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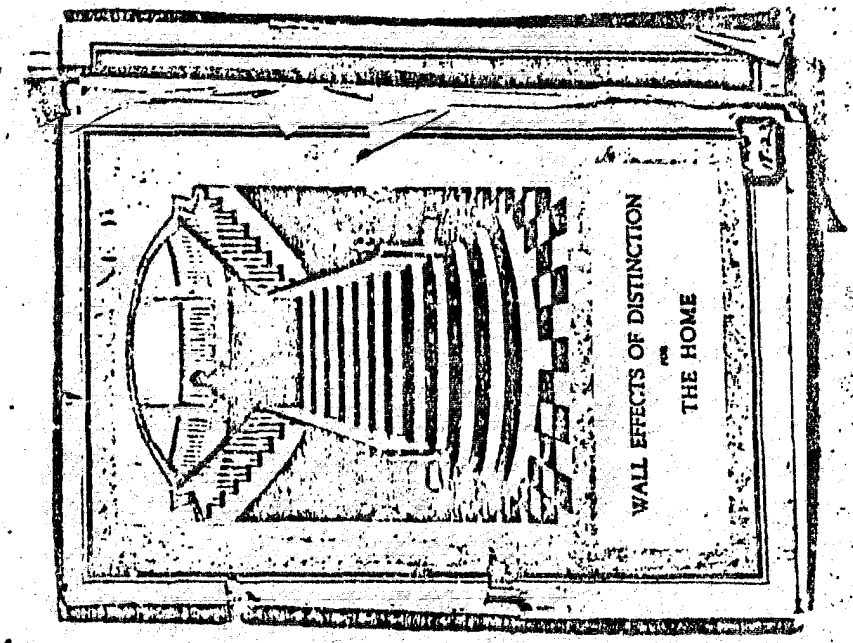

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NLI 109903

WALL EFFECTS OF DISTINCTION

FOR THE HOME

ILLUSTRATED

NATIONAL LEAD COMPANY

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Wall Effects of Distinction for the Home

PAINT is rapidly taking the place of wallpaper, as home makers are coming more and more to demand for the decoration of their interior walls and woodwork a combination of beauty, economy and sanitary value. Painted walls are not new but in the old days only the richest of the rich could have them. The new process by which a really artistic finish, one which would satisfy the most critical, is produced at such a moderate outlay as to place it within the reach of every householder, with however nothing short of ideal results. Large numbers of users are finding out the economy—here mentioned, with however nothing short of every one. The result was beautiful, no guessing that had been experienced. In recent years "flattening oils" have been developed which produce with wonderful the same type of beautiful, soft, velvety effects, with the other desirable properties of paints.

As a direct consequence of the conditions existing in earlier years, there has persisted with architects and with the idea of a short, "paint" has objectionable to most of us. It was only with the advent of the flatting oil that it became generally known that the "paint" look could be eliminated while it preserving all the protective and sanitary advantages of the glossy finish. The more artistic and beautiful flat or dull finish has been possible by the use of flattening oils, and has also been made the flat wall finish easier to clean, more durable and more beautiful. The rich texture and appearance of the finish obtainable with electrical and flatting oil has made the use of paint even to the best and most.

Paint made of Dutch Boy white lead and Dutch Boy

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flecting oil is one of the most economical wall coverings obtainable. This is true because of its satisfactoriness and long life. It makes a surface that can be kept clean and new looking for several years by occasionally washing it with soap and water. And it presents a soft, restful surface to the eyes of guests and householder. There is no objectionable glare, and if the color is wisely selected, is also pleasing with Dutch tiles, the paint will create a most cheerful and restful atmosphere.

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

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

Two-Tone Figured Finishes

Among the handsome two-tone finishes obtainable with paint as a comparatively new wall treatment which produces figured effects at a very slight outlay, one of the most effective is a two-tone effect obtained simply by brushing a finishing coat of one color over a ground of a different color which has been allowed to dry, and then rubbing portions of the finishing coat while it is still wet. This process forms the ground coat to show thru.

To remove the glossy surface of the finishing coat, a sheet of heavy crumpled news paper is dipped in oil that is free from gum. This wad is placed firmly against the upper left hand corner of the freshly painted wall, and then, with the fingers, an oiled over and over shoved to the bottom. It is then like shown in detail.

The finished effect is beautiful, having a spontaneous freshness and an irregularity all its own, and, as has been seen, is produced by a method that anything could be simpler or less expensive. Any painter can quickly attain a fair degree of skill at it, and, at the same time, at less than the cost of the ordinary wall finish, secure a most unusual and exquisite wall effect to explore.

One of the most attractive features of the new technique consists in the economical effects obtained with two colors, depending on the choice of color. And the choice of color is wide, as there are two sets of the same color as to be, as it were, two tints of the same color, of related colors and of contrasting colors.

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

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

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

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

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

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

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

There are practical advantages as well as artistic advan-

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Two-Tone Mottled Effects

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

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

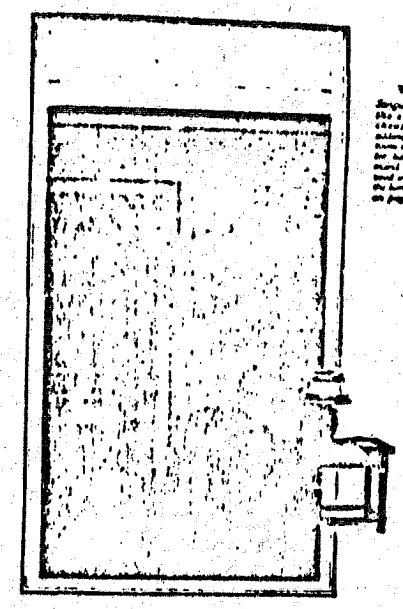
It is common also to speak of stippling a one-tone painted wall. The term in this case means striking the paint while wet with a stippling brush, giving it a rough or pebble texture which is more interesting than a smooth, flat finish. Besides, the stippling eliminates brush marks. The modern flatting oil, however, has eliminated brush marks to such an extent that stippling for this purpose is no longer so necessary. Colors that are widely separated in tone should be selected for two-tone mottling. They provide the most effective play of color. This does not, however, exclude the choice of two units of the same color or related colors, provided there is marked contrast in tone. One color should be at least one-third the strength of the other.

A light underbody and a dark finishing coat is an excellent choice for large rooms or upon large wall spaces. In small rooms it is preferable to use a dark undercoat with a lighter finishing coat.

An old burnished leather effect can be successfully produced with the two-tone mottling method. The walls first receive several coats of coffee color. Then a metallic bronze paint is applied and patted with a crumpled newspaper. The result is such that until the wall is felt many will believe the paint to be fabric. A pleasing old leather effect may also be reproduced by covering a deep ivory wall with golden brown and patting the latter coat with a soft piece of muslin.

A strikingly decorative effect is produced by mottling a golden yellow with a peacock blue finishing coat. The patting is done with a large piece of burlap while the finishing coat is still very wet.

These are only three examples of what may be done with two-tone mottling. There are color combinations almost without number from which to select. If the two colors selected are harmonious and there is a decided contrast in value, the result will be satisfactory.



Stipping Woodwork

Stipping is one of the simplest and cheapest ways of adding interest to a room that is decorated but is not to be [illegible] for lack of [illegible] [illegible] it [illegible] be used in any room in the home. Described on page 43

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Paneling
Paneling is effective in the large rooms of a home. Small rooms where the furniture is of an informal nature are better not paneled. Described on page 13.

Striping Woodwork

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

While the use of a color that contrasts with the woodwork is a safe rule to follow in striping, there are other considerations which might influence the decorator in his choice of color. If light cretonnes are selected for hangings, a light stripe similar to one of the colors in the pattern will be effective. Dark hangings and furnishings should be closely matched with a dark stripe. If the woodwork has been painted pale yellow or gray, Nack stripes will give to the room a smart and pleasing appearance.

Paneling

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

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

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In rooms in which wall board is used an effective paneled treatment can be worked out by painting the moldings that cover the seams in the board with a contrasting color.

Stenciling

Stenciling if used sparingly and with a definite function to perform, has many interesting possibilities as a wall decoration. It is very effective when used in single units or as a continuous pattern.

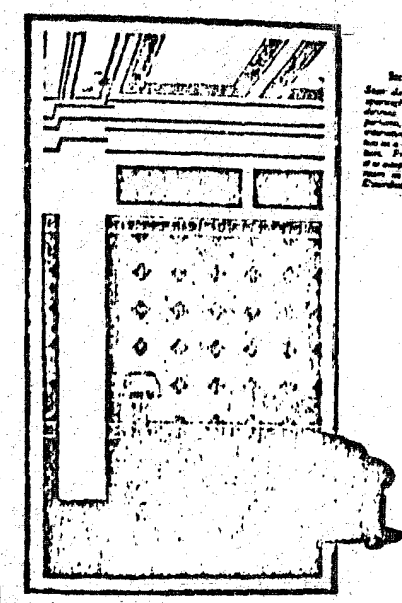
A neat, compact design, of which there is a wide variety, is very attractive as a center decoration for panels. A well-chosen stenciled design on the doors adds the artistic effect that handwork always produces in a room.

A frieze blocked out with molding is often used in rooms with high ceilings. If a stenciled design is placed in each block, or in every other one, an attractive and distinctive effect is obtained.

Neat stenciled designs, broken with dots or squares, are excellent substitutes for wood paneling. They may be used to divide both the wall space and ceiling. Individual motifs may then be placed in the panels. On the opposite page is shown stencils used not only in the borders and ceiling panels but over the entire wall as well.

Two-Tone Glaze

As the painter uses the term, a "glaze" is a thin transparent liquid, slightly tinted with a transparent pigment that is applied to a painted surface in order to add depth of tone. The liquid is usually a very thin varnish. Our Dutch Boy flatting oil is excellent for the purpose. With two-tone glaze some very pleasing effects may be obtained on walls and woodwork. A coat of paint, the color of which should always predominate over the glaze tint, is applied first and allowed to dry. A contrasting glaze color is then brushed on and wiped off with a cloth while the paint is still wet.



Stenciling

Sparingly used if used sparingly and with a definite function to perform, has many interesting possibilities as a wall decoration. Properly used it is adaptable to any room in the home. Excellent press all.

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A sufficient amount of pigment remains in the crevices of the woodwork or wall to produce an interesting antique effect. A gray tinted glaze over bright colored woodwork is a happy choice. The rich effect of old gilded leather may be obtained by using a brown glaze over orange on the walls.

Tiffany Finish

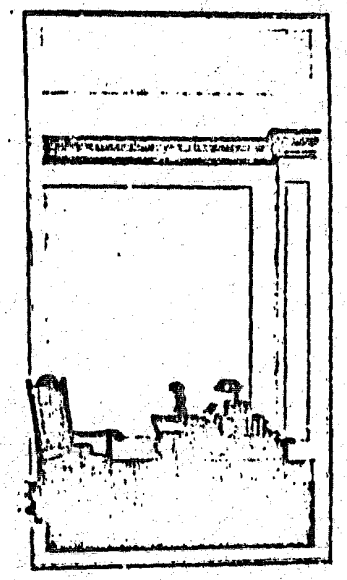
A blending of various colors, called "Tiffany" finish, gives to walls an effect reminding one somewhat of Tiffany glass or of light shining on the walls thru stained glass windows. It is especially effective in large rooms.

To produce Tiffany finish, the walls are first painted three coats, with Dutch Boy white lead mixed with Dutch Boy flatting oil, the last two of which are tinted to an ivory color and the third coat patted with a ball of cheesecloth.

The finishing coat consists of semi-transparent colors, called glazing or lake colors, properly thinned. If only one glazing color is to be used, the wall is covered with it and, while the color is still wet it is wiped away in spots, allowing the ivory ground to show thru more in some places than in others. After wiping in the high-lights, the edges are patted with a ball of cheesecloth until the blending is satisfactory. Then the entire surface is stippled with stippling brush.

If several glazing colors are desired, the process is similar except that each color must be prepared in a separate can and applied with its own brush.

Oftentimes the tone of the finish is made darkest at the baseboard, gradually lightening all the way up the wall. Sometimes the color is put on in horizontal bands and then blended. The colors often are applied in spots and the different colored areas blended together. A few color combinations found to be effective are blue and orange, blue and brown, green, red and yellow, light blue and white, bronze and copper. By all means the colors should be kept soft and unobtrusive.



Two-Tone Glaze

With a two-tone glaze semi-very planning effects may be obtained on walls and woodwork. It is [illegible] in the home. Described on page 26.

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Flat vs. Gloss Finishes

The character of the surface finish of paints as well as the color affects the quality of white light that is inert will reflect. That even two pure white walls will reflect light differently according to the texture of the surface. Light rays striking the surface painted with flat paint are diffused or reflected in many directions, whereas a glossy surface like reflected from a glass or tile surface, however, is a true reflection is concentrated in one direction. The quantity of light same, if the paint is made of the same material.

An interior painted with a gloss finish will have glaring high lights and, consequently, be overilluminated in contrast and uncomfortable effect. On the other hand, a room painted with a flat finish will show no glaring lights and more illuminated (also a much more pleasing effect).

In other words, the total light from both types of surfaces is the same, the illumination is decidedly more uniform where the flat finish is used and therefore gives a much better effect.

While the foregoing expresses in general as the relative merits of gloss and flat finishes for interior work, it is also true that flatness may be carried to an extreme. A total flat surface will collect more dirt and look old in a much shorter time; while decorative borders and panels in which a small amount of gloss is used will help to retain the freshness of appearance which has just a trace of gloss. A total flat surface is also very difficult to clean. A total flat surface will collect more dirt and look old in a much shorter time; while decorative borders and panels in which a small amount of gloss is used will help to retain the freshness of appearance which has just a trace of gloss. A total flat surface is also very difficult to clean.

Flatting Oil

Up to a few years ago, flat finishes were obtained with varnishes by using turpentine as the vehicle. Very recent factory results were that produced, but the development of special flatting oils has brought some varnish vehicles which are superior and with these obtain the prevalency of the painted wall has grown enormously increased.

Flatting oils are made by combining certain vegetable oils and turpentine. One of the most successful on the market is our own Dutch Boy flatting oil. It is especially designed for use with Dutch Boy white lead and produces durable, washable, flat finishes of unusual beauty. It is a carefully prepared article of a certain character and the highest grade gas pitch and the pure petroleum thinners, it gives a superior finish. It actually is also cheaper, if measured by the job and by the year rather than by the gallon, because of superior spreading qualities and durability.

Its Advantages

The combination of paint made with Dutch Boy white lead and Dutch Boy flatting oil is one of exceptional qualities. Because of its hardness, permanency as a color the hardness of enamel paints, it is not easily injured. Such paint can be kept handsomely clean by washing with clean water and a good quality of hard soap. It is, therefore, particularly advantageous where walls must be washed frequently, as in schools, sleeping rooms, etc.

With white lead and flatting oil as a vehicle we obtain the most beautiful soft effects on stucco and rough cast work. There are no high lights. There are no brush marks. No shading or streaking. As for tones, the most delicate and obscure are obtainable. There is a character and distinction to hand-finished exteriors which can't be had in no other way.

Additional Information

If you are interested in learning how to get certain colors, how to produce the special wall effects illustrated on this