting and decorating, which is a problem because of the odor, the noise and the inability to 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 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 nearer, 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 few of them are 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. 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, travelling at a high speed, will take a chance and stop overnight.

Color, particularly if it is clean or freshly applied, makes an instantaneous and favorable appeal . . . 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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APARTMENTS—Of all the methods used to attract new tenants and induce old tenants to stay, none has been so effective as redecorating.

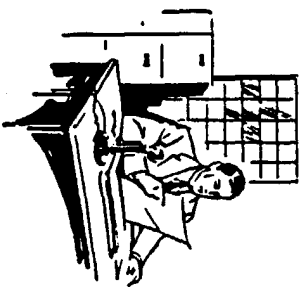
Figures show that after a building has been erected for twelve years, twice a year decorating with a change in color scheme will maintain modern building rental rates and an average of three to three and one-half years continuous occupancy by tenants.

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.



"Meda Street" in any city—large or small—offers unlimited possibilities for land-lag important painting jobs.

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Management

Management is everything in any kind of business.

Management is a lot more than just sending out bills and making collections. There are certain fundamental factors of management which are basically sound, well worth considering and adopting. We asked a number of successful painting contractors what they considered as the fundamental factors of management in a painting and decorating business. Here they are, in the order of their importance:

No. 1—SELLING: The degree of success attainable in the painting and decorating business is in direct ratio to the ability of the organization to enthruse people to paint and decorate, and to have confidence in their particular ability to do the job right, at the right price.

To be successful, they must be equipped to tell and convince the public that they are qualified, and this takes an understanding of salesmanship.

No. 2—KEEPING MODERN: Keeping modern is just as essential for the painter and decorator in selling, as it is for the smart home-maker. In order to keep modern, it is necessary for the contractor to study the better magazines—not only trade magazines, but also the consumer publications, wherein editors are constantly offering clever new ideas for home decorating.

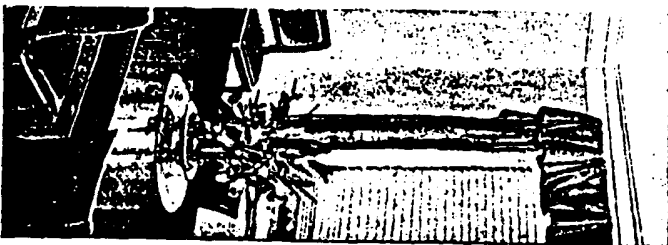
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No. 3—COLLECTING: It takes money to run a business. Maintaining collections is important. In many instances, where the master painter hesitates to make a call for the direct purpose of collecting money, the call can be made under the pretense of inspecting 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 high-interest themes available right now; namely, the theme of *color in the home* and surface protection by *paint insurance against decay*. The contractor 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.



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.

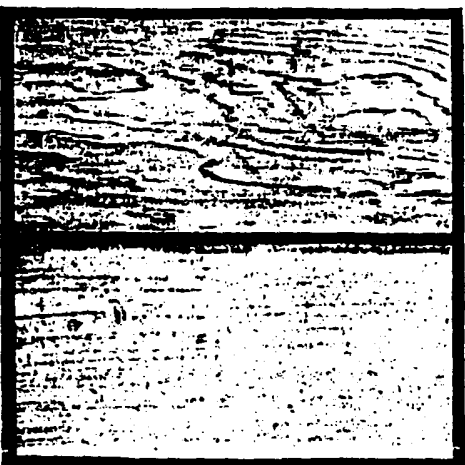
As to the surface protection, many successful painters have established what they term a "morgue." Whenever possible, they have secured pieces of actual surfaces—wood, brick, stucco, etc.—showing what happens where the surface is not properly protected.

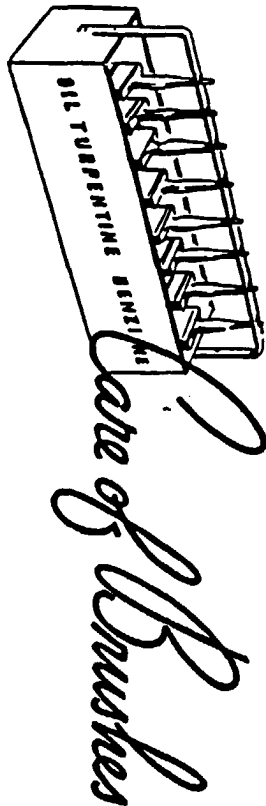
•

**IT PAYS TO
SHOW
ACTUAL
SAMPLES
OF GOOD
AND POOR
WORK**

•

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.





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.

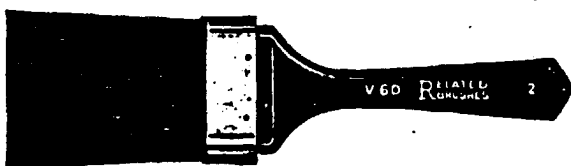
To Preserve the Brush

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 slaked 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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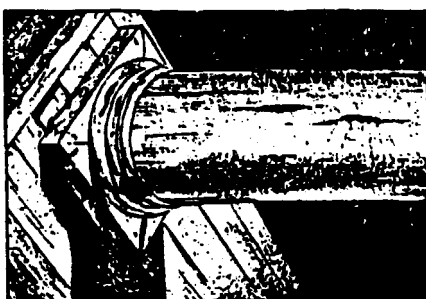
How to Estimate

Some painting and decorating 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 legitimate 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

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. 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

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, and 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, your work not only must 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.



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 contractor'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.

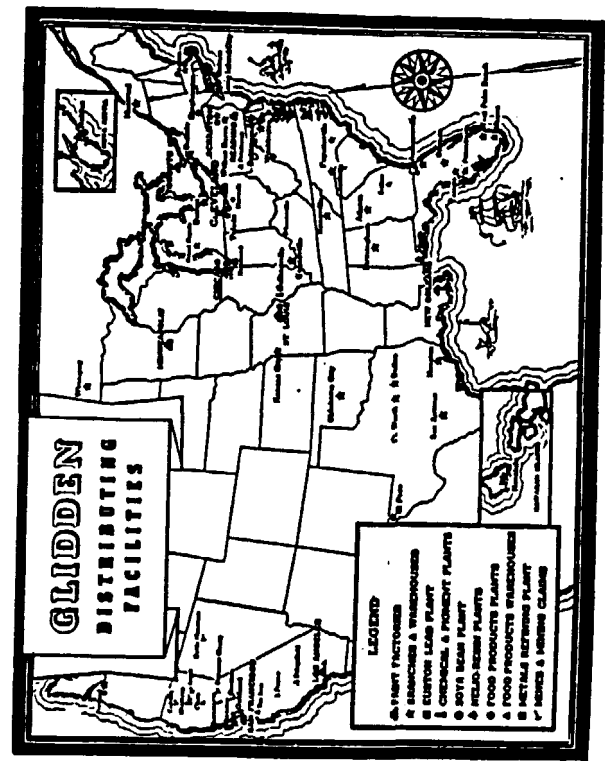
The Glidden Company manufactures and controls many of the raw materials that go into its products, and its far-reaching resources and extensive laboratories have enabled it to scientifically prepare paints that produce the utmost dependability in service and application. Chemists and experts trained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



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

GLIDDEN SERVES PAINTING AND DECORATING CONTRACTORS THROUGHOUT AMERICA!

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 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, or with 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 BLT

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 of making being 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; of these three the finishing of woodwork is probably the most im-

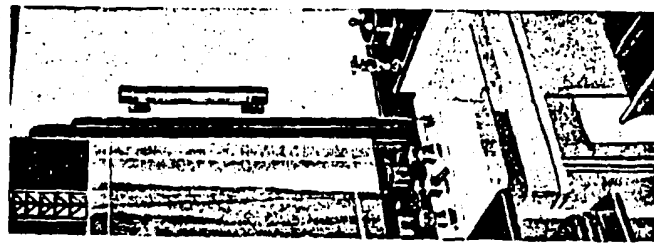
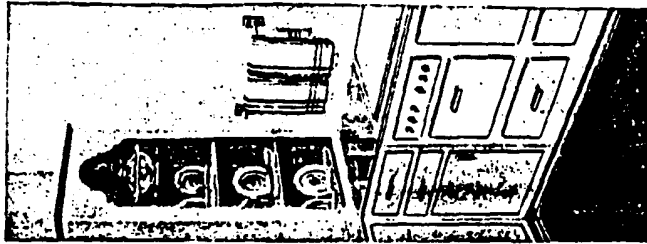
portant. An enameled surface, like a house, is no stronger than its foundation and it is essential that proper time and particular attention be given to surface preparation.

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 the application of under-coats as well as finishing coats.

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

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



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 Q.D. Ripolin.

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

Ripolin Enamel, both Architectural BLT and Quick Drying, 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 re-enforced 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,

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.

Gilddenecoat

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.

Superior Spedene Enamel

A high gloss enamel that retains its original whiteness and gloss throughout its entire life. Intended primarily for woodwork, it cannot be surpassed as an enamel for wall work where a durable and washable finish is desired. This product is quick drying and is not blued so that the painter can develop true ivories and creams through the use of colors in oil for tinting.

Velvet Spedene Enamel

A companion product to Superior Spedene Enamel, possessing all of its qualities but drying with an even eggshell gloss free from flashings and high lights. It works easy under the brush and finishes free from all sags and brush marks.

One-Coat Gloss Enamel

This material will cover solidly with one coat and dries with a high gloss that is retained throughout its life. Its easy working qualities and freedom from sagging have established this product as a favorite with the Contractor for those jobs where price is a factor.

One-Coat Semi-Gloss Enamel

An enamel that, even with its very favorable price, will produce very good results. It dries with a semi-gloss finish free from flashings and has excellent working qualities under the brush. It is suitable for woodwork, standing trim, and wall surfaces.

WALL FINISHES

There are many factors 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 length.

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 painter, lend a cheerfulness and warmth not found in the more somber 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, bathrooms, and on any other surfaces subjected to moisture, steam, and deposits of grease from cooking, which make frequent washing necessary.

Speed-Wall (Semi-Gloss) Quick-Drying

Speed-Wall Semi-Gloss is a recent development of our laboratories and has met with the immediate acceptance 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 living rooms because it does not produce strong light reflections or glare. Its ability to with-



Speed-Wall cleans as easily as tile.

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

Aside from use in the home, Speed-Wall has been adopted as a standard finish for use in hospitals, hotels, public buildings, schools, apartments 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 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.

Speed-Wall Flat Wall Finish dries with a slight sheen that indicates a solid, impervious film which can be washed easily. It is neither dull nor lifeless.

There is a wide variety of uses to which material of this type can be put . . . such as on plaster surfaces, rough, smooth or unfinished; 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 many very popular soft tints. 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 colors.

Speed-Wall Gloss (Interior Enamel)

Many times low cost is an important factor with the painter in obtaining a paint job. Material cost, although 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 an economical job, this line has been developed in white and a complete assortment of attractive shades.

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

Speed-Wall Interior Base Coat

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.

It is quick drying and should be reduced with one pint of mineral spirits to each gallon for best results. 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.

Speed-Wall Interior Base Coat is a pigmented size and because of its opacity, in many instances, will reduce the number of finishing coats ordinarily needed.

Dricoat

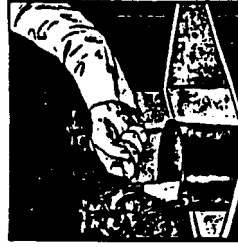
A white pigmented flat finish designed for application to wet or damp interior walls of plaster, concrete and brick, also to fresh plaster, cement, etc. A breather type of finish which permits the passage of moisture through its film. Supplied in White only and for best results two coats are recommended.

Reflect-O-Lite

This superior product is available either as Reflect-O-Lite Soya Protein Paste Wall Finish or Casein Dry Powder Wall Finish. It is washable and gives the painter a new talking point when going after business where this type of paint is desired. It is ideal for all wall and ceiling surfaces for homes, stores, garages and hotels.

It dries very quickly, covering most surfaces in one coat. Reflect-O-Lite possesses maximum light reflectivity without glare or eyestrain and is very economical since water is used for its reduction. The completed job is flat, shows no laps or brush marks and will not yellow with age. Unusual adhesion permits Reflect-O-Lite to be painted over, even with oil paints, without danger of peeling.

The use of casein paints for ceiling decoration, replacing wallpaper, is increasing every day. Living rooms, bedrooms and recreation rooms are more livable at a minimum of expense. Sizing is unnecessary on surfaces of uniform porosity.



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

Ad-El-Ite Hygienic Kalsomine

Painters all over the country have used and recommended Ad-El-Ite 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 because of its one-coat solid covering quality. A kalsomine job is finished quickly; rooms are not upset for any length of time and no time is lost by the painter. Water easily removes any spots or splashes that might fall on floors, woodwork or furniture.

Hygienic Kalsomine will not chip, peel or brush off.

In this line there is a tinting white which carries no blue, and 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, 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.

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

Texture Paint

Used to produce the rough textured walls that have found so much popularity in the modern home, the lobbies of hotels and theaters, and reception rooms of offices. Casein bound, the product becomes tightly affixed to the surface, stone hard and impervious to moisture.

The dry powder should be mixed to desired consistency with water enabling it to be applied in either a heavy or light consistency, depending on the style of texture desired. Available in White and eight light tints.

Other Wall Finishes

SPEED-WALL MIXING SIZE—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.

Ad-El-Ite Patching Plaster

A slow-setting, easy-working filler for all cracks and breaks in plastered surfaces. It sands easily without chipping and will not shrink or crack.

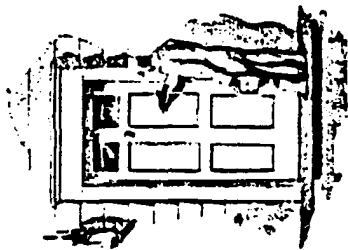
Ad-El-Ite Plastic Surfacor

This product is often referred to as spackling compound. Its purpose is to level off cracks, splits and other irregularities in surfaces of wood, plaster, cement, brick, etc. It is used to fill cracks, checked and chipped spots in varnished, enameled or painted surfaces.

37A

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.



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 made strictly according to formula . . . assuring uniform body, color and working properties in every can.

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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.



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

Endurance Trim and Trellis Colors

(Permanent)

This line embodies the same durability, solid coverage, long life and weather resistance as our highest quality of Prepared Paints. The colors selected are those that have become so popular for all exterior trim on the house, for blinds, trellises, pergolas, etc.

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 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

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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; 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

COMPARISON—PANEL 1

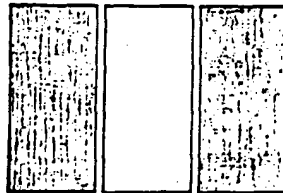
1st Coat—Regular Primer.
2nd Coat—High-grade House Paint
reduced with Turpentine.
Finishing—High-grade House Paint.

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.



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 Contractor thoroughly examines each surface which has to be painted, and we know, too, that the general practice is to reduce prime coats for the north and east side of a house differently from 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 woods 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

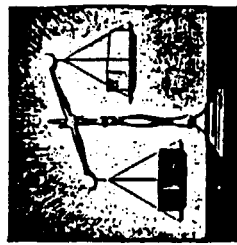
In another chapter of this book we have told you about titanated pigments and how they are adopted by painters because of their unusual opacity. In Titan-O-Zinc we have incorporated such pigments because of the demand for a one-coat paint job. The solid covering of Titan-O-Zinc Paint makes a one-coat 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 one and one-half gallons of oil and one quart of turpentine for the prime coat, and a gallon and a quarter of linseed oil for 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.



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

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.

Cement Water Paint

This material is the hydraulic type of exterior dry powdered paint that conforms with the specifications of Government Agen-

cies. It is made for application on all types of porous exterior surfaces, such as stucco, rough concrete, stone, and even sand-finished plaster surfaces. It requires a porous surface for good adhesion and it should not be recommended for use over sealed or painted surfaces. The material, when applied properly, does not merely adhere to the wall as a surface coating, but actually binds with the surface as part of the wall. It is best to remove all loose particles first, and then dampen the surface before applying the cement water paint. This will add penetration and adhesion.

When painting stucco or stone surfaces, two coats will not only render a very pleasing, decorative effect, but will insure a complete waterproof job. The material is alkali-proof and the colors incorporated are lime-proof. One pound of this material will cover from 45 to 50 sq. ft., two coats, on a fairly smooth surface.



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 specially treated and prepared oils as a base, which is recognized as the best preservative for shingles.

UPPER — Unstained shingles become dry and porous; warp; need replacement.

LOWER — Smooth, stained shingles hold their shape and color, making a tight, weatherproof roof.

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.

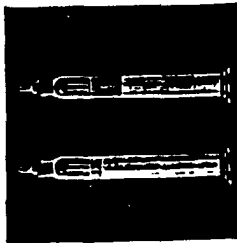
Euston Lead produces 10% more paint per hundred pounds than competitive brands. It covers more solidly with one coat; it has a more enamel-like film and flows out free from the brush marks characteristic of other white leads. All of this is attributed to its fineness of grind.

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 Euston Lead Thinning Oil, flitting 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 exterior 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 nationally known brand. The same quantities of each lead were mixed with the same quantities of oil. After a number of days observers found that the nationally known brand had settled 20%, while Euston White Lead had settled only 7%.

INSTRUCTIONS FOR THINNING EUSTON LEAD IN OIL

All-Purpose Soft Paste (9% Oil—2% Turpentine)

Repainting Outside Wood

First Coat		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 1/2 Gals.	Turpentine	0 Gals.
Drier	1 Pt.	Drier	1 Pt.
Gallons of Paint	7 Gals.	Gallons of Paint	6 1/2-7 Gals.

Painting New Wood

Priming Coat		Third Coat	
EUSTON Turpentine Soft Paste	100 Lbs.	EUSTON Turpentine Soft Paste	100 Lbs.
Linseed Oil	4 Gals.	Linseed Oil	3 1/2-4 Gals.
Turpentine	1 1/2 Gals.	Turpentine	0 Gals.
Drier	1 Pt.	Drier	1 Pt.
Gallons of Paint	9 Gals.	Gallons of Paint	6 1/2-7 Gals.

Soft Paste (12% Oil)

Repainting Outside Wood

First Coat		Second Coat	
EUSTON Soft Paste Lead	100 Lbs.	EUSTON Soft Paste Lead	100 Lbs.
Raw Linseed Oil	1 1/2 Gals.	Raw Linseed Oil	3-3 1/2 Gals.
Turpentine	2 Gals.	Turpentine	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.
Raw Linseed Oil	3½ Gals.
Turpentine	2 Gals.
Pure Drier	1 Pt.
Gallons of Paint	9 Gals.
Second Coat	
EUSTON Soft Paste Lead	100 Lbs.
Raw Linseed Oil	1½ Gals.
Turpentine	2 Gals.
Pure Drier	1 Pt.
Gallons of Paint	6½-7 Gals.
Third Coat	
EUSTON Soft Paste Lead	100 Lbs.
Raw Linseed Oil	3-3½ Gals.
Turpentine	1 Pt.
Pure Drier	1 Pt.
Gallons of Paint	6½-7 Gals.

Regular Paste (9% Oil)

Repainting Outside Wood

First Coat	
EUSTON Lead in Oil	100 Lbs.
Raw Linseed Oil	2 Gals.
Turpentine	2 Gals.
Pure Drier	1 Pt.
Gallons of Paint	About 7 Gals.
Second Coat	
EUSTON Lead in Oil	100 Lbs.
Raw Linseed Oil	3½-4 Gals.
Turpentine	1 Pt.
Pure Drier	1 Pt.
Gallons of Paint	6½-7 Gals.

Painting New Outside Wood

Priming Coat	
EUSTON Lead in Oil	100 Lbs.
Raw Linseed Oil	4 Gals.
Turpentine	2 Gals.
Pure Drier	1 Pt.
Gallons of Paint	9 Gals.
Second Coat	
EUSTON Lead in Oil	100 Lbs.
Raw Linseed Oil	1½ Gals.
Turpentine	2 Gals.
Pure Drier	1 Pt.
Gallons of Paint	6½-7 Gals.
Euston Lead will cover 10% more surface than other Leads.	
The tables are not extravagant claims but conservative estimates based on actual surfaces to be covered. Some lead literature makes no allowance for windows, doors, or other openings, as we do in this schedule.	

Coverage for Euston White Lead

Repainting Outside Wood (Old Work)

1st Coat.....700 sq. ft. per gal. 2nd Coat.....750 sq. ft. per gal.

Painting New Outside Wood

Priming Coat700 sq. ft. per gal. Second Coat750 sq. ft. per gal.
Finishing Coat.....750 sq. ft. per gal.

EUSTON RELATED PRODUCTS

Euston Lead Thinning Oil

Provides an extra gallon paint with every 100 lbs. Euston White Lead. Seals, protects and beautifies both exterior and interior surfaces. Requires little brushing and levels out to a smooth washable, low gloss surface. Particularly adapted to surfaces of plaster, composition board, brick, and stucco.

Euston Flattening Oil

For flat and semi-gloss effects in interior wall decoration. Produces a close-adhering, durable, sealed surface that withstands repeated washings.

Euston Dryer

A uniformly strong, dependable dryer for use in mixtures of Euston White Lead. One pint is sufficient for 100 pounds when mixed with Raw Linseed Oil and half that when mixed with Boiled.

Euston Glazing Liquid

Used in wall decoration for producing the popular tiffany finish. Sets up slowly and dries to a hard uniform dull finish which is extremely water proof, washable and durable.

Euston House Paint Primer

Unusual waterproofing and adhesive qualities plus remarkable hiding provide in this product the ideal primer for all new work and for those jobs where blistering and peeling have been a constant source of trouble and expense.

Euston Wall Primer

Heavily pigmented for quality two coat work. Possesses exceptional hiding, filling, and alkali resisting properties that allow the user to eliminate one coat from the ordinary painting schedule.

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

stand up on concrete floors where other paints have failed. We will say, however, that we have seen many instances where Florenamel has served better in such cases 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; it can be made even more attractive by stenciling designs into the corners.

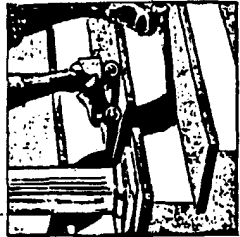
Not only is Florenamel particularly well suited for floors, but its high gloss and easy working properties make it an ideal finish for plastered walls where a serviceable, washable finish is desired. It can be used on entrance-ways and hall passages in public buildings and schools. It is outstanding 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.



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

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. Naturally, if a paint will stand up under these usual conditions . . . water, ice, and 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 gives 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 gridding heels play havoc with porch floors and steps.

GLIDDEN ARCHITECTURAL VARNISHES

The Glidden Co. has manufactured varnishes for more than three-quarters of a century, during which time its 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 Co. 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 is a leader 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.

use a first coat of the varnish which has been reduced 10% with turpentine to obtain the proper sealing 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. 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.

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 Warette. 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

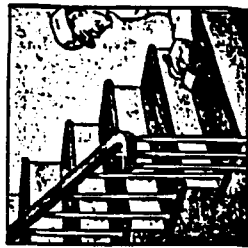
Glidden Endurance Wood Stains

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, has 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.

For brick, the first coat of Barn Paint should be followed by a coat of Glidden Liquid Cement Coating Mixing Liquid. If the surface shows unusual absorption should be given a second coat after the entire surface has been allowed to dry for a few days, a coat of Barn Paint, as it comes from the can, should be applied.

METAL PROTECTIVE

Nev-A-Rust

Every requirement of a high-grade metal protective coating 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 having 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 be applied to outdoor surfaces of metal; downspouts, gutters, fences, the home, as well as on fences, ornamental iron

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

Glid-The 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

Drwal

A damp-proofing and stain-proofing material designed for application to limestone, stucco, sandstone, concrete, brick and other porous surfaces. It penetrates the pores of the surface to which it is applied and lines them with an insoluble substance which makes them fully water repellent. Does not change texture nor discolor the surface. Contains no paraffine, wax or water; is not an emulsion; will not saponify. Drwal gets *into* the surface and becomes a protective part of it.

Although damp-proofing is the primary purpose of Clear Drwal, of almost equal importance is its value in preventing stains, spotting discoloration and general dinginess resulting from smoke, soot and grime, or from salts, alkalis or sulphides which may be present in stone, brick, masonry, mortar or back-up materials. Clear Drwal

also materially helps to prevent efflorescence. It prevents breaking and crumbling of concrete and of mortar due to the winter freezing of water which has penetrated the surface. It preserves the beauty of all surfaces.

Clear Drwal has proved its outstanding qualities and the claims made for it by satisfactory use over a period of years on the foremost buildings of the world.

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.

Mildewex

A paste to be added to paints or enamels to control mildew and other fungus growths so prevalent in warm and humid climates. The addition of 3 to 4% of the weight of the paint is recommended or a quart to 5 gallons of paint. Surfaces previously affected by mildew should be cleaned carefully by washing to remove all existing deposits.

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-Itc 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.

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, then for relief and accent, stripe or stencil the wall with black or some contrasting color.

Glidden Pure Colors in Oil

We believe that the Contractor 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.

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.

Glidden 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.

Glidden 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 spe-

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cial 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 into 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.

Contractor Paint Products

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

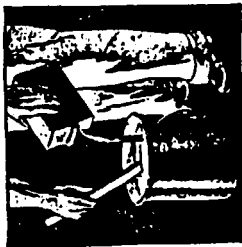
is taken to correctly proportion the Titanium Oxide so that the final film will not be too hard—and being ground in special type mills, a maximum of opacity results.

No. 550 Titanium Paste is really economical because of the large proportion of linseed oil that can be added to it. For prime coats one and one-half gallons of linseed oil and one quart of turpentine 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 quarter of linseed oil produces a perfect covering paint. 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.

No. 51 House Paint Primer

Possesses unusual adhesive and sealing qualities, being the surest cure for peeling and blistering troubles that it has been possible to develop. Covers solidly and holds out finishing coats well producing further coverage and a greater depth of film. This primer used with



When making oil 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.

No. 550 Titanium Paste for a finishing coat makes a perfect two-coat job of good gloss, solid covering, and long wear.

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. Enamel. It speeds up the job, keeps idling time down, and gives greater area production per gallon.

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.

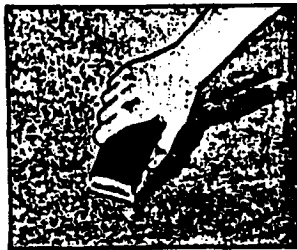
We claim that No. 68 Flat Wall Finish is without question the leader in this class of material. It is an oil base material that can be washed repeatedly if necessary, due to its non-porous and non-absorbing character.

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 all the decorating category.

No. 114 Flat Wall Finish One Coat

A heavy-bodied flat wall finish, that provides solid covering and a smooth, even surface in one single coat! A material that means time saved and increased profits to Painters.

No. 116 Pigmented Primer

Found by Master Painters everywhere to be unexcelled as a foundation for quality wall decoration, No. 116 is a heavily pigmented sealer for plaster, composition board, brick, etc., on interior wall surfaces. One coat is generally found sufficient, its hiding power allowing a finishing coat to be eliminated from the ordinary painting schedule. Succeeding coats are held out better going farther and having better depth of film. Possesses remarkable alkali resisting qualities.

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

No. 44 Composition Board Primer and Sealer

A sealing and priming coat for all types of composition board that has been tested and approved by the Masonite Corp. and the makers of Celotex and is now listed in their respective specifications. Heavily pigmented, it ordinarily requires but one coat to fill and seal and it possesses in addition alkali resisting properties.

No. 66 Flat Wall Paste

For the Master Painter who prefers to mix his Flat Wall Finishes and Enamel Undercoats. No. 66 is of 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 33⅓% with turpentine mineral spirits such as Sunoco Spirits or Varnolene, to produce an excellent flat wall paint.

Second—Can be reduced 50% with same thinners and a small amount of pale spar varnish to make enamel undercoats.

Third—The addition of varying amounts of 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. 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

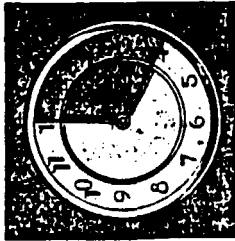
Dries in four hours. Think of the jobs that can have time shortened on them with this product and No. 909 Quick Drying Enamel.

Will dry to recoat in four hours.

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

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 One Coat 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. 57 One Coat Enamel (Semi-Gloss)

An enamel made for painters in meeting competition with excellent quality at a minimum price. It dries with a semi-gloss finish

that is free from flashings and has excellent working qualities under the brush. It is suitable for woodwork and all wall surfaces.

No. 4060 White Enamel (Semi-Gloss)

A fine enamel that retains its original whiteness through its entire life. Developed primarily for woodwork, you will not find it surpassed as an enamel for wall surfaces, where a durable, washable finish is desired. It is quick drying, works easily under the brush and finishes free from all sags and brush marks.

No. 13 Spar Varnish

Complies with Government specification TTV 71. It is 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 1/4's.

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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. Contractors 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.

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.

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No. 33 Floor and Trim Varnish

A favorably priced varnish with good body and a full deep gloss that will give satisfactory service on exterior surfaces having some protection such as porch ceilings, front doors, vestibules, etc. Equally satisfactory for all interior trim.

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 abuse 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.

No. 53 Aluminum (Ready-Mixed)

A quality material at a very favorable price. Contains $1\frac{1}{4}$ lbs. Aluminum paste, the equivalent of 2 lbs. of dry powder, to the gallon making certain of solid-covering and perfect leafing with one coat. Recommended for all but the most extreme exterior exposure. Has excellent heat-resisting qualities.

No. 53-D Aluminum (Double Compartment)

The same product as No. 53 except that it is furnished in a double compartment package.

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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 untiring 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 Stipplers, 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.



**Glidden Paint Products Are Privileged
to Show This Nationally Recognized
Mark of Quality on Their Labels**



THE GLIDDEN COMPANY

National Headquarters

CLEVELAND, OHIO

Factories and Branches in Principal Cities Throughout America

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