



Good
Housekeeping
... on the Job
(See page 35)



"Whatta White!"

You're no Johnny-come-lately at this business of painting. You've spread a lot of paint in your time. You might even say that you've seen everything in the paint line more often than once. Well, sir, when it comes to WHITE paint you ain't seen nothin' until you've glimpsed the beaming gleaming whiteness of the Bright White number in the new Dutch Boy House Paint line. Here's a white paint that puts a new meaning on the word "white." It isn't a "blue" white, a "gray" white or a "cream" white—it's just plain WHITE. What's more, Dutch Boy Bright White stays white. The special formulation that provides the initial whiteness also insures its continued whiteness—by a self-cleaning action that sheds dirt and dust.

Get yourself some Dutch Boy Bright White for the next white job on your list. When you lay off your first stretch, you'll be pretty sure to say, "Whatta White!"

DUTCH BOY PAINTER Magazine

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 J. A. MARTINO, President; H. O. BATES, Secretary; CHARLES SIMON, Treasurer.
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GOOD HOUSEKEEPING . . . ON THE JOB

A MAN we once knew, and you probably heard of him too, had a roof that leaked badly. But it never got fixed because, as the man said, when it was raining he couldn't venture up topside to make repairs, and when it wasn't raining the leak made no difference.

A painter we know, and you may know him too, has all the business he can handle—and then some. While this state of affairs exists he feels no need to exercise those little niceties in his public relations that go far to build up good will. When it's good business weather and clear skies overhead, thinks, he, why worry much about the future.

We would venture the opinion, though, that when the inevitable "rainy season" sets in, when jobs are few and far between, our friend will wish he had been smart and kept building up good will for his business when he had the opportunity to do so.

The seller of goods and services has been in the driver's seat for a good while now. But signs are beginning to appear that old J. Q. Public is getting ready to ask Mr. Seller to shove over and hand over the reins, too, while he's about it.

So now, when the demand for painting is commencing to slacken off a bit, is a good time to take time to resume the practice of observing those little details of good housekeeping on the job that form the basis for a sound public

relations policy. In other words, plug up the leaks in the roof of good will. First off, there is the matter of getting on the job at the time promised the house owner, or at the very least, letting the owner know as far in advance as possible, that you cannot be there at the agreed-upon time. Few things rile the housewife more than having to wade through piled up furniture for several extra days because the painters didn't come when they said they would.

Another good will "leak" of some-what the same sort is to arrive at the job full of vim and vigor only to find that certain necessary materials or tools and equipment have not been brought along. Delays like this not only disconcert the tenants but waste time for which the contractor probably is paying a high hourly rate.

Neatness, in workmen's appearance and execution of their work, is a sure-fire good will builder. Clean overalls, jumpers and caps ought to be provided at frequent intervals. Not only do they create a favorable impression with the home hold but the clothes are much easier to keep in good trim if they're not allowed to get stiff with paint before laundering.

Neatness in the execution of a job manifests itself in numerous directions—care in brushing to avoid spattering; the complete protection from paint droplets of all objects and surfaces that are not to be painted; the masking

THIRTY YEARS OF SERVICE TO THE PAINTING BUSINESS

one. And, since the contractor's very business is nothing more or less than a steady succession of individual jobs, he can get a clear picture of the progress of his business at any time by studying the "end figures" on his completed Envelopes.

The Dutch Boy people naturally take a lot of pride in developing, perfecting, making and marketing paint products that completely meet the needs and demands of their painter friends. After all, that is the Dutch Boy family's job. There is another phase of this business, however, in which we take extra pride.

The oldest and most widely used of these forms is the Job Record Envelope. The first envelope was designed and produced in 1907, over 30 years ago. In these three decades many millions of Job Record Envelopes have been sold to and used by thousands of printing contractors.

Job Record Envelopes have received the official endorsement of major tractor groups, state and local all over the country. Their use is recommended in painting industry booklets issued by the Federal Government.

To those who have not made the acquaintance of this "paper work" veteran let us explain that the Job Record Envelope provides the painter with the simplest possible, yet complete, record of his costs—and profit or loss—on every single job. As may be seen by the reproduction here, the face of the Envelope carries places for entering the job number, customer's name and address, billing data, details of the job and a summing up of the items of cost and profit. The back of the Envelope provides a complete job cost record in detail—materials taken, used and returned, workmen's names, hours worked, rates of pay and other vital figures.

Equipped with these Envelopes, the painter can quickly learn exactly what his jobs are costing him and precisely what he is making—or losing—on each

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quests or remarks, certainly are on the list of good will spoilers.

The constant practice of all these evidences of good housekeeping indicates the forward-looking painter who aims to earn good will and thus get a stranglehold on not merely the next job but also on the work that will be needed by friends of the satisfied homeowner.

As we said at the outset, the time is not yet ripe for the painter to come when homeowners will no longer have to choose more get "choosy" about their painters. The past several years have been admittedly been tough ones on the part of both painters and their customers. It has been hard for the contractor to keep everybody happy and it has been hard for the owner to put up with the "hustle up and get it done" attitude that perforce was adopted by many contractors. Now is the time to return to the practice of good housekeeping. It is bound to pay off.

With scotch tape of window pane edges, panels, and other areas where a clean, sharp paint "joint" must be made; and, finally, a thorough clean-up of all spots and overruns, wherever they may be, to leave the premises as spotless as they were on the painter's arrival.

Still another aspect of good housekeeping on the job is the exercise of good judgment in the use of clean-up facilities. Whenever possible, the basement laundry tubs should be used for the rinsing of pails and the cleaning of sponges and brushes, after which the tubs themselves should be thoroughly cleaned. No housewife likes to have her bathroom used as the scene of the mopping-up operations, and the kitchen sink is equally taboo.

As for personal conduct, politeness, and even civility, always is appreciated. Smoking on the job, loud, boisterous talk, and inattentiveness to tenants' re-



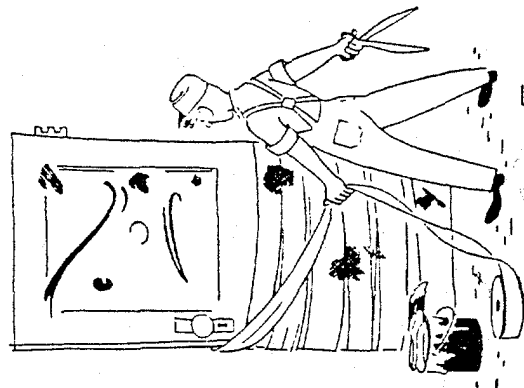
Stopping The "BLEEDING" of stains

ONE of the most difficult problems that confronts the painter who is called in to paint interior woodwork is the treatment of the old coating to prevent its showing through the new paint. Of course, not all old stained woodwork will cause trouble but it should be viewed with suspicion until it is proved harmless.

The most frequent offender is an old "mahogany red" or dark walnut stain containing an oil soluble dye. When coated with an oil paint now, maybe a dozen years or more after the stain was used, the dye "comes to life", that is, it dissolves in the oil and proceeds to discolor the new paint or enamel.

Because these bleeding jobs can be so troublesome, it is always good practice, before painting any old dark stained surface, to test it for bleeding. Brush some white paint on a small, inconspicuous but representative area and see what happens to it after a week or so. Sometimes the dye in the new paint resurrects the old dye in a matter of hours and again it may take several days. If no discoloration of the white oil test paint occurs after a reasonable exposure it may be assumed that the old stain used will not be a trouble maker and the work can proceed.

On the other hand, if dye bleeds and turns the new paint pink or brown, certain steps must be taken. The stain in question may be soluble in alcohol, oil or water, so the first thing to do is to remove as much as possible of the old material by using it with the liquid—alcohol, oil or water—which appears to dissolve the dye most rapidly. Sometimes a good varnish remover does the trick. The idea is to get off as much of the offending dye as possible, then give the woodwork a coat, or two to be sure of good shellac



before going ahead with the painting. Birch doors that have been stained a mahogany color and are later refinished in white give the most trouble from bleeding. Plaster walls which have been painted with a coating containing a color that has a tendency to bleed can be handled in much the same manner as wood trim.

(Occasionally one comes across a bleeding job on exterior woodwork (not including the bleeding of creosote stained shingles or siding). Here a treatment with torch, scraper and wire brushes may be necessary to fit the surface for a light-tinted paint. If the removal expense is too great, however, the next best procedure is to paint with a color that won't show the bleeding.

WARM WELCOME GREETINGS NEW DUTCH BOY HOUSE PAINT

IN the relatively short time the new "Dutch Boy" House Paint line has been on the market, it has won its way into the shops and onto the jobs of a good section of the contracting trade. As more and more distributing outlets get their stocks, more and more painters will be able to learn at first hand what current users have discovered—that here is a really fine piece of goods, a paint that truly reflects the advantages with which it was "born". Endowed as it is with the raw material and manufacturing resources of National Lead Company, conceived as it was by men wise in the ways of paint formulation, tried and proved as it has been by the most comprehensive of testing facilities, "Dutch Boy" House Paint just couldn't miss getting a warm and eager reception.

It is pretty safe to say that the circle of acquaintanceship of this new member of the "Dutch Boy" family will be limited only by two factors—the understandably time-consuming job of supplying franchised dealers and the painstaking task of informing the house-owning public about the new product. As has been mentioned, shipments to dealers are going forward at a good rate from our recently-built paint plants.

So far as telling the world about "Dutch Boy" Paint is concerned, big, colorful, inviting announcements have appeared and will continue to be seen in several leading magazines, in farm papers and in trade papers. To bring the news right down close to the eyes of their own trade area homeowners, many distributors are taking part in our cooperative local newspaper advertising campaign. Some dealers are using radio announcements, some are sending out mailing pieces, others are using

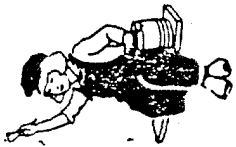
classified telephone directory listings. Yes, the news about the newest paint is getting 'round. It won't be long before it will indeed be a rarity to meet a property owner who has not heard about "Dutch Boy" House Paint.

This fact should be the painter's cue when he talks painting with prospective customers. As many a contractor has discovered through painful experience, there is no percentage in trying to talk a buyer into using an unknown, unheralded and unsung brand of merchandise, particularly paint. A homeowner might agree to the use of some item that could readily be exchanged or returned if it didn't work out right. But paint is something else again. No painter and no dealer ever need feel his efforts are wasted in selling a "Dutch Boy" product. All the quality, the service, the dependability a buyer hopes to get for his money are tied up with that name and that trade mark.

So, in your contacts with paint-minded people talk "Dutch Boy" House Paint. Pass the good words along. They make sense—and if you'll forgive the pun, they'll make you some dollars.



*Quick Factor
about the name*



Dutch Boy BLENDED PAINT

PRIMER-UNDERCOATER

TYPE: Exterior two-coat system priming coat paint.
USE: First coat on new and previously painted wooden surfaces.
PURPOSE: To provide a uniform, high-hiding foundation for finish coat house paints and sash and trim colors.
COLOR: White. May be tinted if desired.
CONSISTENCY: Correct as it comes in the container. Should not be thinned.
SPREADING RATE: 450 to 500 square feet per gallon.
DRYING TIME: Dust-free in 5 hours. Dry in 18 hours.
SPECIAL FEATURES: Restricted penetration, good sealing, high hiding, excellent finish coat anchorage.
PACKAGING: Quart, Gallon and Five-Gallon containers.

TINTING WHITE

TYPE: Exterior finish coat house paint.
USE: Finish coat over Dutch Boy Primer-Undercoater.
PURPOSE: "Stock White" finish coat for producing special tints by addition of colors-in-oil.
COLOR: White—to be tinted as desired.
CONSISTENCY: Correct as it comes in the container. Should not be thinned.
SPREADING RATE: 550 to 600 square feet per gallon.
DRYING TIME: Dust-free in 5 hours. Dry in 18 hours.
SPECIAL FEATURES: High-hiding, good workability, readily tinted, chalking-resistant, tint retentive.
PACKAGING: Gallon and Five-Gallon containers.

BRIGHT WHITE

TYPE: Exterior white finish coat house paint.
USE: Finish coat over Dutch Boy Primer-Undercoater.
PURPOSE: To provide extreme whiteness and cleanliness.
COLOR: White—Should *not* be tinted.
CONSISTENCY: Correct as it comes in the container. Should not be thinned.
SPREADING RATE: 550 to 600 square feet per gallon.
DRYING TIME: Dust-free in 5 hours. Dry in 18 hours.
SPECIAL FEATURES: Extremely white, high-hiding, good workability, nice leveling, self-cleaning through mild chalking.
PACKAGING: Quart, Gallon and Five-Gallon containers.

BODY TINTS

TYPE: Exterior colored finish coat house paint.
USE: Finish coat over Dutch Boy Primer-Undercoater.
PURPOSE: To provide, clean, durable, colored finishes.
COLORS: Ivory, Cream, Buff, Gray and other popular tints.
CONSISTENCY: Correct as it comes in the container. Should not be thinned.
SPREADING RATE: 550 to 600 square feet per gallon.
DRYING TIME: Dust-free in 5 hours. Dry in 18 hours.
SPECIAL FEATURES: Good workability, dense covering, nice leveling, color retentive, chalking-resistant.
PACKAGING: Quart, Gallon and Five-Gallon containers.

SASH & TRIM COLORS

TYPE: High gloss, hard drying exterior finish coat paint.
USE: Finish coats over Dutch Boy Primer-Undercoater on sash, trim and other limited areas.
PURPOSE: To provide colorful, decorative effects.
COLORS: Nine popular colors, including Black and White.
CONSISTENCY: Correct as it comes in the container. Should not be thinned.
SPREADING RATE: 600 square feet per gallon.
DRYING TIME: Dust-free in 4 hours. Dry in 8 hours.
SPECIAL FEATURES: Excellent workability, good leveling, long-lasting gloss, good color retention.
PACKAGING: Quart and Gallon containers.

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NEW WALLS FOR OLD . . . with CANVAS

There comes a time in the life of many buildings when the interior plaster shows its age and, perhaps, abuse just as surely as does the exterior. A common-sense maintenance program, strictly adhered to, postpones the inevitable day of reckoning when major exterior replacements and repairs must be made to keep a home presentable or to render it saleable. In such a program paint, of course, plays a leading if not sole part—and at a very reasonable cost.

So far as interiors are concerned,

For the past half-dozen years during which housing, first of migrating millions workers and then of returned veterans, has been a real problem, the "Dutch Boy" Painter magazine has tried to do its bit to help ease the situation. We have carried articles on the renovation of brick and stucco houses, old frame dwellings, interior woodwork and floors, and so on—all with the idea of providing information which would help to rehabilitate run-down or outmoded housing units. This article on the "resurfacing", so to speak, of cracked and patched interior plaster, like the other articles mentioned, should prove both interesting and helpful to painters who are confronted with interior renovation jobs that, from a purely repainting standpoint, seem hopeless.

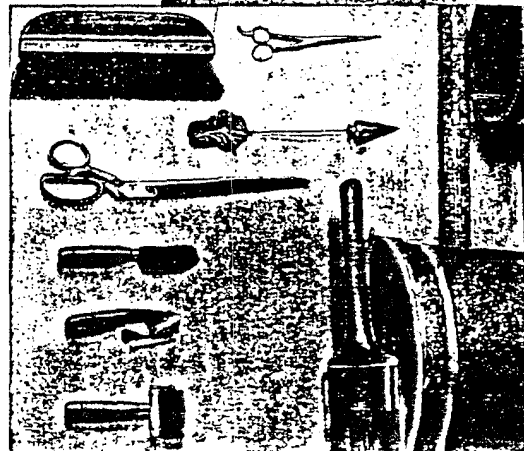
If necessary, this "wall-covering" story is somewhat lengthy, so this is the first of two installments.

battered plaster walls and ceilings that amount to patch upon patch and a hole in the middle," he ought to consider the possibilities offered by canvassing the job. This is the only practical method of getting a uniform foundation for a painted wall or ceiling finish and, at the same time, a permanent one.

however, severe settling of foundations, banging of furniture, hammering of nails for pictures, cutting-in of new doors or windows or the closing of old openings, all these misadventures are rough indeed on the plaster, especially in those numerous cases where a paint finish, rather than wall paper, is desired for obvious reasons of sanitation, washability and economy.

When a painter meets up with these cracked and

amount to patch upon patch and a hole in the middle," he ought to consider the possibilities offered by canvassing the job. This is the only practical method of getting a uniform foundation for a painted wall or ceiling finish and, at the same time, a permanent one.



These are the tools commonly used in hanging of wall fabrics. Top left to right: corner smoothing roller, steam roller, steam cutter, with gator blades, trimming knife, offset-handled shears, plumb bob, angle line, smoothing brush, barbed shears, for edging, galvanized paste ball, straightedge, putty knife, roller, finishing tape, used for taping back joints in trimmed dry fabric. (See page 43 for more tools.)

As a matter of fact, many owners and managers of property who figure yearly upkeep costs very closely, start their plaster walls off on a long, useful and untroublesome life with a covering of canvas. These men figure, and rightly, that the fabric reinforces the plaster, protects it from scratches and bruises and renders it less likely to show cracks as time goes on. To make extra sure that the major cracks which may develop from foundation settlement do not have a chance to show up at all, the canvassing may be done after the building has stood for several years.

Fabrics used for covering walls and ceilings are commonly called canvas, but the bulk of the material employed for this purpose is simply unbleached muslin which may be purchased in rolls of various widths such as 36, 52, 82 and 99 inches. Obviously, the wider the cloth, the fewer the joints on the job. As a matter of fact, some rooms with the standard 8 foot 6 inch ceiling are covered with the widest of the fabrics. This is hung horizontally, with only one seam, and that in a corner of the room. In such cases, the start is made in one corner and the cloth unrolled around the four walls of the room onto the previously pasted plaster. The openings, if not too numerous, are also covered and cut out later.

Surface Preparation

In preparation for "hanging" canvas or muslin on walls or ceilings, the plaster should first be given a coat of "Dutch Boy" Wall Primer. This affords protection against moisture that might come through the plaster and get at the back of the fabric.

Old, battered walls, of course, require the usual pre-treatment to get them in shape for the fabric. Holes, dents and cracks should be properly filled with patching plaster and finished off level with the adjoining surface. Joints in wallboard, too, should be filled and smoothed off before the canvassing.

All calcimine or other water-thinned paints should be removed cleanly, as should wall paper. Old flat wall paints that have formed a hard, brittle film on the plaster should be thoroughly washed with strong sal soda water, then rinsed with clear water and allowed to dry. Enamel and gloss paint coated surfaces likewise require the sal soda wash treatment as well as a light sandpapering to afford good anchorage for the fabric.

Paste for Wall Fabrics

Flour paste, made a little thicker than for paper-hanging, is used to stick fabrics to walls or ceilings. To make the paste, put one-half gallon of cold water and two tablespoonfuls of baking soda in an iron pail. Sift in three pounds of flour and stir thoroughly to break up lumps. When there is time it is well to let the flour soak in the cold water a few hours. Stir up again and pour on about two gallons of boiling hot water, stirring vigorously all the while. Have the pail on the fire and continue the stirring as the paste begins to thicken. When very thick, remove from the heat and let the paste cool. Then thin out with warm water to about the consistency of heavy cream. There should be no lumps, but if there are, strain the paste before using. Do not use the paste hot.

For thicker than usual wall fabrics and where an extra strong paste is desired, a cup of brown sugar or a little Venice turpentine added to the regular formula serves well. Put the sugar or Venice turpentine in the mixture before the boiling water is added.

Paste doesn't keep well for more than a day or two, so fresh batches must be mixed as needed.

(The second, and last, installment will describe the hanging of the fabric, making tight joints, and painting.)

PAIN T PROBLEMS

National Lead Company's staff of practical paint men will help you solve your painting problems. Write or address your letter to National Lead Co., Room 185, 111 Broadway, New York 6, N. Y. Please include your name, address and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Cleaning "Travertine" Walls

QUESTION: Part of a job we have coming up consists of cleaning travertine covered walls that have become dirty and soiled. Apparently the surface wasn't treated with a glaze when the travertine first was put on, so washing, even with strong soap powders, doesn't clean off the dirt—the cleaning solution merely soaks in. Abrasives like sandpaper and steel wool make the surface too rough. Can you suggest some practical dirt removers?

ANSWER: It is difficult to tell from your description whether the "travertine" is the real marble or simply a "travertine" effect produced with water-thinned plastic paint. The fact that the material is so porous it readily absorbs your cleaning solution indicates that it is probably plastic paint. In this case we would suggest the use of a "dough cleaner" such as Absorbene, which is sold at most paint counters. Directions for use are on the package. This type of cleaner is much used for cleaning wall paper, window shades and other materials that cannot be washed or sanded.

A Flat Black for Exterior Trim

QUESTION: I have a job of painting the wood trim on a large stone mansion. The trim now is painted black and the specifications call for a repeat job of flat black. Is there a flat black paint made for this sort of work? If not, how can I mix my own?

ANSWER: So far as the flat black exterior finishing coat paint is concerned, we know of none available in ready mixed form. You can make one by mixing equal parts (by volume) of lampblack ground in oil and lampblack (or dropblack) ground in varnish or

The bar front veneer panels do not need all this treatment, of course. Here use a couple of coats of high grade alcohol-proof varnish.

Cleaning Oil Murals

QUESTION: We are doing the interior redecoration of a court house here and there are several oil paintings on the walls and ceilings that need cleaning. Can you advise the kind of cleaner to use?

ANSWER: The cleaning of oil paintings, especially valuable works of art, is a risky proposition. It should not be attempted by the inexperienced. If, however, professionals in this type of work are not available and you have been told to go ahead by the building manager and that he will assume full responsibility, you can use a neutral soap (like Ivory) in lukewarm water and begin washing lightly and carefully at the least prominent edges of one of the paintings. A very soft sponge should be used. If only dirt comes off, and no paint pigment, it would appear to be safe to go ahead with the job. Should the sponge pick up even a trace of the colors of the painting, the work should be stopped and the trouble brought to the attention of the building manager who would have to decide what course to pursue.

Using Flat White over Varnish

QUESTION: What steps must be taken in applying a flat white paint over varnished woodwork?

ANSWER: First sandpaper the varnish thoroughly, not merely to cut down the gloss but also to reduce the thickness of the varnish coat. The closer you cut the varnish to the bare wood, the better the paint job you will get. Dust off the surface well and, before you go ahead with the painting, apply some of the white paint to a small out-of-the-way area, let it dry and harden thoroughly. Inspect the painted spot carefully after a few days to see whether there is any kind of discoloration on the white surface. If there is, you will know that the wood

previously had been stained with a penetrating type of stain which becomes a "bleeder" when painted over. In this case you will have to give all the woodwork a couple of coats of high grade rosin-free shellac (not more than a 2-lb. cut), after which the shellac should be very lightly sanded. Then you can go ahead with your flat white paint. Obviously, if your test spot showed no discoloration, the shellac is not needed.

Colors for "Two-Room" Door

QUESTION: What is the correct color "break-up" for a swinging door between a dining room and a kitchen? The wood trim in the dining room is painted green, while the kitchen is all white.

ANSWER: The usual practice is to paint the dining room side of the door and the edge in the dining room color, and use the kitchen color on the other side. When the door is closed, as it probably is during "cooking" time and most of the "eating" time, each room will thus contain only its own color.

In passing, it might be noted that this "two-room" door problem often is solved by leaving the door in its natural wood color, with a coat of shellac and varnish to provide a good cleanable finish.

Burning Off Ochre-Primed Job

QUESTION: We have the job of burning off the old paint on a house, then repainting the building. The place was painted with yellow ochre many years ago and we have been told it will be impossible to remove the paint. Is this true?

ANSWER: It should be possible to completely remove the old exterior paint either with one of the outside paint removers of the slow-drying type or with the customary blow-torch and scraper. With either of these methods it is highly unlikely that any appreciable part of the old paint film, yellow ochre or otherwise, will remain on the wood. If there are any areas where the old film has proved stubborn and patches of paint remain, go over them with steel wool or sandpaper.

OUR PAINT-PROBLEM SOLVERS NOW ASK YOUR HELP

AS most of our readers know, the Technical Service Division of National Lead Company's Research Laboratories cheerfully undertakes advising on practically any and all paint problems sent in by "Dutch Boy" users all over the country. A certain percentage of these problems, particularly those that concern cracking and peeling paint jobs, involve the sending to us of specimens of the failing paint coatings. In order for our technical men to make a proper examination and correct diagnosis of the paint failure, they must have pieces of paint film that can be put through the several necessary tests.

Many of the specimens that reach the Laboratory arrive in the form of a fine powder simply because the original paint scales were carelessly tossed into an envelope and dropped into the mail. The none-too-gentle handling, received en route, not to mention the passage of the envelope through the stamp-canceling machine and its subsequent tying

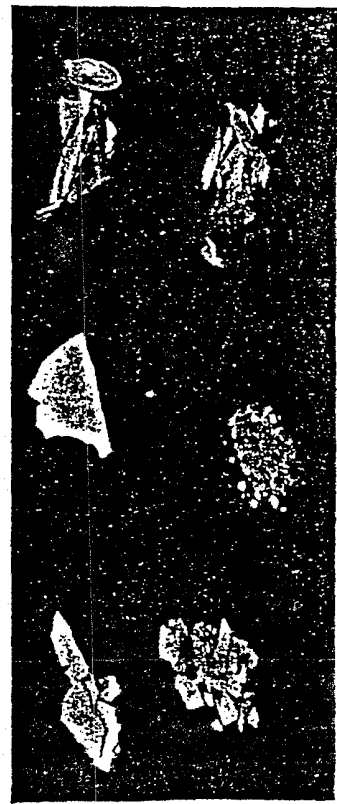
into bundles with other mail matter, is almost sure to reduce even a sturdy paint "peel" to unrecognizable crumbs. So, if you have occasion to mail samples of failing paint films do this: Select as large and as representative specimens as possible.

Pack them between layers of cotton. Place in a cardboard box the size of a half-pound candy carton and put in more cotton to fill the box comfortably. Enclose your letter of explanation, giving all the details of your problem. Close the box, seal it well, address it plainly and send it by first class mail. The package will be light so the postage won't be much.

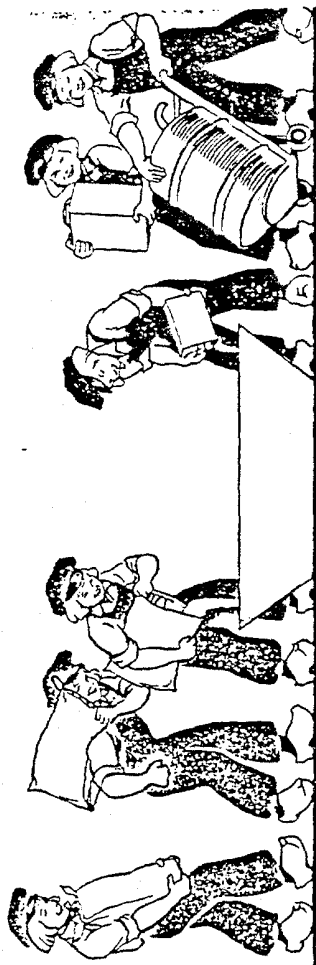
If you will follow these few suggestions you may be sure of two things: (1) we will receive paint scales that can be readily tested and analyzed and (2) you will receive a quicker, more comprehensive reply.

What do you say . . . will you help us to give better and quicker service?

Some of the paint scales sent us for testing, about one-fourth actual size. All are large enough for analysis except those in center of lower row—these were practically pulverized in the mail, because of improper packing.



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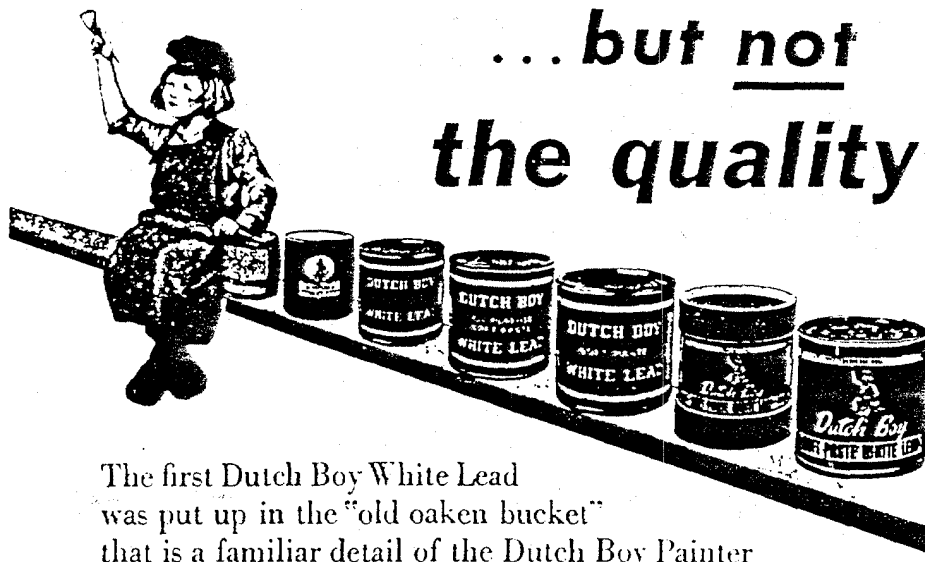
DUTCH BOY HOUSE PAINT

is a BLEND of top-quality ingredients that have earned their right to a place in weather-worthy paint coatings. Under rigid control of precision devices, the materials are accurately weighed or measured into powerful, highly efficient mills and mixers where they are BLENDED into perfectly balanced, smooth and uniform paint — as fine a piece of goods as ever wet the bristles of your brush.



THE PACKAGE HAS CHANGED

... *but not
the quality*



The first Dutch Boy White Lead was put up in the "old oaken bucket" that is a familiar detail of the Dutch Boy Painter trade mark. That white lead was tops in quality in those long-gone days... the best white lead we knew how to make.

Over the years, our white lead package has undergone a number of changes in appearance. The transition from plain wooden keg to modern black and orange steel container indeed represents a radical change in packaging and labelling.

The white lead the package contains, on the other hand, has been kept at its quality peak. True, improvements in manufacturing methods have resulted in a whiter, finer, better-bodied product. But the basic quality, the all-around usefulness and uniform dependability of Dutch Boy have remained constant.