

TRANSPARENT & COLORED LACQUERS

FOR METAL GOODS

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C. BUNNELL
1906

THE EGYPTIAN
LACQUER MFG. CO.
152 FRONT STREET
NEW YORK U.S.A.

TP931
.E32

THE UNITED STATES OF AMERICA

BY ACT OF THEIR CONGRESS HAVE AUTHORIZED

THE WORLD'S COLUMBIAN COMMISSION

AT THE INTERNATIONAL EXHIBITION HELD IN THE CITY OF CHICAGO, STATE OF ILLINOIS, IN THE YEAR 1893,
TO DECREE A MEDAL FOR SPECIFIC MERIT WHICH IS SET FORTH BELOW OVER THE NAME OF AN INDIVIDUAL
JUDGE ACTING AS AN EXAMINER, UPON THE FINDING OF A BOARD OF INTERNATIONAL JUDGES, TO

THE EGYPTIAN LACQUER MANUFACTURING CO., NEW YORK CITY.

EXHIBIT: LACQUERS AND LACQUER FOR METAL

⇨ AWARD ⇨

FOR ADVANCEMENT IN THE ART PERTAINING TO METAL LACQUERS, AND THE COMPLETE MANNER
IN WHICH THEY PERFORM THE WORK FOR WHICH THEY WERE INTENDED, AS SHOWN BY EXAMINATION
OF METALS LACQUERED FOR INSIDE AND OUTSIDE WORK, BRASS, GOLD, AND SILVER-PLATED WARE,
WHICH PRODUCE FINE, HARD ENAMELS, BRILLIANT SURFACES, PERFECT AND ENTIRE
FILM, DEAD COLORS, AND ARE NOT AFFECTED BY HANDLING OR ROUGH USAGE.

H. I. KIMBALL, President Departmental Committee.

S. F. SHARPLES, Individual Judge.

Geo. R. Davis

Director General.

John Boyd Thacher

Chairman, Executive Committee of Awards.

T. W. Palmer

President, World's Columbian Commission

Geo. J. Beckuson

Secretary, World's Columbian Commission.



FAC-SIMILE OF TEXT OF THE FIRST AND ONLY AWARD ISSUED FOR LACQUERS FOR METALS
BY THE WORLD'S COLUMBIAN EXHIBITION AT CHICAGO.

PRICE, 50 CENTS



EGYPTIAN



LACQUER MANUFACTURING

COMPANY

MANUFACTURERS AND

EXPORTERS OF TRANSPARENT WATER
WHITE AND COLORED LACQUERS FOR
ALL CLASSES OF METAL GOODS

PRINCIPAL OFFICES

152 FRONT STREET

NEW YORK CITY N.Y. U.S.A.

FACTORIES RAHWAY NEW JERSEY U.S.A.

EUROPEAN FACTORY STÜTTGART GERMANY



"THE SCRIBE"

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PUBLISHED BY THE BALDWIN & GLEASON CO., LIMITED BANK NOTE ENGRAVERS 38 & 60 READE STREET NEW YORK

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World's Columbian Exposition



FAC-SIMILE OF THE ONLY MEDAL AWARD

FOR LACQUER FOR METAL GOODS



THE EASTER-LAUMAN COMPANY

57 S CANAL ST



CHICAGO ILL

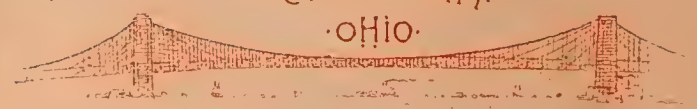
PHILADELPHIA PENN

PHILLIPS & JACOBS
622 RACE ST



CINCINNATI OHIO

THOS BUCHANAN & COMPANY
94 & 96 ELM ST



PROVIDENCE R.I.

GEORGE L. CLAFLIN & CO
62-64-66 S MAIN ST



NORTH ATTLEBORO MASS

GEORGE L. CLAFLIN & CO
C.S. JOSLIN AGENT



P. 196



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152 FRONT STREET

NEW YORK CITY



BUILDING THE PYRAMIDS

DRAWN BY OUR ARTIST
FROM GUSTAVE RECHTER'S PAINTING IN THE
BERLIN MUSEUM

Introduction * * *

In presenting this new and revised catalogue to the trade, we beg to acknowledge the most liberal patronage which has been accorded to us in the past.

Our customers are well aware that we are fully alive to all the necessities of our trade, and that we keep abreast, and are in constant advance, in all matters pertaining to metal Lacquers.

We are content to let our work speak for itself through the medium of the goods we place upon the market.

Our reputation as producers of unsurpassed Lacquers for brass, bronze, copper, steel, iron, silver, gold, nickel, tin, etc., is well established in this country and abroad.

To meet the demand for our goods we have largely added to our plant, thus increasing our capacity for production. In connection herewith we take pleasure in offering to the trade several Lacquers having distinctively new and hitherto unattainable properties.

Soliciting a continuance of the valued patronage with which we have been favored, we remain,

Respectfully,

The Egyptian Lacquer Manufacturing Company



and mother of
EGYPT'S GODS
Supposed to be of Greek birth

Napoleon's Intellectual Conquest of Egypt



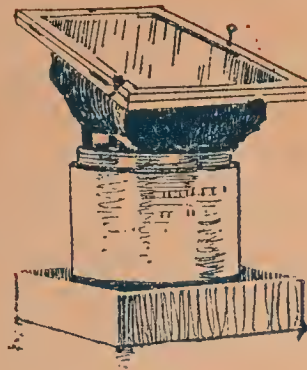
DURING the war against Egypt, Napoleon Bonaparte found the "Plate of Damiette." This discovery gave the first key to deciphering the hieroglyphics, which up to that time was to the world the darkest of all secrets, and from this plate the learned scientists of France subsequently unravelled the language of

The inscription upon this plate and hieroglyphics, being an edict of directed particularly to the people of

This metal tablet was found in ancient tombs, covered with dirt and deeply in the ground for many inscriptions were uninjured, and in left the hands of the royal engraver

A close examination by eminent fact that the plate had been coated Lacquer, and it was from this film

manufacturing Company of to-day obtained its first clue to the manufacture of its powerful metal and polish protecting Lacquers and Enamels.



The "ROSETTA STONE,"
now in possession of
The French Government

Egyptian picture writing.
is rendered in two languages, Greek
an ancient Egyptian Government
the Nile Delta.

making excavations among the an-
sand, and although it was buried
thousand years, the two parallel
as perfect a condition as when it
of the imperial household.

minent French savants revealed the
and protected by a peculiar film of
that the Egyptian Lacquer Manu-

The Plate of Damiette is the one engraved archaeological gem belonging to the government of France—the great lode-stone of the Louvre, which, curiously enough, attracts so many staid and sober Bibliothiques to gay and festive Paris.



"The Plate of
 Damiette" was
 made immortal
 through its being
 preserved to us
 by its coating of
 protective
 Egyptian
 Lacquer
 SO CAN YOU
 enhance the
 value of your
 own productions
 by coating them
 with a Lacquer of
 equal durability.
 That kind of
 Lacquer is
 produced in an
 almost endless
 variety by
 The Egyptian
 Lacquer
 Manufacturing
 Company.

THE SECRET BURIAL CHAMBER OF "EL-KAB"

Wherein Napoleon's Archæologist (who accompanied his army) unearthed the Plate of Damiette

DRAWN FROM AN AQUARELLE IN POSSESSION OF THE EGYPTIAN LACQUER MANUFACTURING COMPANY

Facts Preliminary

For years we have been engaged in the manufacturing of Lacquers for metal goods, and our brands are now so well known that it is unnecessary to enumerate them here. Our Lacquers are the only ones which received awards at the Great World's Columbian Exposition. These prize winners, consisting of Lastina, Pyramide, Obelisk, Albaline and Gold Lacquers, will, upon the respective surfaces for which they are intended, produce a more perfect finish than can be obtained from the use of any other Lacquers now upon the market. This was so during the year of the World's Fair. Constant improvement, and the utmost care by our chemists and Lacquer experts, have perfected these goods to such a degree that we now claim them to be absolutely perfect.

To a user of Lacquers, a careful examination of these pages will quickly disclose the special brand that he must use for his particular purpose, and whether this should be a dip or brush Lacquer will depend upon the nature of the article to be Lacquered.

From an economic standpoint of view we can assure the metal trade that money is saved by their rapid drying qualities, by the ease with which they may be diluted with thinners, by the infinitesimally thin coating into which they spread and still do their work, and especially by reason of the very slight loss through evaporation, which is less by fully one-third than any Lacquer on the market. They neither peel, crack, split, nor do they show rainbow colors, nor do they turn green.

We manufacture a very large number of grades not enumerated in our catalogue. These are made for special purposes and according to special formulas. Whenever any customer has any special work of which a new or different class of goods is required, our chemists always give to these their best attention.

: : : : FACTS : : : :

1. **A Lacquer for Nickel**, if best for nickel, ought not to be best for iron, copper, brass, silver or gold, because a good nickel Lacquer requires many properties which are unnecessary for a silver or gold Lacquer, and a good gold Lacquer requires many properties unnecessary for a good nickel Lacquer. This remark is applicable to every metal, for as a metal is affected to a greater or less degree by what is termed the discolorizing agents of the atmosphere, various properties are intermingled with such Lacquers. As an example, silver differs from gold in the fact that it is tarnished by sulphur and sulphur compounds, hence the necessity to provide for this specific requirement in the special properties of our silver Lacquers.
2. **Do not Condemn a Lacquer upon First Trial**. Why? Because we have seen varieties of brass, differing but slightly in composition, behave quite differently when Lacquered. This is due, perhaps, to the

difference in the alloys of the metal, or owing to the fact that in one case the metal has been cast and in the other rolled or stamped. As a result, the metal will often take a different shade, although the Lacquer used is taken from the same tank. The trouble arises from a small trace of an impurity in the metal, or is due to the different proportion of the various constituents present in the alloy. In such cases the remedy is simple. Try another grade of Lacquer.

3. **Good Work cannot be Done by an Ordinary Dipper or Every-day Workman.**

A good Lacquerer is an artist; he possesses artistic taste, he must be skilled and learned in the art, he requires some idea of the nature and harmony of color and of the effect of light and repeated reflections, for it is well known that a chased or granulated surface will appear very brilliant in color, whilst a plain burnished surface made of the selfsame metal will appear lustreless, notwithstanding the fact that the same Lacquer is used. This difference in richness of color and effect the skilled Lacquerer knows is due to the repeated reflections at small angles of incidence, and consequently he adds a little color to the Lacquer which he uses upon the plain burnished surface. Therefore,

4. **In Gold and other Colors**, as well as with water white and transparent Lacquers, remember that anything which alters the evenness, or breaks the continuity of the surface of the metal, will not only modify the color, but impart different shades of color in different parts.

5. **The Object of Lacquering Metals** is not only to beautify the exterior by imparting to it additional lustre, brilliancy and richness, but also to protect the surface from discoloration produced by the combined action of air, moisture and various gases. The best brand of Lacquer, and the best grade of the best brand, depends upon the particular use for which the object Lacquered is destined to be used. The best Lacquer for the inside of a Pullman car is not the best for the outside. The best Lacquer for a brass lamp is not the best for a polished steel surface. The best Lacquer for a gold plated clock will not answer for a silver plated tray. The best Lacquer for a door knob is not the best for use on tin, or for a bird cage, or a bedstead, or electrical goods, metallic furniture trimmings, stove ornaments, etc., etc. Hence our numerous brands and the grades under each. We think we can furnish what you need. Write us, give the particulars, and see.

6. **Before you Reject a Lacquer** consider these facts, and in addition, do not forget that while an article may seem perfectly clean, spots invisible to the naked eye will be at once revealed as ugly stains after the metal is Lacquered. It is, therefore, not only absolutely essential that the surface should be perfectly clean, but it is also necessary that every part of the exterior surface of the metal should be in exactly the same physical condition, else a uniform tint and protecting film will not prevail all over.

7. **Metal Finishes** may be granular, fibrous or vitreous in structure, and these facts must be taken into consideration as well as whether the metal is cast, rolled or stamped, when a Lacquer is selected, for each physical

condition has a great influence in modifying the resulting finish. The smoother and more regular the continuity of the surface, the easier it is to select a suitable Lacquer and vice versa.

8. **Flash Tests.** Our Lacquers will show a higher average of flash tests than any other upon the market. Manufacturers must not forget that the degree of test varies even with the same sample of Lacquer. This is due to evaporation, and whether or not the Lacquer has been reduced by the use of Thinner. Again, the temperature of the Lacquer prior to the time the test is made may affect the test.
9. **Rainbow Colors.** The colors of a soap bubble change as its film gradually alters in thickness. Iridescent colors increase as the film becomes thinner. Therefore, do not dilute your Lacquer with too much Thinner. A Lacquer which leaves iridescent colors upon the metal is a poor Lacquer, of insufficient body, and will not superimpose a satisfactory protecting film.
10. **Variegated Colors** are frequently displayed by metals. These are not always caused by a too greatly diluted Lacquer. If a metal surface contains a number of fine lines very close together, the light reflected from the different portions may be in interference, and variegated colors may result. This occurs upon many striated surfaces.
11. **Colors.** No color can be persistently viewed by the eye without another being observed. Colors are subjective. They do not express external facts. They depend upon the condition of the eye, as well as upon the colors by which they are outlined. Thus, when a color is placed on a gold ground, it should be outlined by a darker shade of its own color; a gold ornament on a colored ground should be outlined in black; an ornament falling on a ground which is in direct harmony with it, must be outlined with a lighter tint of its own color. Thus it is apparent that no color already prepared can answer any and every requirement of the Lacquerer. We therefore provide the necessary combinations to make any desired shade of color, viz: Gold, yellow and copper colors, all of which in combination with each other harmonize perfectly, and by which can be produced the rarest harmonies.
12. **In Selecting Colored Lacquers,** a good color is not always the best Lacquer, simply because it forms a suitable layer of color. The metallic character and the lustre peculiar to it must be preserved. Metals cannot be beautified unless the real nature of the metal is preserved. Our Lacquers, both colored and transparent, do not only preserve metals from the corrosive action of the atmosphere and the other agencies to which they are subjected, but they always add to the metallic character and real nature of the metal, becoming an actual part thereof, and it is truly marvellous to see the effects produced thereby, in the intensity of the reflection of the polished surface, and in the beauty of tone and the perfection of finish.

Lacquering as an Art

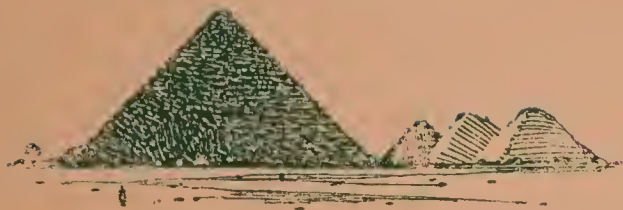
All Lacquers must possess the following common qualities,

1. QUICKNESS OF DRYING.
2. HARDNESS OF FILM OR COATING.
3. TOUGHNESS OR ELASTICITY OF FILM.
4. LACQUER MUST NOT DIMINISH GLOSS OF METAL.
5. IT MUST INSURE PERMANENCE OF GLOSS OF FILM.
6. DURABILITY ON EXPOSURES TO VARIOUS CONDITIONS OF THE ATMOSPHERE.
7. DURABILITY ON EXPOSURE TO WATER OR MOISTURE.
8. LACQUER MUST NOT PEEL, CRACK OR SHRINK.
9. IT MUST BE SMOOTH, FREE FROM PIMPLES, AND MUST GIVE TO THE METAL SURFACE OR FINISH THE APPEARANCE OF BEING UNLACQUERED.
10. IT MUST NEVER SHOW DRIP, RAINBOW COLORS, TARNISH, TURN GREEN, ETC., ETC.
11. THEY MUST NOT BE AFFECTED BY HUMIDITY IN THE ATMOSPHERE.
12. TRANSPARENT LACQUERS MUST NOT CHANGE THE NATURAL APPEARANCE OF THE METAL, BUT MUST ALWAYS ADD TO THE METALLIC CHARACTER AND REAL NATURE OF THE METAL.

THE LACQUER which is admirable for Dip work upon a gas chandelier, or upon a lamp, cannot be used when it is to be mixed with gold, green, blue or other colors. A Lacquer which is used for silver is not, as a rule, suitable for bronze, or one for iron cannot be used upon nickel; neither will the Lacquer, admirable for building hardware, do for a cash register, or the brass fixtures in a Pullman or Wagner palace car. Upon the various exposures of temperature, weather, gases, etc., with which the Lacquered articles may come in contact, depends the nature of the Lacquer to be chosen, and as these vary and divide themselves into an almost numberless classification, the metal-worker and the practical Lacquerer must use the greatest precaution to select from the following Lacquers the kind and special grade most suited to his particular purpose.

Care should be taken in this selection not to attempt to use a brush Lacquer where a dip Lacquer is really best, nor a water white Lacquer or one absolutely destitute of color where a Lacquer with a yellow, gold or other cast is desired.

Our Lacquers



·MENKARA·THE·RED·PYRAMID·

Burial place of the original
CINDERELLA
who was a friend of Æsop, the writer of fables

THERE are curious legends illustrating the art of the Lacquerer. These are gathered from the ancient literature, as well as the inscriptions in Egyptian, Phoenician, Greek, Cypriote and Latin, upon the alabaster, glass, bronzes, seal cylinders, engraved gems, coins, objects in gold and silver, ivory, bone, lead, iron and other substances.

The earliest examples of the Lacquerer's art are nearly forty centuries old, since they are known to have existed 2000 B. C., although, incomparably, the best and most varied specimens extant may be said to have been made 700 B. C.

But the Divine Architect has been using Lacquer since the foliage age began. Look at the bud of the delicate fur tree in Spring—each bud is thickly covered with a transparent Lacquer; or see the giant calalpa, whose bud resembles a small bullet, glistening with its Lacquer coating, which withstands both ice and snow and the penetrating sun. The secret of nature we know—but from the Egyptians we get the secret of duration.



Egypt was the great meeting-point of the old races. To Egypt came all the artisans of Asia Minor, the dwellers upon the shores of the Western Mediterranean and those of Africa, and the regions farther East, and it is from the objects taken from the ruins of Egyptian tombs that the Lacquerer of to-day obtains his most useful lessons



The Lacquers of the Egyptians

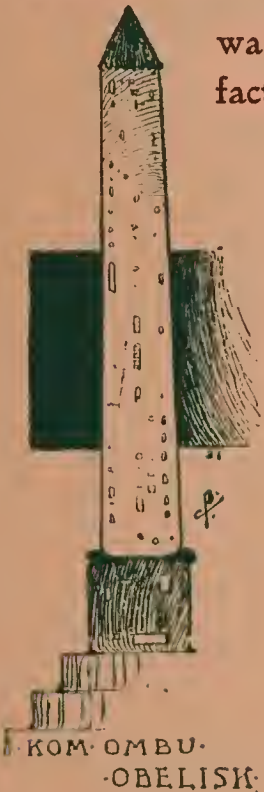
now placed before you are NOT NEW. In 1876 they were first offered to the trade by the immediate predecessors of this Company. With every succeeding year our Lacquers have improved, our prices have been reduced, and to-day we manufacture at least 150 different grades, and



Meet every Conceivable Demand

Eminent Chemists (specialists in this line) are continually employed both at our American and European factories, and we have an expert travelling in the East, gathering new facts and information, to be used in future productions.

Our Imitators will try to get your money on a false pretense that they are selling you Lacquer. It resembles the Egyptian Lacquer in but one way—it's a liquid. These irresponsible individuals, and their wares, invariably create more dissatisfaction and apprehension to the consumer than to us.



Do not allow yourself to be coaxed
into using a low-grade Lacquer

50c. to \$1.00 saved in the price of a gallon of Lacquer frequently creates a direct financial LOSS OF HUNDREDS OF DOLLARS, and a subsequent loss of trade amounting to much more.

Reasons why
the use of

Egyptian

Lacquers

should be
preferred



1. All Lacquers are made by the Company.
2. All Lacquers are TESTED IMMEDIATELY, as soon as they are made.
3. All Lacquers are AGAIN CAREFULLY TESTED BEFORE they are SHIPPED.
4. All Lacquers are stored carefully for a considerable time prior to sale.
5. All grades are the same, whether they were purchased last, this or next year. Hence, orders can be readily duplicated, as the product is absolutely uniform.
6. We can supply 100,000 gallons of any grade as readily as one gallon.



Cable Address

"Rhodopis, New York"



"ON THE FIRST DAY OF 'YAG' · ATHOR · CAME TO · RAMSES · WITH AN OFFERING OF PRECIOUS LACQUER."

Main Offices, 152 Front Street

New York City

All Raw Materials Used are
Imported Direct from the Producer



Hence consumer pays no middleman's profits,
but purchases at lowest possible price.



ALL LACQUERS POSSESS THE EXACT QUALITIES FOR WHICH THEY
ARE RECOMMENDED.



Our New Lacquers

ALBALINE LACQUER

Or SILVER LACQUER

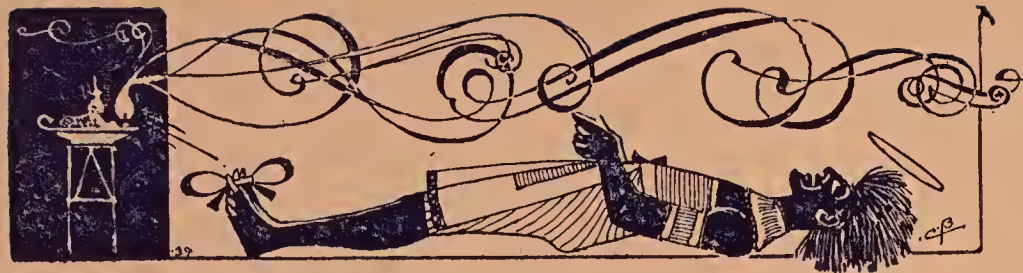


FINEST LACQUER FOR THE PURPOSE.

CLIO BEDSTEAD LACQUER



Superior to the highly praised English
Bedstead Lacquers and a great
deal cheaper.



The First Stage of Mummification after being Lacquered

General Observations on Lacquering

AS a rule all our Lacquers, both dip and brush, can be brought to a perfect condition at the ordinary temperature of the atmosphere.

Where, however, the Lacquerer is in haste, or fears that dust, or an imperfect film may be obtained through the inexperience of the workmen, it has been found that by placing the articles lacquered in an oven, with the temperature raised from 100 to 120 degrees F., there is less danger of obtaining an imperfect coating, and as a rule the film is more even and compact. It is the experience also that a slight coat gradually imparted to the article lacquered makes the film harder. Through the heat it adapts itself to all inequalities, and if the coating is a little thicker at one place than another, this inequality disappears and a glossy surface is more enhanced in the case of some metals. This process of drying and fusion secures a firm, compact adhesion or amalgamation of the Lacquer to the surface of the substance coated and increases the density of the coating and almost invariably enables it to resist wear and retain its gloss for a longer period of time.

To the Lacquerer skilled in the art, this process of hardening and finishing lacquered work by the aid of heat becomes a matter of much nicety and is often marred by the slightest inequality. Thus it frequently happens that Lacquer is condemned by the inexperienced user, which after all is due, not to the Lacquer, but to the manner in which it is applied and finished. In practice this work requires a vast amount of care and much experience in order to always obtain the very best results.



Needle of "Unsertsen,"
the Lacquerer

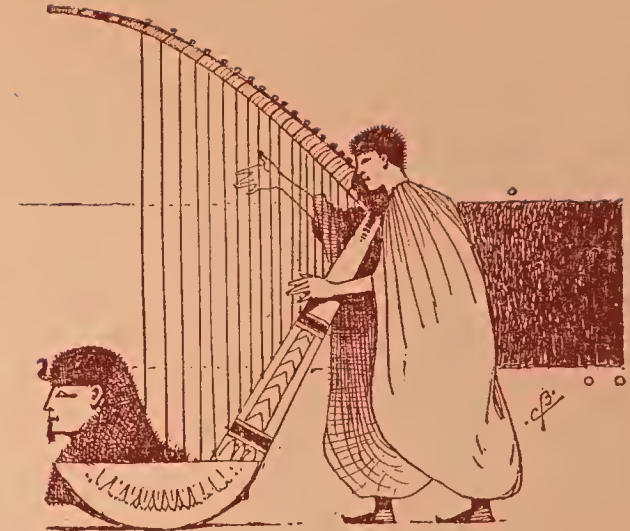


"Werdani"

While we are Harping on "Egyptian Lacquers"

we thank our patrons for their valued custom, which has compelled us to increase our plant, thus making the cost less, without injuring their very high standard of excellence.

Surpassing as they do anything in the market for finishing iron, steel, brass, tin, bronze, copper, nickel, aluminum, silver, platinum or gold.



In Pharaoh's Day ❁ ❁ ❁



"The Lacquerer"

great care was taken of the dead, who, after being mummied, were enclosed in an air-tight case of metallic hardness, which was gilded and Lacquered to imitate the deceased; this cartouche was then put in a wooden case, likewise covered with sheet gold and Lacquer; this Lacquered case was then placed inside another.

In the Metropolitan Museum of New York a mummied Princess case was recently opened, to be found as bright as when, centuries ago, it was gilded and Lacquered by the hands of the old Egyptians.

Knowing the secret of the Egyptian Lacquer, we make it in all the colors the ancients so excelled in.



Lacquers
 of
 THE
 Egyptian
 Lacquer
 Mfg.
 Co.

- GLOSSY BLACK No. 1
- GLOSSY BLACK No. 2
- GLOSSY BLACK DIP

- DEAD BLACK No. 1
- DEAD BLACK No. 2
- DEAD BLACK DIP

- LASTINA No. 10
- LASTINA No. 15
- LASTINA No. 22

- OBELISK No. 2
- OBELISK No. 3
- OBELISK No. 4

- ALBALINE
- PYRAMIDE No. 1, A
- PYRAMIDE No. 1, B A
- PYRAMIDE No. 1, B
- PYRAMIDE No. 1, B (Special)
- PYRAMIDE No. 1, P
- PYRAMIDE No. 2
- PYRAMIDE No. 3
- PYRAMIDE No. 5
- CLIO LACQUER
- SPHYNX LACQUER
- AUROLINE
- OR NILE LILY
- BRONZE MEDIUM
- GOLD LACQUERS
- (See Gold and other Colors, page 44.)



CHILDREN OF THE NILE

IN
OUR
LASTINA
LACQUER No. 10

WE OFFER A HIGH
GRADE PRODUCT, BEING
AS IT IS, THE VERY "BEST
THING UP TO DATE" ✿ IT'S CLEAR,
HARD AND AS LUSTROUS AS A JEWEL
WE GUARANTEE IT TO STAND ANY KIND OF
WEATHER AT LEAST ONE YEAR, WITHOUT BEING
DETERIORATED ✿ IT'S APPLIED COLD ✿ IT WILL DRY
WITHOUT HEAT IN 15 MINUTES, LEAVING NO BRUSH MARKS
FOR BRUSH WORK, ONE PART THINNER TO THREE OF LACQUER
FOR DIP WORK, EQUAL PARTS OF LACQUER AND THINNER, OR TWO
PARTS OF LACQUER TO THREE PARTS OF THINNER, AS THE CASE MAY BE

Albaline Lacquer

A DIP
LACQUER



Lacquer Vase
from Thebes

THIS grade is known as the "Silver Lacquer," and is entirely destitute of color—transparent and water white. It leaves sterling silver or silver and gold

plated goods upon which it is applied with a brilliant lustre, and owing to its absolutely colorless nature, greatly enhances the appearance of the metal. The coating or film is hard, tenacious and cannot be detected. It is especially adapted for Dip work, and

**Its Drip
Disappears Entirely**



The
Mameluke Lantern

Directions for Polished Work Grade A

One part of Thinner to two or three parts of Lacquer.

Grade B A

One part of Thinner to three or four parts of Lacquer.

Grade B

Use Lacquer without Thinner, if possible, and reduce only when **ABSOLUTELY NECESSARY.**

Directions for Mat Finished Work

All Grades

Equal quantities of Lacquer and Thinner, or two parts of Lacquer to three parts of Thinner.



White Lacquer Vase
from Memnon



• ♣ • BEWARE • ♣ •

• THE • “EGYPTIAN • LACQUERS” • ARE •
• BEING • COUNTERFEITED •
• VERY • EXTENSIVELY •

The 42 Demons of the Dead

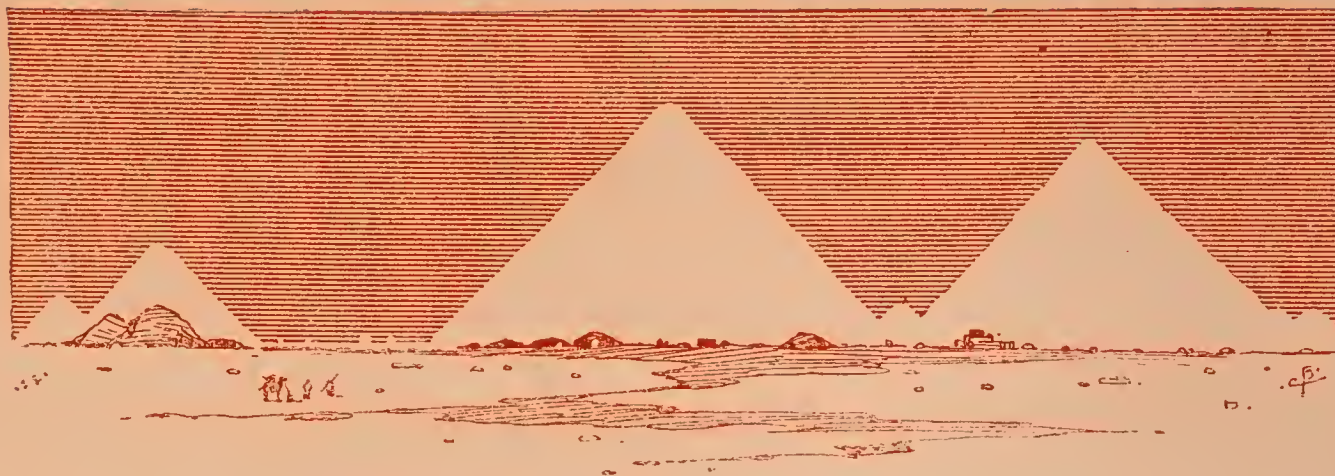


whose names
here follow

1. Rengi
2. Sed
3. Llen
4. Nub
5. Sel
6. Rahc
7. Yesrej
8. O
9. Wen
10. Kraw
11. Ent
12. Nedis
13. Erp
14. Eciv
15. Rey
16. Emg
17. Rob
18. Lselr
19. Ahc
20. Yti
21. Ckro
22. Ywen
23. Rernsaert
24. Hcstem
25. Lodr
26. Yaw
27. Har
28. Yraterc
29. Esrell
30. Ezl
31. Tnediserp
32. Rell
33. Ezog
34. Ynap
35. Mocgni
- 36.
37. Rutcaf
38. Unam
39. Reuq
40. Calnait
41. Pyge
42. Eht



HEAVEN, to the old Egyptians, was attained on the fractional system. The perfect man's spirit was divided into forty-two parts, corresponding to the forty-two parts of the human body, as divided by the physicians. One might attain heaven in sections—thus, thirty-two sections got in, while ten were utterly rejected; or forty got in and two were rejected. Rich men who could afford to be mummied with White Lacquer, and with which bodies were saturated, generally passed all the judges. Judgment was rendered in this way: During mummification, the forty-two demons, or judges of the dead, saw to it that the forty-two parts of the sacred dead, which had been previously saturated with the precious White Egyptian Lacquer, were kept at the proper heat to solidify—parts failing to solidify and form a chemical union with the White Egyptian Lacquer were at once rejected by the judges of such parts.



The Pyramids of Gizeh

Pyramide Lacquer No. 1

GRADE A

A DIP
LACQUER

THIS is our standard grade of Lacquer for Dip work, and it is recognized in the trade as one of the very best Lacquers for use on metal goods, owing to its unvarying qualities. It is destitute of color, clear, transparent, spreads readily with absolute smoothness, and leaves the goods covered with a beautiful enamel finish, which is as hard as the metal itself. This Lacquer runs off freely, and the drip disappears entirely while drying, if thinned to the proper consistency. Finger marks will not appear upon the surface, notwithstanding continuous and much handling.



Directions for Polished Work

TWO PARTS OF THINNER TO
THREE PARTS OF LACQUER ✱

Directions for Mat Finished Work

ONE PART OF LACQUER TO ONE
OR TWO PARTS OF THINNER ✱ ✱

Pyramide Lacquer No. 1

A DIP
LACQUER

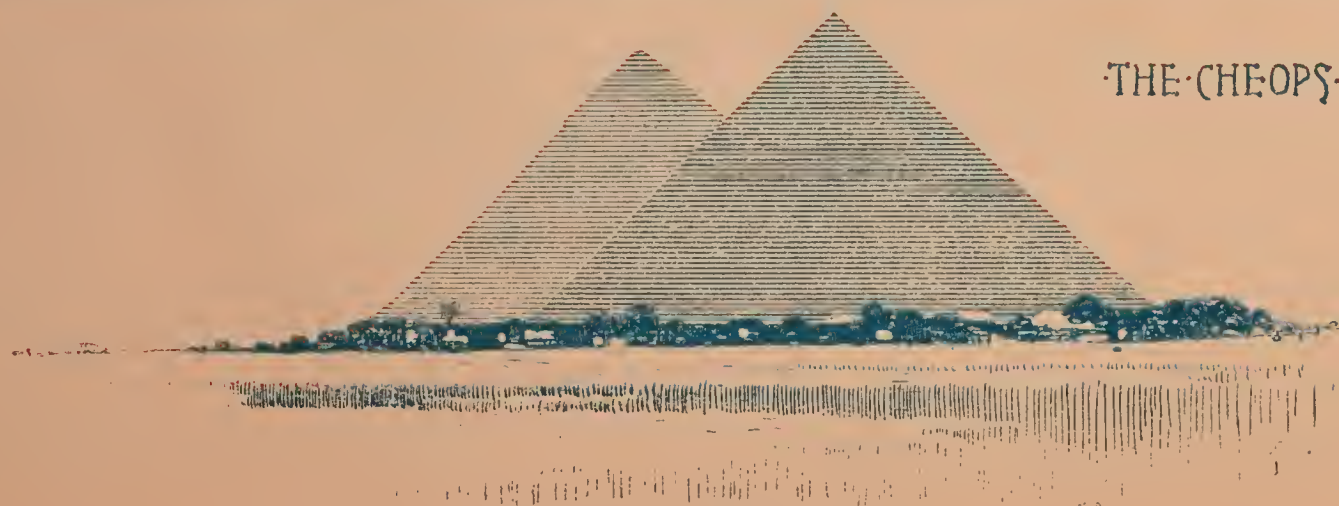
GRADE BA

THIS LACQUER is often found to be adaptable where Grade A fails to give satisfaction. It differs from Grade A in that its adhesive qualities are better, and for that reason it can be used upon metals, which, owing to the construction of their surface, cannot always be absolutely cleaned from grease. It is harder than Grade A, and upon close grained metals like silver its use has been found to give excellent results. It is transparent, destitute of color, and spreads with ease, leaving a lustrous, hard, enamel finish. The fact that the goods have been Lacquered cannot be detected, owing to the intensity of the reflection of the polished surface, unless they are subjected to a very close inspection by one skilled in the art. This Lacquer will run off freely, and so far as other qualities not mentioned here are concerned, they are substantially the same as Grade A.

Directions

ONE PART OF THINNER TO TWO
OR THREE PARTS OF LACQUER

This may be varied according to specific uses, but the foregoing proportions have been most satisfactory as a rule.



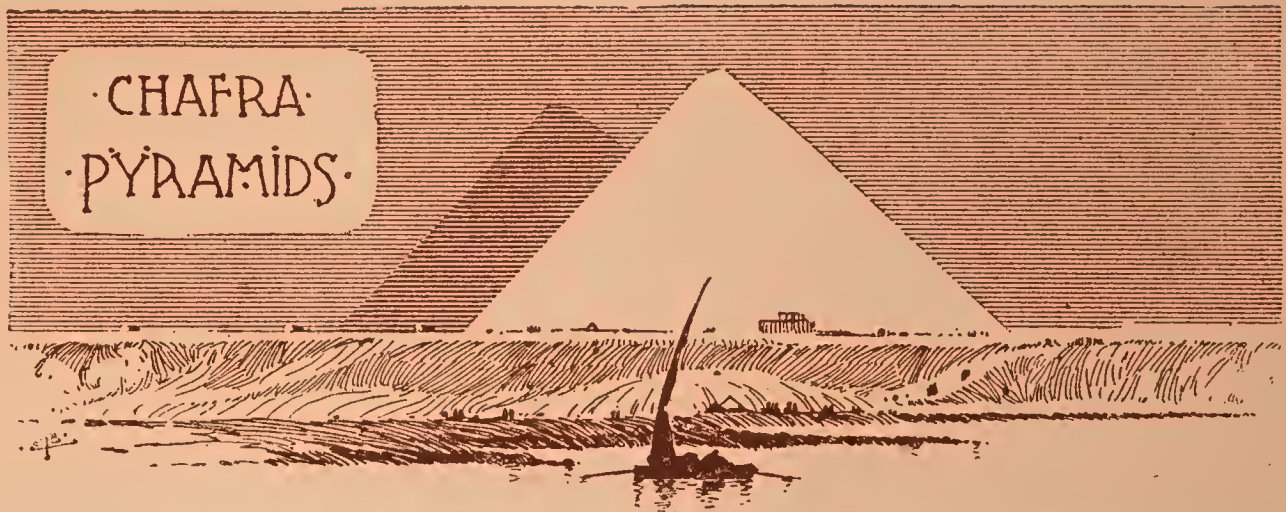
Pyramide Lacquer No. 1 A DIP LACQUER

GRADE B

THIS grade is specially prepared for Dip uses, and for the finest class of metal goods. The finish which it produces is one of exceptional beauty. The Lacquer is transparent and colorless, and also lustrous, and withstands handling, perspiration, acids, moisture, etc.

It gives the hardest finish of all Dip Lacquers of the colorless variety made, and has exceptionally fine adhesive qualities. It

never shows drip, even when used without Thinner and upon metals with rough surfaces. The Lacquer can be used for inside and outside work, and in all conditions of atmospheres.



Directions—THIS LACQUER MAY BE USED WITH LESS THINNER THAN ANY OF THE OTHER GRADES OF PYRAMIDE, BUT AS A RULE, ONE PART OF THINNER TO THREE OR FOUR PARTS OF LACQUER GIVES SATISFACTORY RESULTS * * * * *

Pyramide Lacquer No. 1 A DIP LACQUER

GRADE P



THIS grade requires a larger proportion of Thinner, only the finish is not as hard as that which results from the use of Grade B, or the other Pyramide Dip Lacquers. As to lustre and brilliancy, as well as the ability with which it takes up its drip, it is very much like Grade B. This is a cheaper grade of Lacquer than Grade B, and is used upon metals where the necessity for careful handling is not so great, and where the articles Lacquered do not come into contact with moisture, etc. It can be used upon the finest class of metal goods, and always gives satisfactory results.



Directions—With this Lacquer the proportion of Thinner must be greater than with Grade B. It will not give satisfactory results if a heavy enamel finish is sought for, by using the Lacquer with a small proportion of Thinner. The best results have been found by using the Lacquer in the proportion of one part of Thinner to one and one-half and two parts of Lacquer, although there are instances when equal proportions of Lacquer and Thinner can be used with satisfactory results.



Pyramide Lacquer No. 2

A BRUSH LACQUER

THIS LACQUER may also be used for certain classes of Dip work, and we especially recommend it for brass, copper and bronze-plated iron, either plain or oxidized, and for nickel. It has the distinctive feature of adhering to surfaces which can not be readily cleaned and freed from grease; furthermore, it is the only Lacquer in the market which will stick on polished nickel without peeling or cracking.



It withstands with good effect any amount of handling, atmospheric changes, moisture and vapors. The effects produced by this Lacquer have never been surpassed for beauty of tone and perfection of finish.



Directions for Brush Work—THIS LACQUER SHOULD BE USED WITH VERY LITTLE THINNER, IF ANY IS FOUND TO BE NECESSARY



Directions for Dip Work—HAVE BEEN FOUND TO BE ONE PART OF THINNER TO ONE PART OR TWO PARTS OF LACQUER. THIS MAY, HOWEVER, BE VARIED ACCORDING TO THE DEMANDS OF THE WORK REQUIRED

Pyramide Lacquer No. 3

A BRUSH LACQUER

Which may also be
Used for Dip Work

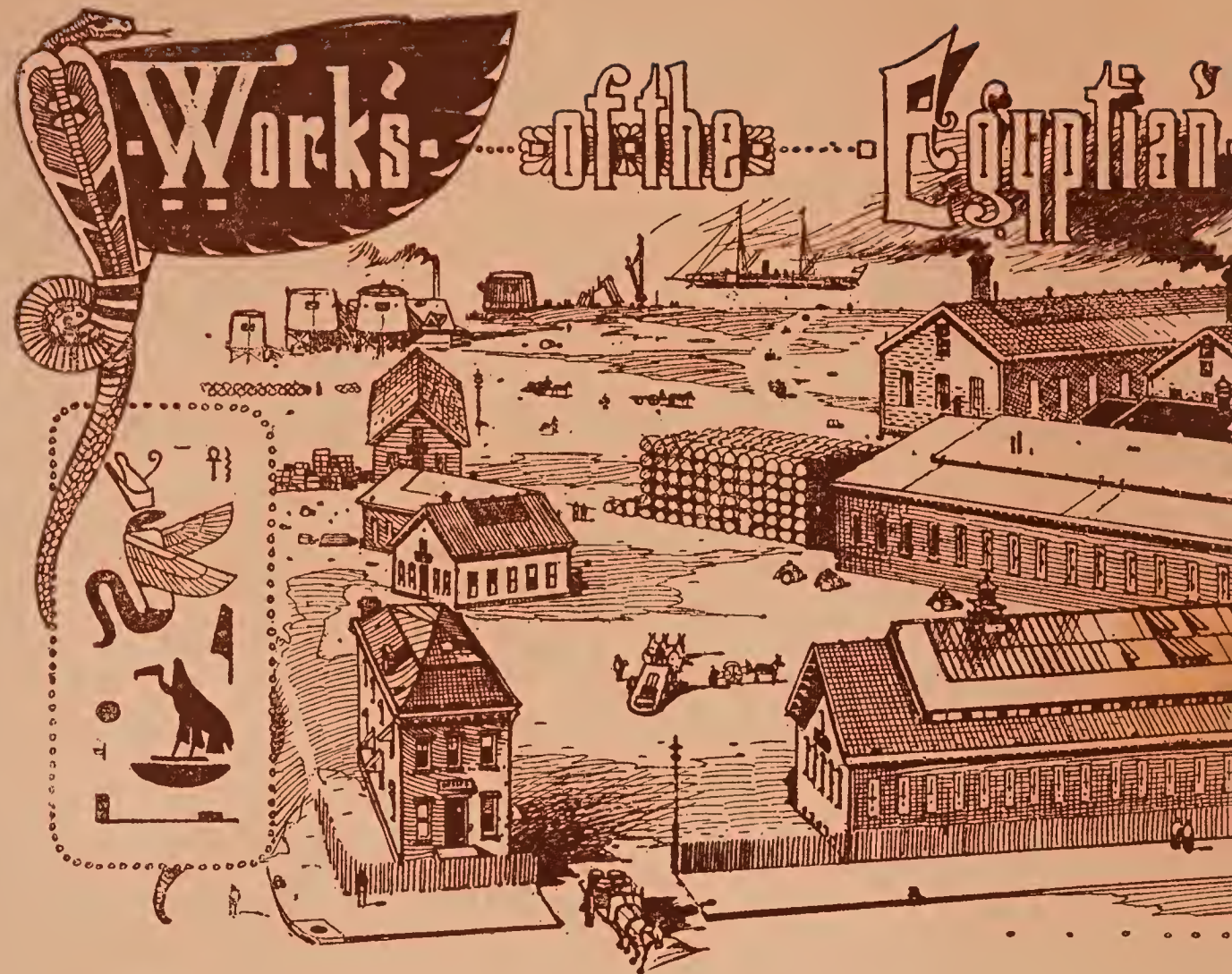
This Lacquer is similar to Pyramide No. 2 in adhesive qualities, but slightly darker in color, without, however, discoloring brass, bronze or copper. It has as much body as Pyramide No. 2, and nearly the same hardness and a very high lustre; dries readily without heat, and does not show brush marks.

Directions for Brush Work

Use Lacquer without or with very little Thinner.

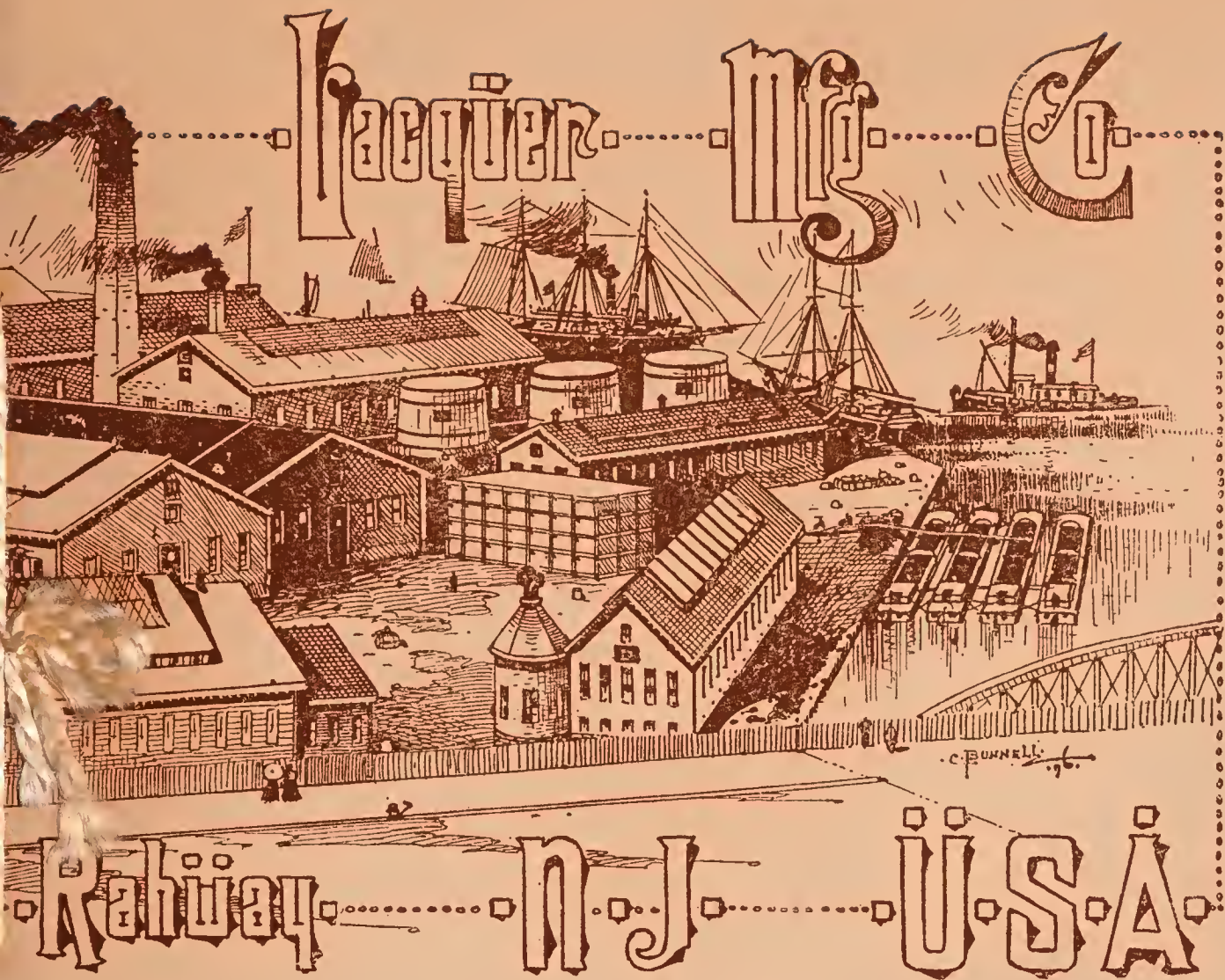
Directions for Dip Work

Equal proportions of Lacquer and Thinner, or two parts of Lacquer to three parts of Thinner.



Main Office: 152 J

Cable Address, "REH"



Pyramide Lacquer No. 5

A BRUSH LACQUER

Which may also be
Used for Dip Work

This Lacquer differs from other grades of our brush Pyramides (Nos. 2 and 3) only in hardness, which is slightly less than the foregoing grades. It has a good body, and is generally used on a cheaper class of metal goods, for which it answers perfectly. This grade dries readily without heat, and does not show brush marks.

Directions for Brush Work

One part of Thinner to two or three parts of Lacquer.

Directions for Dip Work

One part of Lacquer to one or two parts of Thinner.

ont Street, New York

opolis, New York"



THE
OBELISKS OF
KARNAK
WHERE THE EMBLEMS
OF THE FELLOW CRAFT
APPRENTICE AND THE
MASTER WORMAN
ARE FOUND

Obelisk Lacquer

No. 2 A BRUSH AND DIP LACQUER

THIS LACQUER is especially recommended as a perfect, quick-drying Brush Lacquer, but it can also be used with favorable results as a Lacquer for Dip work. It can be used upon all classes of metals, but is especially adapted for highly lustrous and polished surfaces, whereon it leaves an extremely hard and brilliant finish, which shows neither brush marks nor pimples. It is also notable for the readiness with which it spreads. This Lacquer forms one of the best bases when used in connection with our various Gold colors.

Directions

For Brush Work—ONE PART OF THINNER TO TWO OR THREE PARTS OF LACQUER

For Dip Work—EQUAL QUANTITIES OF LACQUER AND THINNER

It can be applied cold, but best results are obtained when dried at a high temperature.

Obelisk Lacquer No. 3

A BRUSH LACQUER



THIS grade is generally known as "Brass Lacquer," and has been before the trade many years. A test of its excellence lies in the fact that it is principally used for Gas Fixtures and Art Metal Goods, especially Brass, viz: Statuary, Clocks, etc.

We have made recent improvements in this grade, especially in regard to color, which is now very much lighter.

It is applied cold, and dries readily with or without heat. In either case most gratifying results are obtained, and its high lustre and hardness is not surpassed by any other Lacquer.



Directions—ONE PART OF THINNER TO TWO
OR THREE PARTS OF LACQUER





Obelisk Lacquer No. 4

A BRUSH LACQUER

WHICH IS ALSO USED VERY LARGELY FOR DIP WORK

THIS LACQUER is in many respects similar to Obelisk No. 3, with the exception of the body, which is not quite as heavy, and can be used on brass with satisfactory results, like Obelisk No. 3. It leaves an elegant lustre, without showing brush marks, and makes a very hard finish.

WE ALSO RECOMMEND THIS GRADE
FOR DIPPING SMALL ARTICLES ❁ ❁

such as Screws, etc., and is especially valuable where the basket system of dipping is used. The goods can be dipped in bulk and will not stick together when dry, as is the case with regular Dip Lacquers.



Directions for Brush Work—USE LACQUER WITHOUT
OR WITH VERY LITTLE THINNER

Directions for Dip Work—ONE PART OF LACQUER TO
ONE OR TWO PARTS OF THINNER

Clio

Bedstead Lacquer No. 1

A
BRUSH
LACQUER



The Best Grade of a perfectly Transparent Lacquer for Brass Bedsteads, producing a beautiful hard enamel finish, combined with great adhesive qualities. When used in conjunction with our colors, many different shades can be obtained, such as yellow gold, red gold, orange and other standard tints used in connection with this work.

The brilliant metallic lustre produced by this Lacquer is superior to the greatly esteemed English Bedstead Lacquer.

Application—Use the Lacquer with as little Thinner as possible, or in the proportion of three or four parts of Lacquer to one part of Thinner.



Lastina Lacquer No. 10

A BRUSH LACQUER

WHICH MAY ALSO BE USED FOR DIP WORK

THE BEST LACQUER for general use, especially so for Brush work, is our Lastina No. 10. Metal goods which are apt to come in contact with frequent changes in the atmosphere, sudden exposures to the air, etc., should be Lacquered with this grade. This Lacquer has been used and has given unqualified satisfaction in many instances where all other makes and grades have failed to please.

IT IS THE BEST RESULT OF OUR EXPERIENCE IN MANUFACTURING LACQUERS,

which has extended over a term of years, and is, in fact, the final climax of a very gradual improvement, and embodies all the essential features necessary in a protective Lacquer, which, while it preserves, contributes a very considerable degree to the beautiful appearance of the metal, and secures a high lustre and brilliancy against the corroding influences of a long exposure and the action of the air. It adds greatly to the durability of the finish of Lacquered metal, and will not be affected by rough or continuous handling. It is perfectly transparent, clear, hard and smooth, and can be used upon irregular surfaces.

It is applied cold, will dry readily without heat, and never shows brush marks.



Directions for Brush Work—ONE PART OF THINNER TO THREE
OR FOUR PARTS OF LACQUER

Directions for Dip Work—TWO PARTS OF THINNER TO THREE
PARTS OF LACQUER, OR EQUAL QUANTITIES OF
LACQUER AND THINNER

Lastina Lacquer No. 15

A BRUSH LACQUER

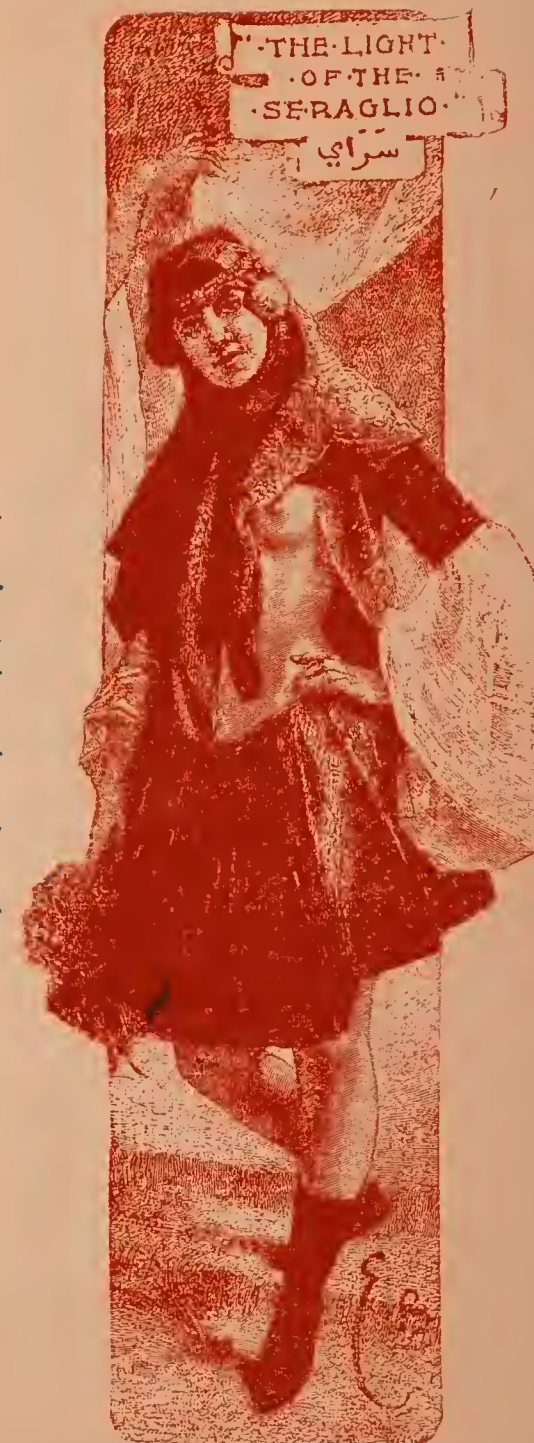


THIS is the most satisfactory Brush Lacquer for silver and gold on the market, both as regards colorless appearance and durability. It is very much lighter in color than Lastina No. 10, and will give entire satisfaction, not only on plated ware, but also on sterling silver goods. This grade has an extra heavy body, and gives an elegant hard and lustrous finish without showing brush marks.



DIRECTIONS

ONE PART OF THINNER TO TWO OR THREE PARTS
OF LACQUER





Lastina Lacquer No. 22

A BRUSH LACQUER

WHICH CAN ALSO BE USED FOR DIP WORK



THIS grade is almost colorless, and is therefore especially well adapted for silver and gold. It is a substitute for Lastina No. 15, where less body is desired. It has proved itself to be an excellent Dip Lacquer for gold plated goods.

It leaves an elegant, hard finish, with a high lustre, never shows brush marks, and when used for Dip work, its drip disappears entirely.



Directions

For Brush Work—USE THE LACQUER WITH AS LITTLE THINNER AS POSSIBLE

For Dip Work—IN THE PROPORTION OF ONE PART OF THINNER TO TWO OR THREE PARTS OF LACQUER



Sphynx Lacquer,

A TRANSPARENT BRUSH AND DIP LACQUER FOR TIN.

THIS brand is especially adapted to the peculiar nature of Tin, and being nearly destitute of color, will not alter the natural appearance of this metal, whether of a mat or polished finish. It has superseded the common grades of Lacquer used for these purposes, and its superiority in regard to hardness, lustre, elasticity and endurance has earned for it an appreciative market. Sphynx, as all our other transparent Lacquers, may be dried with or without the application of heat. Sphynx Lacquer forms the base for our famous Colored Lacquers for Tin, of which the following colors are the most popular, viz:

Gold Color	No. 1	Olive	No. 9	Light Blue	No. 17
Brass Color	2	Brown	10	Crimson	18
Roman Gold.	3	Florentine Red	11	Pink	19
Brilliant Gold	4	Cherry Red	12	Lavender	20
Brass Gold	5	Ruby	13	Purple.	21
Bronze	6	Dark Green	14	Garnet.	22
Copper.	7	Apple Green.	15	Peacock Blue	23
Orange	8	Dark Blue	16	Violet (Light, Medium and Dark) 24	

DIRECTIONS FOR TRANSPARENT SPHYNX LACQUER—Equal quantities of Lacquer and Thinner.

Colored Sphynx Lacquers ARE READY FOR USE FOR EITHER BRUSH OR DIP WORK.



King Psametik, on the eve of his
 Marriage to "Rhodopis," of Naucratis,
 Causes the Gold and Silver Decorations of his
 Throne to be Treated with Precious Lacquer

Egyptian Bronze Medium

(A SIZE FOR BRONZE POWDERS)

THIS BRONZE MEDIUM is perfectly colorless, and is mixed with Bronze Powders, and should be applied in the same manner as a bronze or gold paint. It supersedes the old style bronze varnishes, and being their superior in hardness and durability, it fills a long felt want.

It not only preserves the bronze finish for a longer period of time than ordinary bronze liquids, but it also beautifies and adds to the brilliancy of the bronze finish.

It is ready for use, but if a Thinner is required, send for our Special Thinner.



Since the Introduction of the now celebrated Florentine Bronze, by Lafleur—about the year 1828—great strides have been made by the French and Germans in this art. Many new bronzes have been introduced, but the adaptation of the principles of metal coloring by the use of bronze powders, diluted and mixed with Egyptian Bronze Medium, is the most recent and the easiest mode of treatment devised by the art bronzer. The beauty of tone and perfection of finish which can be produced by a skilled worker with this Bronze Medium has never been surpassed, for effects can be produced by bronzing on a metal, which is peculiarly its own, and which cannot be obtained by any other process so as to give the same satisfaction, or to have anything near the same appearance.

Dead Black Lacquer No. 1



"Dull Black"

PRODUCES a fine velvety dead black finish on a rough or smooth surface. It may be used on any kind of metal, and may be applied with a brush or by dipping. It will dry without heat in five or ten minutes, and will get as hard as all our Transparent Lacquers. When applied on a polished surface like polished brass, etc., a soft camel hair brush should be used. On rough work, like wrought iron, it may be applied by dipping or with a Fitch varnish brush.



Directions—Use Thinner for Dead Black to the can or barrel well before

To get the best results on fine, smooth work we advise the use of a shallow or receptacle to enable the operator to smooth out with the brush any grit which may have formed in the Lacquer through long standing. Don't have too much Lacquer in the brush when applying it, as it will make the smoothest finish when the brush is used somewhat dry.

sufficient of our Special make it flow well. Shake drawing the Lacquer.

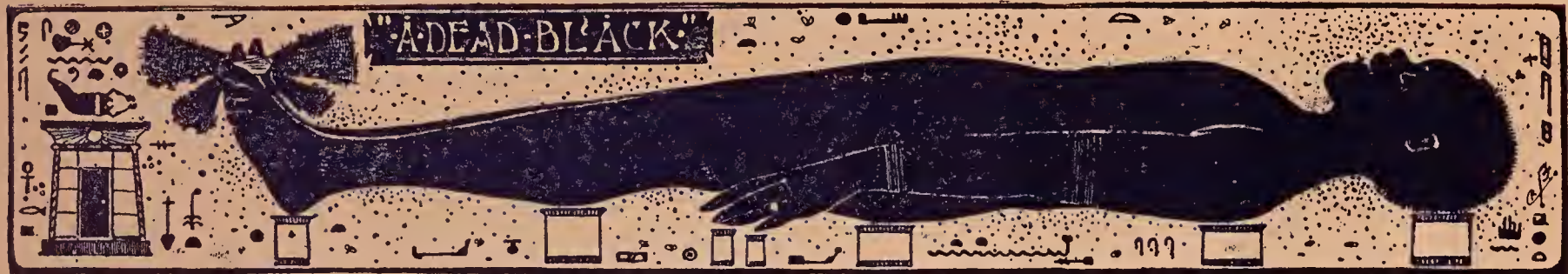


"Very Glossy Black"



Dead Black Lacquer No. 2

THIS second grade of Dead Black is similar to No. 1, and is generally used on iron, on which it produces an elegant dead wrought iron finish. Both grades are also used on relieved antique work, on which it takes the place of oxidizing solutions.



Directions—For brush work on iron, use sufficient special Thinner to make it flow freely; and for antiquing on brass, copper or silver, it may be thinned with equal quantities or twice as much Thinner as Black. Apply with a stiff brush, and when dry wipe it off on the surface with a cloth made damp with Thinner, and the result will be a fine black finish in the background, which on silver is equal to any platinum oxidizing solution.



Dead Black Lacquers—Our Dead Black Lacquers are made ready for use, for Brush as well as for Dip work. They produce a fine velvety dead black finish on a rough or smooth surface, and may be used on any kind of metal or wood. Will dry readily without heat, and becomes as hard as the metal itself.

Directions

Do not thin unless the Black gets thick, in which case use our Dead Black Thinner. In ordering, please specify whether Thinner is intended for Brush or Dip work.



"ANUBIS · SON ·
OF · OSIRIS ·
GREAT · GOD ·
IN ·"

Glossy Black Lacquer No. 1

FOR BRUSH WORK

PRODUCES a very fine, hard and exceedingly brilliant black finish on any kind of metal. It is far superior in all its properties to the best black japan; as it makes a harder finish, need not be applied so thick, and has more lustre. It will dry in ten or fifteen minutes, to which point we wish to call special attention in comparing it to japan.

It is made ready for use, and applied with a brush. When necessary we will furnish a Thinner for it.



Glossy Black Lacquer No. 2

FOR DIP WORK

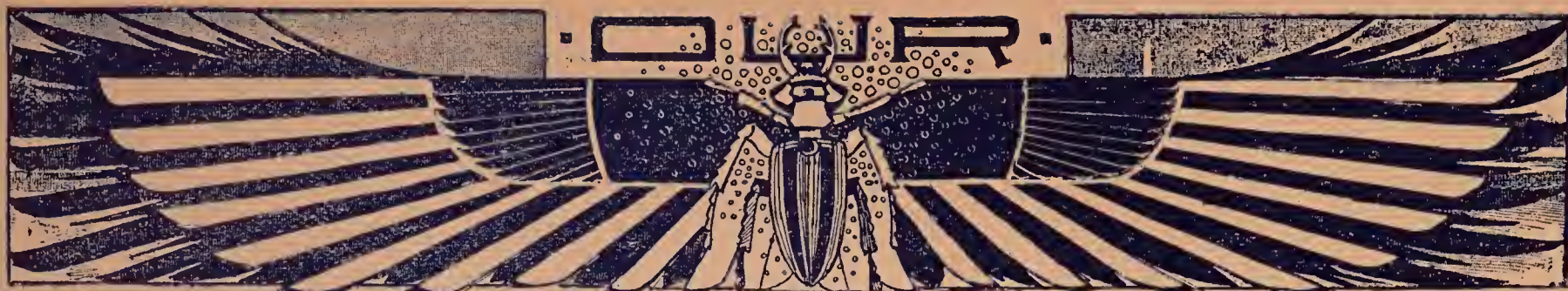
Has the same properties and appearance as No. 1, but is better adapted for Dip work, as it takes up its drip entirely.



Glossy Black Lacquers—Our Glossy Black Lacquers are ready for use, either for Dipping or Brushing. They produce a very fine, hard and exceedingly brilliant jet black finish on any kind of metal or wood. In appearance they are superior to the best black japan, and dry in ten or fifteen minutes without heat.

Directions—Do not add Thinner unless the Lacquer gets thick, in which case use our Glossy Black Thinner only. In ordering, state whether the Thinner is intended for Brush or Dip work.





COLORS FOR LACQUERS

Nile Green * * * * *
 Gold, No. 7 * * * * *
 Yellow Color, No. 5 * * * * *
 Copper Color, No. 12 * * * * *
 Japanese Bronze, No. 11 * * * * *
 Orange Color, No. 8 * * * * *
 Lavender Color, No. 2 * * * * *
 Light Blue Color, No. 4 * * * * *
 Patina Green, No. 10 * * * * *



L. LENNUSSELRAND.
 THE COLORIST OF
 PHILADELPHIA.

Bronze Color, No. 15 * * * * *
 Mummy Brown * * * * *
 Oasis Green * * * * *
 Purple Color, No. 3 * * * * *
 Steel Color, No. 6 * * * * *
 Pink Color, No. 1 * * * * *
 Karnak Red * * * * *
 Dark Blue Color, No. 5 * * * * *
 Green or Antique, No. 9 * * * * *



Colors

CONCENTRATED SOLUTIONS

THE SUITABLE COLORING of a metal is not a matter of subordinate importance, but of the greatest significance, if we are to get from it the utmost beauty it is capable of yielding. A colored Lacquer must be of a material which will always assert the peculiar metallic character of the article Lacquered, and while the "noble" metals—gold, platinum and silver—will always retain their distinct metallic characteristics, a good colored Lacquer should always so render the appearance of what are termed the "base" metals that a beholder will without hesitation judge them to be "noble" metals.

By far the greater proportion of all the metals in the market upon which colored Lacquers are used are copper alloys—mixed metals—or what is usually known as Brass.

Commercial brass never consists entirely of copper and zinc, since whatever impurities exist in the separate metals will also be found in the alloy, the most common of these being lead, iron, arsenic and tin. It often happens that some of these are purposely added to produce a certain effect—as lead, for example, in cast brass. The color of brass shows great variations, according to the proportions of the constituents of which it is composed. Hence, it must be perfectly obvious that the color of the Lacquer (the particular tint or shade) employed is no criterion whatever as to the color which the metal immersed therein will receive; and hence the necessity that every Lacquerer should mix his own colors, and thus obtain the special color desired for each specific requirement.

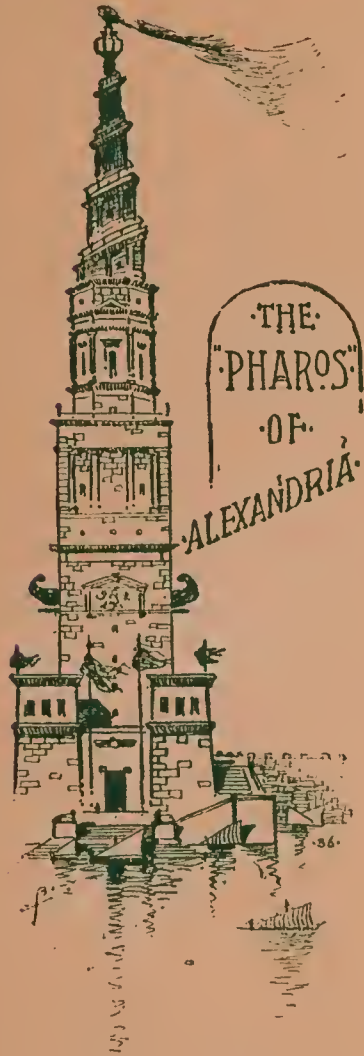


MUMMY OF RAMYSES II

Unwrapped in the presence
of the Khedive of Egypt
and the Diplomatic Corps

Found in perfect condition owing to its being
saturated with the most expensive
White Egyptian Lacquer

Again, the physical conditions of a metal should regulate the selection of a color, for our gold colored Lacquer for use upon brass goods cannot be employed with satisfactory results upon tin which has been copper-plated, for it is well known that tin has a greater discolorizing action than brass. And in this connection we may add,



that while the natural physical condition of metal, in most cases, may appear to be crystalline or semi-crystalline, still these structures may be so altered by mechanical treatment as to confer on the metal new properties. Then the metal may become granular, fibrous or vitreous in structure, and when this alteration extends to the fundamental parts or molecules, the metal may be so changed as to act like an entirely different body upon the colored Lacquer employed in protecting its surface. Thus, cast zinc, silver, gold and nickel have their crystalline condition destroyed by rolling, while tin, lead and brass, although altered, are not so greatly affected. The stamping of metals also changes their natural physical conditions, and here again is a cause which has led to the introduction and acceptance of concentrated colors and the mixing or blending of each particular tint needed by the Lacquerer himself.

Our colors, consisting of an endless variety, will mix with any of our Lacquers. They are rich and concentrated and yield, when mixed with Transparent Lacquer, a much larger proportion of Colored Lacquer at less cost than the ordinary Colored Lacquers sold ready for use. It is not only the profuse spreading capacity of our colors which has rendered them so popular, but also their peculiar lasting and non-fading qualities.

Colors are generally used in connection with BRUSH LACQUERS owing to the fact that

Colored Dip Lacquers

Do not Make
an Even Finish,

The Seventh Wonder
of the World

and do not completely take up their drip in drying.

The directions and application are the same as for our Transparent Lacquers, with the exception that slightly more care should be exercised to prevent too much Lacquer remaining on the article, which, when it collects in crevices, is apt to assume a darker tint. When heat is used for drying, the temperature should not exceed 110 degrees F. An excess of heat has a detrimental effect upon the colors.

Gold Color No. 10

WE CALL especial attention to our **CONCENTRATED LIQUID GOLD COLOR No. 10**, which, when used in conjunction with the Lastina Lacquer No. 10, or Obelisk No. 3, makes **THE FINEST GOLD LACQUER IN EXISTENCE**. Its continued use for a number of years by manufacturers of chandeliers, lamps and art brass goods of the highest grade is ample proof of the above. This color looks like gold plate, and will stand exposure to light better than any other Gold Lacquer, and is accepted by the leading manufacturers as the **STANDARD GOLD COLOR**, and is also the **BEST BASE** for

OUR CELEBRATED GOLD LACQUER

The proportions for making this Gold Lacquer, in order that a rich gold color and finish may be produced on brass, are one part of Gold Color to from six to ten parts of Brush Lacquer, and the shade may be altered according to the various amount of Gold Color used. Experience has demonstrated that it is best to furnish the Gold Color and the Transparent Brush Lacquers separately, since it enables the operator to obtain various shades of gold by using different quantities of color to the diluted Lacquer.

FOR YELLOW GOLD—ADD YELLOW COLOR No. 5 TO GOLD COLOR No. 10.

FOR RED GOLD—ADD COPPER COLOR No. 12 TO GOLD COLOR No. 10.

Apply the Gold Lacquer resulting from the above mixture in the same manner used in the application of ordinary Brush Lacquer, but care should be taken not to get too much Lacquer on the metal so as to show runs, or allow the colors to appear in crevices or corners. The Gold Lacquer is to be applied cold, and will dry readily with or without heat. If dried with heat, not more than 120 degrees F. should be used, and then only for a short time.

SPECIAL NOTICE—OUR GOLD COLORS WILL PRODUCE A GOLD FINISH ON BRASS ONLY.





Gold Dye

GOLD DYE is a liquid color, but not as concentrated as Gold Color No. 10. It is used as a Dip only, and leaves a perfectly even, rich gold finish on brass which has previously been Lacquered with Pyramide I B, heavy.

(This we furnish specially with the Gold Dye.)



Directions

Lacquer goods with Pyramide Lacquer I B, heavy, which has been thinned about one-quarter or one-third. After this is thoroughly dry and hard, immerse goods for a few seconds in the Gold Dye, and thence immediately in clean, cold water, to remove the superfluous Dye, shake well, and finally dry the goods with a moderate amount of heat, say about 110 degrees F.

Gold Color No. 14

THE CHOICEST GOLD COLOR FOR ART METAL GOODS

THE GOLD COLOR OF THE CENTURY

THIS color is as rich in tone as 18-karat gold, but much more brilliant. In the manufacture of this gold color our first aim is always to have it of the same high quality, with an absolutely reliable color which never fades, and this standard of excellence will always be maintained. In appearance its shade is not quite as red as that of Gold Color No. 10.

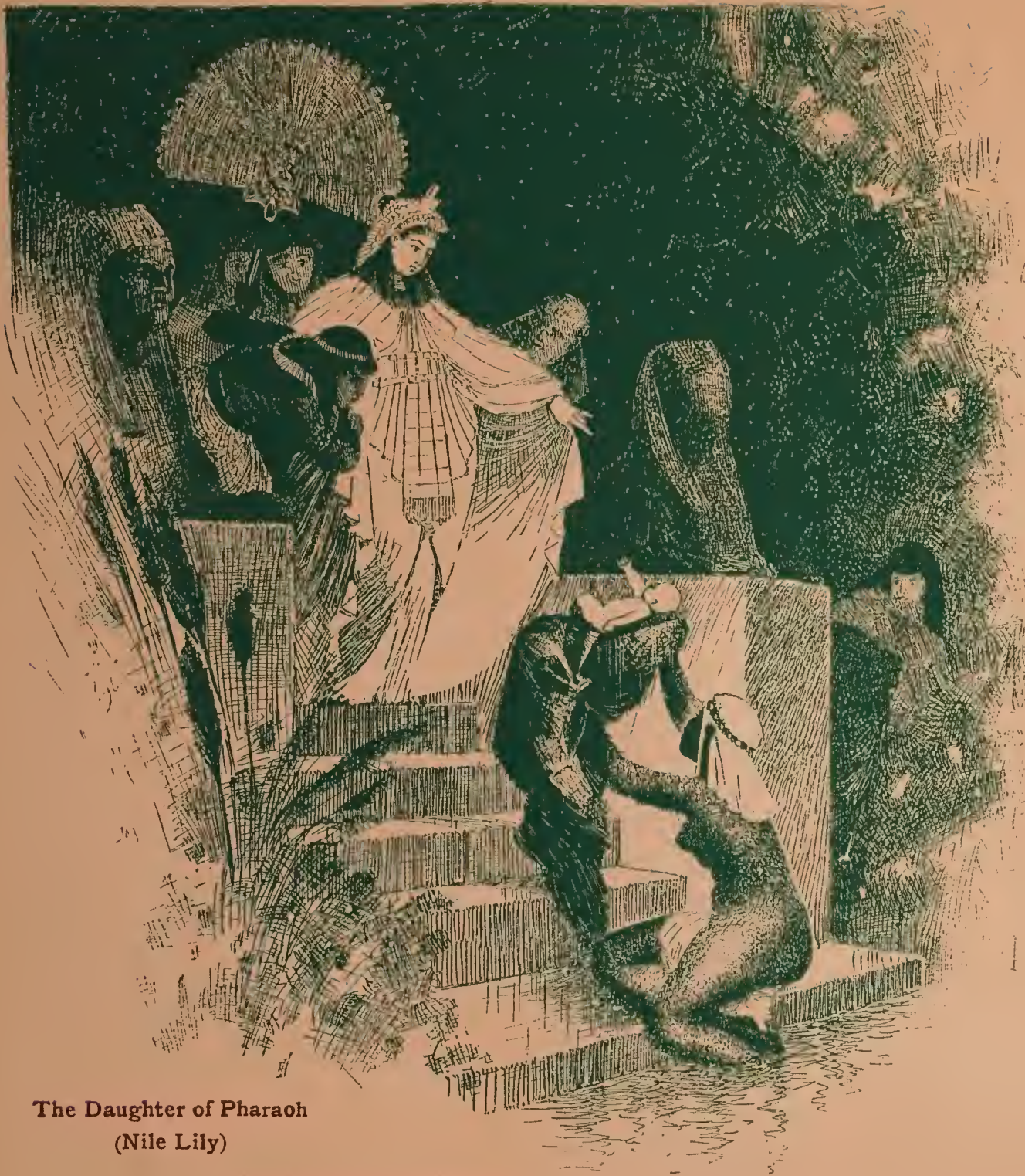
This color gives to the metal the glossy, beautiful and natural appearance of original gold. It has, indeed, the semblance of genuine gold, and the roughest tests to light and use have left the color and finish absolutely unharmed. Many imitations have been made. There are a number of substitutes offered upon the open market, but none equal or compare with EGYPTIAN GOLD COLOR No. 14, recognized as the only standard color approaching in similitude the original color of gold.

A REMARKABLE AND DISTINCTIVE FEATURE

of this Gold Color is that it is NOT AFFECTED BY HEAT, and the metal will not become dark in color when it is heated.

Gold Color No. 14 is to be used in conjunction with Obelisk Lacquer No. 2, in the proportion of one part of Gold Color to from four to six parts of Obelisk No. 2. It is applied with a brush, and dried at a high temperature—say about 180 degrees F.





The Daughter of Pharaoh
(Nile Lily)

“Moses Being Found Out”

Auroline, or Nile Lily

“THE TRUE TINT OF GOLD

**... LONG ATTEMPTED, BUT NEVER
UNTIL NOW ACCOMPLISHED.”**

A GOLD LACQUER FOR BRASS

THIS Lacquer is especially prepared for Art Metal Work, and has created a steady demand for itself with the bedstead and lamp trade.

This grade is ready for use, and does not require mixing, testing or matching. The color is always the same, and is known to the trade as the Standard Rich Gold Lacquer. The color of this Lacquer does not fade, and its brilliancy is retained for a longer period of time than any other Gold Lacquer now upon the market. It is the result of a long series of experiments, and was placed upon the market only upon having been tested in every possible use for which such a color and Lacquer could be required. The hardness and uniformity of finish which this Lacquer gives, together with its ability to retain its brilliancy, make it absolutely the best Rich Gold Lacquer upon the market.

Directions—It should be applied with a brush, and may be dried at a temperature of about 110 degrees F.

If it becomes necessary to reduce it, it should be thinned with AUROLINE THINNER.

Colored Lacquers

THOSE of our patrons who have read the foregoing pages, beginning at page 44 to page 50, inclusive, will understand the nature of Colored Lacquers, and also their application. If you will remember that spots, differences and blurs in Colored Lacquers result from the application of too large a quantity of Lacquer to that particular portion of the finished surface, the operator will understand the reason why only Brush Lacquers can be used with advantage in conjunction with colors. A Colored Lacquer necessarily must always be a Brush Lacquer, if a good and satisfactory finish is desired.

In using our concentrated colors, which we provide in liquid form, the particular shade desired must be produced by mixing a proportional amount of the various colors with a suitable Brush Lacquer, such as Obelisk No. 2, Obelisk No. 3 and Lastina No. 10.

In order that a rich Colored Lacquer may be obtained, the concentrated colors found on page 44 must be used, in different proportions, according to the particular application and tint required; thus, when using Copper Color No. 12, Yellow Color No. 5 and Orange Color No. 8 a larger proportion of color is required than when using Purple Color No. 3 or Dark Blue No. 5. As a result, practical Lacquerers can readily learn, by one or two experiments, just how much color should be added to a certain quantity of Lacquer. The usual rule is that one part of color must be used to from six to twelve parts of Lacquer. This can again be varied by adding more or less Thinner. The Thinner to be used must always be the particular brand of Thinner furnished with the Brush Lacquer, which serves as a base. For this purpose we especially recommend Obelisk Lacquers Nos. 2 and 3 and Lastina Lacquer No. 10—other Brush Lacquers can be used, but the result will not be as satisfactory.

The lighter and brighter colors will give the exact finish required on brass only, while the darker shades, such as Dark Blue Color No. 5 and Purple Color No. 3, may be used upon any metal. The Colored Lacquers prepared in the above manner should be applied the same as a Brush Lacquer, care being taken that not too much Lacquer be taken up at one time by the brush, so as to avoid streaks and uneven finishes. Especial care should be taken upon rough and ornamental surfaces. Colored Lacquers should be applied cold, and may be dried with or without heat. If heat is applied, it should not exceed 110° F.





Directions for Lacquering

DIP LACQUERS

THESE LACQUERS should be thinned sufficiently to run off freely, and to prevent drip, but care should be taken not to thin too much, as they will then show rainbow or iridescent colors on a polished surface. On a mat surface, Lacquers can be applied much thinner, as iridescent colors will rarely appear.

Albaline and Pyramide, No. 1, Grade A, will stand more Thinner than Grade B A, and Grade B A more than Grade B, but the latter will never show a drip whether applied with or without Thinner. All our Lacquers will dry without heat in half an hour or less, according to the temperature of the room.

When dried in a steam-heated oven, not more than 100 to 110 degrees F. of heat should be used.

The longer Dip Lacquers are allowed to dry, the smoother and better the ultimate finish of the work and the less drip will appear. Do not dip metal goods in Lacquer while they are extremely cold, as a re-action will take place

between the metal and Lacquer when dried with heat which will cause the Lacquer to peel.

Goods to be Lacquered must be entirely and absolutely free from any trace of acid, dirt, grease or polishing rouge—Lacquer will adhere to metal only.

When metal is cut down with buffing composition, the grease should be removed with a potash solution, and after being colored with rouge, the goods should be washed in benzine or soapsuds.

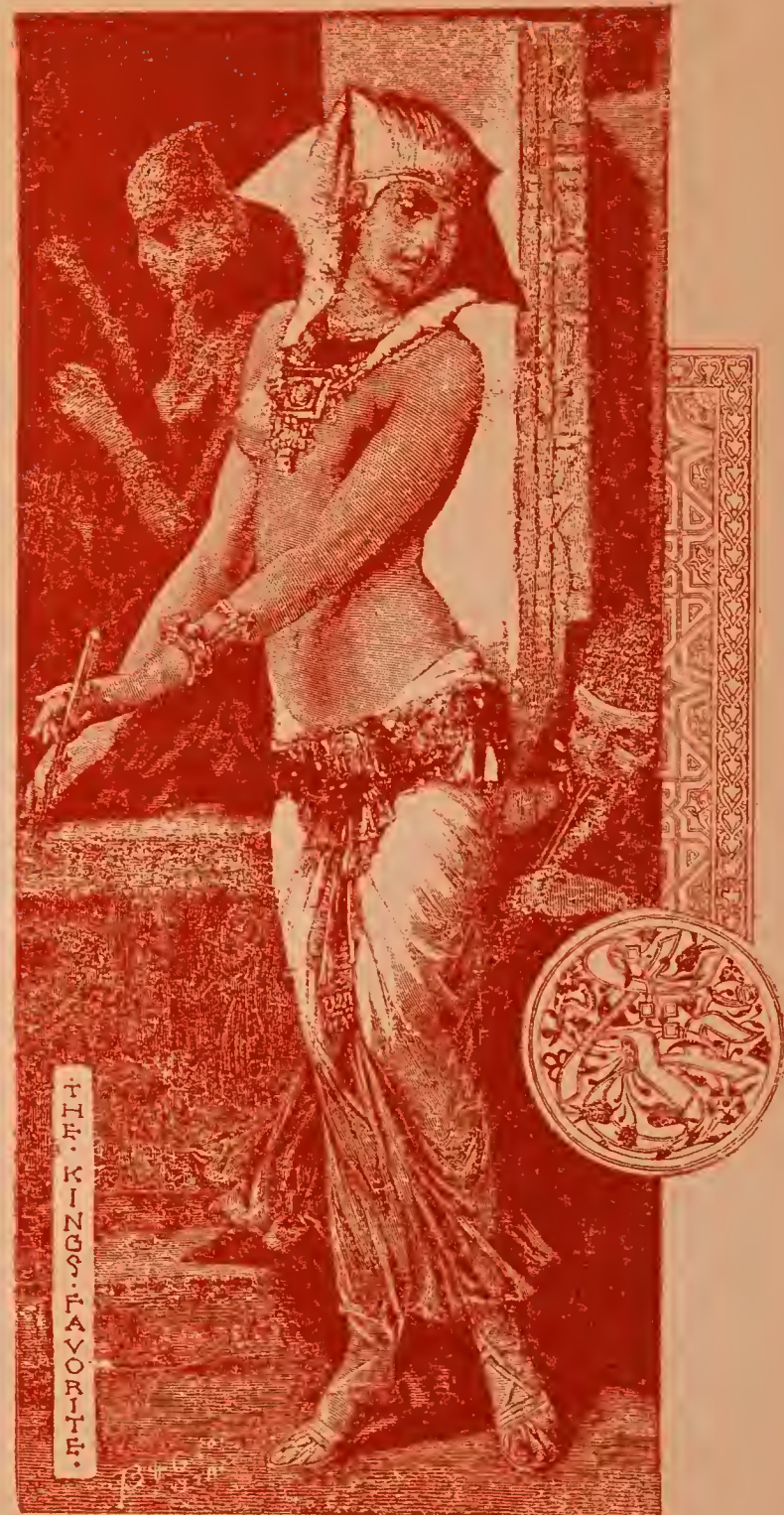
If the softer kinds of metal, like highly polished bronze, etc., cannot be dried in sawdust without destroying part of the lustre, the goods may be dipped directly from the water in some Pyramide Thinner No. 1, and thence into the Lacquer without first drying. This is the most satisfactory process for fine bronze hardware, and will also save time.

Never Use Zinc or Galvanized Iron for Lining Dipping Tanks

SUCH TANKS WILL DECOMPOSE THE LACQUER, AND TURN IT TO A MILKY COLOR. THE CHEAPEST AND MOST SERVICEABLE TANK IS MADE OF WOOD, AND LINED WITH A GOOD QUALITY OF TIN-PLATE OR BLOCK TIN * * * * *

BRITANNIA METAL MAY ALSO BE USED, OR EARTHENWARE OR GLASS JARS * * * * *

TANKS SHOULD BE CLEANED AS FREQUENTLY AS POSSIBLE, IN ORDER TO KEEP THE LACQUER CLEAR AND IN GOOD CONDITION * * * * *



Directions for Lacquering

BRUSH

LACQUERS

BRUSH Lacquers cannot be thinned as much as Dip Lacquers, because by applying them with a brush the Lacquer is not flowed as freely on the metal as when dipped. The thinning will depend on the kind of brush, the manner in which it is used, whether handled lightly or heavily.

A soft brush will allow more Lacquer to adhere to the metal than a stiff one, and for this reason an operator using a soft brush can use the Lacquer thinned more and not have rainbow colors appear on polished work than an operator using a stiff brush.



Avoid the use of camel hair brushes: They are not adapted for our goods. For brushes we refer to page 58.

Do not use more than 100 or 110 degrees F. of heat in a drying oven.

NEVER HEAT METAL

GOODS

BEFORE LACQUERING

—all our Lacquers are to be applied cold, and will also dry without heat.

Considerable skill is required in Lacquering well, and that skill can only be attained after a great deal of experience. The great secret of Lacquering for beginners is to take as little Lacquer as possible at a time on the brush; have the article perfectly clean; a good brush with no loose hairs in it, and not over-heat the article.

The Lacquerer's Oven

THE LACQUERER'S OVEN is usually a room or large box constructed of sheet metal, heated by stove, drums or flues, or by steam radiators of perfect construction, in order to avoid the escape of moisture, so that the temperature, which is indicated by a thermometer hung up inside, or if it is steam, passing through the side hole midway between the top and bottom of the chamber, can be readily regulated by dampers. The ovens are also provided with a chimney or vent hole to carry up the vapors arising from the drying Lacquer. A small door through which the work can be entered and removed, and wire shelves and hooks for its support are in the chamber.

♦ ♦ ♦

THESE OVENS MUST BE KEPT PERFECTLY FREE FROM DUST, SMOKE AND MOISTURE ❁ ❁ ❁





Process of Lacquering Brass

BE SURE that all oil or grease is removed before laying on the Lacquers. Where articles are to be Lacquered with great nicety, hold the article with spring tongs, or with a taper stick in some of the holes, so as to avoid touching it with the fingers. Always handle the article with a piece of clean cloth. It is as well to fasten a small wire across the Lacquer cup from side to side, to scrape off any superfluous Lacquer from the brush, the ends of the hair of which should be all exactly even. If not so, trim the ends with sharp scissors.

Scrape the brush as dry as possible on the wire,
making a flat, smooth point at the same time.

Use the very tip of the brush to Lacquer with, and have a steady hand to avoid slopping. Two coats, at least, should be applied. If the Lacquer be too thick, it will look gummy on the work; if too thin, it will show prismatic colors. In the first case, dilute with Thinner, shaking well and mixing; in the latter case, add Lacquer. A good deal of work and small articles are dipped.

Use a bath of Lacquer, dip the work by the piece, or if in quantity, in basket; hang it on to the wire for a moment, then remove and hang it in oven, or lay on a warm metal plate till dry; let it cool, and the work is done. Avoid handling Lacquered work until cold.

The Lacquerer should see that the wire across the cup or jar containing the Lacquer is kept clean, to keep it from clogging. The brush should be held between the thumb and finger of the right hand, and the Lacquer should be applied by

LIGHT, FEATHER STROKES

Suitable holders should be made for round work, terminals, etc., whereby they can be twisted round between finger and thumb of the left hand.

The brushes used should be flat, and trimmed on a board with a sharp knife to a thin, straight edge. A good brush is half the battle. If these get hard, press on a hot iron plate and then dip in Lacquer, when they will be in nice working order.



A Highly Lacquered Battle-Axe

Found in the Memnonium



“Procuring the Raw Material for Lacquer Brushes”

DRAWN FROM A CHARCOAL SKETCH MADE IN CAIRO FOR THE EGYPTIAN LACQUER MANUFACTURING COMPANY

Lacquering Brushes

THE gentle zephyr that so lovingly caresses the saintly lips of the beautiful maiden, very likely would be too delicate a thing to spread Lacquer with. The lazy steam road-roller might “pile it on too thick.” But we have a happy medium between the two extremes: The

Fitch Varnish Brush

which does the business

More Than Well

Per Dozen.

1	inch Brushes .	\$2.40
1	1-2 inch Brushes .	3.60
2	inch Brushes .	4.80

We recommend them very highly to our patrons.

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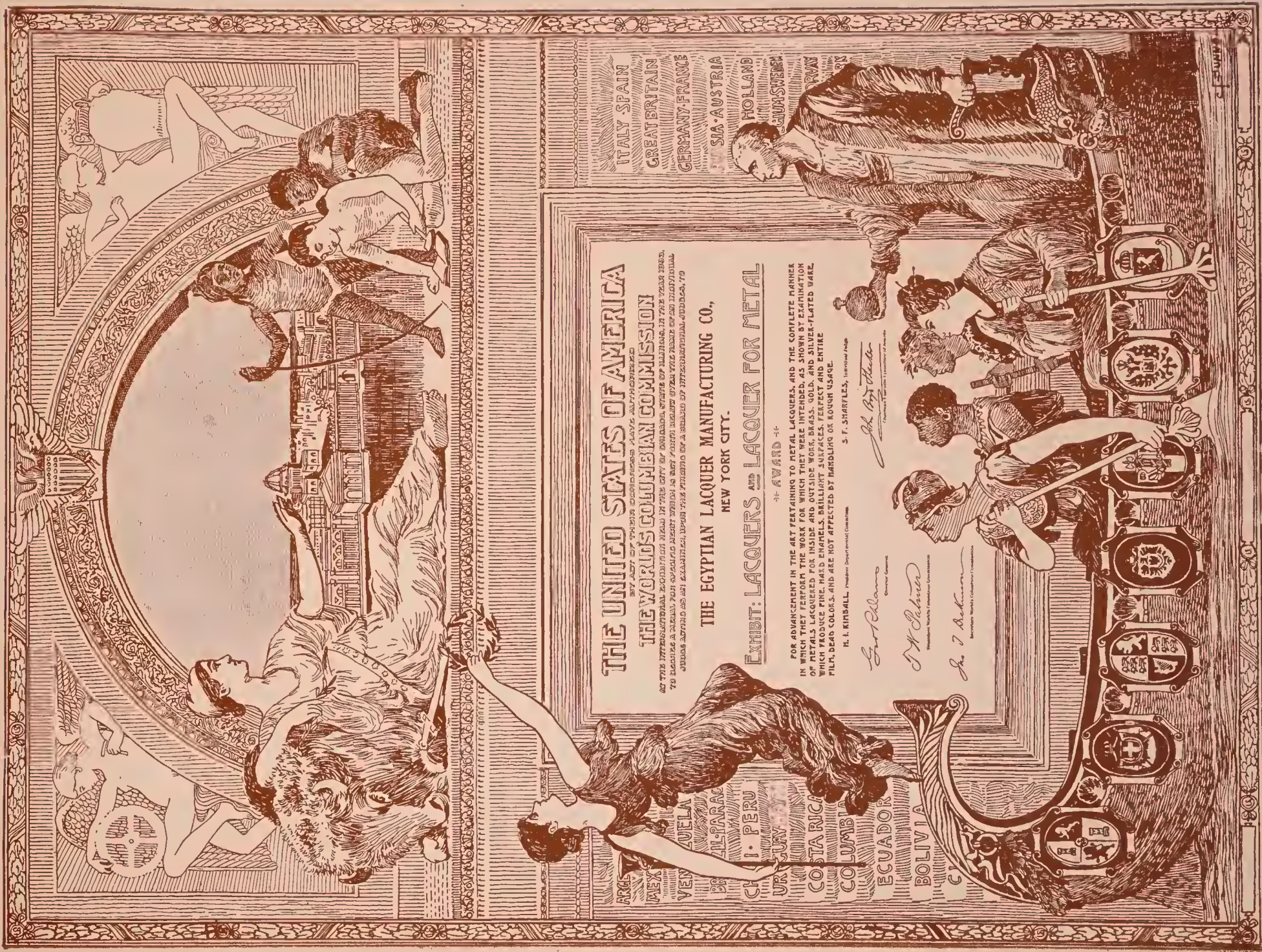
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BY ACT OF THEIR COMMISSIONERS HAVE AUTHORIZED
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 TO GRANT A SILVER DIPLOMA MERIT MEDAL TO THE EXHIBITOR WHOSE WORKS WERE FOUND TO BE THE MOST PERFECT
 AND TO BE THE MOST ADVANCED IN THE ART OF MANUFACTURING LACQUERS FOR METALS, AND THE COMPLETE PLANT
 WHICH PRODUCED THEM, FOR INSIDE AND OUTSIDE WORK, BRASS, GOLD, AND SILVER-PLATED WARE,
 WHICH PRODUCE FINE, HARD ENAMELS, BRIGHT SURFACES, PERFECT AND ENTIRE
 FILLS, DEAD COLORS, AND ARE NOT AFFECTED BY HANDLING OR ROUGH USAGE.

THE EGYPTIAN LACQUER MANUFACTURING CO.,
 NEW YORK CITY.

EXHIBIT: LACQUERS AND LACQUER FOR METAL

—*— AWARD —*—

FOR ADVANCEMENT IN THE ART PERTAINING TO METAL LACQUERS, AND THE COMPLETE PLANT
 IN WHICH THEY WERE PRODUCED, FOR WHICH THEY WERE INTENDED, AS SHOWN BY EXAMINATION
 OF THE WORKS, FOR INSIDE AND OUTSIDE WORK, BRASS, GOLD, AND SILVER-PLATED WARE,
 WHICH PRODUCE FINE, HARD ENAMELS, BRIGHT SURFACES, PERFECT AND ENTIRE
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