

(FORM BOOK)

VOLUME VI -

1935-1938

NLI

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NLI 001862

*What do you look for
in a flat paint?*

SPREAD?

SEALING?

DURABLE?

FLOW?

FINISH?

Easy Brushing?

LOW COST?

Adaptability?

Washability?

Economy?

Here's your answer

**DUTCH BOY
WHITE-LEAD**

**DUTCH BOY
LEAD MIXING
OIL**

NL I 001863

LEAD MIXING OIL

Five Advantages!



Levels off without excessive brushing and cross-brushing.



No shine... no flashing... no matter how porous the surface.



Supple, if you want, but it isn't necessary.

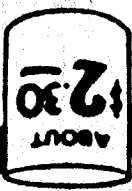
Whether used inside or outside this combination of white-lead's DURABILITY and Lead Mixing Oil's SEALING results in a paint that gives lasting beauty and fine appearance to the surface.

Gives you a paint with ALL advantages Economy!



Lead Mixing Oil and white-lead make a paint that has all the durability and protection value of pure "lead and oil."

The fact that this paint is waterproof and preservative gives you an idea of how it withstands repeated washings on interior surfaces. Ink spots, pencil marks, finger smudges, grease and dirt stains of all kinds wash off of this paint. And the paint stays ON. Withstands mechanical abrasion too. Grind your heel against the Lead Mixing Oil and white-lead job that is thoroughly dry. You can wash off the spot. The surface will not be damaged.

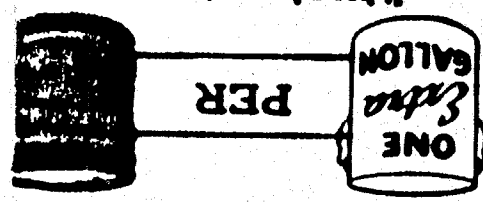


low cost per gallon



easy brushing and self-leveling

Lead Mixing Oil gives a white-lead QUALITY and white-lead APPEARANCE at a lower price per gallon. It gives at least a gallon more paint per "hundred."



It has a low cost per square foot applied.



high price per gallon



General Recommendations for Interior Plaster

White lead and Dutch Boy Lead Mixing Oil are recommended for three coats on new plaster. Three coats are recommended for the same reason, although the best properties of Dutch Boy Lead Mixing Oil are obtained when used in the proportion of one part to four parts of paint. Two coats are of course sufficient for repair work. Paint made with white lead and Dutch Boy Lead Mixing Oil lasts longer, permeates, and cures the plaster better. The first coat is made stiff with sand or putty and is applied at an angle of 45°. The second coat is applied at an angle of 90°. The third coat is applied at an angle of 45°.

Scrapping while not required, may be done when a finish is desired. If this is done, the plaster should be prepared with Dutch Boy Lead Mixing Oil and a coat of putty should be applied to the surface.

On interior work, if earth and putty are used, the Dutch Boy Lead Mixing Oil should be used in the proportion of one part to four parts of paint.

Stucco and Concrete

Stucco and concrete should be painted in weather from three to six months before being painted. In any event, it is no longer weathering, it is a hard, smooth surface, and it may be painted at any time.

If the surface has previously been painted, the paint must be entirely removed by the use of a wire brush. The surface must then be made perfectly dry—and just as the surface for the next coat is applied just after a heavy rain or a prolonged rain spell.

Three coats are recommended for new work, although two coats are frequently satisfactory. Under normal drying conditions, an exterior surface painted with white lead and Dutch Boy Lead Mixing Oil, will be ready to be painted in forty-eight hours. If the weather is extremely hot and the paint sets up too quickly, the third coat may be added. However, this reduces the sealing properties of Lead Mixing Oil and should not be done unless absolutely necessary.

Finish is important when the surface is to be painted. Paint made with white lead and Dutch Boy Lead Mixing Oil dries faster than most other paints found on the surface of the last few years. Straight Lead Mixing Oil also makes a fine vehicle for brick reds.

FORMULA

The following formula is for the preparation of a paint for the interior of a building.

One part of white lead, one part of Dutch Boy Lead Mixing Oil, and one part of putty, mixed together, will make a good paint for the interior of a building. This paint should be applied in three coats, the first coat being applied at an angle of 45°, the second at an angle of 90°, and the third at an angle of 45°.

For exterior work, the same formula may be used, but the paint should be applied in three coats, the first coat being applied at an angle of 45°, the second at an angle of 90°, and the third at an angle of 45°.

REMARKS

On surfaces previously painted, the paint should be removed by the use of a wire brush. The surface must then be made perfectly dry—and just as the surface for the next coat is applied just after a heavy rain or a prolonged rain spell.

Paint made with white lead and Dutch Boy Lead Mixing Oil dries faster than most other paints found on the surface of the last few years. Straight Lead Mixing Oil also makes a fine vehicle for brick reds.

Shows you a paint with ALL advantages **DURABILITY** *Economy!*

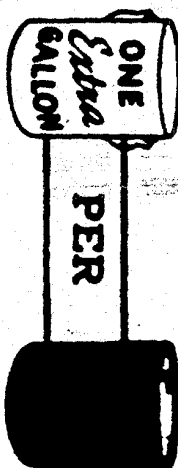
Lead Mixing Oil and white-lead make a paint that has all the durability and protection value of pure "lead and oil."



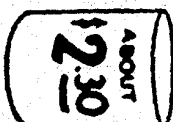
The fact that this paint is used OUTSIDE to waterproof and preserve porous surfaces will

give you an idea of how it withstands repeated washings on interior surfaces. Ink spots, pencil marks, finger smudges, greases and dirt stains of all kinds wash off of this paint. And the paint stays ON Withstands mechanical abrasion too. Grind your heel against the Lead Mixing Oil and white-lead job that is thoroughly dry. You can wash off the spot. The surface will not be damaged.

Lead Mixing Oil gives you white-lead QUALITY and white-lead APPEARANCE at a lower price per gallon. It gives at least a gallon more paint per "thousand."



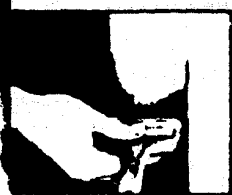
It has a low cost per square foot applied.



low cost per gallon



easy brushing and self-leveling.



high spread per gallon.

NLI 001866

The DUTCH BOY LINE of Paint Products

WHITE-LEAD "Lead paint's other name" is a statement we often make in referring to Dutch Boy white-lead. But it is more than just a slogan. Actually it expresses the experience of thousands of master painters who have applied Dutch Boy white-lead on many thousands of homes and commercial structures . . . who have watched Dutch Boy withstand years of weather exposure . . . who have seen Dutch Boy add life and wear to interiors.

If you have never used Dutch Boy white-lead . . . especially this time-saving, money-saving, labor-saving **ALL-PURPOSE WHITE PASTE** . . . begin now. It is the foundation of the Dutch Boy Line.

WALL PRIMER Dutch Boy wall primer is the ideal under and paint coat combined. In one coat it not only stops the action of even the roughest, most porous wall material but it also hides discolored spots and smudged surfaces.

Dutch Boy wall primer works easily under the brush and spreads as much as a thousand square feet per gallon on smooth plaster and correspondingly less on rough, uneven surfaces. Penetrates the surface sufficiently to give proper anchorage . . . makes a perfect foundation for later coats of white-lead flat. Requires no special thinners or special rollers.

LINSEED OIL All linseed oil bearing the Dutch Boy name and trademark is pure linseed oil as pure as can be made anywhere . . . clear . . . carefully filtered . . . pressed from selected and well-sifted . . . and particularly made for mixing with Dutch Boy white-lead to produce long-wearing, long-lasting paint jobs. Dutch Boy linseed oil is available as raw, boiled or standard type. The latter is a pure linseed oil that has been specially treated to produce a boiled oil. Its use gives improved gloss and lasting qualities to white-lead paint. And all three of these Dutch Boy oils come in **SEALED CONTAINERS** for your protection.

LEAD MIXING OIL Dutch Boy Lead Mixing Oil is not just another "special oil." It is designed for a definite purpose . . . to provide in one package a vehicle that mixes perfectly with white-lead and that seals, protects and beautifies porous surfaces whether they be plaster, wall board, concrete, brick or stucco . . . interior or exterior.

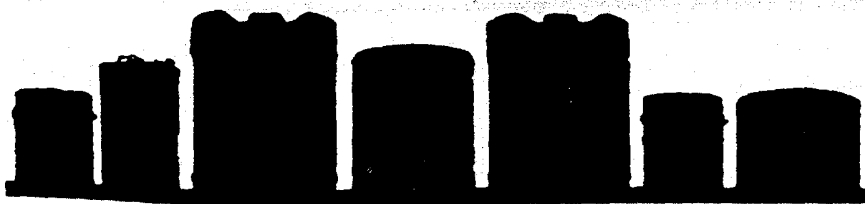
Dutch Boy Lead Mixing Oil, used with white-lead, has excellent sealing qualities . . . covers well and levels out . . . gives a high spreading rate and produces a solid durable finish with **REAL** economy.

COLORS IN OIL As a result of quality materials and skilled manufacture Dutch Boy colors in oil are always true in tone as well as high in tinting strength.

Dutch Boy colors do not have to be thinned before using. They come in soft paste consistency . . . just right for mixing directly into the paint. There is no lumping or streaking . . . no loss of tinting time.

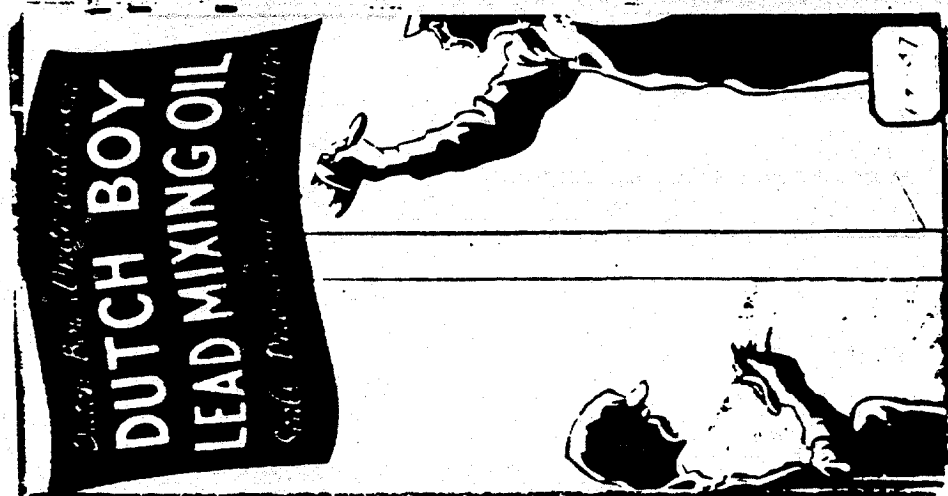
For these improved rollers with Dutch Boy white-lead. They come in a wide range of rollers in weight, friction top, rim and in tubes.

LIQUID DRIER You can't be too careful about driers. Driers that act too rapidly may cause skin-drying and wrinkling. If it works too slowly, dirt and dust collect, discoloring the job. Safeguard your paint jobs with a dependable drier . . . Dutch Boy liquid drier . . . made especially for use with Dutch Boy white-lead. Its action is neither too fast nor too slow. It is an unusually strong drier of the best known composition properly balanced to bring about efficient drying. The contents of every container are exactly the same, uniform in strength and uniform in results produced. It will not curdle or discolor the paint.



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NL I 002030

THE RIGHT PAINT TO USE
OUTSIDE INSIDE

*To Seal
and Decorate*
**PLASTER
WALL BOARD
WOODWORK
MASONRY**

*To Seal
and Decorate*
**STUCCO
BRICK
CONCRETE
STONE**



NL 1002031

This paint opens up a new market for you

There is a rapidly increasing vogue for painting brick surfaces in light colors. Owners of residential buildings and business structures are taking up this inexpensive mode of modernizing with paint. You know this because you have seen its evidence all around you. It's a new market. It's an important market. It's a profitable market. And here in white-lead and Lead Mixing Oil you have the ideal combination for brick surfaces. It's a paint that seals, that lasts, and that gives the right amount of "flatness" to suit the customer's taste.

Here's a money-making opportunity that is being laid right in your lap. Why not cash in on it?



DUTCH BOY MIXING OIL

One of the important advantages of this paint is its sealing ability. Not only does it protect and decorative porous surfaces but it seals them. Even on interior plaster and masonry it can be used for ALL coats.

This sealing with white-lead and Mixing Oil paint is a valuable asset when it comes to exterior brick and concrete. For example, as compared to unpainted stucco houses will absorb as much as 3000 pounds of water during rainy spell. Sealed and waterproofed against weather with Dutch Boy paint, the danger of dampness and damage absorbed moisture no longer exists.

TIME: Three flat paints were painted Dutch Boy on comparable surfaces. The same painter applied Here are the results in terms of spread per 8-hour day:

Dutch Boy 1420 sq. ft.
Paint A 1120 sq. ft.
Paint B 1040 sq. ft.
Paint C 960 sq. ft.

MATERIAL: On the same test as record was kept of the "spread" of paints with the following results:
Dutch Boy 710 sq. ft. per gal.
Paint A 590 sq. ft. per gal.
Paint B 416 sq. ft. per gal.
Paint C 384 sq. ft. per gal.

you, too, like to have these

NLI 002032

DUTCH BOY WHITE-LEAD and LEAD MIXING OILS

One of the important advantages of this paint is its sealing ability. Not only is it protective and decorative, it seals porous surfaces but it seals them so well. Even on interior plaster and on wood, it can be used for ALL coats.

This sealing with white-lead and Lead Mixing Oil paint is a valuable quality when it comes to exterior lime stone and concrete. For example, an unpainted stone house will absorb as much as 3000 pounds of water in a rainy spell. Sealed with this paint, against weather with Dutch Boy, the danger of dampness and decay is absorbed moisture is kept out.

Put this paint hand in hand with white-lead and Lead Mixing Oil paint. The interior produces not only an excellent new home, but because it has all of a white-lead paint durability it retains its good look.

On interior, too, where appearance is even more noticeably observed, this different "look" makes them fill the bill. In the first place, it levels off without excessive brushing and sanding to eliminate brush marks. It also is stippled, but it isn't noticeable. The sealing properties do not mean any loss of shine or finish... no more how porous the surface. The result is a job has all the appearance of a fine job.

And this paint can be washed, too! It is not a sticky, greasy substance that stays on the surface. And this is not a sticky, greasy substance that stays on the surface.

Anything we might say about economy is overshadowed by the actual tests described and shown carefully.

SAVES TIME: Three test tested against Dutch Boy on room surfaces. The same paint all four. Here are the results area covered per 8-hour day:

Dutch Boy	1420 sq. ft.
Paint A	1120 sq. ft.
Paint B	1040 sq. ft.
Paint C	860 sq. ft.

SAVES MATERIAL: On the accurate record was kept of the of all four paints with the following:

Dutch Boy	710 sq. ft. per
Paint A	560 sq. ft. per
Paint B	416 sq. ft. per
Paint C	384 sq. ft. per

Wouldn't you, too, like to save?

NLI 002033

General Recommendations for Interior Plaster

White-lead and Dutch Boy Lead Mixing Oil can be used for all these coats on new plaster. Three coats are always recommended on new plaster although the cooling properties of Dutch Boy Lead Mixing Oil are a distinct advantage in the production of satisfactory two-coat work. Two coats are of course sufficient on regular jobs. Paint made with white-lead and Dutch Boy Lead Mixing Oil dries down progressively during the drying period. The final effect is a solid flat with a very slight sheen or mellow reflection. This paint also sets up slowly—gives all the time needed to catch laps even on fairly large areas.

Smoothing, while not required, may be done when such a finish is desired. If it is to be a heavy stipple, the proportion of Lead Mixing Oil should be reduced to a minimum of two gallons per each hundred pounds of white-lead. The resulting finish is an "orange peel" effect.

On interior work, if surface is particularly bad or uneven, Dutch Boy Wall Primer may be used for priming followed by one or two coats of white-lead and Lead Mixing Oil.

Stucco, Concrete, Brick

Stucco and concrete should be permitted to weather from three to six months before being painted. In exceptional cases longer weathering is desirable to eliminate reactive lime that may burst through any paint.

If the surface has previously been painted, any loose paint must be entirely removed by thoroughly wire brushing the surface. The surface must also be completely dry—and not on the surface but throughout. Do not paint just after a heavy rain, or a prolonged rainy spell.

Three coats are recommended for new work although two coats are frequently satisfactory. Under normal drying conditions, an exterior surface painted with white-lead and Dutch Boy Lead Mixing Oil may be recoated in forty-eight hours. If the weather is extremely hot and the paint sets up too quickly, valuable thinner may be added. However, this reduces the sealing properties of Lead Mixing Oil and should not be done unless absolutely necessary.

Finish is important when brick or stone is to be painted. Paint made with white-lead and Dutch Boy Lead Mixing Oil duplicates that old-fashioned sheen found on the surface of the best lime brick. Straight Lead Mixing Oil also makes a fine vehicle for brick red.

FORMULAS

The following formulas apply whether the white-lead used is soft paste or heavy paste and for all porous surfaces, exterior or interior.

UNPAINTED SURFACES

PRIMER COAT

100 lbs. Dutch Boy white-lead.
4 to 5 gals. Dutch Boy Lead Mixing Oil.

SECOND COAT

100 lbs. Dutch Boy white-lead.
3 to 4 gals. Dutch Boy Lead Mixing Oil.

FINISH COAT

Same as second coat above.

Notes: 1. 200

Mix equal parts of the above finishing coat paint and Dutch Boy Wall Primer.

It is strongly recommended that new work receive three coats. In case two coats only are desired, Dutch Boy Wall Primer is preferable as the first coat (on interior plaster only) or use 3 gals. Lead Mixing Oil to 100 lbs. white-lead. Follow with the finishing coat as above.

REPAINTING

On surfaces previously painted, touch up patched spots; then apply second and finishing coats given above.

Note: The minimum quantities stated above are recommended where unusual hiding is necessary.

Paint made with white-lead and Dutch Boy Lead Mixing Oil will skin over with an extremely thin, clear skin if exposed to air several hours. This skin may be easily removed without harm to the paint or may be entirely prevented by covering the paint with a little turpentine when the paint is to be left exposed overnight or for a similar period.

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Dutch Boy White-Lead

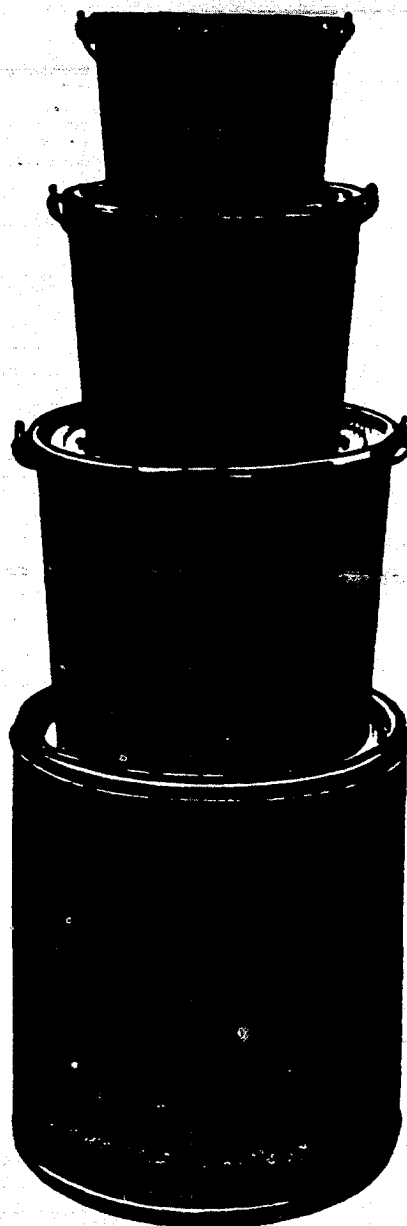
Dutch Boy *all-purpose soft paste* white-lead is pure carbonate of lead ground in linseed oil and then re-ground in turpentine to form a soft paste which mixes quickly and easily with linseed oil for outside paint and with Lead Mixing Oil or turpentine for flat or eggshell wall paint. All-purpose soft paste white-lead contains 89% carbonate of lead, 9% pure refined linseed oil and 2% pure turpentine.

Dutch Boy *heavy paste* white-lead is pure carbonate of lead that is ground in linseed oil only. As is the case with all-purpose soft paste, this grind also mixes readily with linseed oil and with Lead Mixing Oil or turpentine. Heavy paste white-lead contains 91% carbonate of lead and 9% pure refined linseed oil.

Dutch Boy white-lead is virtually concentrated paint. It is easy to thin, tint and spread. It is called "the Painter's Paint" because it enables painters to mix their paint to suit the needs of each individual job, both as to the type of paint required and the color wanted by the customer.

Dutch Boy white-lead paint, properly mixed and applied to a surface fit to receive it, may be depended upon to last long and look well and to wear down stubbornly, giving a perfect repainting surface when repainting eventually becomes necessary.

Dutch Boy white-lead is marketed in steel packages in the following sizes: 100 lb. kegs, 50, 25 and 12½ lb. steel pails.



NLI 002036



THIS IS THE WAY TO

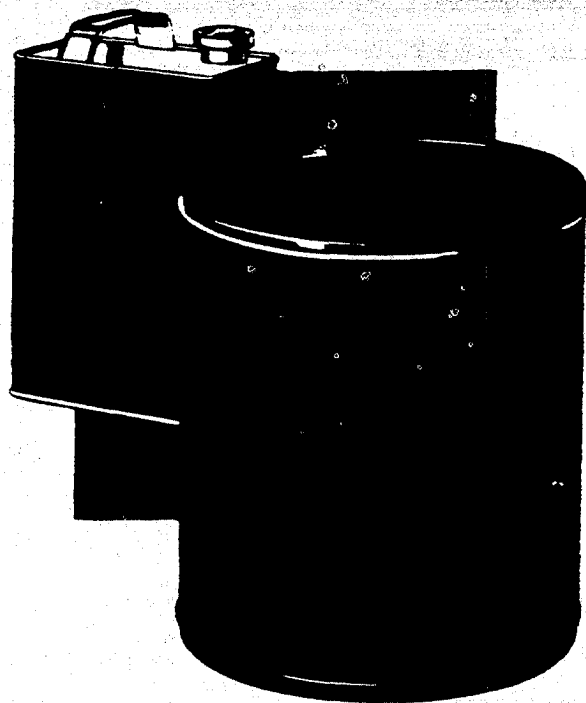
HOW TO INSURE BEAUTY, DURABILITY AND ECONOMY ON

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NL I 002007



 our civilized communities of today we look at paint most of the time. Lift your glance from this page and somewhere before you is a painted surface. All sorts of things are painted . . . all types of surfaces receive their color and texture from paint.

Just as there are many types of painted surface, there are many types of paint to paint them. So much so, the buying and specifying of this widely used material has become complicated when it might be simple; confusing when it can be clear and direct. Therefore this discussion, intended as a contribution toward clarifying an already overburdened subject, is to be limited to one type of surface . . . that of interior walls . . . and one type of paint . . . Dutch Boy white-lead and Lead Mixing Oil.

In the selection of paint for this one type of surface there are but two angles to consider. Without doubt, the first of these is appearance . . . the things we see in a painted surface . . . finish or texture and color. Next comes economy . . . real economy . . . concerning itself not so much with the price per gallon in the bucket as with the cost per gallon on the wall, which is quite a different thing. And, as a part of both appearance and economy are those twin factors of wear and maintenance.

This booklet, therefore, will deal with the consideration of appearance and of economy, as they relate to white-lead and Lead Mixing Oil paint, with the hope, of course, that the reader, if not already a user, will become one and that the present user will find his judgment and his experience amply confirmed.

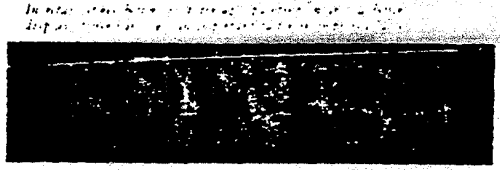
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BEFORE



AFTER



In this room, the lighting is so poor that the eye cannot see the details of the interior.



BEFORE



AFTER

No interior paint is worth considering unless it produces a satisfactory appearance. That's an obvious and simple truth. Not so simple, however, is determining what constitutes "satisfactory appearance."

To a great extent this depends upon the use or purpose of the interior which is painted. If we are permitted to generalize for the moment, it may be set down that practically all interiors are painted to better the conditions under which we live, play or work. Paint accomplishes this through providing better light, pleasing color and clean surroundings.

Suppose we think first of better light. Most of us spend the greater portion of our waking hours within four walls. So the more pleasantly these interiors are lighted, the more comfortable we are. Inadequate light connotes mental depression and strain. Glare brings acute discomfort. Either extreme is to be shunned. This is the objective of the current Better Light-Better Sight campaign and in the paragraphs that follow we hope to show how great an influence is exerted along this line by a paint's appearance.

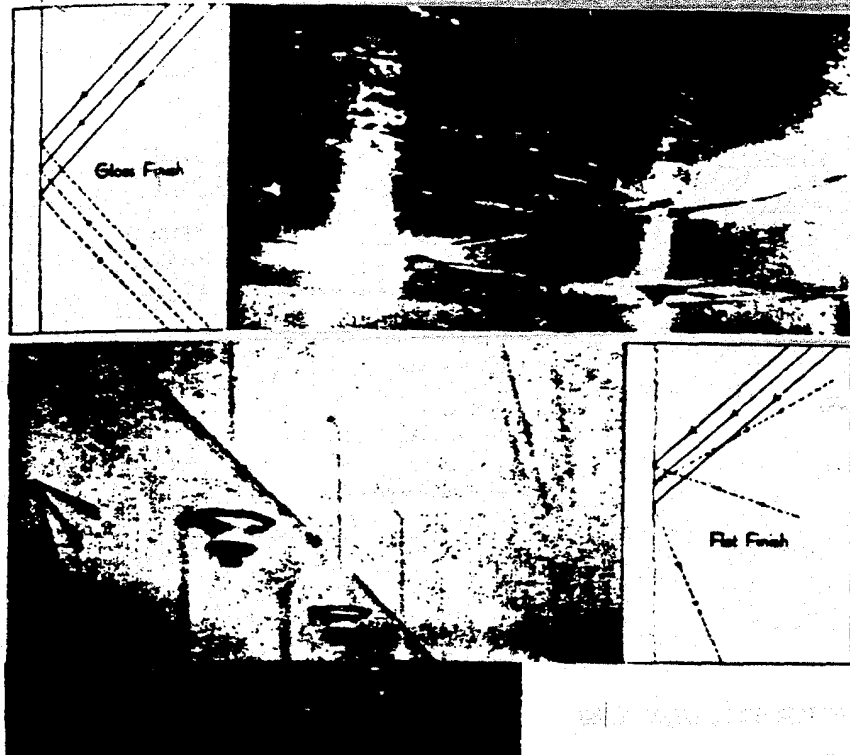
Finish or texture, as one of the important elements in appearance, has a very definite effect. There are many degrees of finish, ranging from

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dead flat to high gloss, from rough plastic to porcelain smoothness. White-lead, itself, can be mixed to produce any texture within this wide range but, first, the paint user must determine which finish best carries out the real function of the paint.

A flat paint finish presents a roughened or pebbly surface, broken up into many little peaks and valleys, as against the almost even surface presented by a gloss or enamel finish. A ray of light striking the former is broken up and reflected back in all directions while the same ray is reflected back from the gloss surface as one beam. Actually this is why the one surface looks flat and the other glossy, but it has more significance than this.

An interior covered with a high gloss paint will have highlights, whether the light source be natural or artificial. That is, portions of the surface will reflect an almost perfect image of the light source and will appear brighter than others. If the light source is increased in intensity

NLI 002010

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PAINTS



these highlights also increase and at some point the resulting glare becomes unbearable. But even before this point is reached the human eye will become fatigued, if exposed for any length of time in a room where such sharp light and dark contrasts are present.

On the other hand, a glossless wall surface diffuses the light reaching it, so that, while variations in light intensity on the surface may be visible, they are not so pronounced nor are they tiring to the eye. The result is that such an interior is a more

efficient place to work or a much more pleasant place to live.

In fact, complaints about poor light in certain interiors have been traced not to a lack or "loss" of artificial and natural light but to its uneven and faulty distribution. Glossy paint surfaces were reflecting the light in such a spotty manner that there was over-illumination in some portions of the room and under-illumination in others. The resulting impression on the eye was one of general low illumination.

As a general thing, therefore, a so-called flat finish is the more efficient and more acceptable for painted interiors. To most people, however, an absolutely "dead" or chalky flat is not as pleasing as one with a little, but very little, sheen . . . the type of surface, for example, that is produced with Dutch Boy white-lead and Lead Mixing Oil.

Although, as we said before, white-lead itself is so versatile a pig-



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ment that by varying the vehicle from turpentine to bodied oil you can get a dead flat paint or an enamel as well as gradations in between, with Dutch Boy Lead Mixing Oil it makes a white-lead paint that best meets the needs of the average interior as to finish and texture. It has also a look of depth and quality which, from the appearance standpoint, accounts for white-lead's traditional reputation as a paint for fine interiors.

Moreover, as will be shown later, the "Better Light-Better Sight" advantages of this finish can be secured without sacrifice of washability even where conditions demand the frequent cleaning of the wall surfaces. A white-lead and Lead Mixing Oil surface is one that not only *looks* clean when new but one that *is* clean and can be *kept* clean.



NLI 002012

Another phase of appearance is color and, here again, we encounter a close relationship with light conditions.

We all know that light affects color. Just how much can be seen in the accompanying chart where certain colors are compared both under artificial and under natural light. It may be surprising, however, to learn how much color affects light. For example, how much more light is required to establish a proper light level in a deep gray room than is necessary in a similar room with cream or ivory walls. This is clearly shown by the following experiment.

The walls and ceiling of a large unfurnished room were successively painted in four different color treatments. After each painting the quantity of electricity required to maintain a light level of ten foot candles at a working plane 31 inches from the floor was carefully measured. The results are as follows:

Colors	Reflection Factor	Wattage
A—Dark Gray Ceiling	10%	
" " Sidewalls	10%	1530
B—White Ceiling	81%	
Dark Gray Sidewalls	10%	990
C—White Ceiling	81%	
Light Gray Sidewalls	26%	900
D—White Ceiling	81%	
Cream Sidewalls	75%	495

The above chart is a typical representation of the effect of color on light levels in a room.



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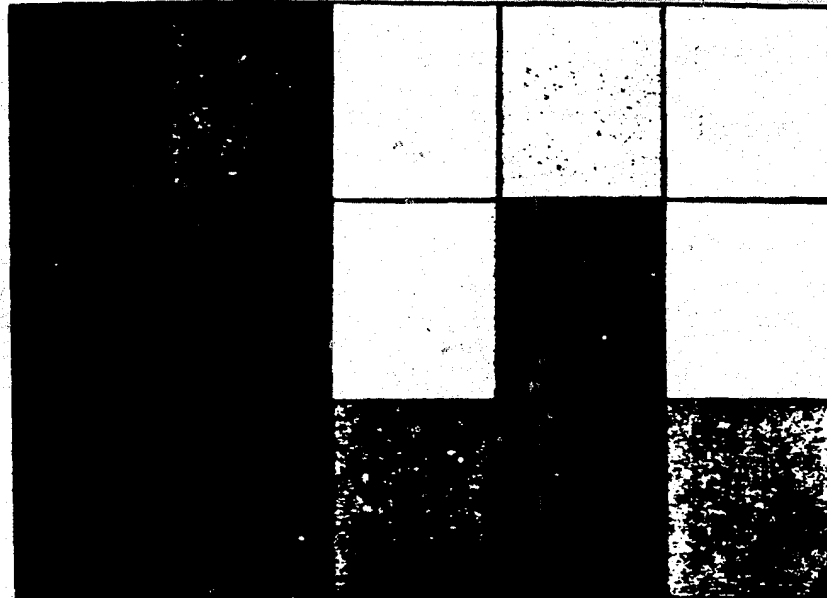
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How Light Affects Color

Row A
(Daylight)

Row B
Artificial
Daylight
Lamp

Row C
Ordinary
Artificial
Light



This chart demonstrates the change in appearance which results when a color is viewed under various types of light. The five colors in the top row, Row A, are shown as they appear when viewed under natural light, i.e., daylight. These same five colors are shown in the middle row, Row B, as they appear when viewed under an artificial daylight lamp. The bottom row, Row C, shows the same five colors as they appear under an ordinary incandescent lamp.

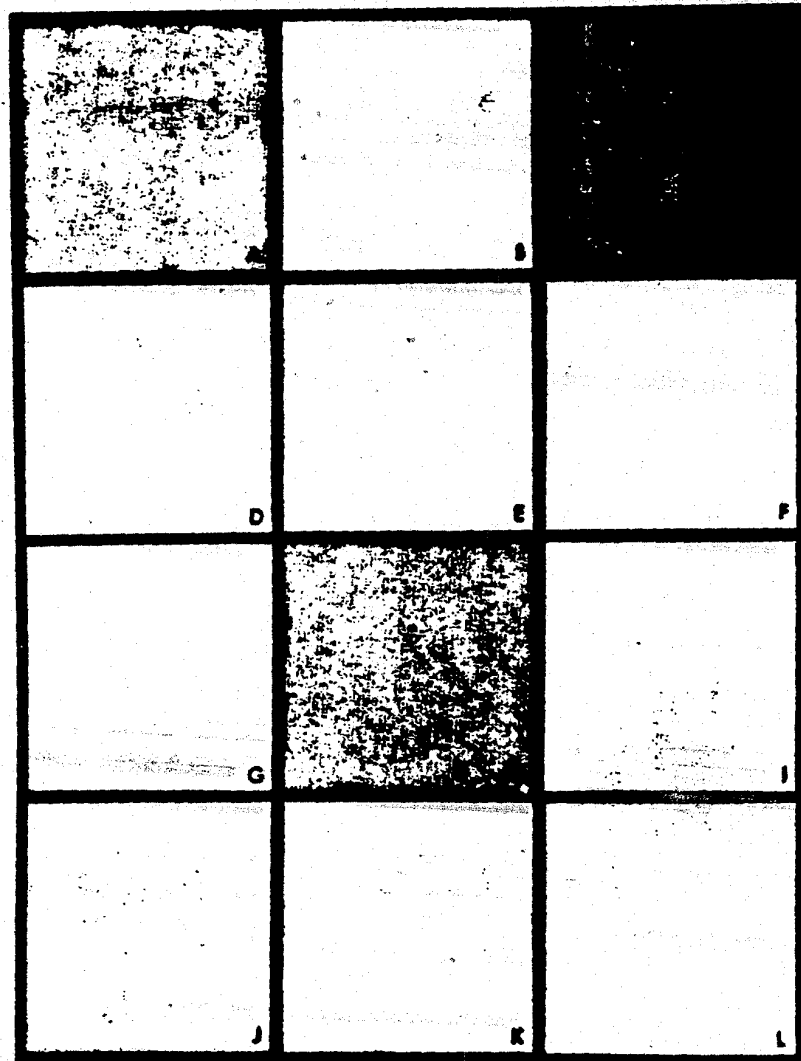
From this it is quite apparent that when walls are painted with colors that "turn back" a large percentage of the light received, a minimum of lamps and wattage will be needed to establish proper light levels. Moreover, daylight will be utilized to better advantage and lights will not be turned on so early in the afternoon or so frequently on dull days.

On the chart reproduced on the following page have been indicated the "Reflection Factors" of some commonly used colors. By this is meant the percentage of light reflected or thrown back by surfaces painted with these colors. Whether the surface is gloss or flat does not affect this quantity although the finish does, as we have shown, affect the quality of the reflected light.

The light absorbed by interior surfaces is a definite light loss. Sometimes this loss may represent the difference between bright, pleasant rooms

NLI 002014

How Color Affects Light



The "Reflected Light" of each color patch is shown in the adjacent column. The figures indicate the approximate percentage of light reflected, although this is a relative value and not an absolute one.

A 10%
B 10%
C 10%
D 10%
E 10%
F 10%
G 10%
H 10%
I 10%

NLI 002015

and poorly lighted, gloomy ones . . . between light levels which are sufficient for clear, comfortable vision and those which strain the eyes and lower efficiency.

To cite an actual case? The light level in a certain office—15'x30'x50'—was found to be 25 foot candles at a desk near a ten foot window on the afternoon of a clear day. Thirty feet away, at the other side of the room, the light level was only 3 foot candles, too dark for proper work. Just the ceiling was then repainted in a light color and at the same hour on a comparable day the respective light levels were found to be 40 and 9 foot candles, ample for efficient work in any part of the room.

The natural conclusion of all this is that careful attention to the selection of color for interior surfaces can pay dividends in a more efficient use of artificial and natural light, better sight conditions and more desirable living quarters or offices.

Of course, the aesthetic or decorative side of color selection cannot be disregarded. In many types of rooms, this may be an even more important consideration than the light reflection angle. But always there can be a compromise between the laws of color harmony and the laws of light reflection that will meet the matter of personal preference.

This is especially true of white-lead paint because it is a custom-made paint and therefore a custom-tinted paint. A competent painter, from a group of twenty odd colors-in-oil, can produce every desirable gradation of tint and shade of color with white-lead so the probabilities of failure to reconcile the aesthetic with the efficient is remote indeed.

The same painter can also, if the occasion demands, add design to white-lead painted walls. This design may take the form of a simple stencil pattern, quickly and easily applied, or it may go as far as the elaborate and ornate decoration frequently seen in the public rooms of hotels, apartment houses or governmental buildings.

In other words, white-lead is ideally versatile in everything to do with the appearance of a paint—finish . . . color . . . design. No matter what the interior may demand, Dutch Boy can meet the specifications to the letter.

NLI 002016

Although it may come first, appearance isn't all that should be considered in the purchase of paint. A paint must look well but it should also meet the standards of true economy.

Webster defines economize as "*to be prudent in expenditure*" and it is in this best sense that it should be hooked up with paint. It has been said many times, but as a truth will always bear repeating, that you may buy paint in the container but you pay for it on the wall. To express it another way—the cost of application plus the cost of future maintenance are the real factors in paint costs.

The cost of application includes both the cost of the material actually spread and the cost of the labor to spread it. The cost of labor on any given job is the same per hour or per day no matter what paint is used. Therefore, it becomes elemental that the most economical paint to use from the labor standpoint is the one which goes on with the least effort, so that the painter can cover more surface per hour and thereby reduce the labor cost of the job.

Just how does white-lead and Lead Mixing Oil stack up on this score? In the first place, white-lead paint has a long established reputation among painters as an easy spreading paint. "Goes on like butter," they say. But this is not very definite, so let us describe a test recently made.

Three different commercial flat paints were selected to compare with Dutch Boy white-lead and Lead Mixing Oil. The same painter, an experienced and capable man, applied each paint to comparable room surfaces large enough to insure accuracy and free from obstructions which would slow up brushwork. The containers were unmarked so that the man doing the painting could not be prejudiced. An accurate record was kept of the time required to spread the different paints. The results are given on the opposite page. From them it will be seen that because white-lead and Lead Mixing Oil is an easy spreading paint, very definite savings on labor costs can be shown. That's something to consider as real economy.

The other factor in the cost of application . . . spread or coverage . . . was also tested on this job at the same time as the labor. Accurate

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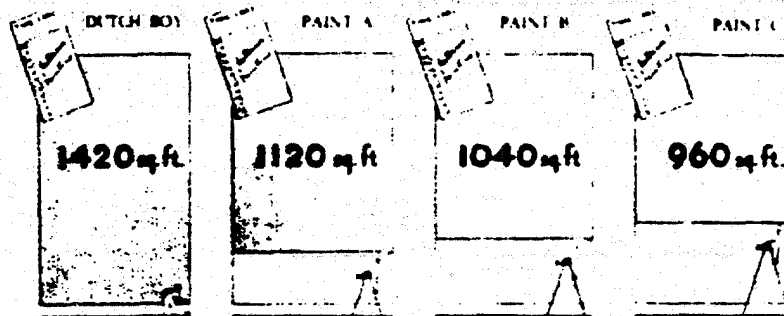
White-Lead Reduces Labor Cost of Painting

Because white-lead paint has a high spreading rate, a gallon will cover a larger area of surface than most other flat paints. This means faster painting work, fewer laborers, and thus a lower labor cost for painting.

To demonstrate this, three different flat paints were tested against Dutch Boy white-lead and Lead Mixing Oil. The paints were thinned to the same consistency and were applied to non-porous, smooth surfaces large enough to insure accuracy and free from obstructions which would slow up brush work. The same painter applied all the paints.

Accurate time records were kept to determine the rate at which each of the four paints was spread. The results shown below, in terms of *area covered per eight hour day*, prove conclusively that a painter paints faster with white-lead, a saving for you in the labor cost of painting.

AREA COVERED PER EIGHT HOUR DAY

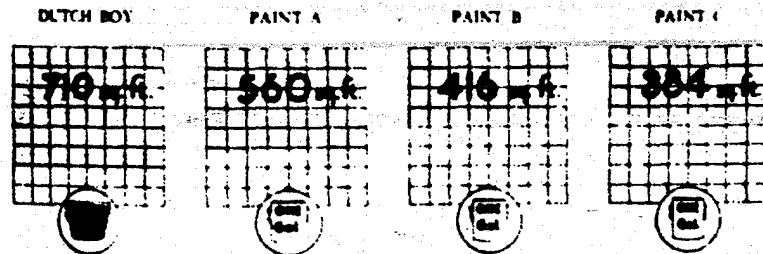


White-Lead Reduces Quantity of Paint Needed

Because white-lead paint has a high spreading rate, a gallon will cover a larger area of surface than most other flat paints. This means that fewer gallons of paint will be required.

In the test described above, an accurate record was also kept of the covering capacity of the four paints under consideration. The results shown below, in terms of *area covered per gallon of paint*, prove that white-lead, in addition to spreading easily and thus saving labor costs, also spreads far and thus keeps material requirements at a minimum.

AREA COVERED PER GALLON OF PAINT

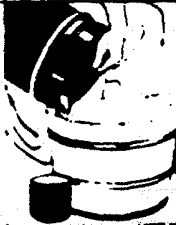


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measure was made of the covering capacity of each paint used. Again the results speak for themselves and show that Dutch Boy white-lead and Lead Mixing Oil not only spreads easily but it spreads far.

Of course, as part of labor, too, is the time in getting paint ready for the brush—thinning, mixing, tinting. On this point, the ease and speed with which white-lead thins down to paint is a real advantage. The chart on the bottom of this page shows the time needed by the average painter to mix and tint white-lead and Lead Mixing Oil paint. As may be seen, white-lead thins to paint ready for application at an average rate of more than a gallon a minute which we suggest is as fast as or faster than any other paint can be properly mixed.

The cost facts given on these pages simply confirm what white-lead users know from their own experience. They are figures that have been duplicated on many jobs under many conditions in actual practice over a long period of years. Furthermore, these tests are of such a simple nature that any paint buyer can conduct similar ones to convince himself that white-lead and Lead Mixing Oil leads the field for economy in cost of application, particularly when coupled with fine appearance.

I	II	III	IV
Removing head of keg and giving contents a few quick stirs.	Pouring white lead and Lead Mixing Oil into tub, tinting if necessary.	Stirring batch until white lead, oil and colors are thoroughly mixed.	Ready for the brush! Six to seven gallons of interior flat paint in a tub of
30 SECONDS	1 MINUTES	2 1/2 MINUTES	6 MINUTES
			

NLI 002020



This consideration brings us to the other factor of economical paint buying--how *does it* or how *will it* wear? Initial fine appearance is one thing you must have. Continued fine appearance is one thing you should have. Here the bright boy in the third row volunteers: "This sort of service is fine economy, too." And, of course, it is. If you paint your walls for better appearance, the longer they retain that better appearance the fewer paintings they will need. Since all painting costs money, fewer paintings will cost less money.

White-lead paint has been long noted for durability under weather exposure. The very same paint we are discussing . . . Dutch Boy white lead and Lead Mixing Oil . . . is used to waterproof and weather-proof such *outside* surfaces as stucco, brick, concrete, stone and canvas. It actually stands up under exterior exposure to sun . . . storm . . . temperature changes . . . all the elements that night and day are continually working to destroy paint. We can state this so definitely because there are years of service records to attest this paint's satisfactory performance *outside*.

This is the paint we are recommending for use on your walls *inside*. Do you doubt that it will wear . . . that it will easily withstand periodic washing without noticeable damage to its original attractive finish? It's an "oversize" paint for your walls. Like structures built by engineers it has ample margin for stress and strain. It must have or it wouldn't

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"take" the kind of treatment it gets on the outside.

Just to prove that we couldn't be mistaken, this paint was put through a special gruelling test. Instead of painting it on a wall we used a square of wallboard that could be walked on. For a full week, lying on the floor in a busy doorway, this paint was tramped upon by hundreds of feet. Back and forth . . . heel and toe . . . grind and crush went these feet until the original white had become a dirty . . . very dirty . . . gray.

Even this wasn't all. Walls aren't walked on but many of them are soiled with such things as grease, lipstick, iodine, shoeblackening, ink and pencil marks. So all of these were streaked on this already mistreated painted surface. Then it was washed. A sponge, water and washing powder were used to take that dirty, greasy, gritty mess off so slick that this cleaned paint looked practically new again.

This, we respectfully submit, is *paint wear* . . . the kind of wear that you should get from the flat paint you use . . . or else you are not getting everything from your paint dollar.

So far we have discussed the economy which may be experienced in what might be called the present painting. But there is another phase

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of equal importance and that is the selection of a paint which always makes a safe foundation for succeeding coats no matter how many nor over how long a period they may be applied . . . in other words, the economy of future painting.

There are many paint users who have discovered that the paint they selected in good faith today didn't show its true colors for several subsequent repaintings. For example, in a certain New York apartment house recently, the paint began peeling off in large irregular areas. An inspection showed that the trouble started not with the last repainting but five years previously with a paint that lacked the "stick-to-it" quality that white-lead always has. The only remedy in this case was stripping the walls down to the plaster.

Such an expense may never happen to you. But with white-lead available there is no need to risk it. We can say this because white-lead paint has a background of successful use extending over generations. There are plenty of buildings whose walls have been white-lead painted for twenty, thirty, forty and more years. Coat after coat has been put on with perfect safety. Their owners do not need to guess what *will* happen. They know what *has* happened. It's a matter of experience and not one of prophecy.

So far we haven't taken up the question "What does this paint cost per gallon?" This has been left to the last because in buying the most economical paint, price per gallon is by far the least important thing to consider. Once the paint has been selected which best meets the stand-

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ards we have so far discussed, the fact that it happens to be a few cents higher or lower in price per gallon shouldn't affect the choice. Because the price per gallon is always secondary to these other advantages of fine appearance and economy of spread, application and wear. That is the essential thing to learn about wise paint buying.

But what *does* Dutch Boy cost per gallon? There's no need to guess because the price charts below give all the facts. If it's a two-coat job, new or on previously painted walls, use Chart A. If it's a three-coat job on new walls, use Chart B. At the intersection of the price you pay per "hundred" of white-lead and per gallon of Lead Mixing Oil is the cost per gallon averaged for the two coats or the three coats. For example say the white-lead is \$11.50 per hundred and the oil \$1.20 per gallon, the paint will cost \$2.42 per gallon for two coats or \$2.36 per gallon for three coats.

Average Cost per Gallon of White-lead and Lead Mixing Oil Paint

White-lead Price per 100 lbs.	CHART A TWO COAT INSIDE JOB First Coat: 100 lbs. White-lead and 1/2 gal. Lead Mixing Oil. Second Coat: Same as first coat.							CHART B THREE COAT INSIDE JOB First Coat: 100 lbs. White-lead and 1/2 gal. Lead Mixing Oil. Second Coat: 100 lbs. White-lead and 1/2 gal. Lead Mixing Oil. Third Coat: Same as second coat.						
	Lead Mixing Oil—Price per Gallon							Lead Mixing Oil—Price per Gallon						
	.90	1.00	1.10	1.20	1.30	1.40	1.50	.90	1.00	1.10	1.20	1.30	1.40	1.50
10.00.....	2.02	2.08	2.13	2.18	2.24	2.29	2.35	1.97	2.02	2.08	2.14	2.19	2.25	2.31
10.25.....	2.06	2.12	2.17	2.22	2.28	2.33	2.38	2.01	2.06	2.12	2.17	2.23	2.29	2.34
10.50.....	2.10	2.15	2.21	2.26	2.32	2.37	2.42	2.05	2.10	2.15	2.21	2.27	2.32	2.38
10.75.....	2.14	2.19	2.25	2.30	2.35	2.41	2.46	2.09	2.15	2.19	2.25	2.30	2.36	2.41
11.00.....	2.18	2.23	2.28	2.34	2.39	2.45	2.50	2.11	2.17	2.23	2.28	2.34	2.40	2.45
11.25.....	2.22	2.27	2.32	2.38	2.43	2.48	2.54	2.15	2.21	2.26	2.32	2.38	2.43	2.49
11.50.....	2.25	2.31	2.36	2.42	2.47	2.52	2.58	2.19	2.24	2.30	2.36	2.41	2.47	2.52
11.75.....	2.29	2.35	2.40	2.45	2.51	2.56	2.62	2.22	2.28	2.34	2.39	2.45	2.50	2.56
12.00.....	2.33	2.38	2.44	2.49	2.55	2.60	2.65	2.26	2.32	2.37	2.43	2.49	2.54	2.60
12.25.....	2.37	2.42	2.48	2.53	2.58	2.64	2.69	2.30	2.35	2.41	2.47	2.52	2.58	2.64
12.50.....	2.41	2.46	2.52	2.57	2.62	2.68	2.73	2.33	2.39	2.45	2.50	2.56	2.62	2.68
12.75.....	2.45	2.50	2.55	2.61	2.66	2.72	2.77	2.37	2.43	2.48	2.54	2.60	2.66	2.72
13.00.....	2.49	2.54	2.59	2.65	2.70	2.76	2.81	2.41	2.46	2.52	2.58	2.64	2.70	2.76

NLI 002024

Whether this is less or more than you are paying now it can't cost more for an honest paint — a paint that has everything — fine appearance, low final cost, washable durability, and sealing power — a paint that gives equal beauty to all interior surfaces — plaster, woodwork or metal. Why not check the flat paint you are now using or any paint you may consider against these points?

■ *True Appearance*

Has it that solid beauty which adds as much attractiveness to a small office as it does to a big ballroom? With it, can you produce any tint or shade of color the conditions demand? Will it provide the degree of flatness best for ideal lighting? Is it versatile enough to provide multi-color design as well as one-color simplicity?

■ *Low Cost*

Does this paint give *real* low cost? Is it so easy to spread that the painter can work to your best advantage by covering more surface per day? Is it so easy to mix that minimum time is consumed in preparing the paint for the job? Does it cover so well that the painter can spread more surface per gallon and thus use less material for a given surface? Is it a paint that will be "safe" five years or ten years or twenty-five years from now? Is it low in cost per gallon on the wall?

■ *Washable Durability*

Can its original "new paint" look be restored by washing? Will it stand up under even careless scrubbing and harsh soap powders? When conditions demand a high standard of cleanliness through frequent washings, can this paint "take it"? Is it so durable that it does or could withstand outside exposure?

■ *Sealing Power*

Does this paint possess sealing qualities to hide such blemishes as fire-cracks and porous plaster spots? Can it be used for all coats and for all surfaces inside?

Paint made with Dutch Boy white-lead and Dutch Boy Lead Mixing Oil can answer all these points in the affirmative. The paint that you buy must also answer all these points affirmatively or you are not buying paint to your best advantage.

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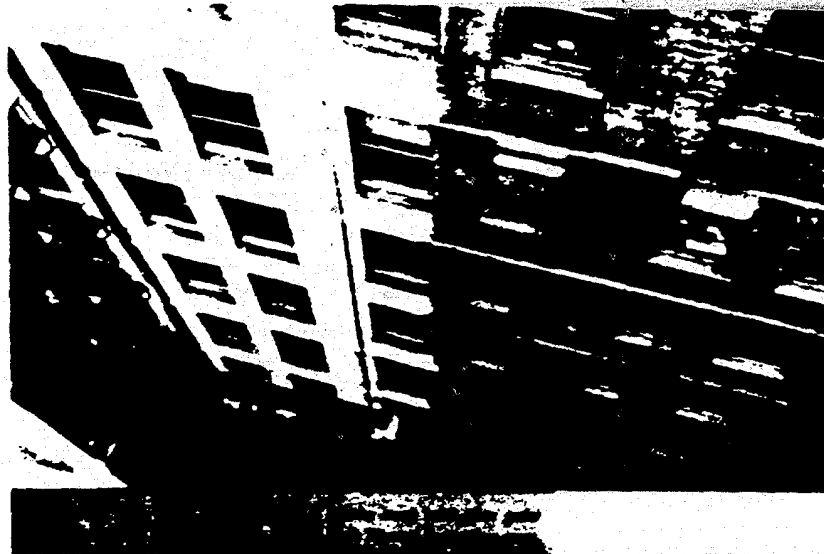
While we have confined our discussion so far to the subject outlined in the opening paragraphs—namely, interior painting and flat paint made with Dutch Boy white-lead and Lead Mixing Oil, there still remains the probability that you, as a paint user, also on occasion have exterior painting to be done. If this is true, you should also know what Dutch Boy can do in this regard.

White-lead is also an exterior paint—one that has an enviable record of performance behind it. Its qualities can be accurately gauged by thousands upon thousands of successful paintings and repaintings covering a period dating back to Colonial times. Perhaps, the phrase that white-lead is a *safe* paint expresses as well as possible the degree of reliability that users have placed upon it as a protective, long-lasting decorative coating for exterior surfaces . . . one that does not crack and scale but wears down by a gradual chalking process presenting the ideal surface for repainting.

To make a gloss paint Dutch Boy white-lead is mixed with linseed oil and liquid drier, both of which are items in the Dutch Boy line. It is tinted, just as is flat paint, with Dutch Boy colors in oil.



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For surfaces that are of a porous nature, such as brick, stucco, and concrete, the same paint we have been discussing as an interior flat, Dutch Boy white-lead and Lead Mixing Oil, is generally used. Not only does this paint improve the appearance of such surfaces but it also seals up the porosity and prevents the absorption of rain and moisture.

There is another special value attached to painting exterior surfaces when they happen to form the walls of light wells, inside courts or area ways. This is the matter of better light, which in some instances has been increased as much as twenty times in interiors facing areas that have been painted white.

White-lead is particularly suited for this type of painting because on exterior exposure, while it wears down very slowly, it does so by a process of gradual surface chalking, making it to a certain extent "self-cleaning" and thus presents throughout its life a surface approximating the original brightness.

The subject of painting outside surfaces must necessarily include metal as there are few buildings that have no exposed metal work to be kept free from rust. Dutch Boy red lead has become a standard for

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protecting metal surfaces of all kinds. Not only does it stick so tight that it becomes almost a part of the surface it covers but, like white-lead, is a long-lasting, durable paint . . . a true member of the Dutch Boy line.

Up to this point we have not mentioned a real "plus" that you get with the Dutch Boy line of paint products. To all of the other time-saving, labor-saving, money-saving qualities of Dutch Boy white-lead and the companion Dutch Boy products can be added one more advantage—avoiding waste.

The seven products in the Dutch Boy line—white-lead, Lead Mixing Oil, linseed oil, liquid drier, wall primer, colors in oil and red-lead—enable you to standardize on Dutch Boy for all your painting work—outside or inside—for all surfaces—wood, concrete, stucco, brick, metal, wall board, plaster, canvas—and for all coats.

Doing this, you cut out odds and ends of paint—half-used, half-dried buckets of "special" this and "special" that. Everything in your paint shop can be used up. No worry about having too little paint to do the job. It's easy to mix more just like it. No worry about having too much paint for the job. It's just white-lead paint or red-lead paint as the case may be and can safely be put right in with the next batch.

Standardizing on Dutch Boy cuts down your inventory too. Just seven items—plus turpentine—give you everything you require for almost any job. Furthermore, you don't need to stock a large supply because there's always a Dutch Boy dealer or distributor within easy call.

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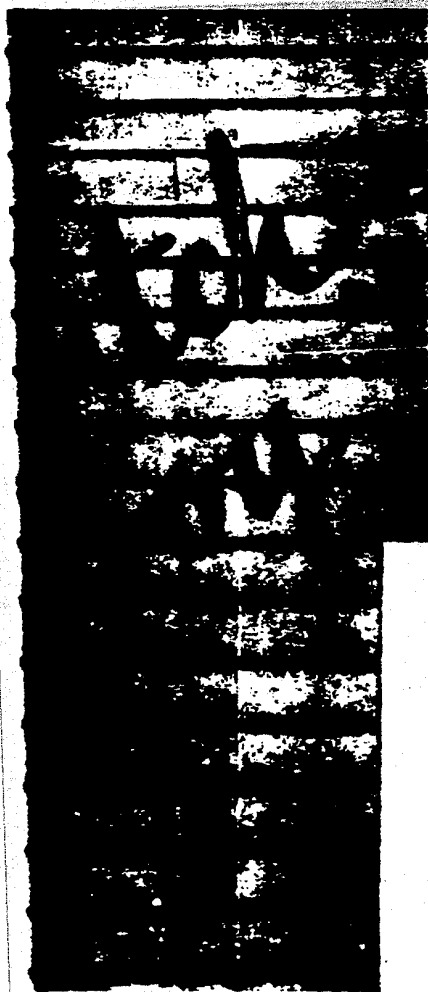
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A TELLS THE STORY



Here's an actual case showing why Dutch Boy is a reputation-builder... and why paint of uncertain quality can turn out to be a reputation-wrecker. The job is a duplex house. One half was painted with question-mark paint. The other half was white-leaded with Dutch Boy. Both jobs were done at the same time—two years ago. What a difference in result! Can you afford to take the cracking-and-sealing risk that questionable paint—"cheap" paint—involves? Of course you can't... not if you're interested in building up your reputation.

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... AND NOW LET QU

The way Dutch Boy protects your reputation by standing up without cracking and scaling is reason enough for using it. But there's another strong inducement. Just because Dutch Boy is universally recognized as *the* quality paint does not mean that it is high-priced. On the contrary, it is actually low in price. In most localities today, the cost will figure out

CHART SHOWING AVERAGE COST PER GALLON of DUTCH BOY WHITE-LEAD PAINT

(Prices given are based on a three-coat job on outside wood and include the cost of turpentine and drier used.)

Lined Oil Cost per Gallon	WHITE-LEAD COST PER 100 POUNDS														
	\$9.00	\$9.25	\$9.50	\$9.75	\$10.00	\$10.25	\$10.50	\$10.75	\$11.00	\$11.25	\$11.50	\$11.75	\$12.00	\$12.25	\$12.50
\$0.90	1.84	1.88	1.91	1.95	1.98	2.01	2.05	2.09	2.12	2.16	2.20	2.23	2.27	2.30	2.34
1.00	1.88	1.92	1.95	1.99	2.02	2.06	2.09	2.13	2.16	2.20	2.24	2.27	2.31	2.34	2.38
1.10	1.92	1.96	1.99	2.03	2.06	2.10	2.13	2.17	2.20	2.24	2.28	2.31	2.35	2.38	2.42
1.20	1.96	2.00	2.03	2.07	2.10	2.14	2.17	2.21	2.24	2.28	2.32	2.35	2.39	2.42	2.46
1.30	2.00	2.04	2.07	2.11	2.14	2.18	2.21	2.25	2.28	2.32	2.36	2.39	2.43	2.46	2.50
1.40	2.04	2.08	2.11	2.15	2.18	2.22	2.25	2.29	2.32	2.36	2.40	2.43	2.47	2.50	2.54
1.50	2.08	2.12	2.15	2.19	2.22	2.26	2.29	2.33	2.36	2.40	2.44	2.47	2.51	2.54	2.58

Paint
with

DUTCH BOY

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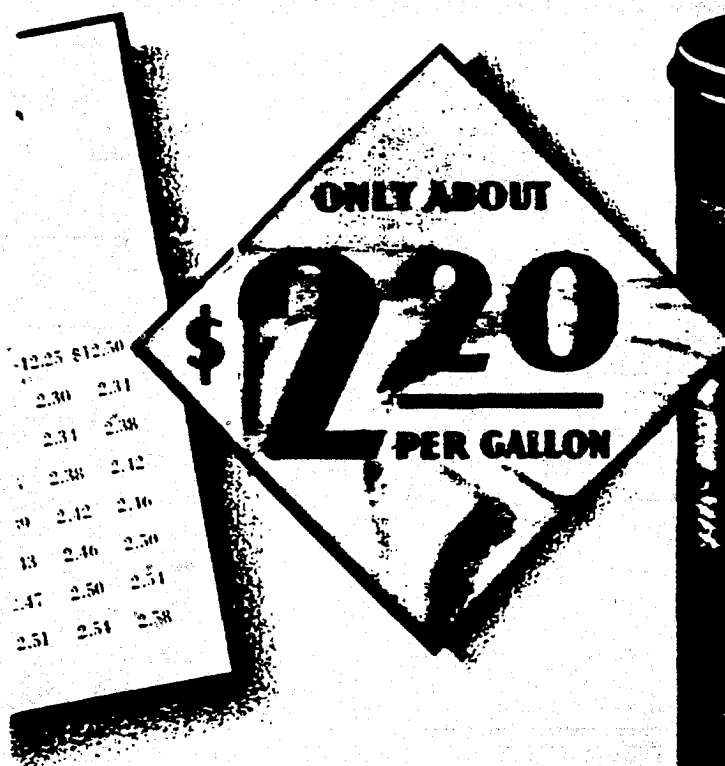
QUALITY TALK PRICE

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figure out

to only about \$2.20 per gallon. (See chart below for your exact cost.)

Dutch Boy asks no premium for quality!

Remember, too, that the economy of Dutch Boy doesn't stop with the paint pot. This pure white-lead paint brushes easily, hides well and spreads far.



BOY WHITE-LEAD

NLI 001947

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NATIONAL LEAD COMPANY
 111 Broadway, New York • 116 Oak St., Boston
 900 West 18th St., Chicago • 650 Franklin Ave., Cleveland
 1211 N. W. 10th St., Portland, Oregon • 2200 2nd St., San Francisco • 932 W. 4th St., Los Angeles
 National Lead & Co. of Pennsylvania, 316 Chestnut St., Philadelphia
 National Lead & Co. of New York, 111 Broadway, New York

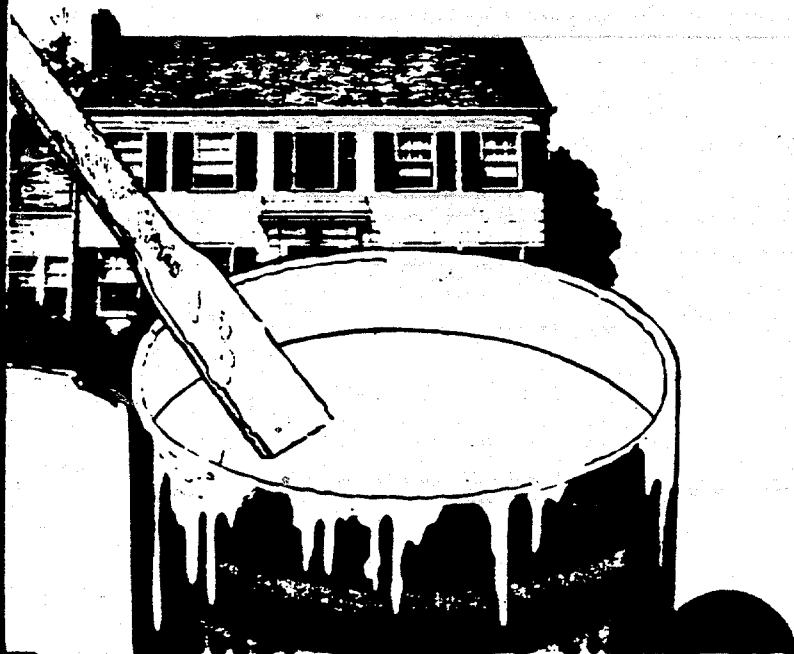
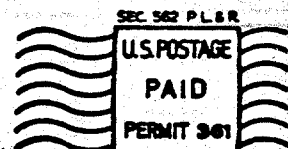
This Dutch Boy combination White-Lead and Lead Mixing Oil gives a durable, washable flat paint that suits as well as decorative plaster and other masonry surfaces. Recommended also for waterproofing and finishing exterior concrete, stucco and brick.

INTERIORS, too
 call for Dutch Boy

HIGH



A BUCKETFUL *of* REPUTATION



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**Can you
afford to
run the risk
of using paint
of uncertain
quality**

Paint with

DUTCH BO

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Being a builder, you
"sold" the high qual
You know that white-l
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unequalled durabilit
... that it never lets
cracking and scaling.

Yet, with all its
carries a remarkably

EASY TO MIX

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Dutch Boy

THE HIGH-QUALITY PAINT THAT CAN TALK PRICE

builder, you don't have to be
the high quality of Dutch Boy.
That white-lead is the accepted
among paints . . . that it gives
durability and protection
never lets the user down by
and scaling.

With all its merit, Dutch Boy
remarkably low price tag. To-

day, in most localities, it actually costs
only about \$2.20 per gallon. (See chart
below.)

Yes, quality *can* talk price. And, what's
even more important, there's no paint
on the market that gives you more for
your money than Dutch Boy.

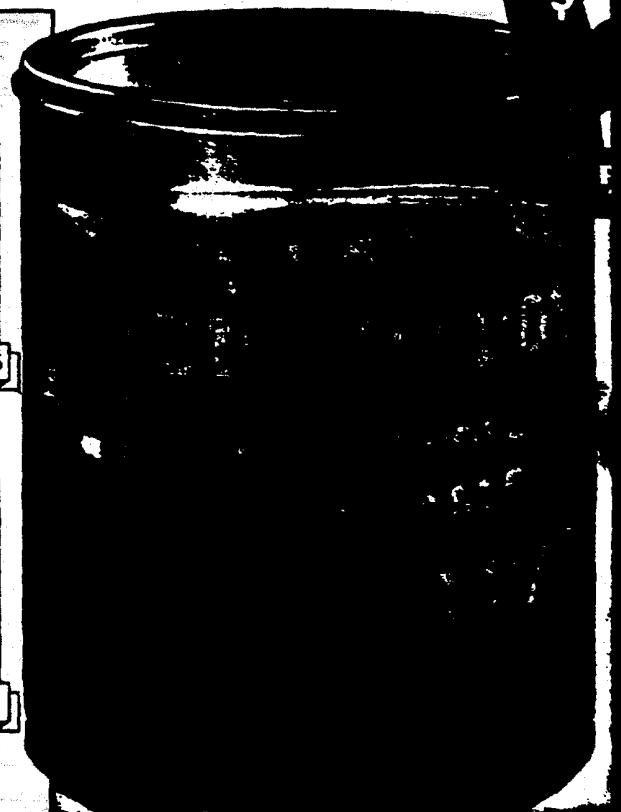
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Not only can Dutch Boy talk price—and talk it convincingly—but it can also talk ease of mixing. By actual time check, as illustrated below, soft paste white-lead can be brought to brushing consistency at the rate of a gallon of paint a minute. All paints require some preparation. No paint can be made ready more quickly than Dutch Boy!

GALLON-A-MINUTE TIME TABLE
 Illustrating how extremely simple it is to mix up paint from Dutch Boy soft paste white-lead. A 100-pound keg, making 6 1/2 gallons of finishing coat paint, can be reduced to brushing consistency in 6 minutes... a mixing rate of a gallon of paint a minute.

Easy to Use

 25 SECONDS Removing lead of keg and scraping "lead" off cover.	 3 MINUTES, 15 SECONDS Dumping "lead" and linseed oil into mixing tub; then rinsing out keg with oil.
 2 MINUTES, 20 SECONDS Adding drier and stirring the batch until smooth.	 6 MINUTES TOTAL Ready for the brush, at the rate of a gallon of paint per minute.



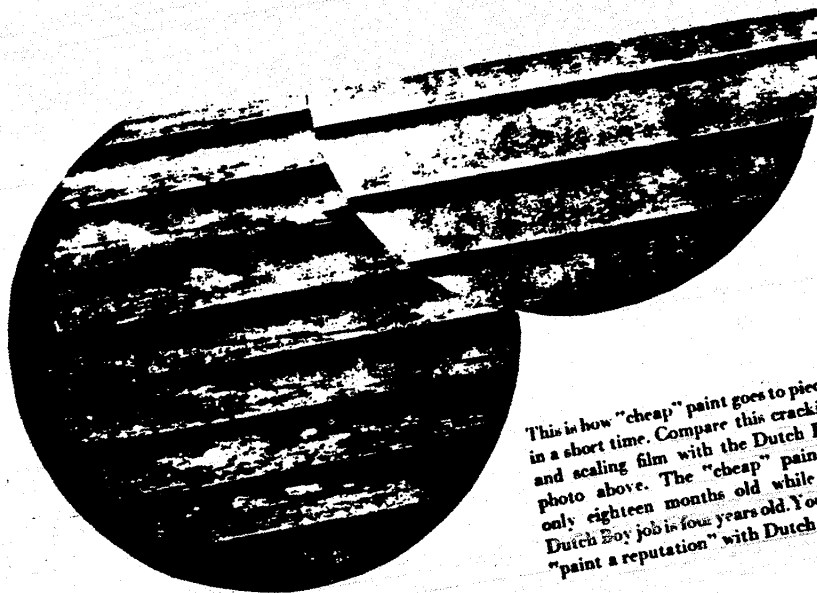
Paint with

DUTCH BOY

NLI 001954

minute

con-
By
paste
-tency
paints
ready



This is how "cheap" paint goes to pieces in a short time. Compare this cracking and scaling film with the Dutch Boy photo above. The "cheap" paint is only eighteen months old while the Dutch Boy job is four years old. You can "paint a reputation" with Dutch Boy!

ONLY ABOUT
\$2.20
PER GALLON

CHART SHOWING AVERAGE COST PER GALLON of DUTCH BOY WHITE-LEAD PAINT

(Prices given are based on a three-coat job on outside work and include the cost of turpentine and drier used.)

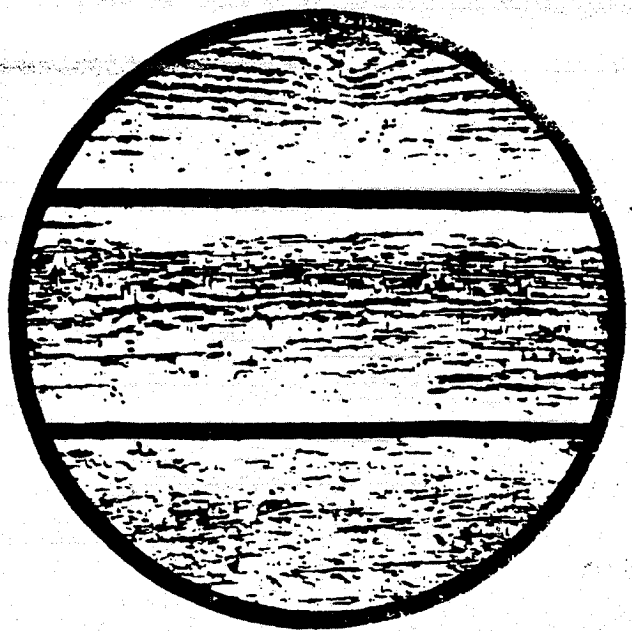
WHITE-LEAD COST PER 100 POUNDS																
	\$9.00	\$9.25	\$9.50	\$9.75	\$10.00	\$10.25	\$10.50	\$10.75	\$11.00	\$11.25	\$11.50	\$11.75	\$12.00	\$12.25	\$12.50	
0.90	1.84	1.88	1.91	1.95	1.98	2.01	2.05	2.09	2.12	2.16	2.20	2.23	2.27	2.30	2.34	
1.00	1.88	1.92	1.95	1.99	2.02	2.06	2.09	2.13	2.16	2.20	2.24	2.27	2.31	2.34	2.38	
1.10	1.92	1.96	1.99	2.03	2.06	2.10	2.13	2.17	2.20	2.24	2.28	2.31	2.35	2.38	2.42	
1.20	1.96	2.00	2.03	2.07	2.10	2.14	2.17	2.21	2.24	2.28	2.32	2.35	2.39	2.42	2.46	
1.30	2.00	2.04	2.07	2.11	2.14	2.18	2.21	2.25	2.28	2.32	2.36	2.39	2.43	2.46	2.50	
1.40	2.04	2.08	2.11	2.15	2.18	2.22	2.25	2.29	2.32	2.36	2.40	2.43	2.47	2.50	2.54	
1.50	2.08	2.12	2.15	2.19	2.22	2.26	2.29	2.33	2.36	2.40	2.44	2.47	2.51	2.54	2.58	

BOY WHITE-LEAD

NLI 001955

Whenever Paint scales —

At the right is a typical scaling paint job and below, the three costs of a "cheap" paint job . . . the original painting . . . the scraping off of the scaling paint . . . the extra coat or new priming coat to bring the surface back to the normal condition for repainting.



THE 1st COST



THE 2nd COST



THE 3rd COST



NLI 001957

*it's somebody's
money that
comes off*

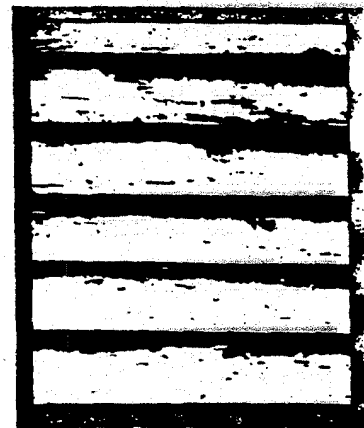
WHENEVER and wherever you see a painted surface like the one at the left you can know two things . . . somebody has paid good money for a poor paint job . . . and somebody is going to pay *more* good money before that surface can be properly painted again. Because paint that is scaling like this will keep on scaling even after new paint is put over it. There's only one remedy to stop the trouble . . . scraping off all the old paint right down to the bare surface . . . a pretty costly labor job. And then that bare surface must have an extra coat . . . a new priming coat . . . before the *real* repainting starts. So you see, somebody always pays and pays well for experimenting with "cheap" paint.

**Don't let that
"Somebody" be YOU**

NLI 001958

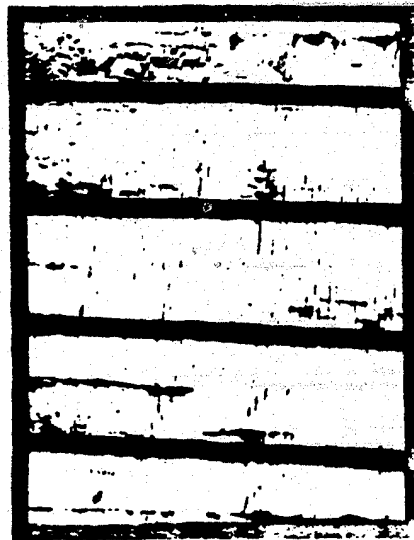
"Cheap" Paint can't last long enough to make it Cheap!

If this sounds like exaggeration, compare these case histories . . . two "cheap" paint jobs . . . with those shown opposite . . . Dutch Boy jobs. A further comparison of costs, allowing one-third for materials, will show that the two "cheap" paint users still would have lost if they'd gotten their paint free.



Case Number 1

ABOVE. After a year and a half this paint has left the surface almost totally unprotected. The owner paid \$110 for the original painting, and will now have to pay about \$60 for taking off the scaling paint, and approximately \$60 more for a new and extra priming coat . . . a total of at least \$230 or \$153 per year.



Case Number 2

AT LEFT. Another 3-cost job! Only 9 months old . . . but its protective value is gone and so is the owner's money—\$150 for the first coat, \$75 for the second coat, another \$75 for the third coat. "Somebody" paid well for this job.

NLI 001959

The Surface

WHITE-LEAD PAINT FOR WOOD

Wood structures that are left unpainted soon begin to deteriorate. The eventual result, of course, is complete replacement. In the face of this cost, painting is simply an insurance investment to prevent loss and like all insurance should be bought with an eye to the best and most complete protection for your money.



When it comes to this, Dutch Boy white-lead has many advantages that especially fit it for long life on wood surfaces. Wood, for example, is not all alike. There are hard, close-grained woods, as well as soft, porous species. There are non-resinous varieties and those filled with pitch. All these woods are used in building and there is no one mixture of paint that will fit all these conditions of surface with equal efficiency.

WOOD REQUIRES CUSTOM PAINT

Dutch Boy is custom-made and it becomes simply a matter of adjusting the formulation so that no matter what the wood may be the paint fits the surface. This makes for long life of the paint job.

Wood, too, has another well-known characteristic. It expands and contracts. All wood—even the hardest variety—is filled with minute cells so that it absorbs and gives off moisture as atmospheric conditions dictate. This causes the wood to expand or contract and, as the tension is never equal throughout the section of wood, there is considerable variation in the surface changes. Even wood that is painted is subject to these same influences and paint, to withstand this back and forth action, must be elastic. Dutch Boy is just that. It conforms to the give and take of the surface beneath. Consequently, it does not crack and scale, and when repainting time comes around there is a smooth, even surface of old paint to act as foundation for the new.

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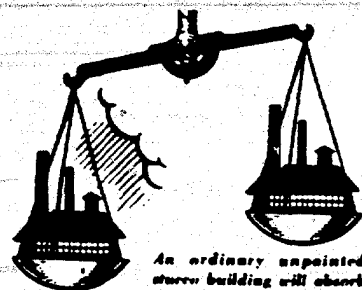
NLI 001968

WHITE-LEAD PAINT FOR CONCRETE AND STUCCO

Paint these surfaces? Yes, because unpainted they absorb moisture. True, there is no decay involved, but there is damage because eventually moisture cracks will develop. Also, imbedded metal may rust, and the accumulated rust will in turn cause the stucco or concrete to chip off. In addition, absorbed moisture is likely to result in damp interiors and unhealthy working conditions. There is also the matter of appearance. Unpainted concrete and stucco are notorious dirt collectors. Proper painting, however, not only initially improves the appearance but offers a surface more impervious to dirt.



The paint that is used should, therefore, be a paint that water-proofs as well as decorates. It should be a paint that penetrates the surface sufficiently for good anchorage and at the same time seals the surface with a solid film of protection. Such a paint will not only protect and beautify but it will last. Such a paint is Dutch Boy white-lead and Lead Mixing Oil.



An ordinary unpainted stucco building will absorb as much as 3,000 pounds of water in a rainy spell.

NLI 001969

In the first place, this paint has all the traditional durability of white-lead . . . resistance to storm and sun that has made white-lead the standard for paint wear. In addition, this paint has all the sealing and waterproofing qualities of Lead Mixing Oil—a special vehicle for white-lead to do just the things that must be done in painting any porous surface, outside or inside. The combination of the two is a paint that brushes easily, covers plenty of surface per gallon, seals completely and gives REAL economy in price per gallon as well as price per year.

WHITE-LEAD PAINT FOR BRICK

Brick is frequently painted—not for protection but for improved appearance. More and more, also, it is being painted to provide better natural light for interiors facing brick walls. The natural dark red brick color absorbs a great deal of the light thrown upon it, but painted white or a light color, this light is reflected into the windows opposite, increasing the natural illumination of that interior. Sometimes the increase is as high as 500 per cent. This means greater efficiency for workers and lowered consumption of current for artificial light.

Dutch Boy white-lead and Lead Mixing Oil is also the combination for painting brick surfaces for the same reasons that make it the best paint for any porous surface . . . durability . . . sealing . . . ease of application and low cost per gallon. In addition, it gives the type of film that resists soiling from atmospheric dust and dirt and, therefore, retains high reflection value for the maximum period without repainting.



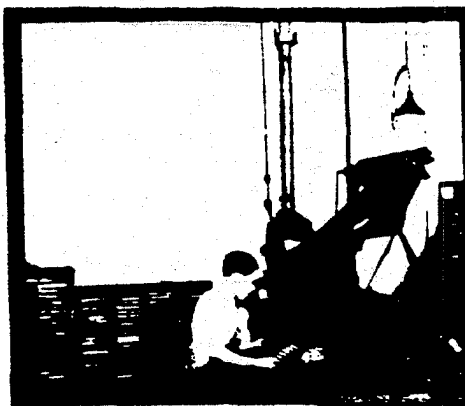
PAINTING FOR BETTER LIGHT

NLI 001970

WHITE-LEAD PAINT FOR PLASTER

Plaster surfaces are almost always painted, either for decoration, for cleanliness, or both. Plaster walls and ceilings should also be painted for greater light efficiency whether the light be natural or artificial. The two photographs below show what can be done to change the lighting of an interior with nothing more than a coat of paint. Instead of requiring a strong direct light that may partially blind the worker, proper painting distributes the light evenly so that the machine operator can work more comfortably and more efficiently.

If you have conditions like the former in your plant or factory it will pay you to examine the possibilities offered by painting with the proper color and the proper finish.



GOOD LIGHT

**BAD
DISTRIBUTION**



NLI 001971

Plaster is not always an easy surface to paint satisfactorily, however. There is frequently a condition of uneven absorption to contend with. This may be due to fine cracks, repaired spots, variations in the degree of troweling, and in the plaster mixture itself. But whatever the cause, unless the paint is properly formulated to take care of these conditions the result will be unsightly and unsatisfactory.

Dutch Boy white-lead and Lead Mixing Oil, however, makes it possible to overcome these possibilities of plaster painting troubles. The sealing qualities of Lead Mixing Oil combine with the solid hiding of white-lead to produce the type of finish you need to secure good light diffusion. It produces a "cleanable" surface, as well—one that can be scrubbed as frequently as necessary to keep it in efficient condition. The fact that white-lead and Lead Mixing Oil is used to protect exteriors is ample proof of its waterproof durability.

WE GAVE THIS PAINT "THE WORKS"



For a full week the Dutch Boy and Lead Mixing Oil painted panel at the left was down on the floor in front of a busy doorway . . . walked over by hundreds of shuffling feet. As if this wasn't enough, the same panel was then smeared up with everything that ordinarily soils walls . . . pencil marks, grease smudges, shoe blacking, mercurochrome and ink. Then this dirty, defaced, mistreated surface was washed with a sponge, washing powder and cold water. The middle and right panels show the result. You can expect the same "washableness" on every job done with Dutch Boy white-lead and Lead Mixing Oil paint.

N L I

001972

Painting
SPECIFICATIONS



COVERING THE USE OF

**DUTCH BOY
PRODUCTS**

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