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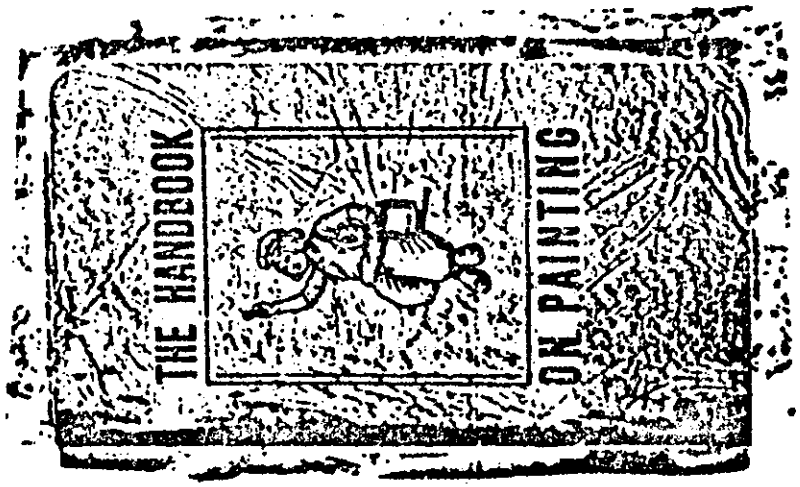

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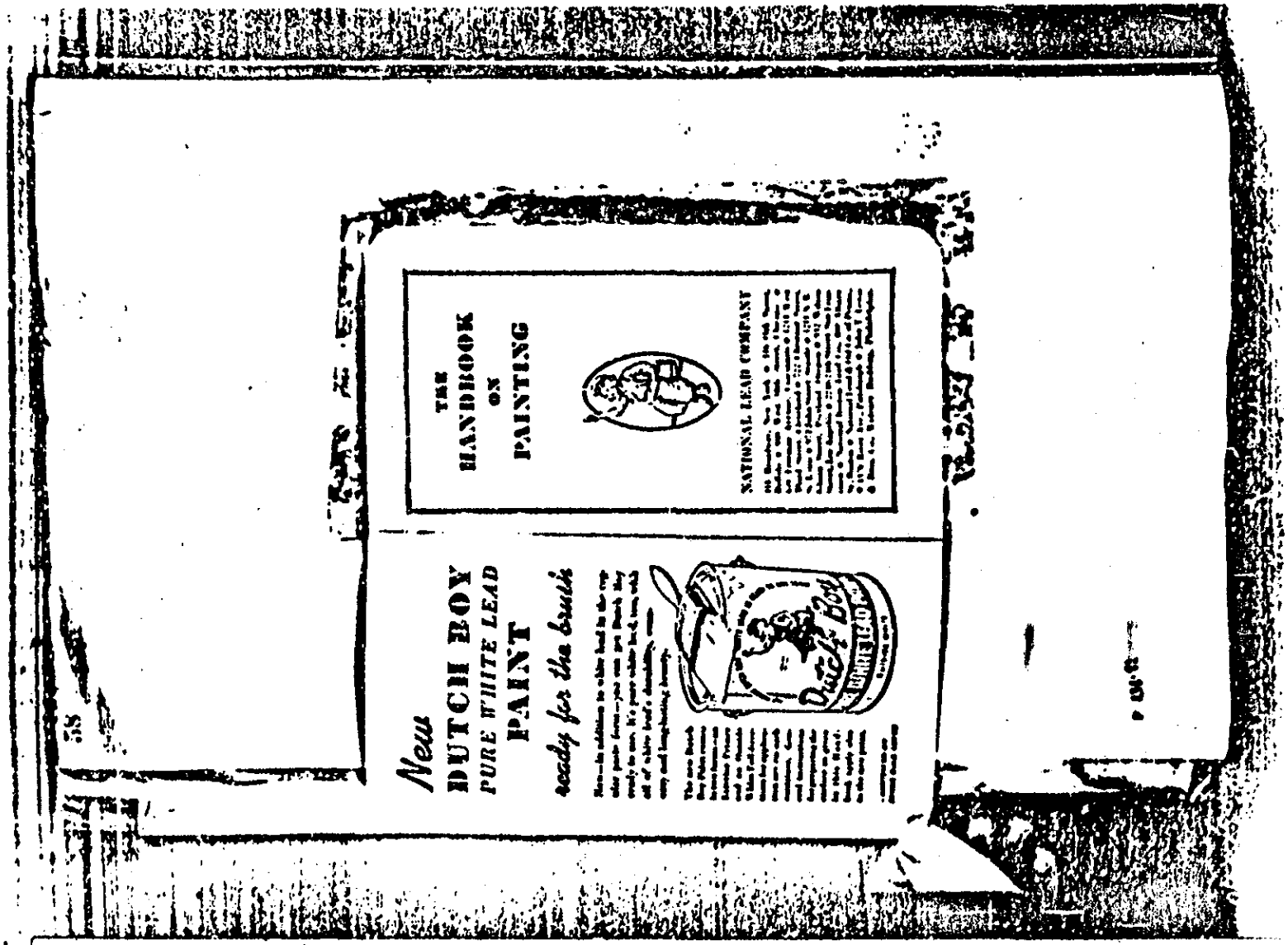

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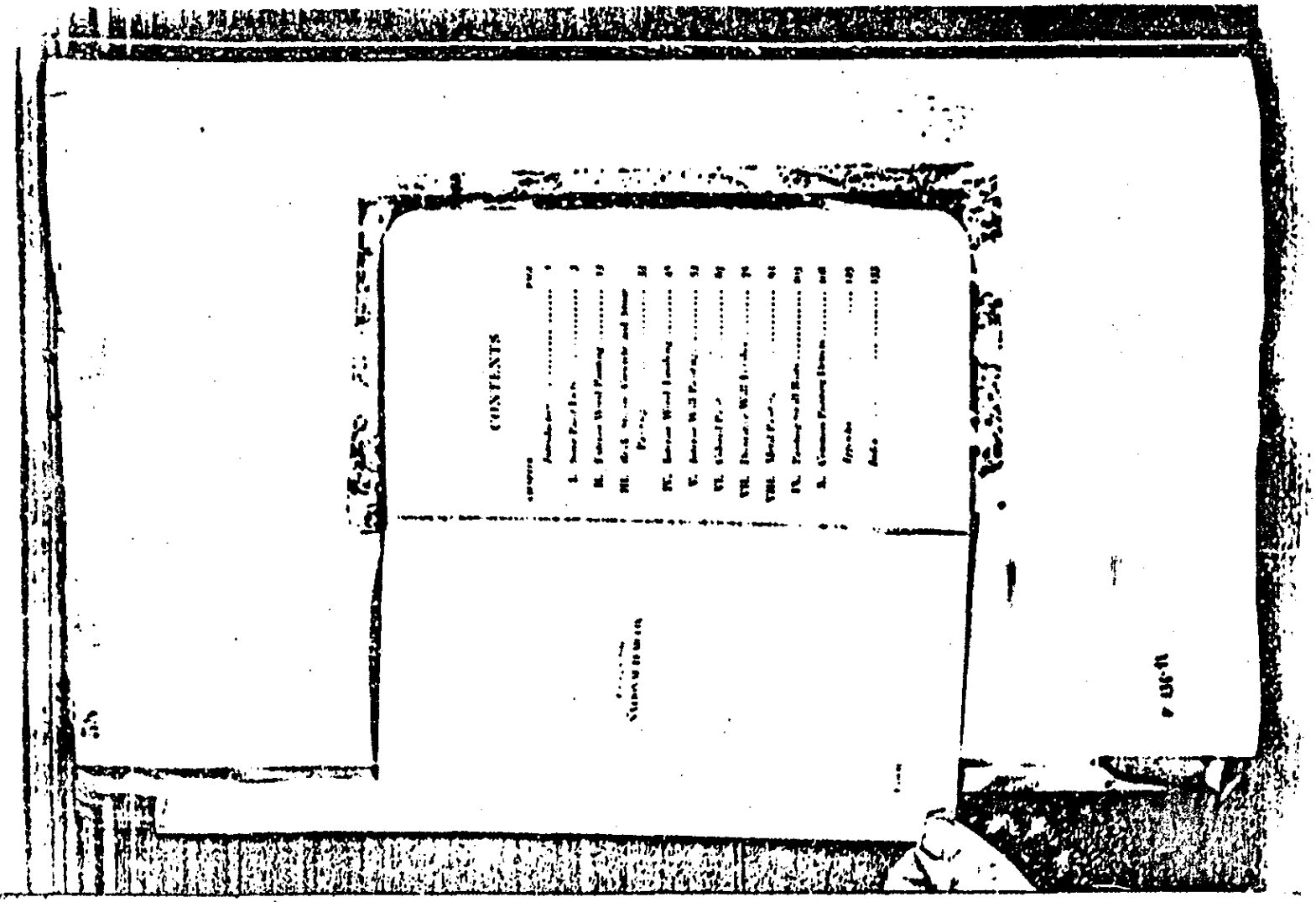

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VOLUME MIXING DIRECTIONS FOR SOFT PASTE WHITE LEAD

REPAINT WORK

NEW WORK

OUTSIDE WOOD	INT. WOOD	BRICK	STUCCO, CONCRETE AND STONE	INTERIOR PLASTER AND WALLBOARD

P 436-98

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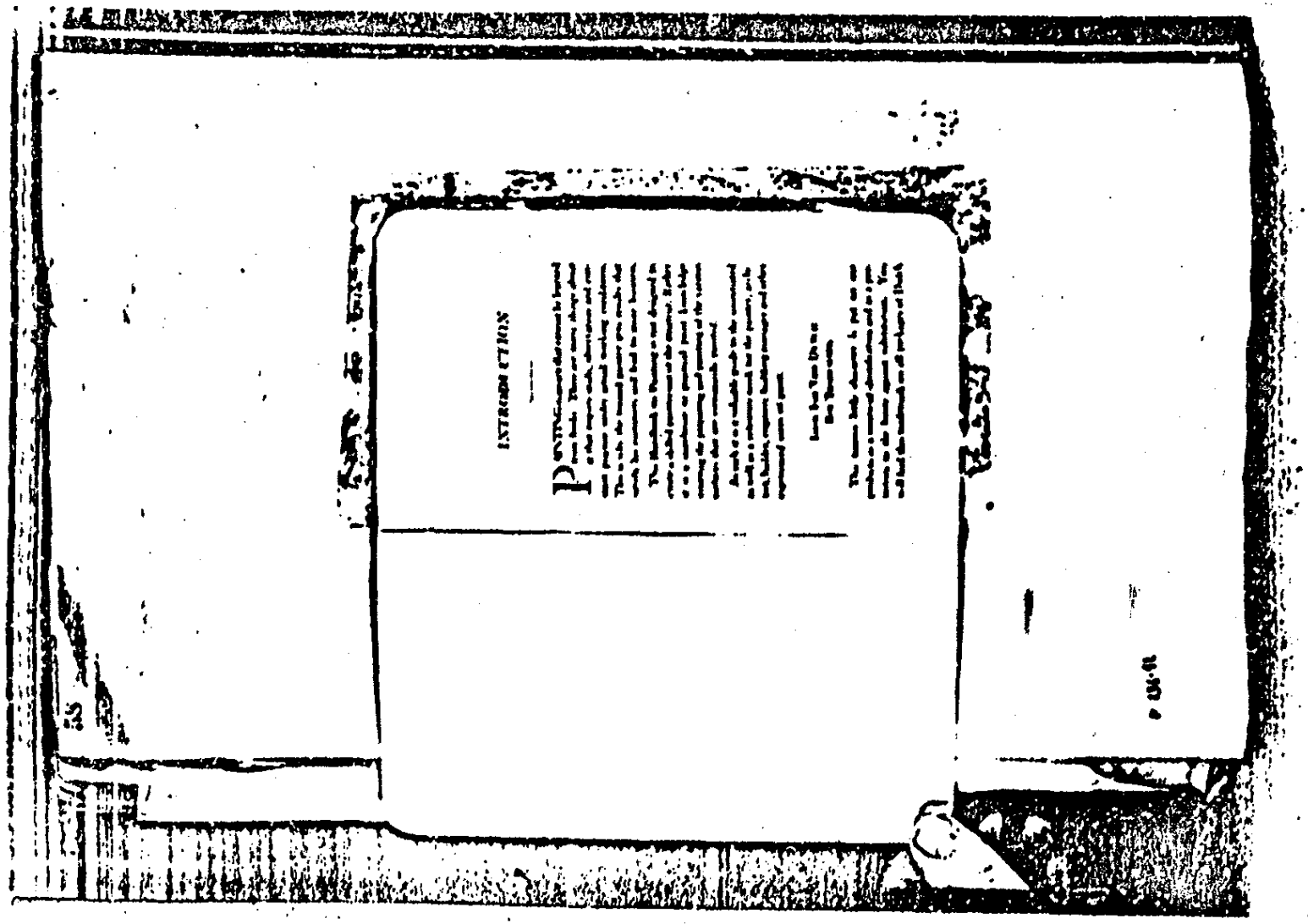

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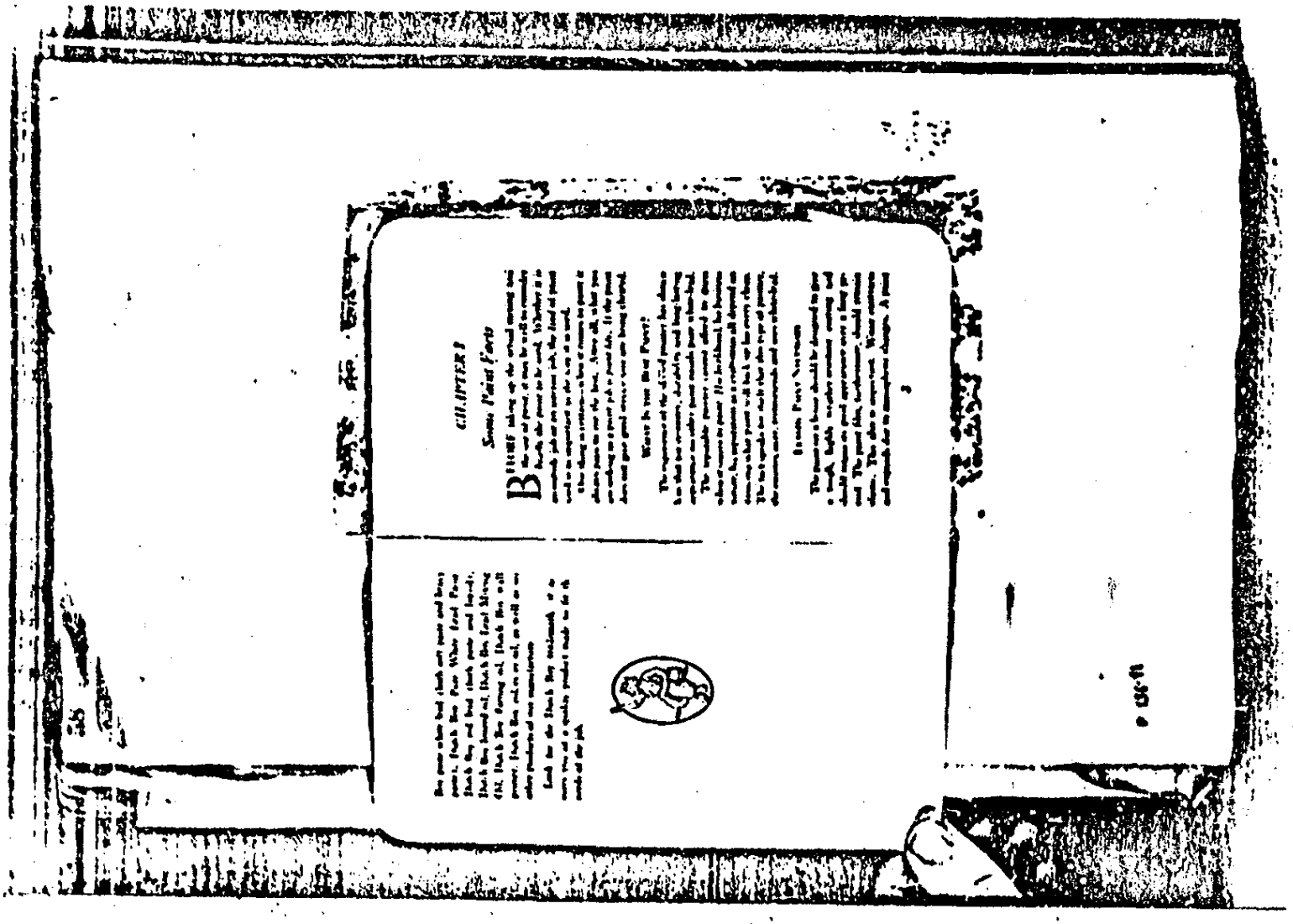

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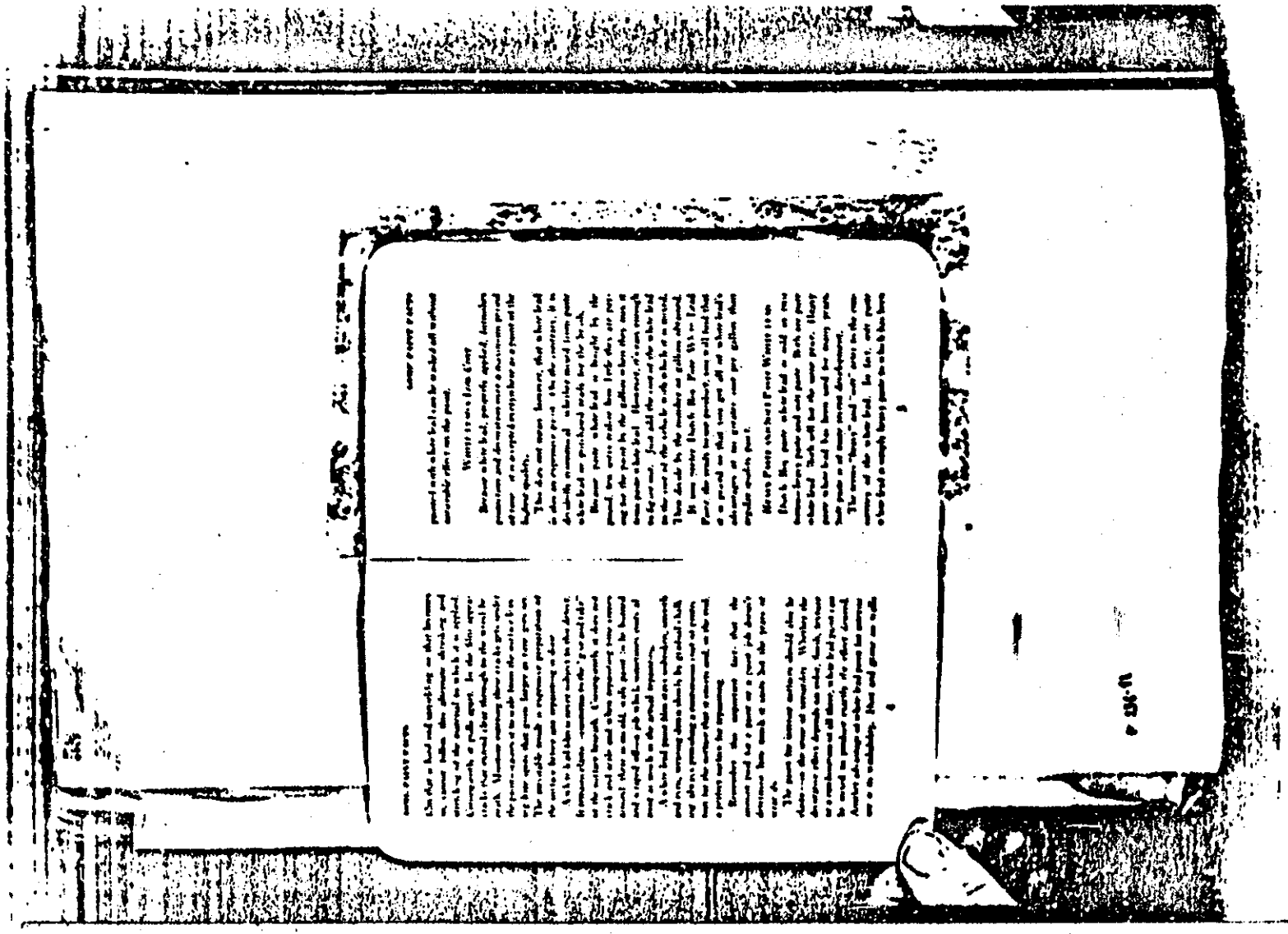

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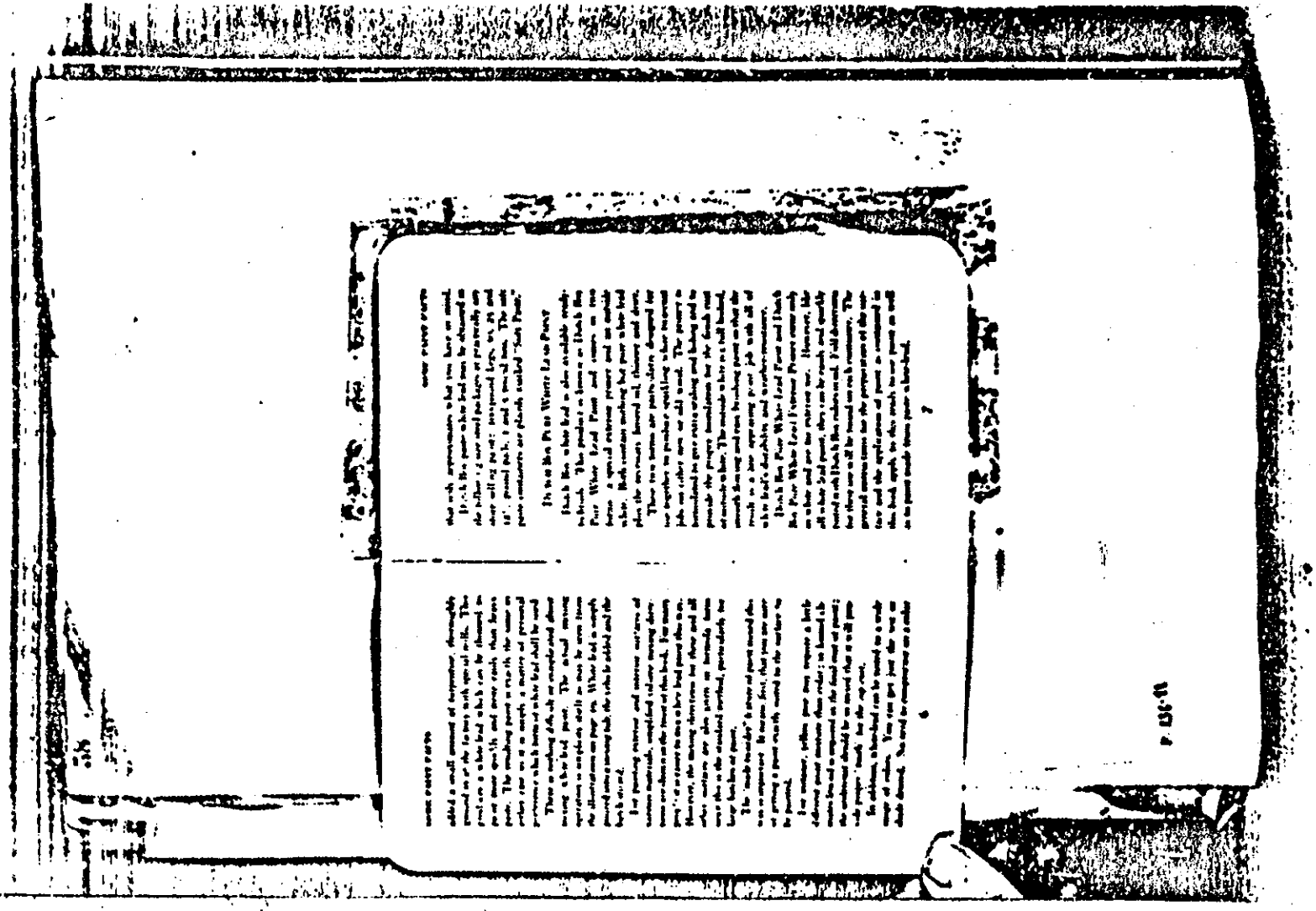

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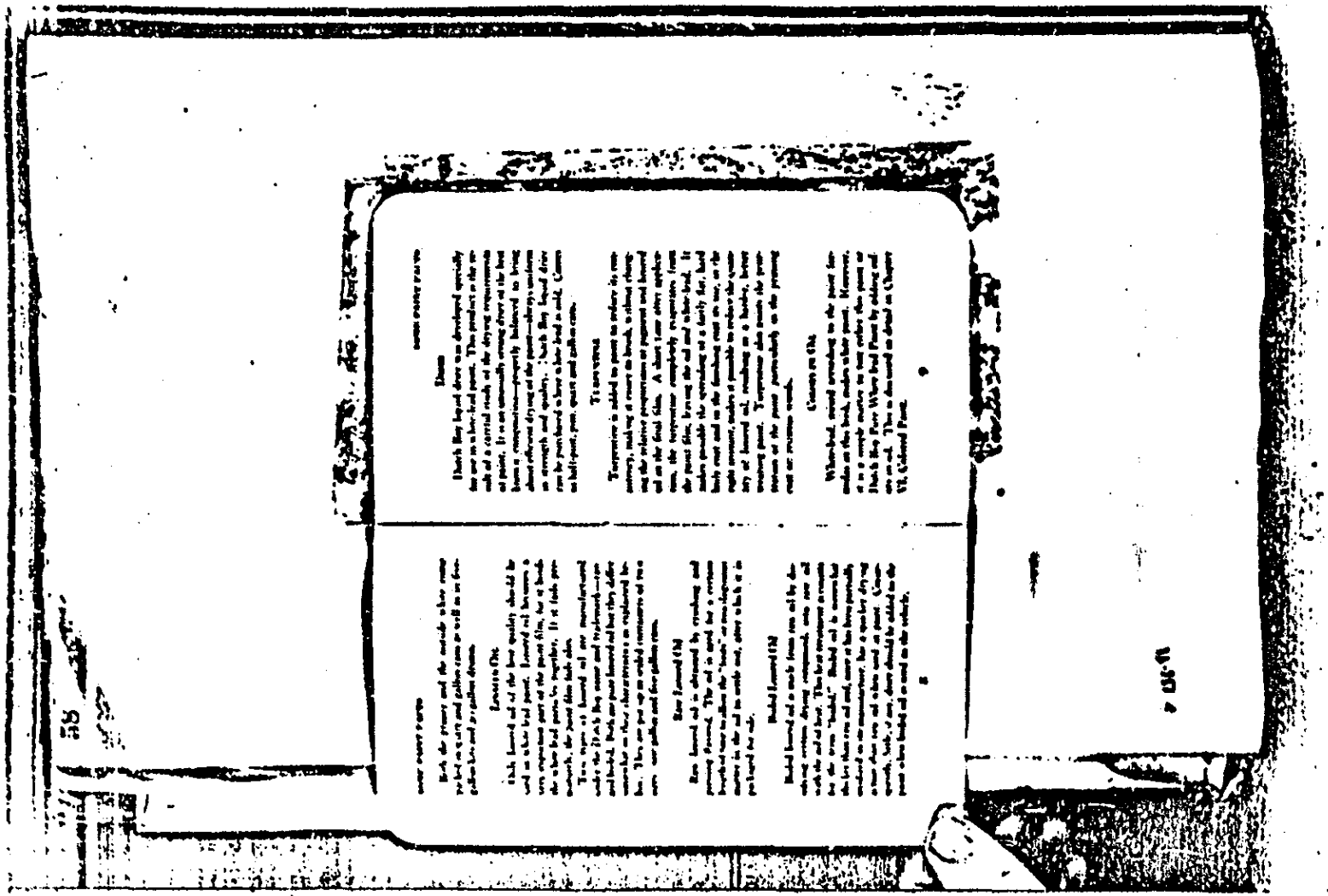

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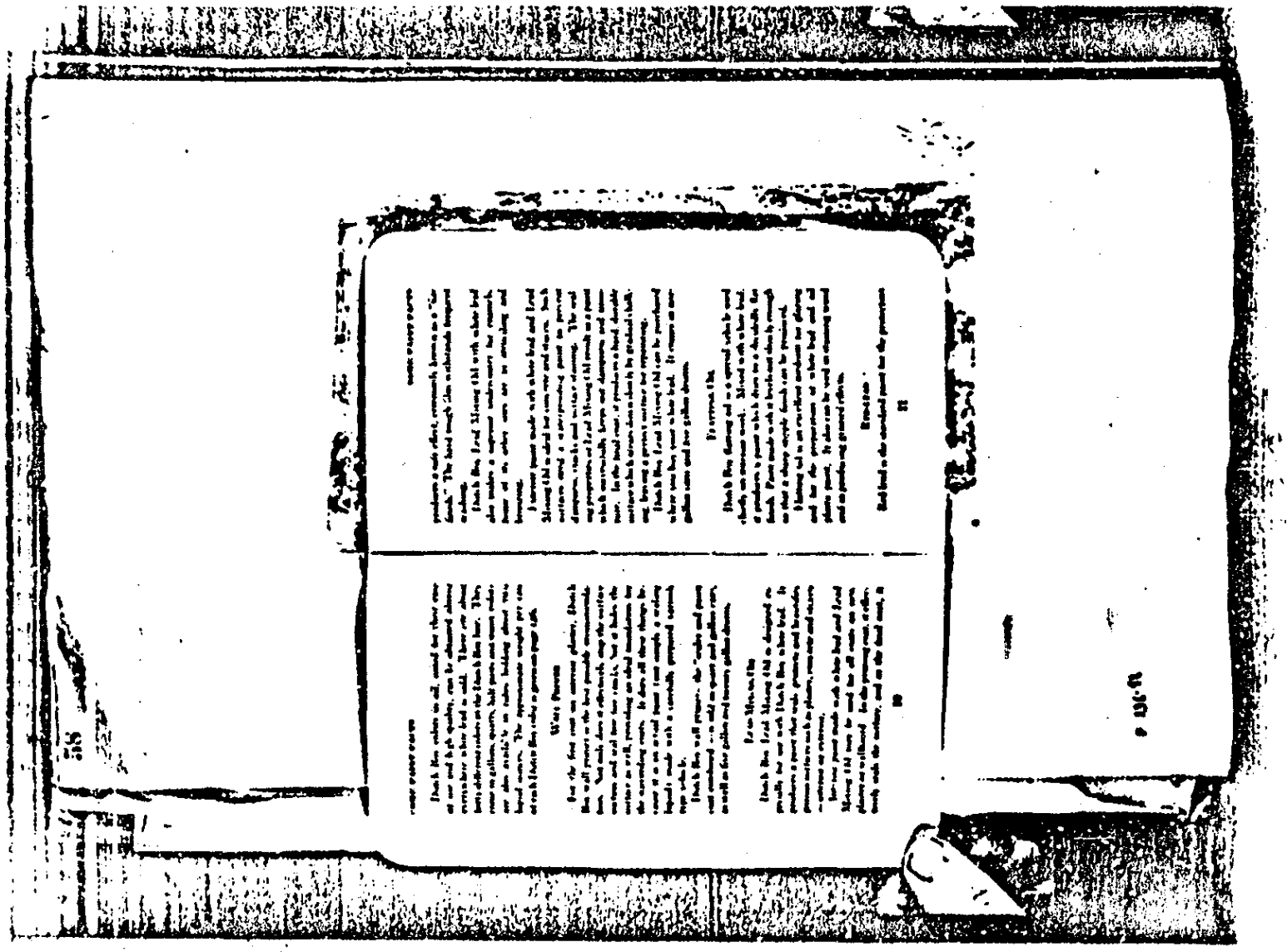

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CHAPTER II

Exterior Wood Painting

WOOD is on most buildings the most widely used outdoor material. As such its painting for protection and decoration is an important consideration. This chapter contains the basic information needed to properly prepare and to efficiently paint exterior surfaces of wood with white lead paint.

Approximate Formulas

The formulas in this chapter have been carefully worked out to represent our best judgment as to sound painting practice for average conditions. In most localities and for most types of surfaces, they will give excellent results. However, it is recognized that even the best average formulas do not meet all conditions and one of the chief advantages of mixing paint from white lead is that adjustments can readily be made to meet special conditions. I experience is the surest guide to the adjustment but a few general facts may be helpful.

FORMULAS FOR PAINT FOR EXTERIOR WOOD SURFACES APPEAR ON PAGES 14 AND 15

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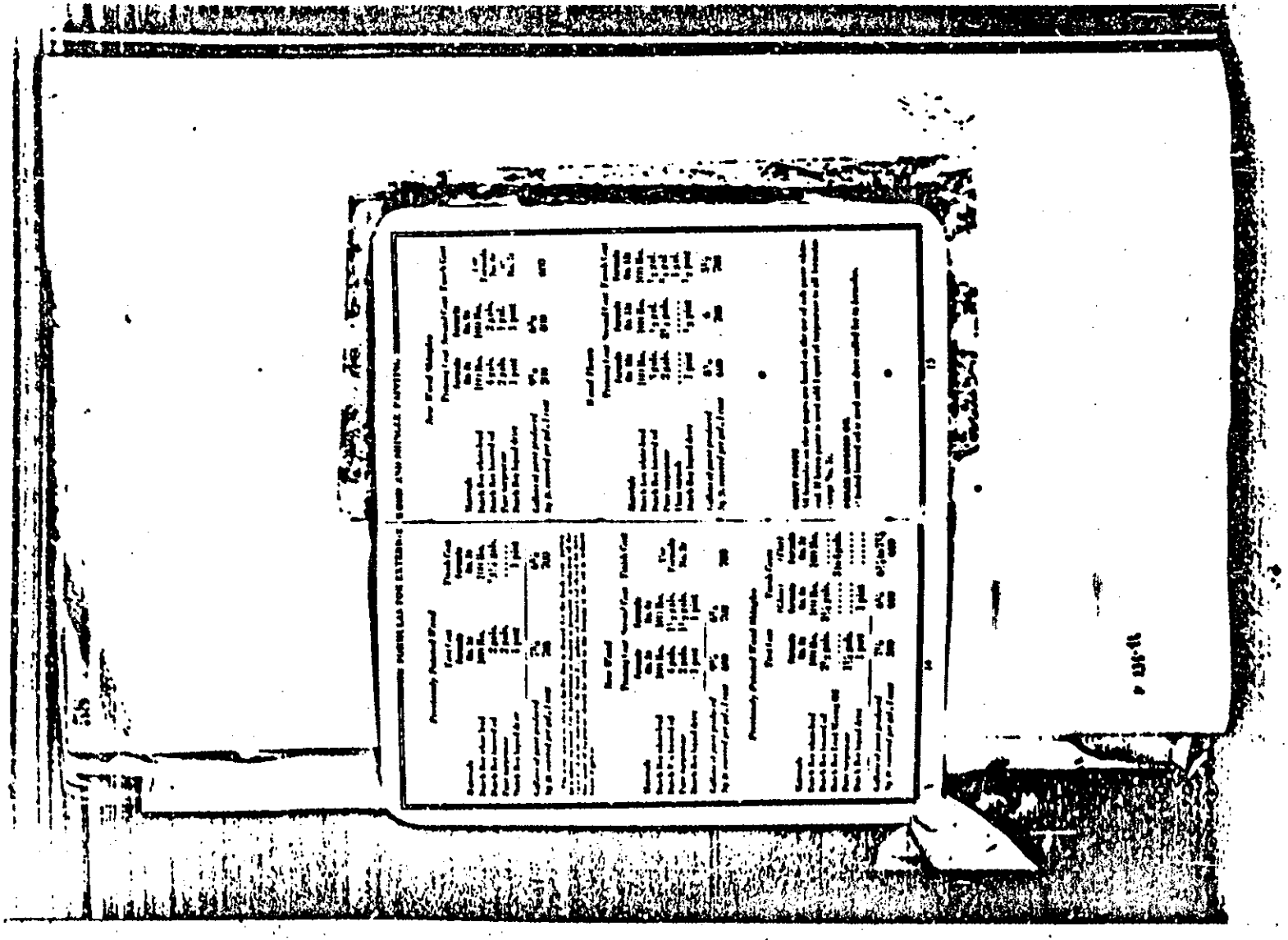

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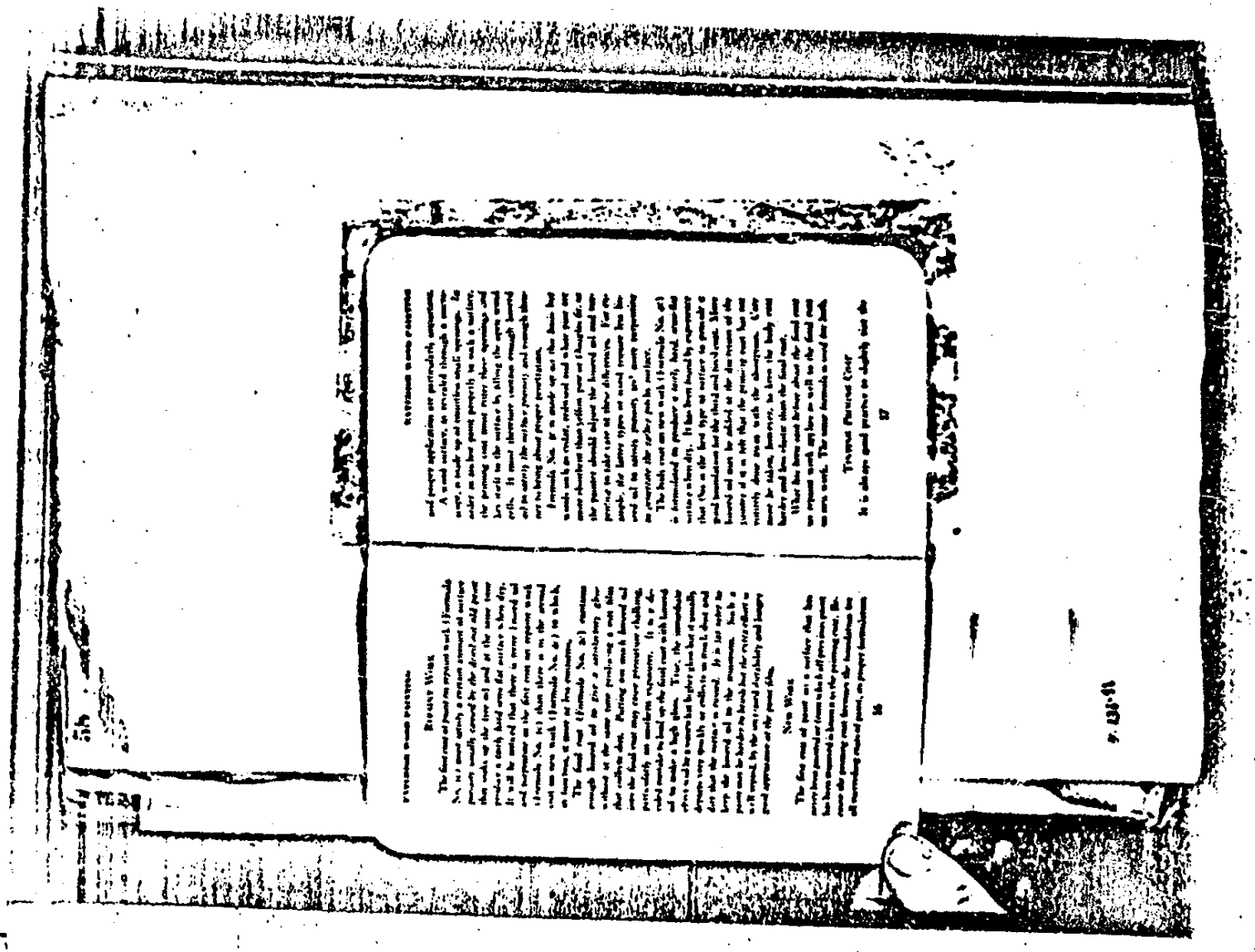

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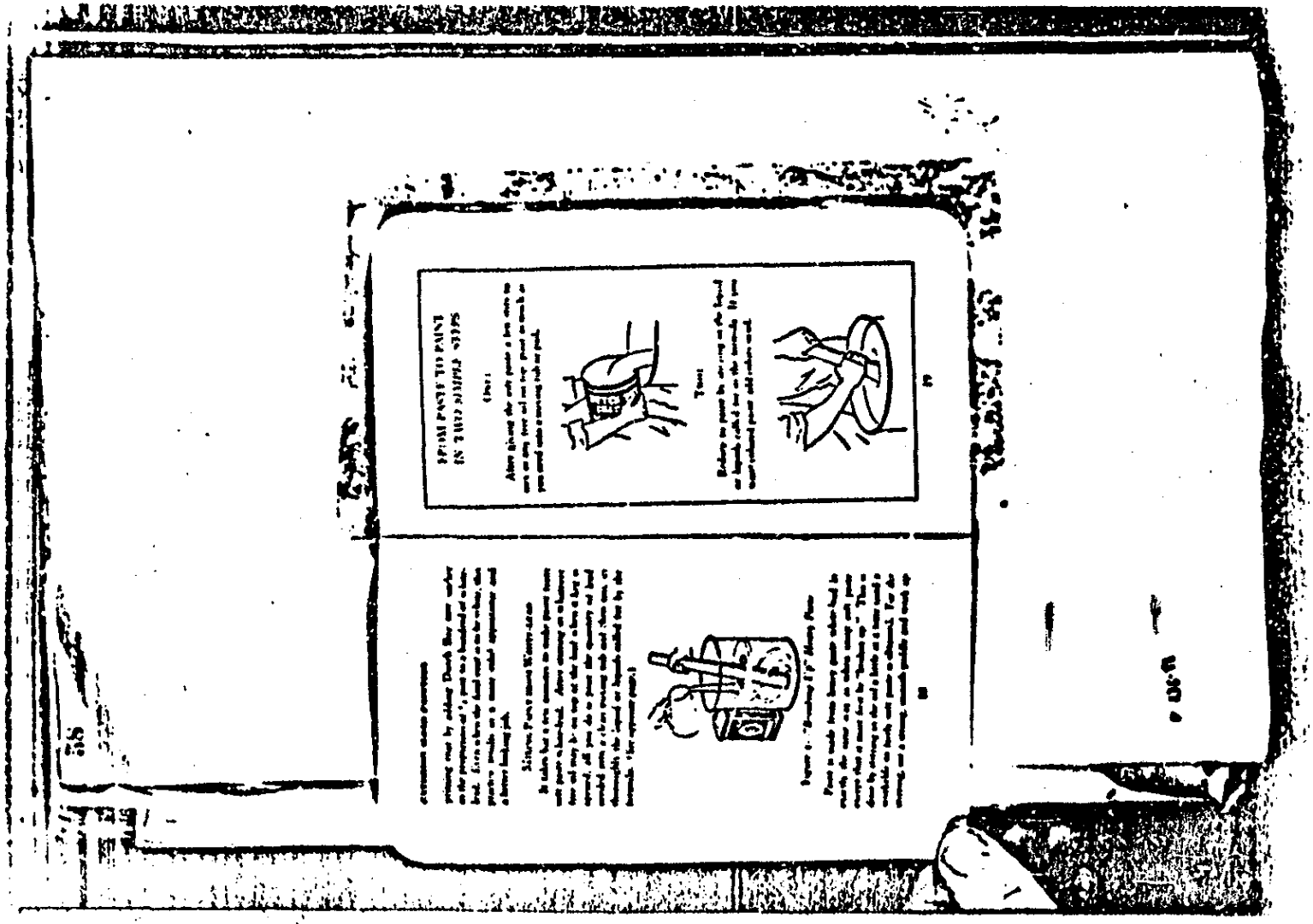

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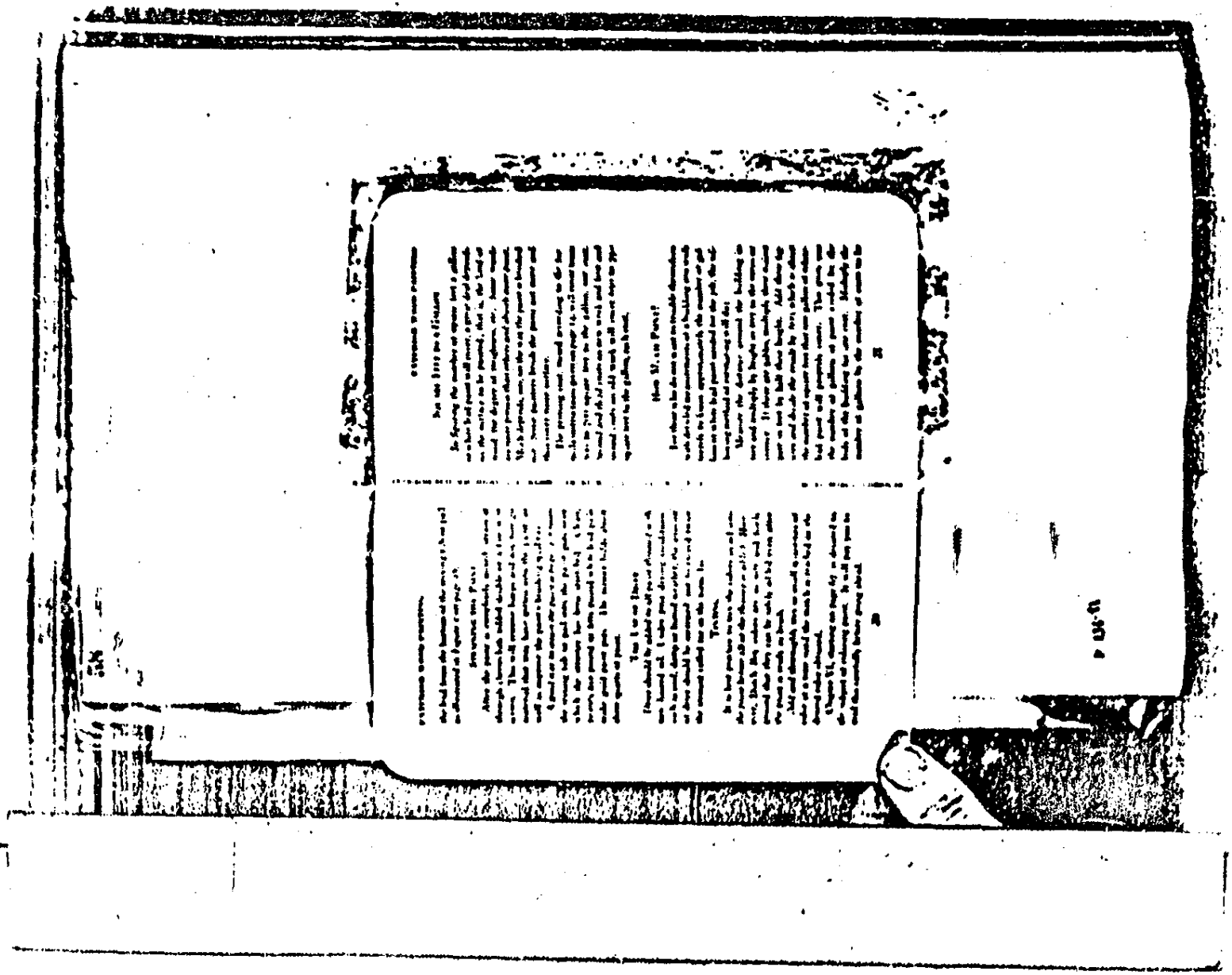

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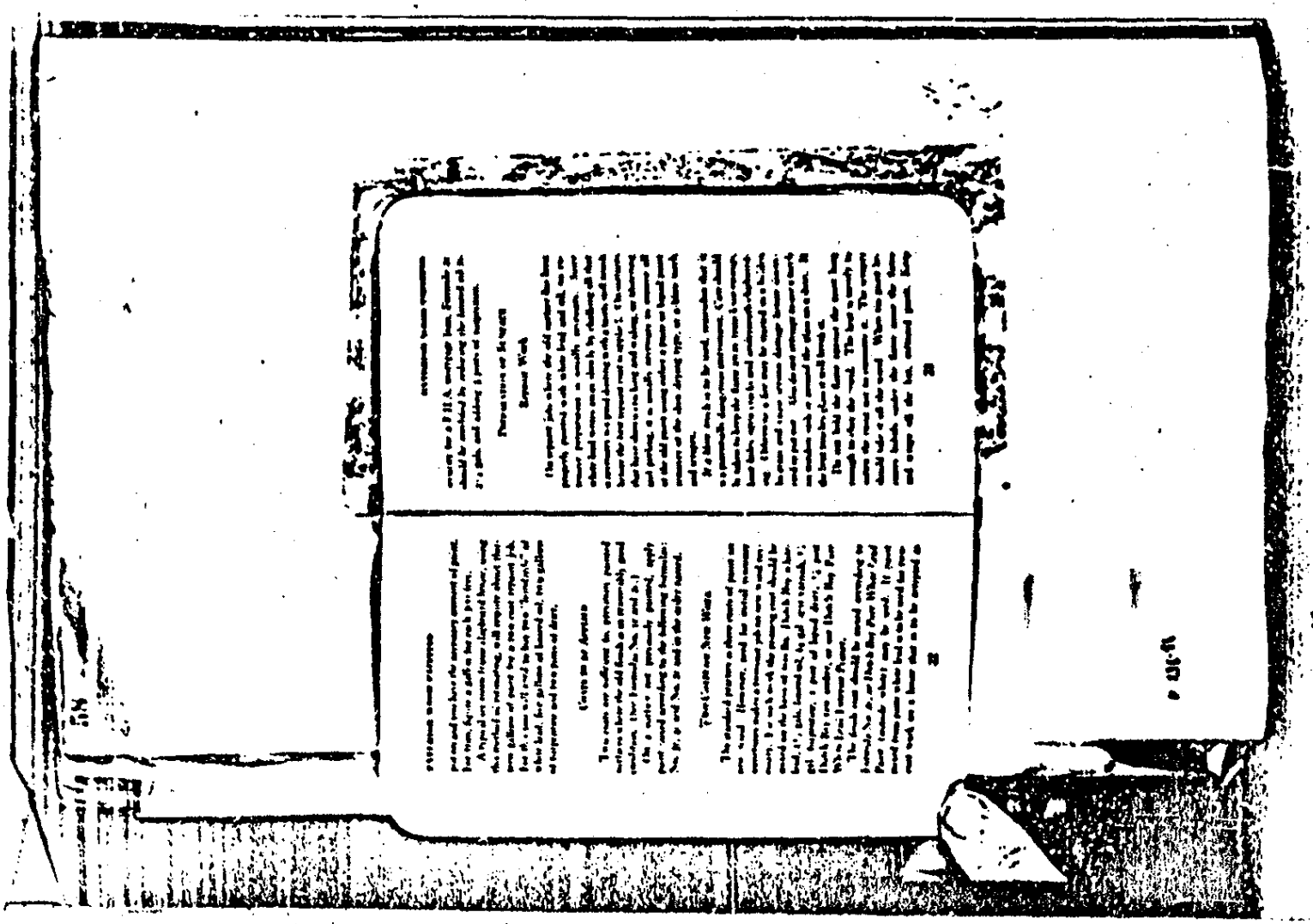

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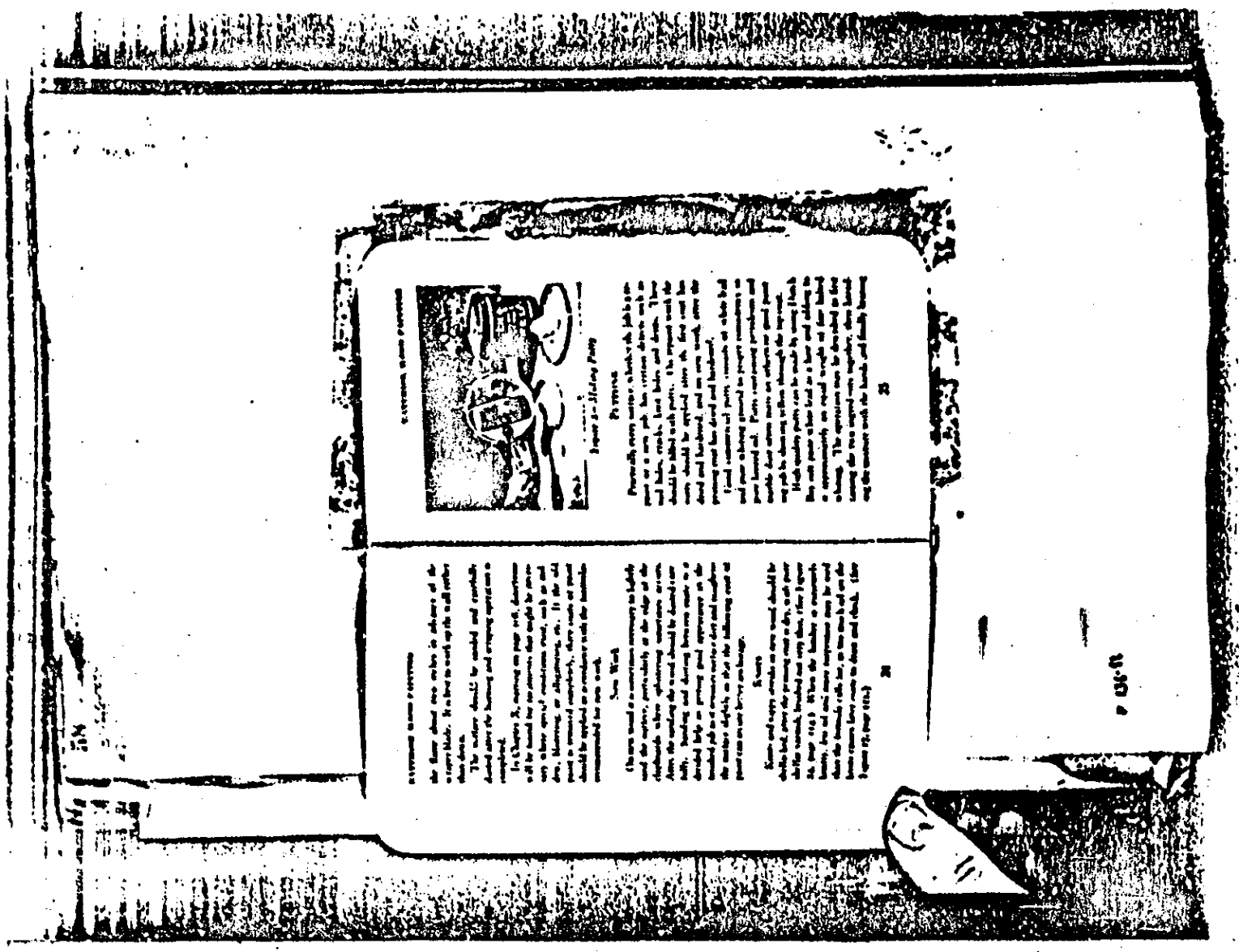

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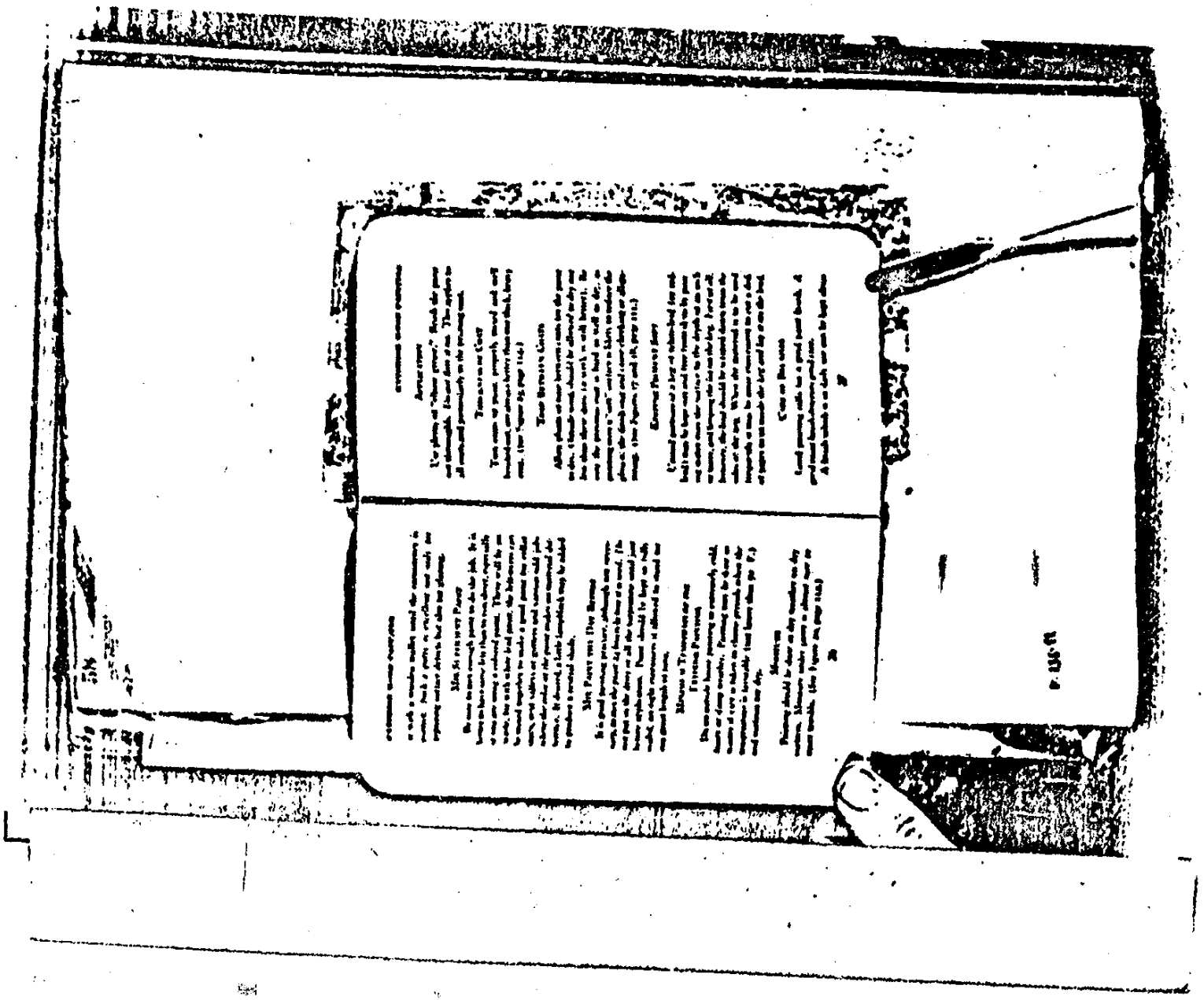

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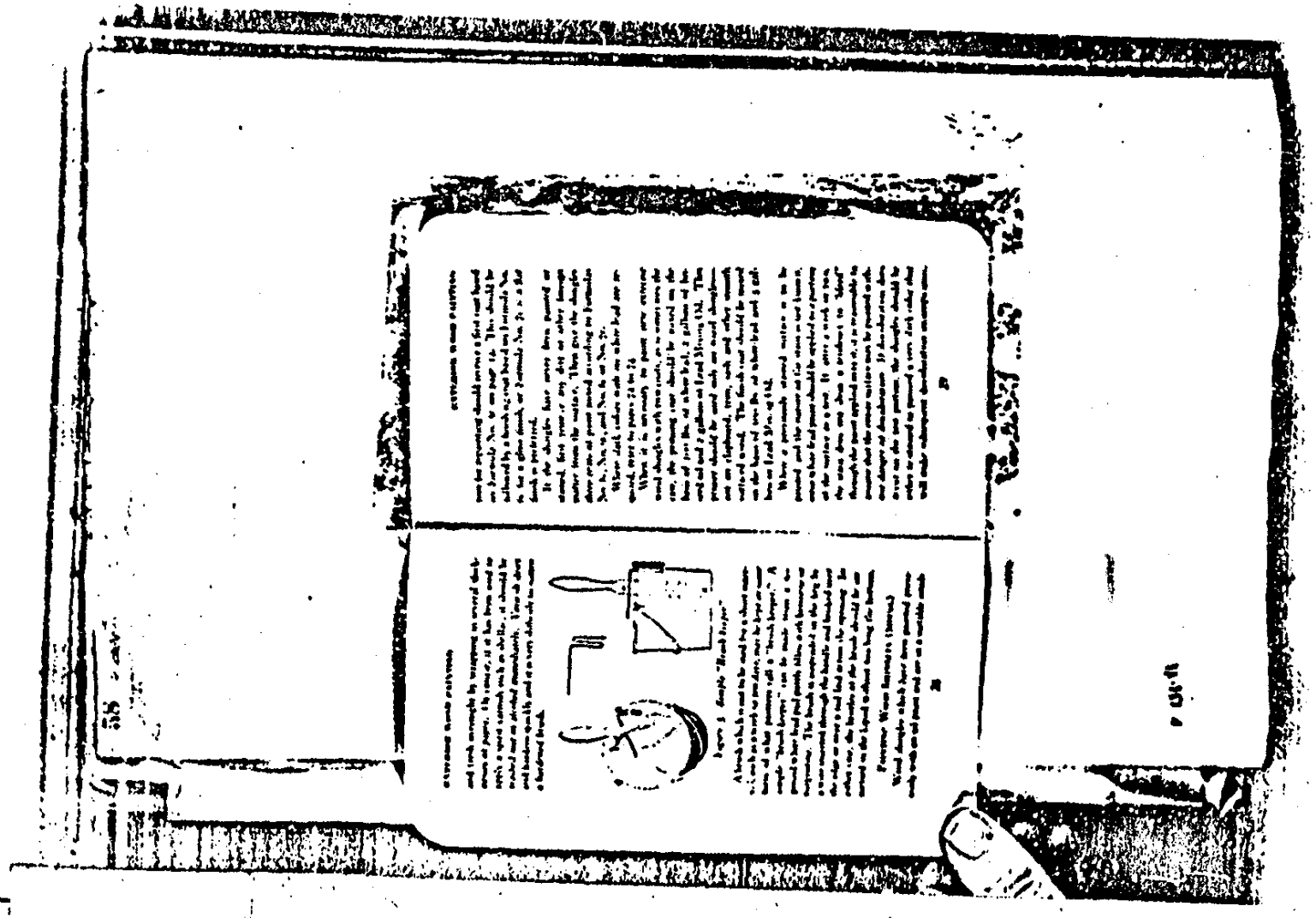

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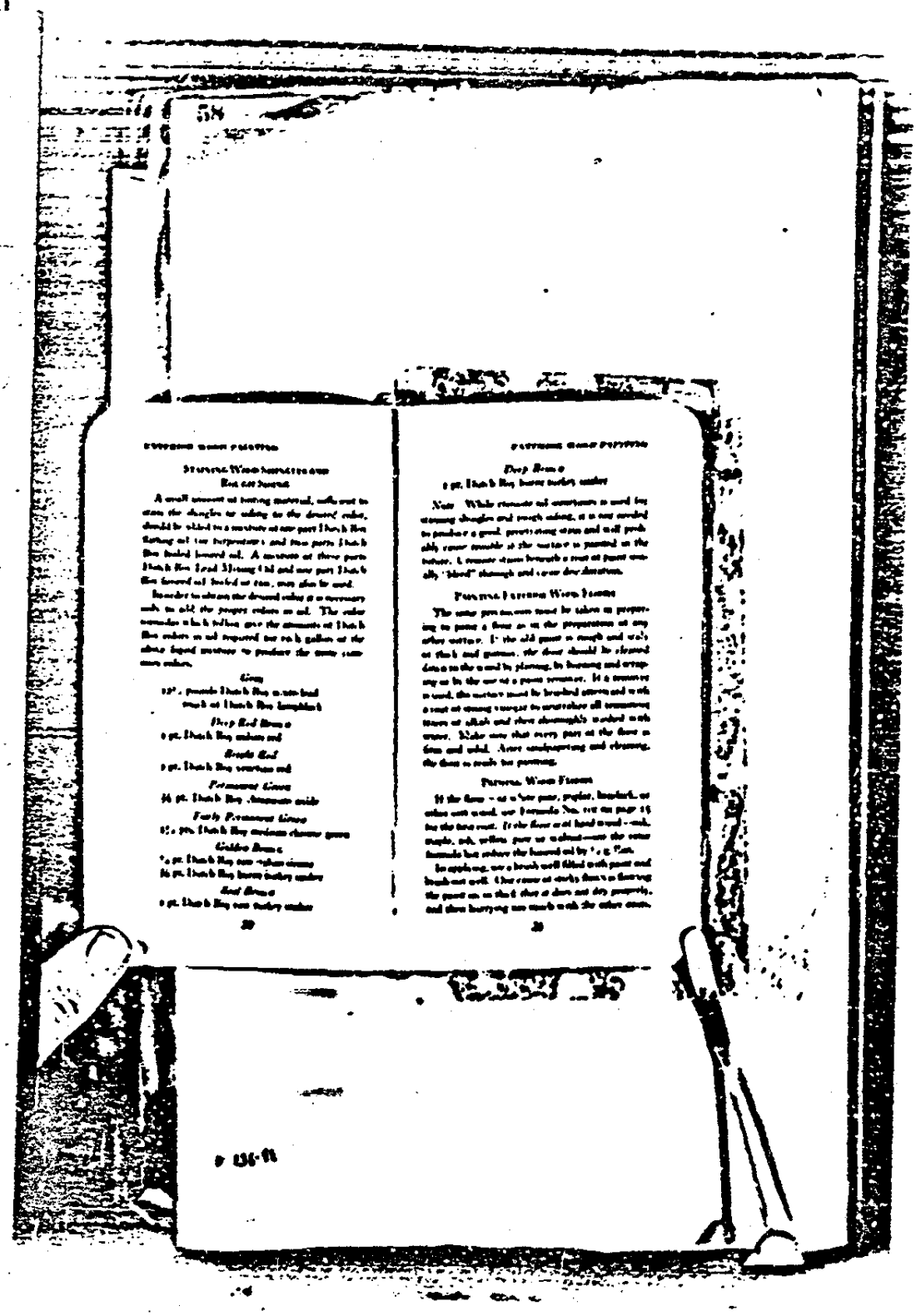

EXTERIOR WOOD PAINTING

STAINING WOOD SHINGLES AND ROUGH SIDING

A small amount of tinting material, sufficient to stain the shingles or siding to the desired color, should be added to a mixture of one part Dutch Boy flatting oil (or turpentine) and two parts Dutch Boy boiled linseed oil. A mixture of three parts Dutch Boy Lead Mixing Oil and one part Dutch Boy linseed oil boiled or raw, may also be used.

In order to obtain the desired color it is necessary only to add the proper colors in oil. The color formulas which follow give the amounts of Dutch Boy colors in oil required for each gallon of the above liquid mixture to produce the more common colors.

Gray

[illegible] pounds Dutch Boy [illegible] much of Dutch Boy lampblack

Deep Red Brown

[illegible] pt. Dutch Boy [illegible] red

Bright Red

[illegible] pt. Dutch Boy [illegible] red

Permanent Green

[illegible] pt. Dutch Boy [illegible] oxide

Fairly Permanent Green

[illegible] pt. Dutch Boy [illegible] chrome green

Golden Brown

[illegible] pt. Dutch Boy raw [illegible] sienna

[illegible] pt. Dutch Boy burnt turkey umber

Seal Brown

[illegible] pt. Dutch Boy raw turkey umber

EXTERIOR WOOD PAINTING

Deep Brown

[illegible] pt. Dutch Boy burnt turkey umber

Note. While [illegible] oil [illegible] is used for staining shingles and rough siding, it is not needed to produce a good, penetrating stain and will probably cause trouble if the surface is painted in the future. A remote stain beneath a coat of paint usually "bleed" through and cause discoloration.

PAINTING EXTERIOR WOOD FLOORS

The same precautions must be taken in preparing to paint a floor as in the preparation of any other surface. If the old paint is rough and scaly or thick and gummy, the floor should be cleaned down to the wood by planing, by burning and scraping or by the use of a paint remover. If a remover is used, the surface must be brushed afterward with a coat of strong vinegar to neutralize all remaining traces of alkali and then thoroughly washed with water. Make sure that every part of the floor is firm and solid. After sandpapering and cleaning, the floor is ready for painting.

PAINTING WOOD FLOORS

If the floor is of white pine, poplar, hardwork, or other soft wood, use Formula No. [illegible] on page [illegible] for the first coat. If the floor is of hard wood—oak, maple, ash, yellow pine or walnut—use the same formula but reduce the linseed oil by [illegible] gallon.

In applying, use a brush well filled with paint and brush out well. One cause of sticky floors is flowing the paint on so thick that it does not dry properly, and then hurrying too much with the other coats.

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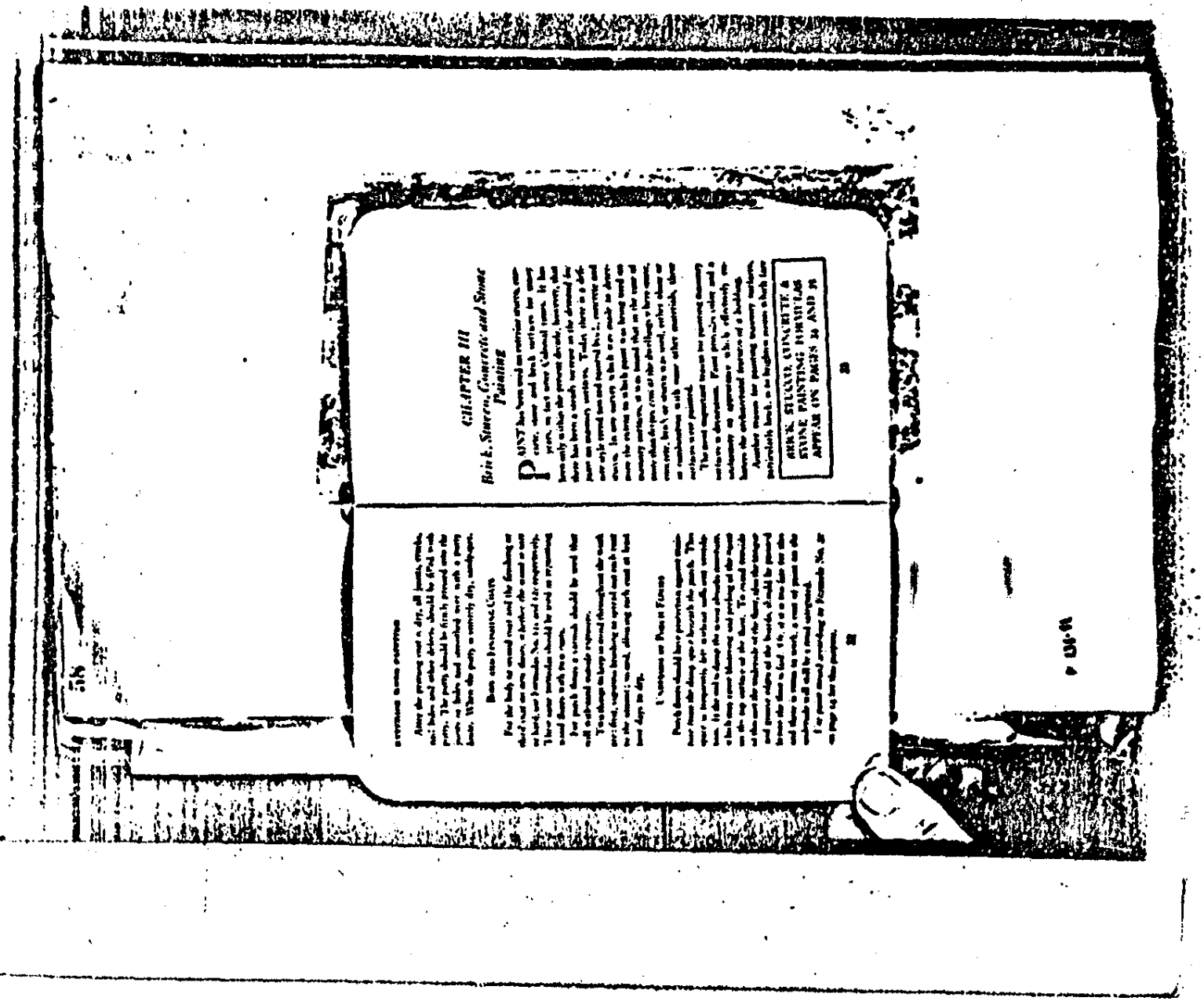

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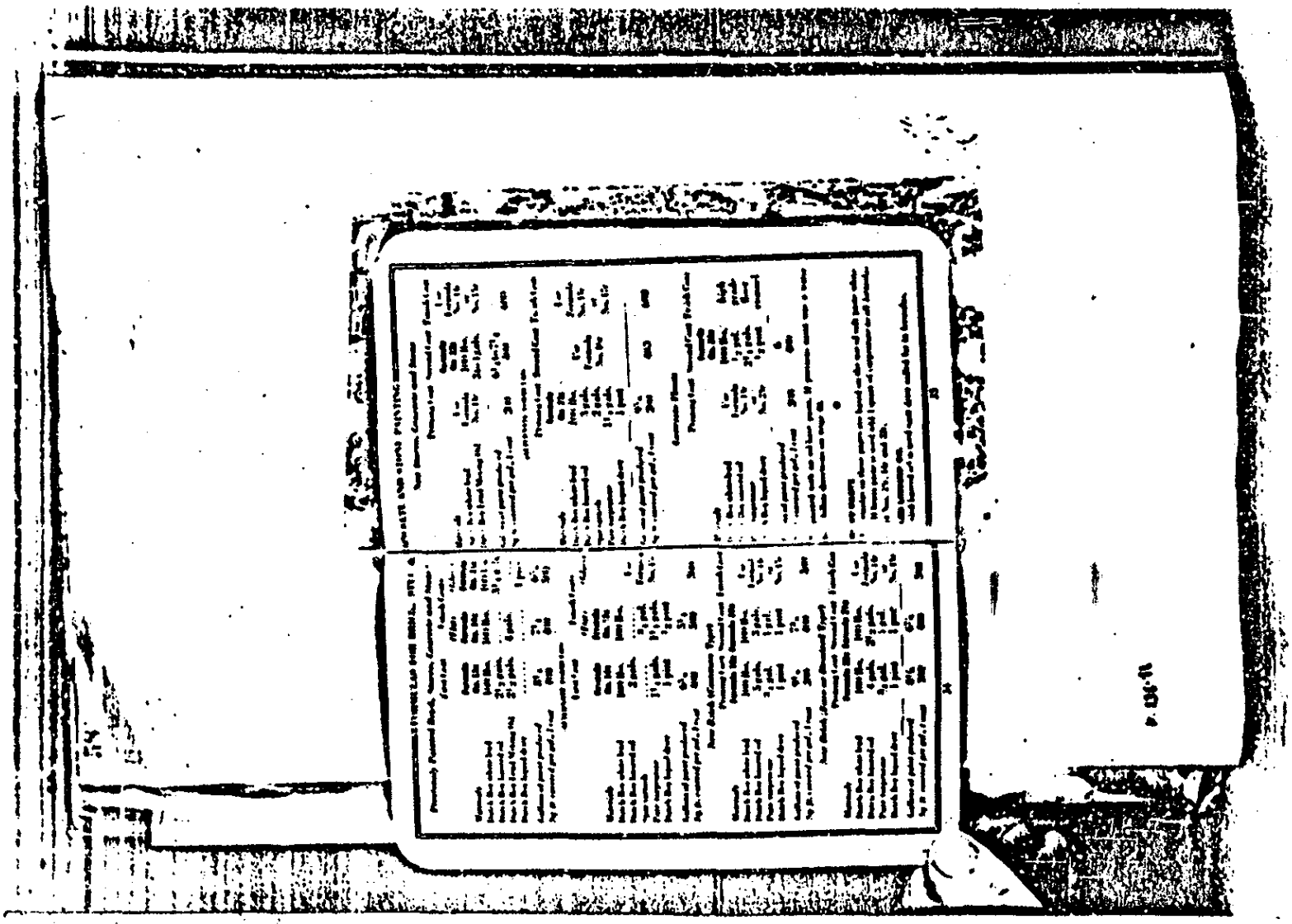

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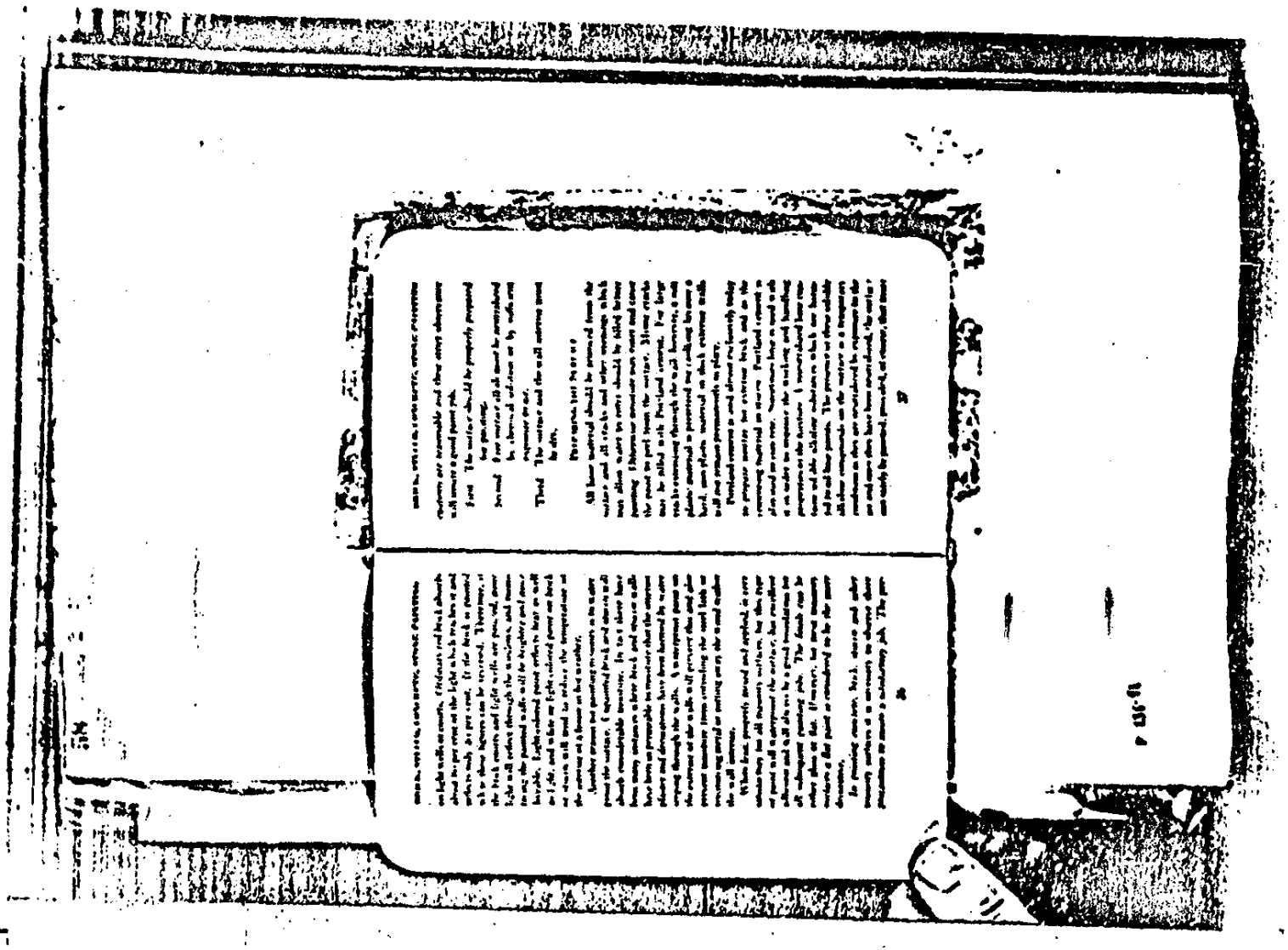

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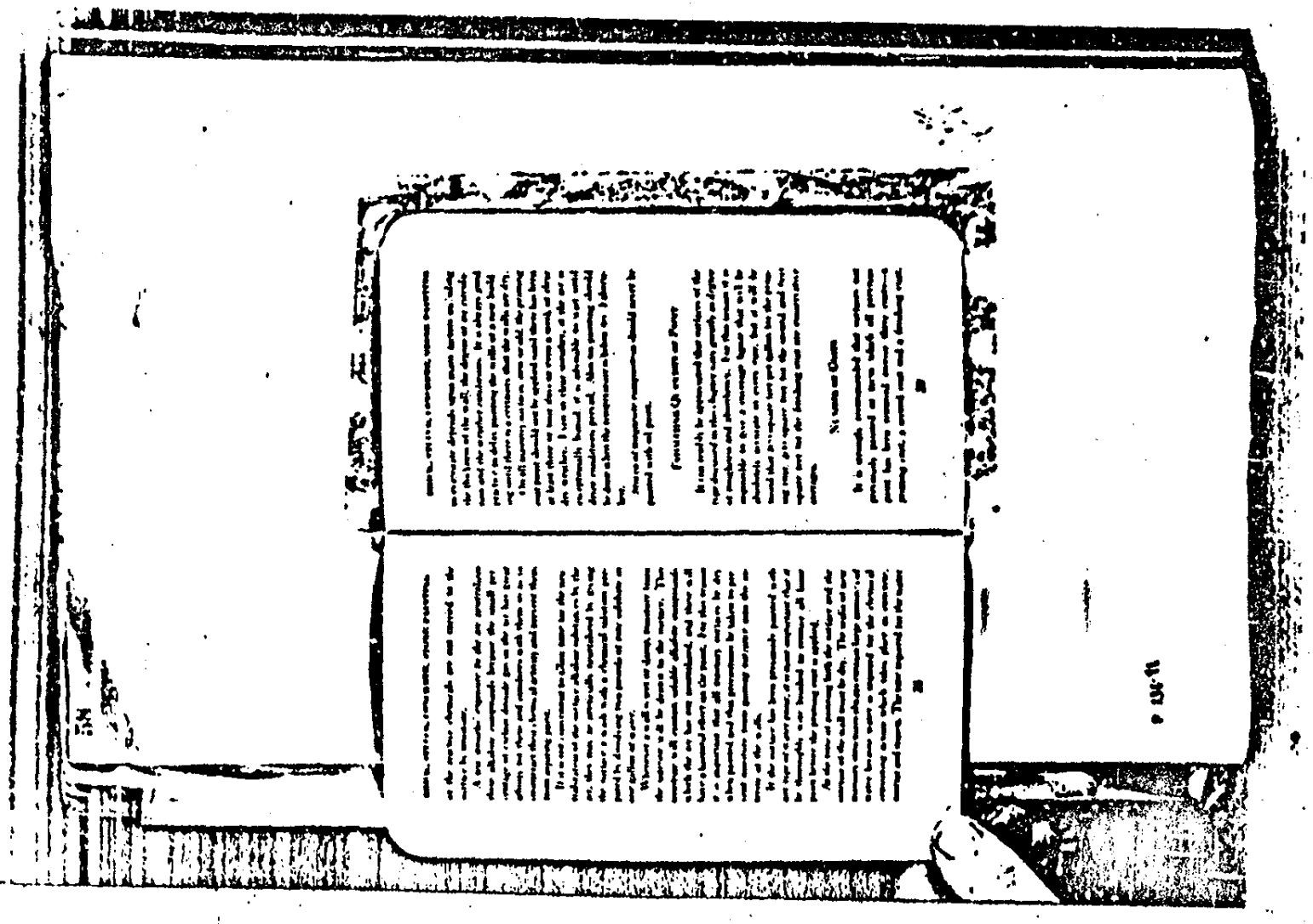

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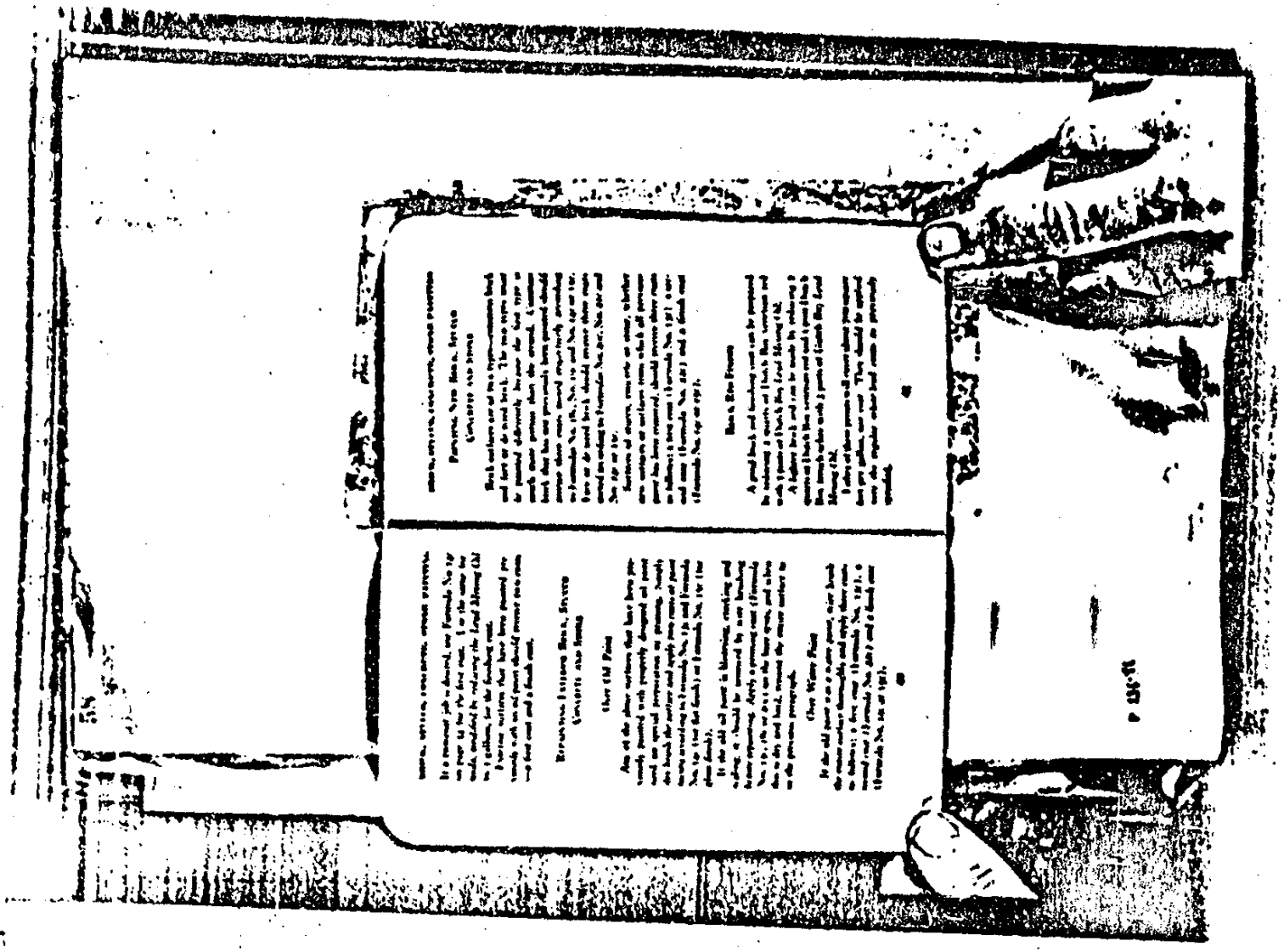

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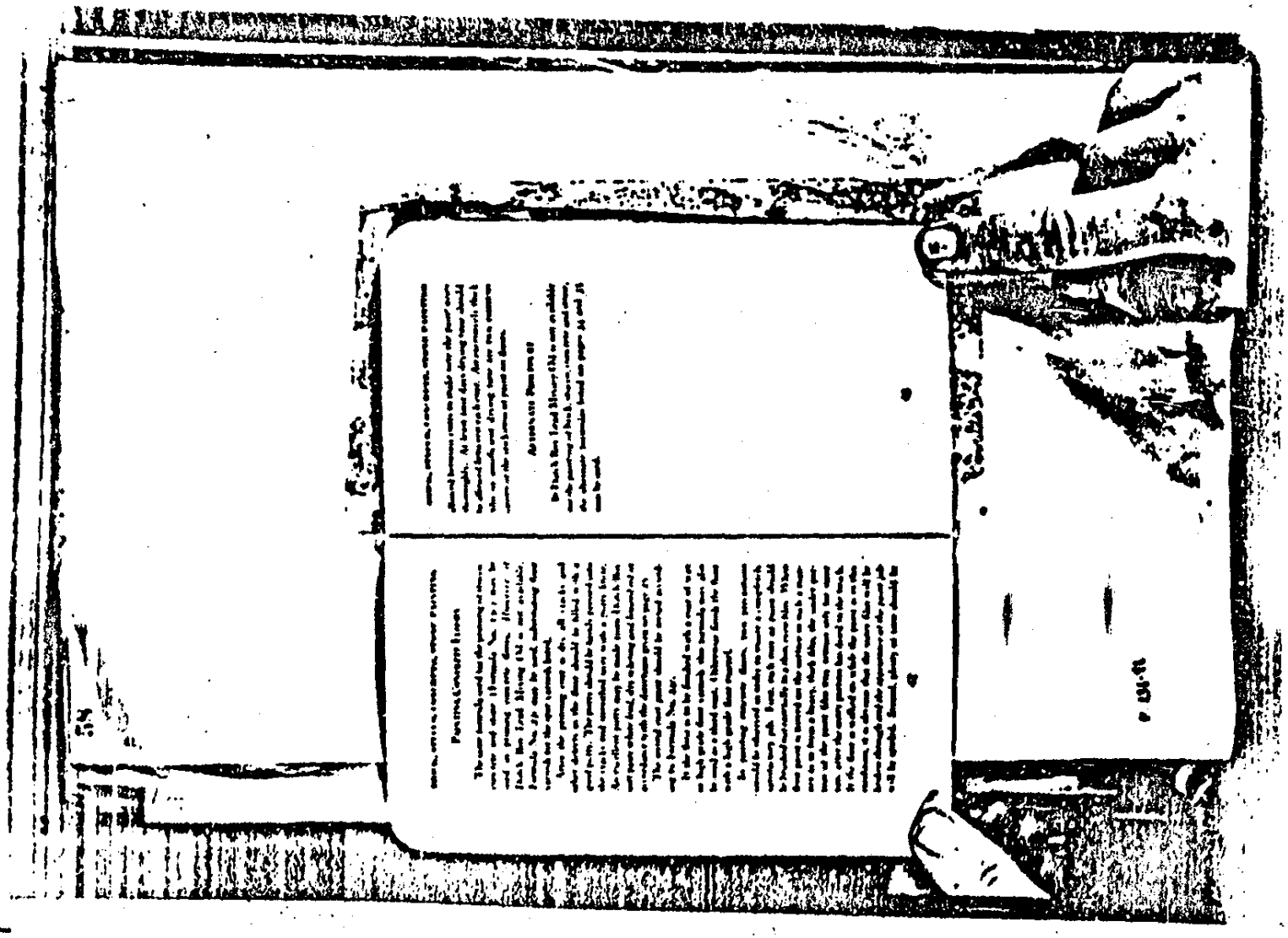

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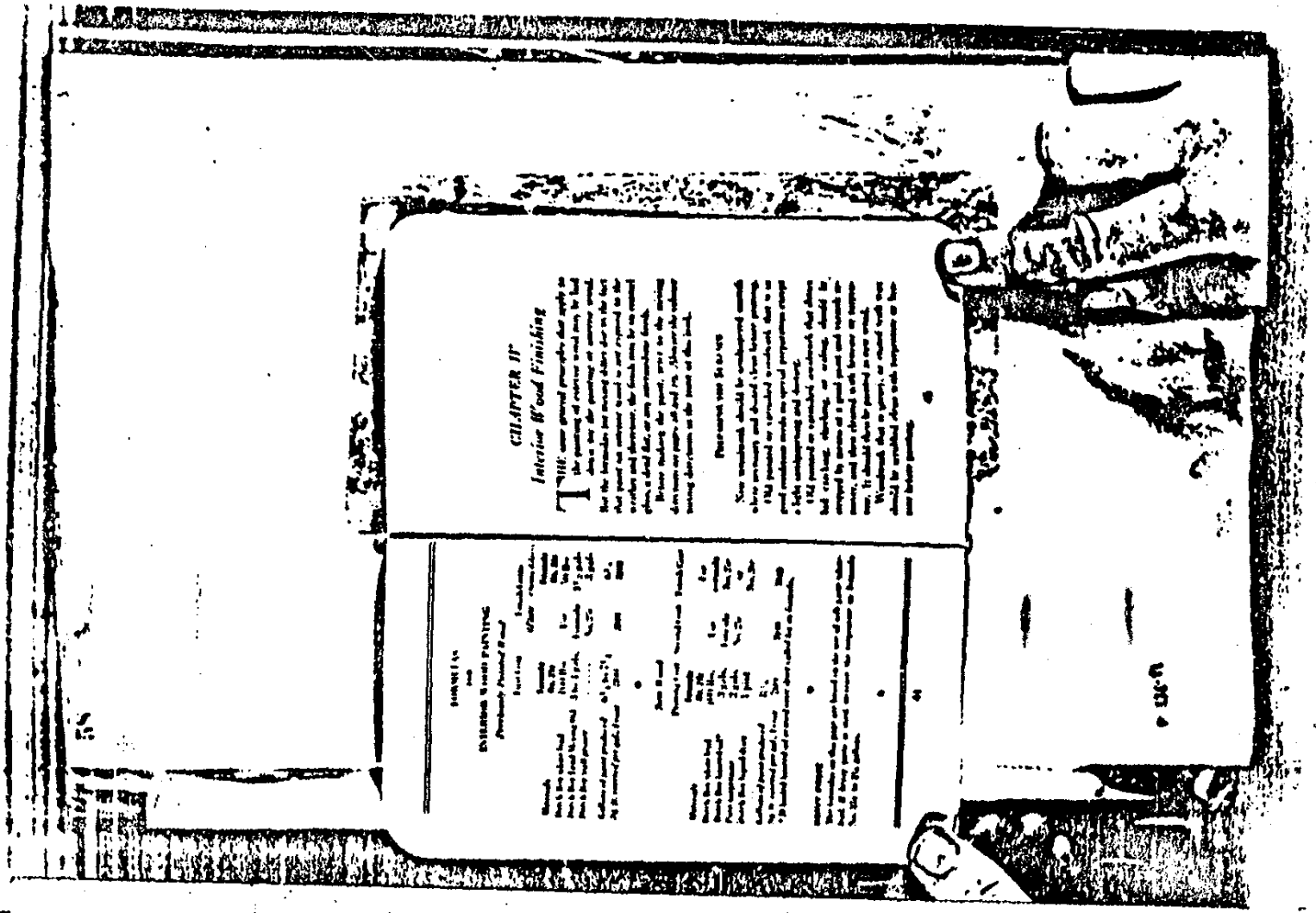

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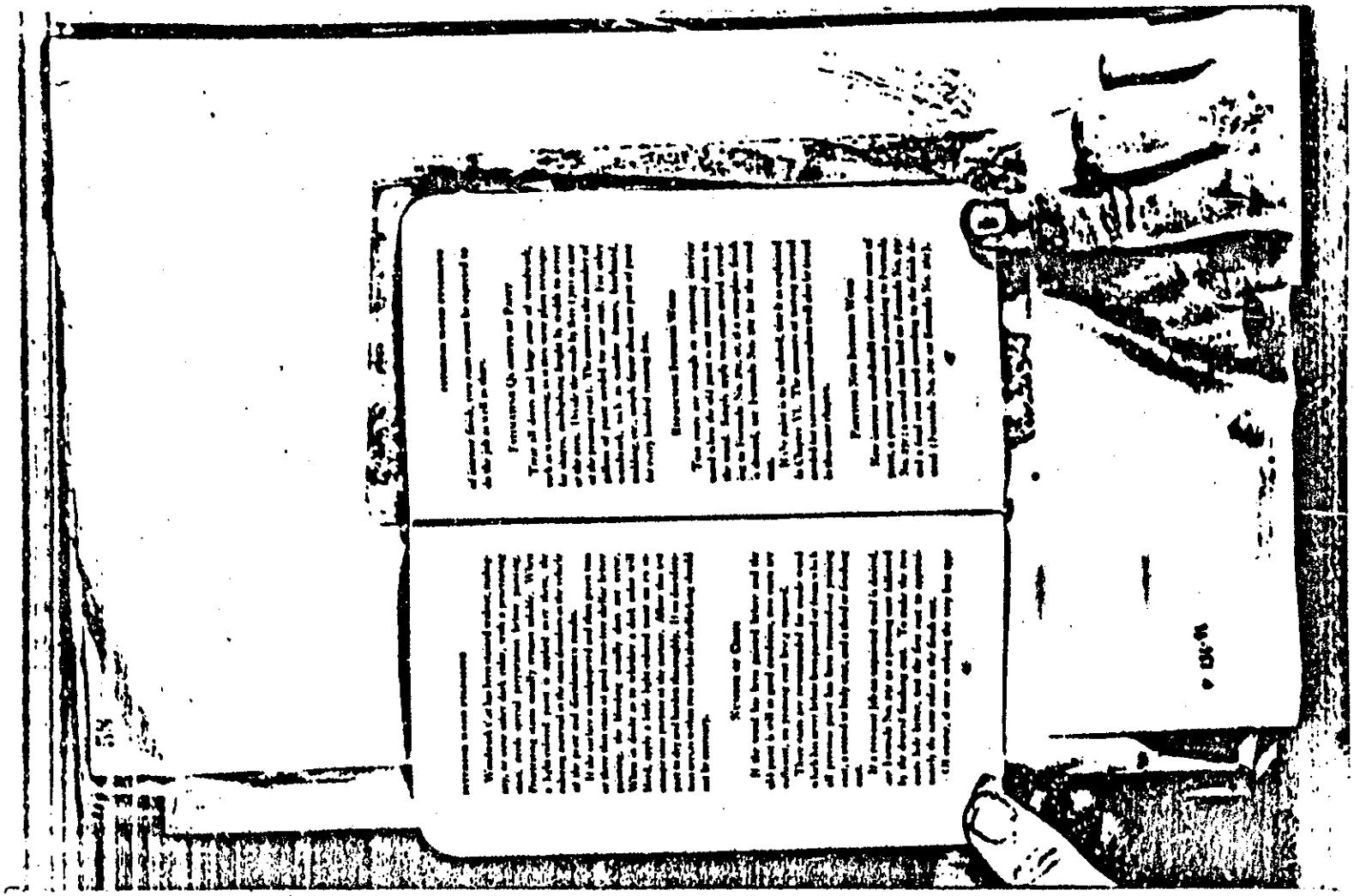

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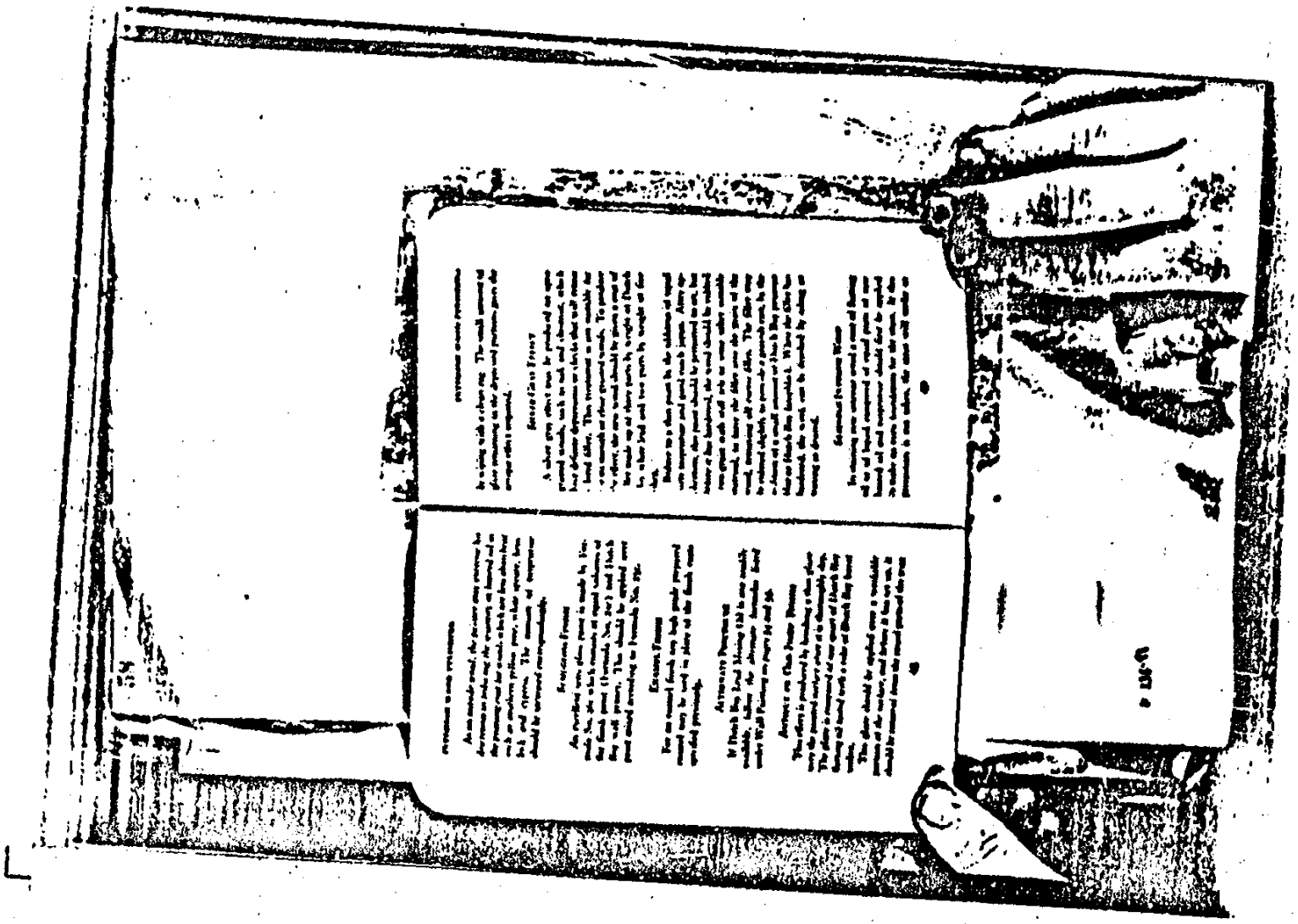

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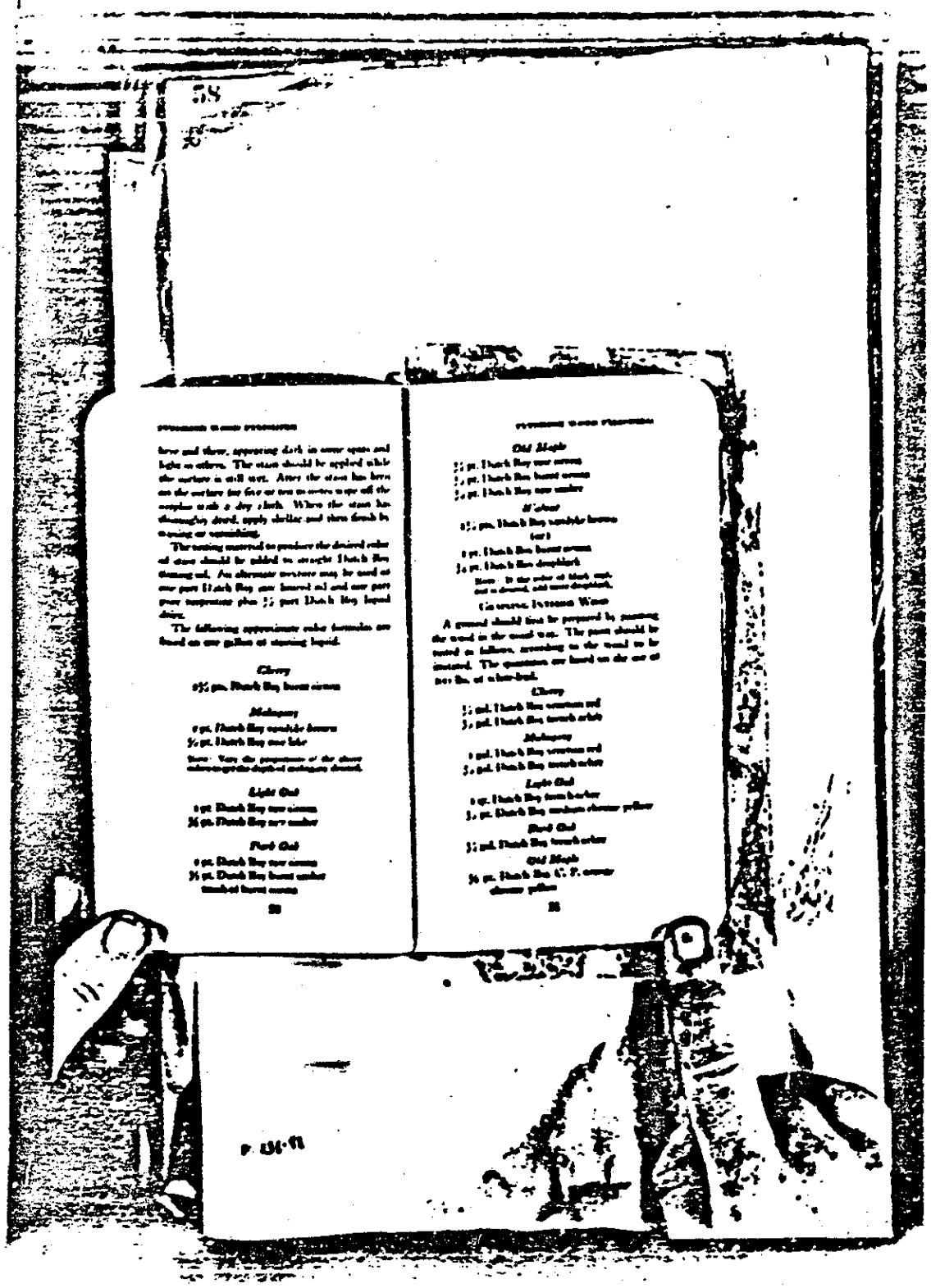

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[illegible]

[illegible] and there, appearing dark in some spots and light in others. The stain should be applied while the surface is still wet. After the stain has been on the surface for five or ten minutes wipe off the surplus with a dry cloth. When the stain has thoroughly dried, apply shellac and then finish by waxing or varnishing.

The testing material to produce the desired color of stain should be added to straight Dutch Boy staining oil. An alternate mixture may be used of one part Dutch Boy raw linseed oil and one part pure turpentine plus ½ part Dutch Boy liquid drier.

The following approximate color formulas are based on one gallon of staining liquid.

Cherry

[illegible] pts. Dutch Boy burnt sienna

Mahogany

[illegible] pt. Dutch Boy vandyke brown
[illegible] pt. Dutch Boy raw lake

Note: Vary the proportions of the above colors to get the depth of mahogany desired.

Light Oak

[illegible] pt. Dutch Boy raw sienna
[illegible] pt. Dutch Boy raw umber

Dark Oak

[illegible] pt. Dutch Boy raw sienna
[illegible] pt. Dutch Boy burnt umber
[illegible] of burnt sienna

[illegible]

Old Maple

[illegible] pt. Dutch Boy raw sienna
[illegible] pt. Dutch Boy burnt sienna
[illegible] pt. Dutch Boy raw umber

Walnut

[illegible] pts. Dutch Boy vandyke brown
(or)
[illegible] pt. Dutch Boy burnt sienna
[illegible] pt. Dutch Boy drophlack

Note: If the color of black oak [illegible] is desired, add more drophlack.

Gasoline Interior Wood

A ground should first be prepared by painting the wood in the usual way. The paint should be tested as follows, according to the wood to be imitated. The quantities are based on the use of [illegible] lbs. of white-lead.

Cherry

[illegible] gal. Dutch Boy venetian red
[illegible] gal. Dutch Boy french ocher

Mahogany

[illegible] gal. Dutch Boy venetian red
[illegible] gal. Dutch Boy french ocher

Light Oak

[illegible] qt. Dutch Boy french ocher
[illegible] pt. Dutch Boy medium chrome yellow

Dark Oak

[illegible] gal. Dutch Boy french ocher

Old Maple

[illegible] pt. Dutch Boy C. P. orange chrome yellow

[illegible]

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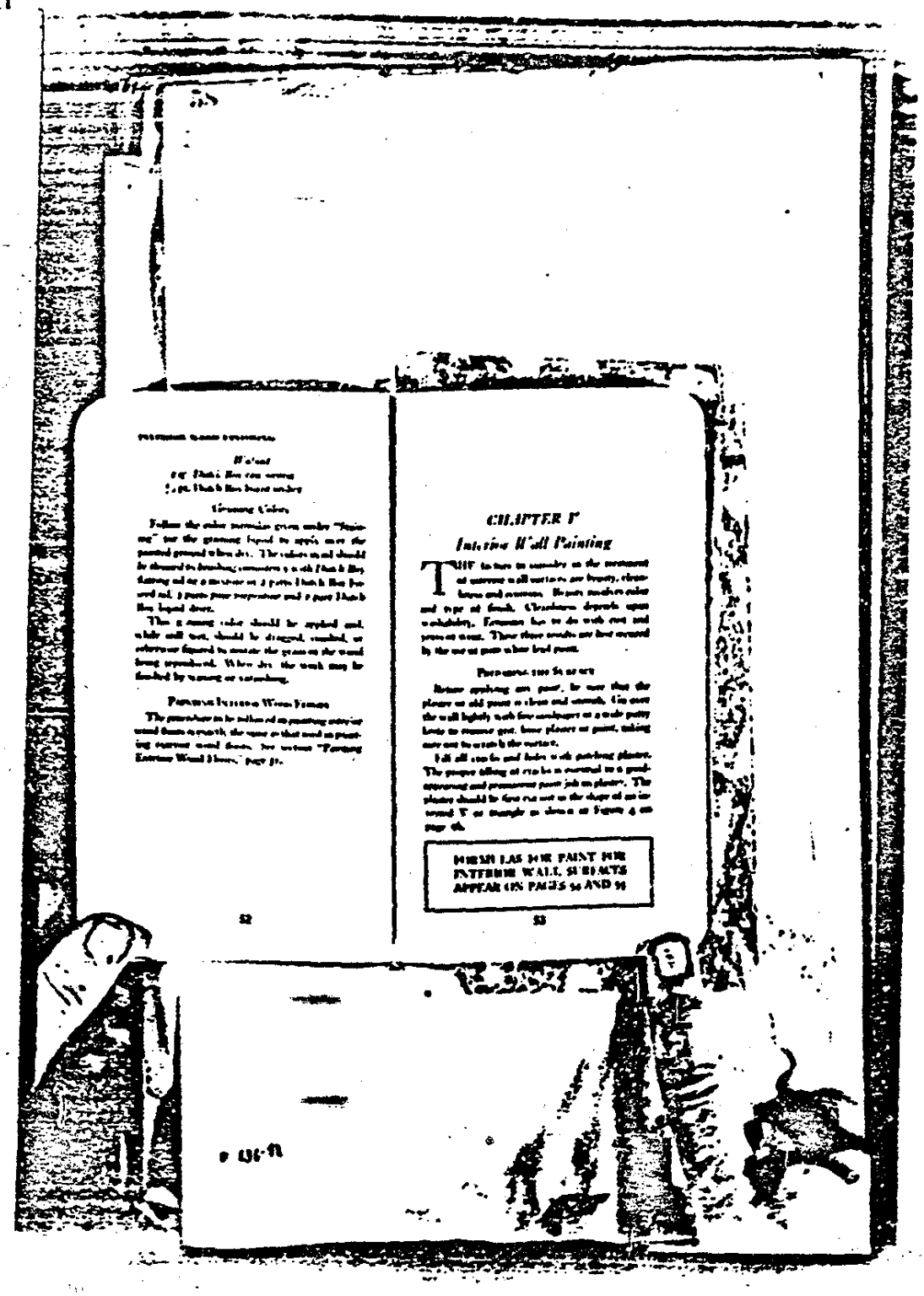

[illegible]

Walnut

[illegible] Dutch Boy [illegible]

[illegible] Dutch Boy [illegible]

Graining Colors

Follow the color formulas given under "Staining" for the graining liquid to apply over the painted ground when dry. The colors used should be thinned to brushing consistency with Dutch Boy flatting oil or a mixture of 2 parts Dutch Boy [illegible] and 3 parts pure turpentine and 1 part Dutch Boy liquid drier.

This graining color should be applied and, while still wet, should be dragged, combed, or otherwise figured to imitate the grain of the wood being reproduced. When dry, the work may be finished by waxing or varnishing.

Paintings Interior Wood Floors

The procedure to be followed in painting interior wood floors is exactly the same as that used in painting exterior wood floors. See section "Painting Exterior Wood Floors," page 31.

CHAPTER V

Interior Wall Painting

THE factors to consider in the treatment of interior wall surfaces are beauty, cleanliness and economy. Beauty involves color and type of finish. Cleanliness depends upon washability. Economy has to do with cost and years of wear. These three results are best secured by the use of pure white lead paint.

Preparing the Surface

Before applying any paint, be sure that the plaster or old paint is clean and smooth. Go over the wall lightly with fine sandpaper or a wide putty knife to remove grit, loose plaster or paint, taking care not to scratch the surface.

Fill all cracks and holes with patching plaster. The proper filling of cracks is essential to a good-appearing and permanent paint job on plaster. The plaster should be first cut out in the shape of an inverted V or triangle as shown in Figure 4 on page 66.

FORMULAS FOR PAINT FOR INTERIOR WALL SURFACES APPEAR ON PAGES 54 AND 55

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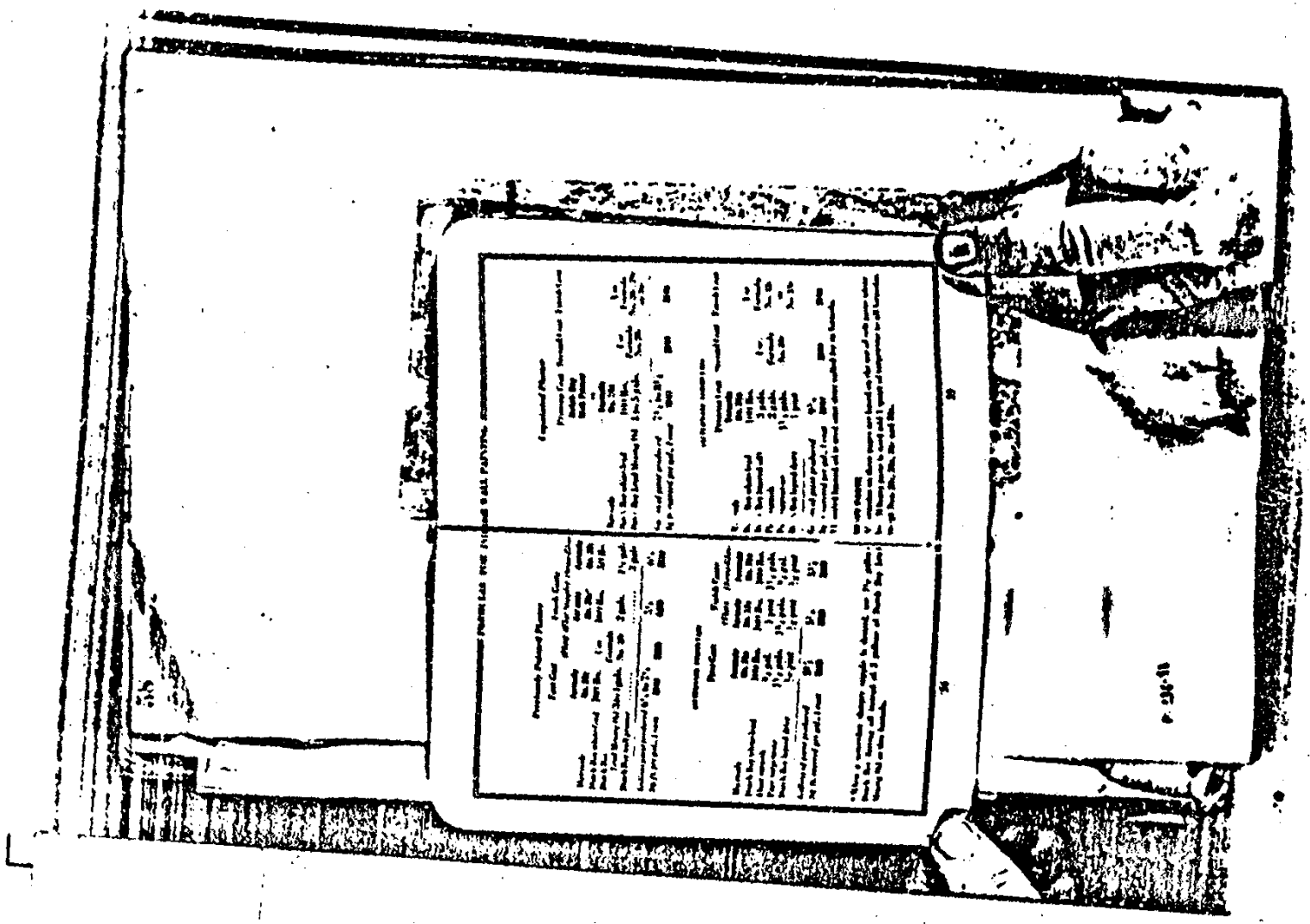

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Figure 4

A—Correct method of cutting, the "V" being extended to show no paper on the surface. B—If cut as shown instead of cutting "V".

The edges of the opened crack should be washed with water to wet the paper, being pleasure not burning a hand with the old wall. Fill the crack to within a quarter inch of the surface and allow the paper plaster to set partially before brushing up to the wall surface.

All loose dust and dirt should be removed before painting. If the surface is excessively dusty or covered with grease, it should be washed. This is especially true of kitchen, bathrooms and laundry walls and ceilings.

It is always advisable to allow new plaster at least six months to dry and season thoroughly before attempting to paint it. Fresh plaster contains lime alkali, which has a tendency to keep paint from drying properly and to cause colors to bleach out.

Many people do not care to let their walls go unpainted but six months. In such cases, it is possible to neutralize the "age" of new plaster with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. After this solution is applied, walls are never to allowed but the plaster to dry before painting.

Painting Over Unpainted Walls

Walls that have been previously unpainted should be washed thoroughly with a sponge and warm water before applying the primary coat. Any salt stains left on the old surface will prevent the new paint from adhering properly.

Painting Over Wallpaper

Painting over wallpaper is not a good practice because, once the paint has been applied, it is difficult, if not impossible, to remove the paper at any later date without serious damage to the plaster.

However, if circumstances require that the paper be painted, it can be done successfully provided there is but one layer on the wall and that layer is in good condition. *Before* painting, all sections of loose paper should be torn away and if there are any plaster cracks or defects underneath, they should be filled with patching plaster. Any conspicuous grease the plaster is also should be washed down with lye or sandpaper. Painting a clean dusty wall on loose plaster.

Never a silk paper contains colors which bleed (or, when any light paint is applied over them the oil in the paint dissolves the color in the paper and the color comes through and discolors the paint. If this difficulty is anticipated it would be well to use a little paint on a section of the paper. If discoloration results it would probably be unwise to continue the paper than to attempt to stop the bleeding.

If the paper is textured, it should be remembered that paint will not hide the texture.

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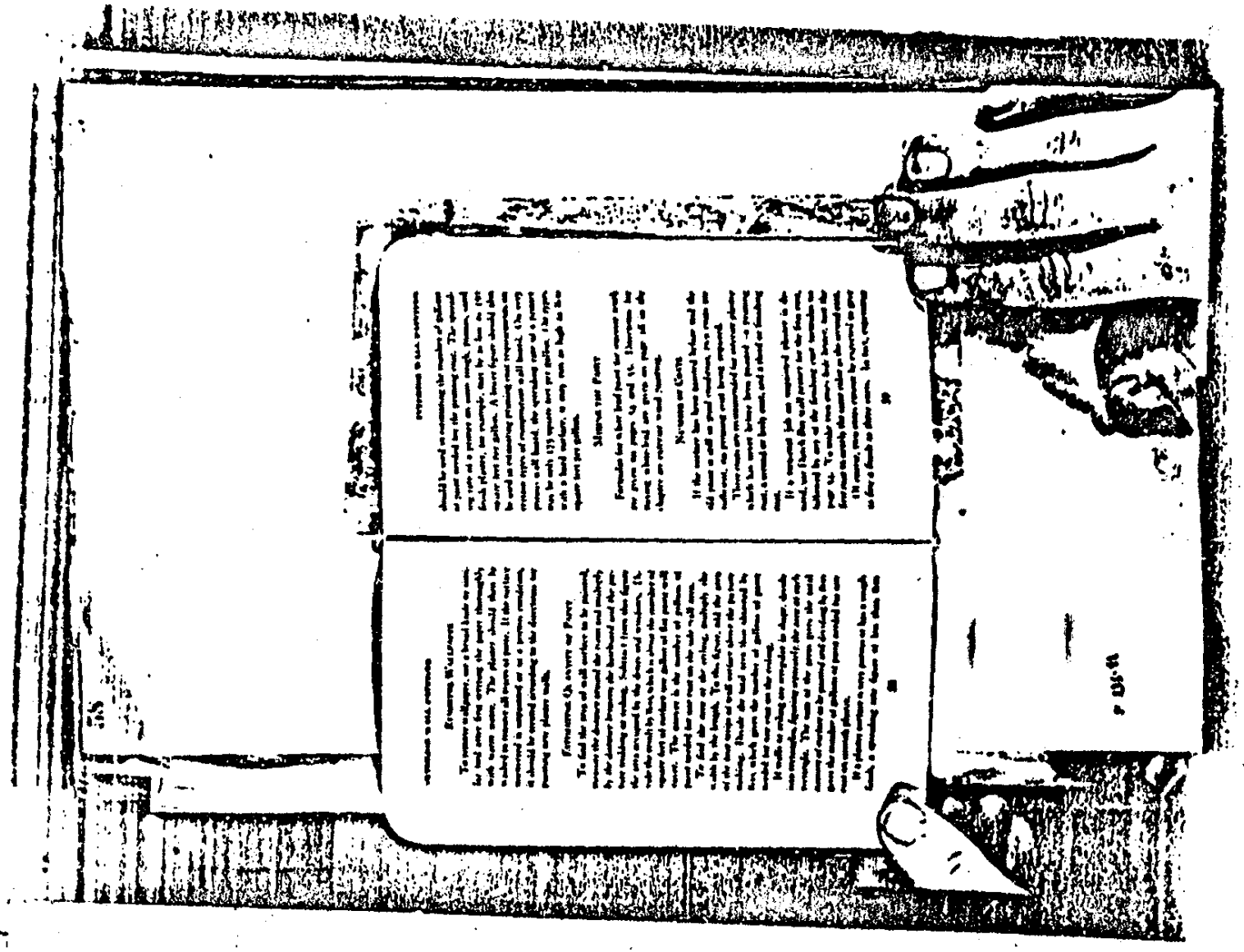

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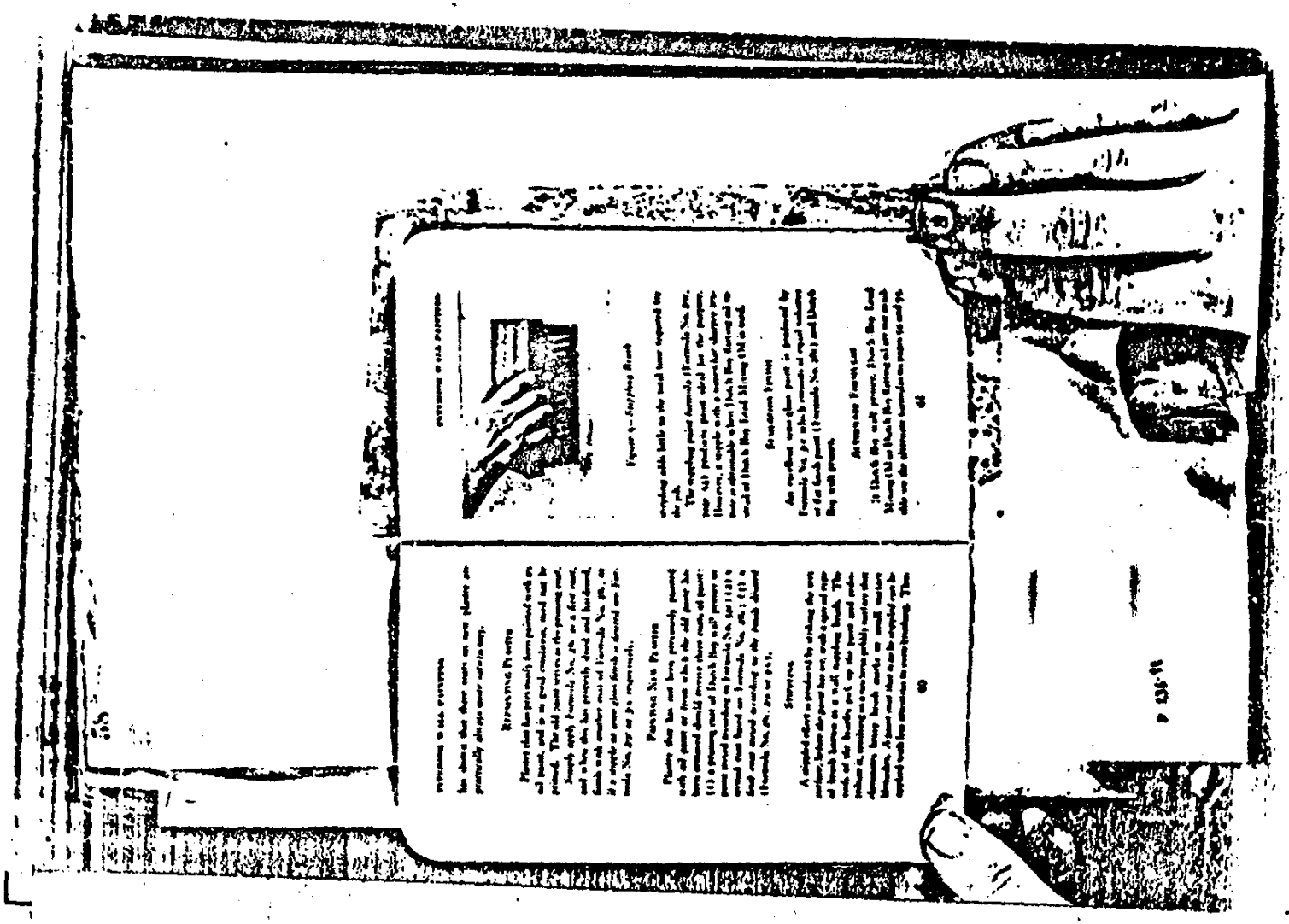

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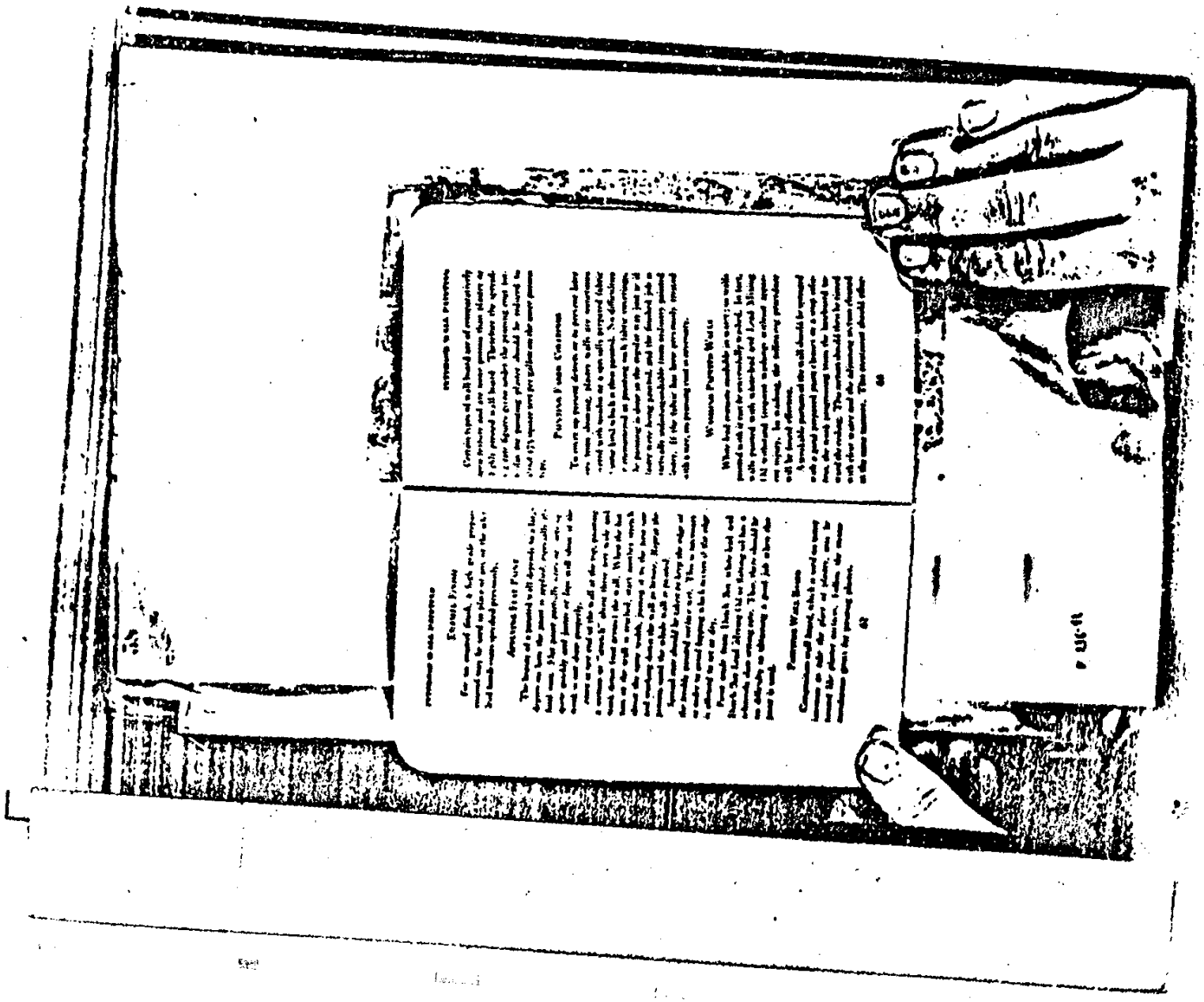

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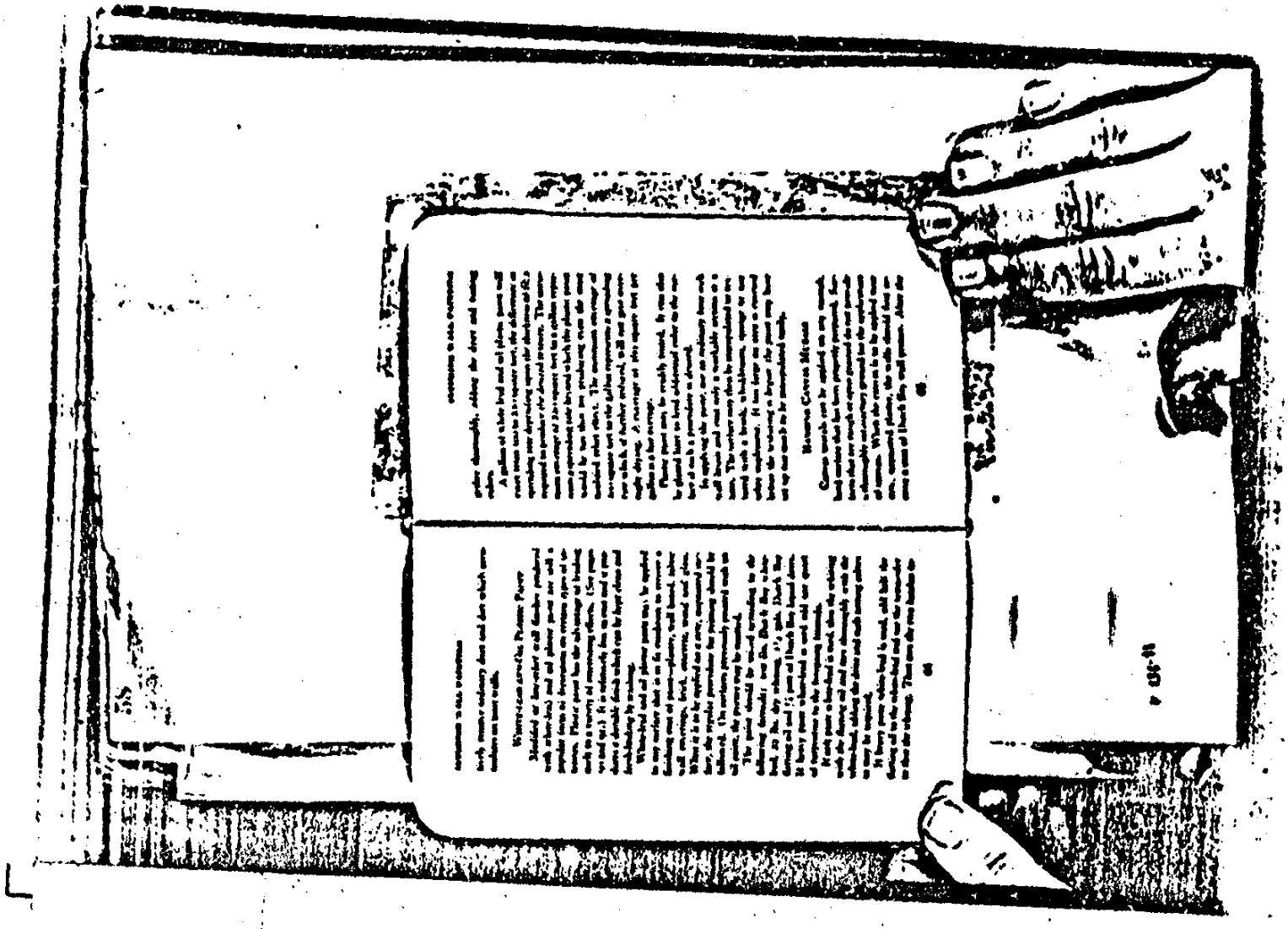

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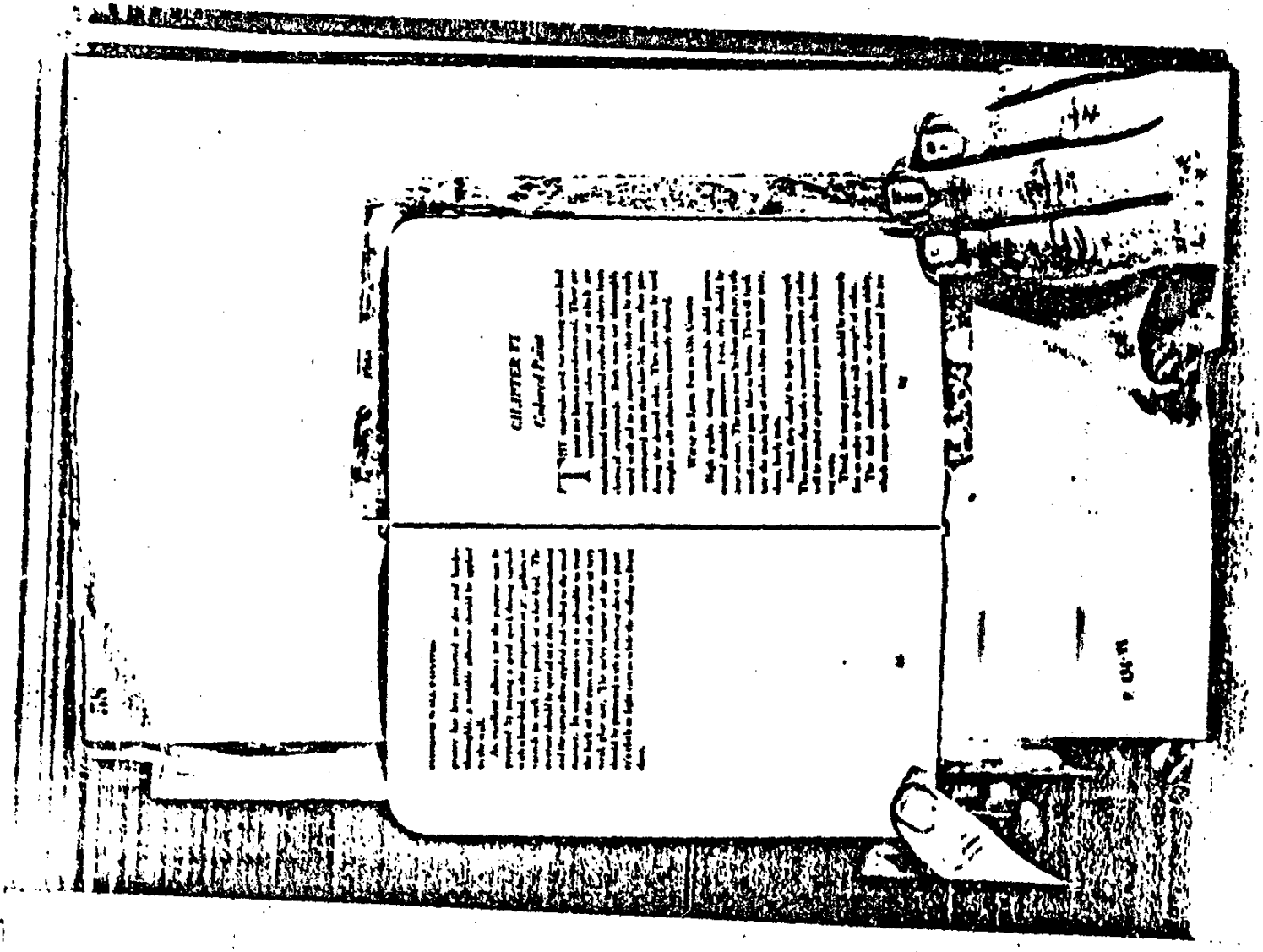

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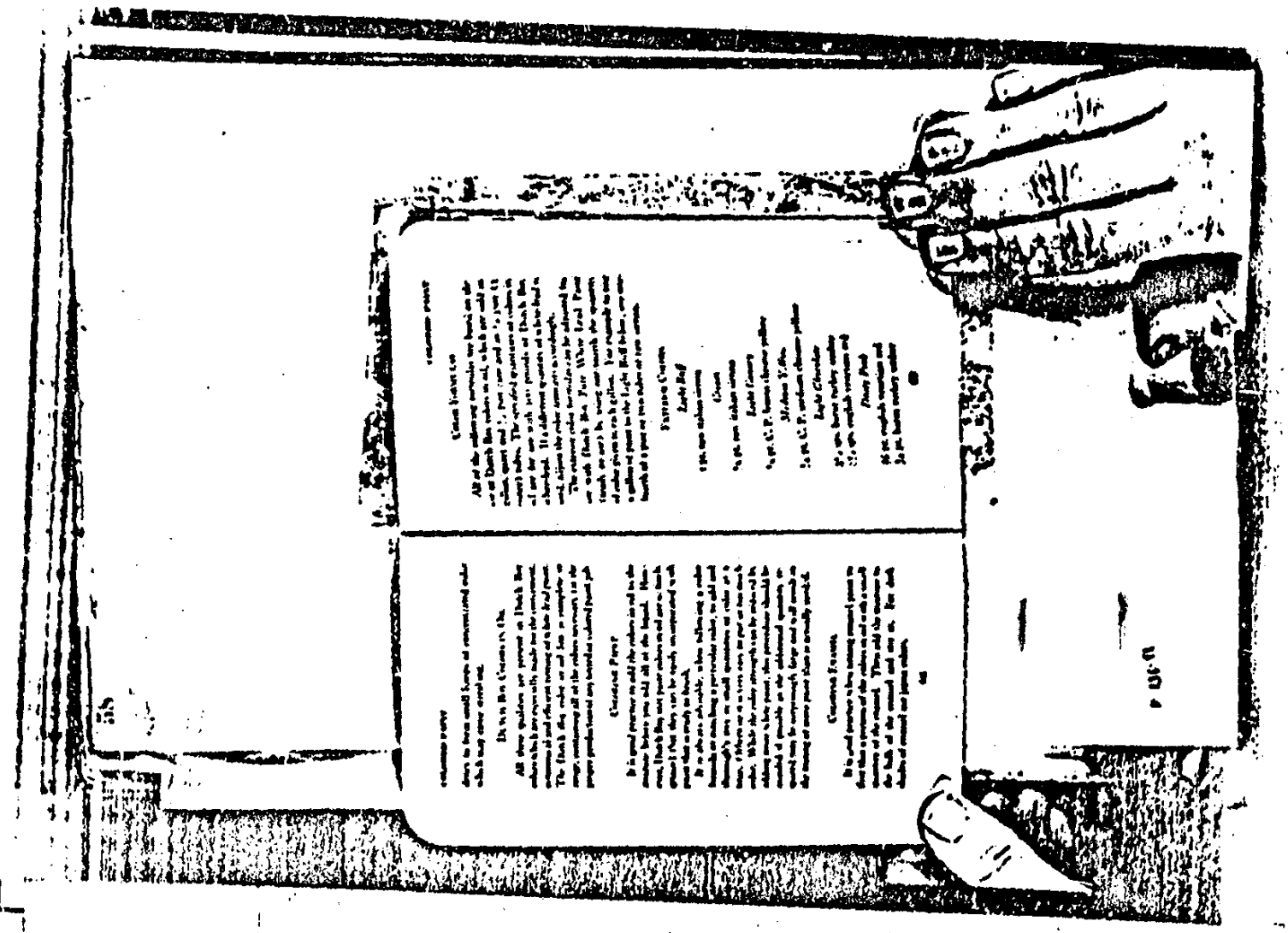

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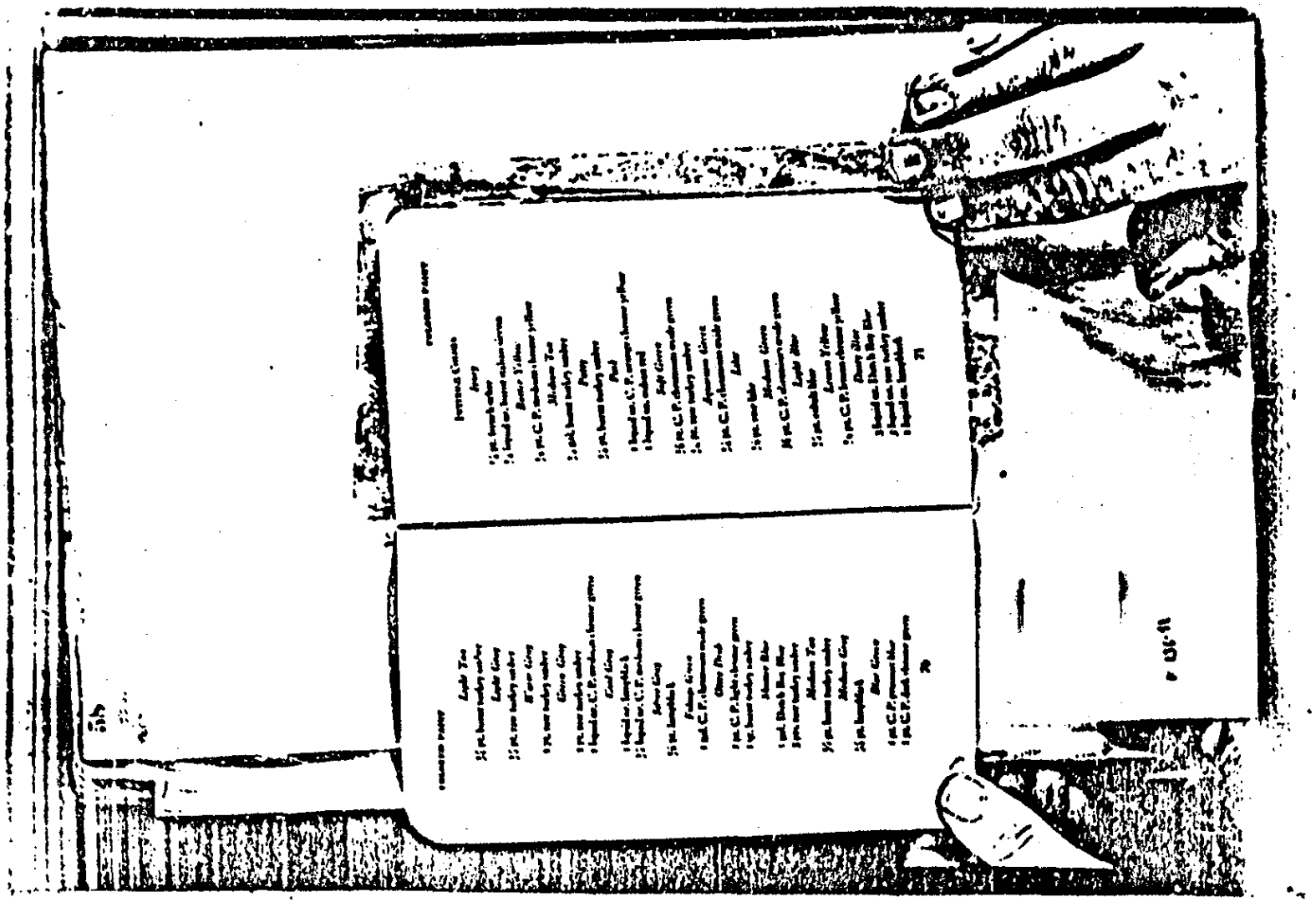

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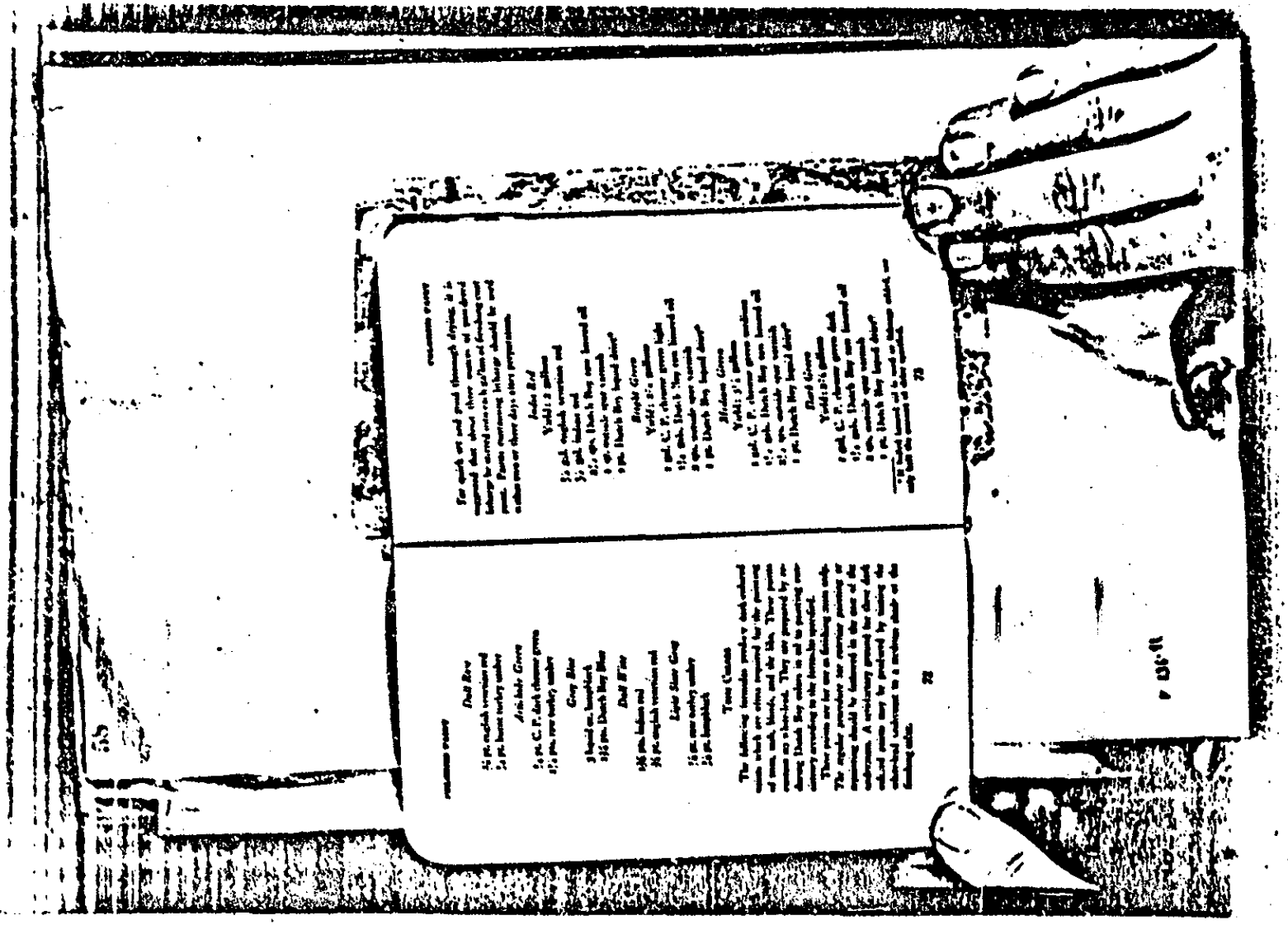

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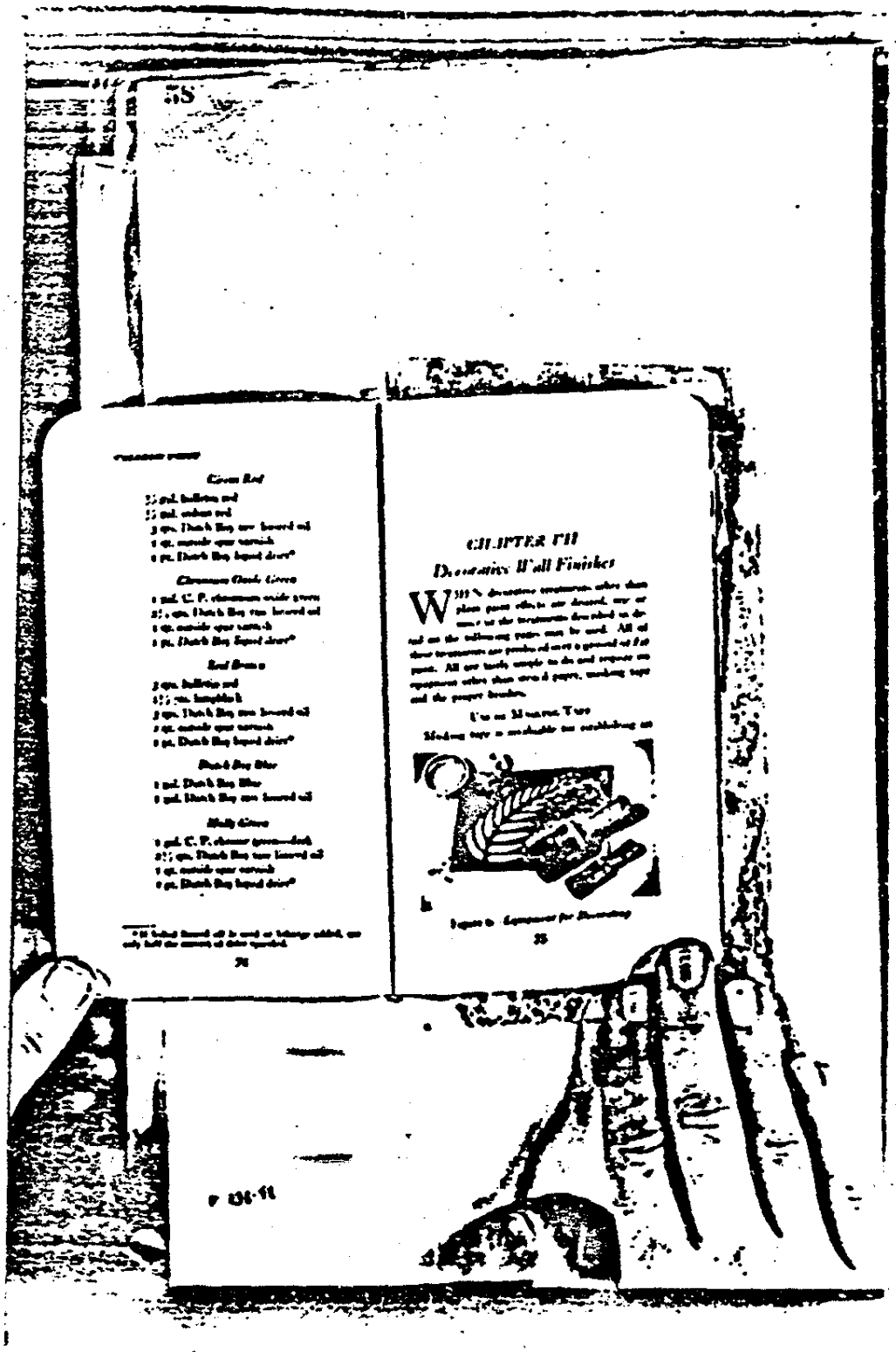

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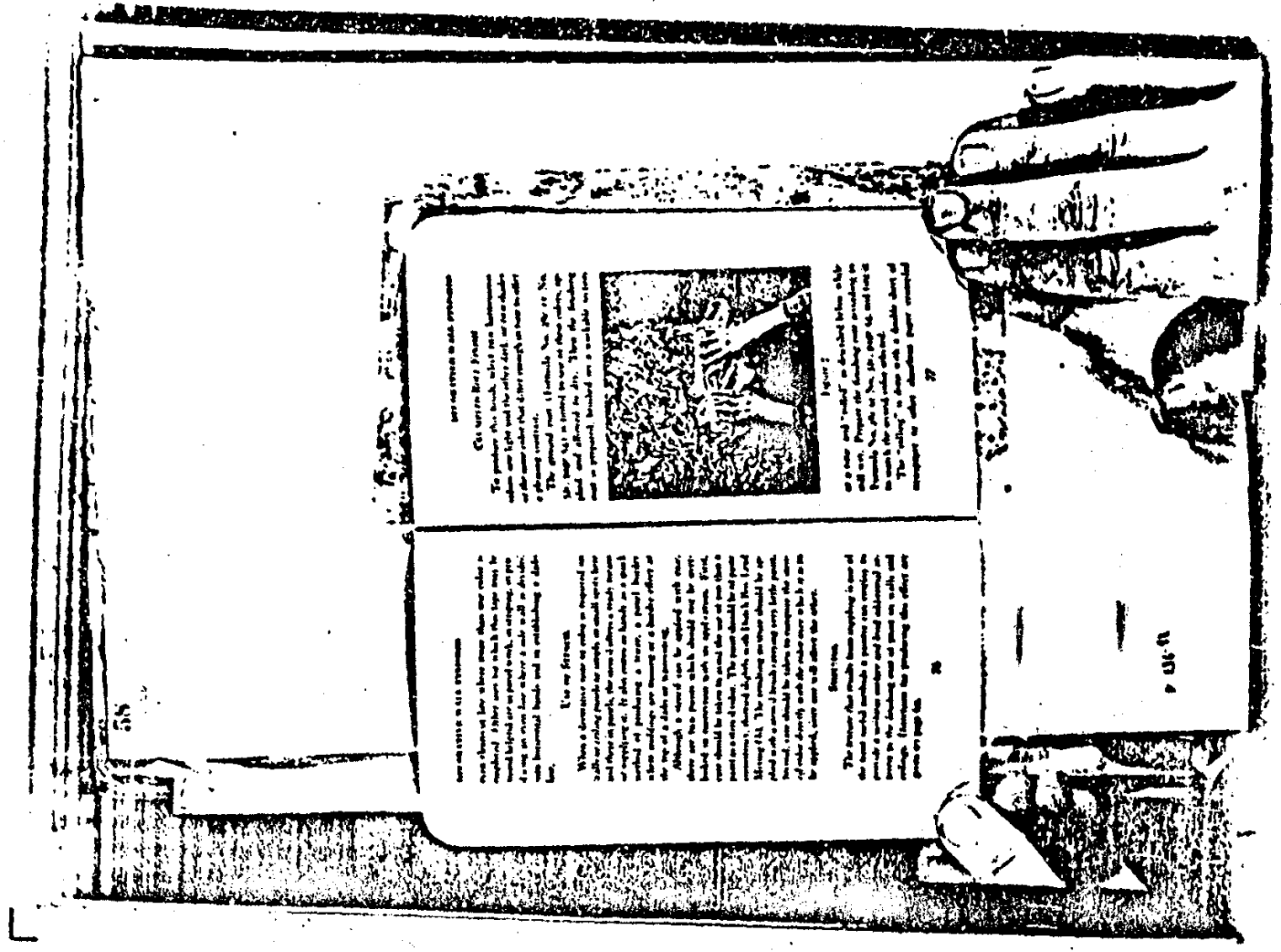

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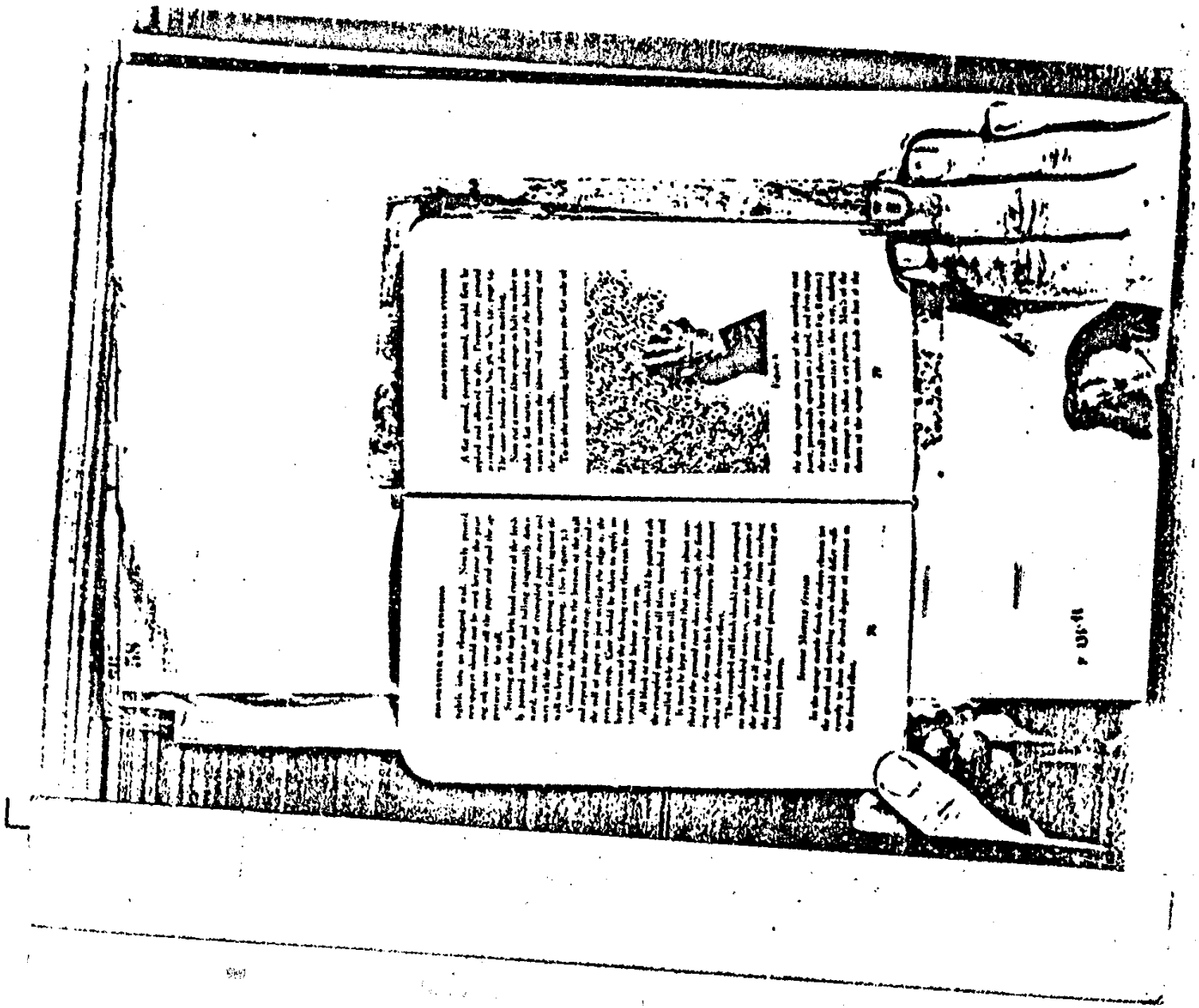

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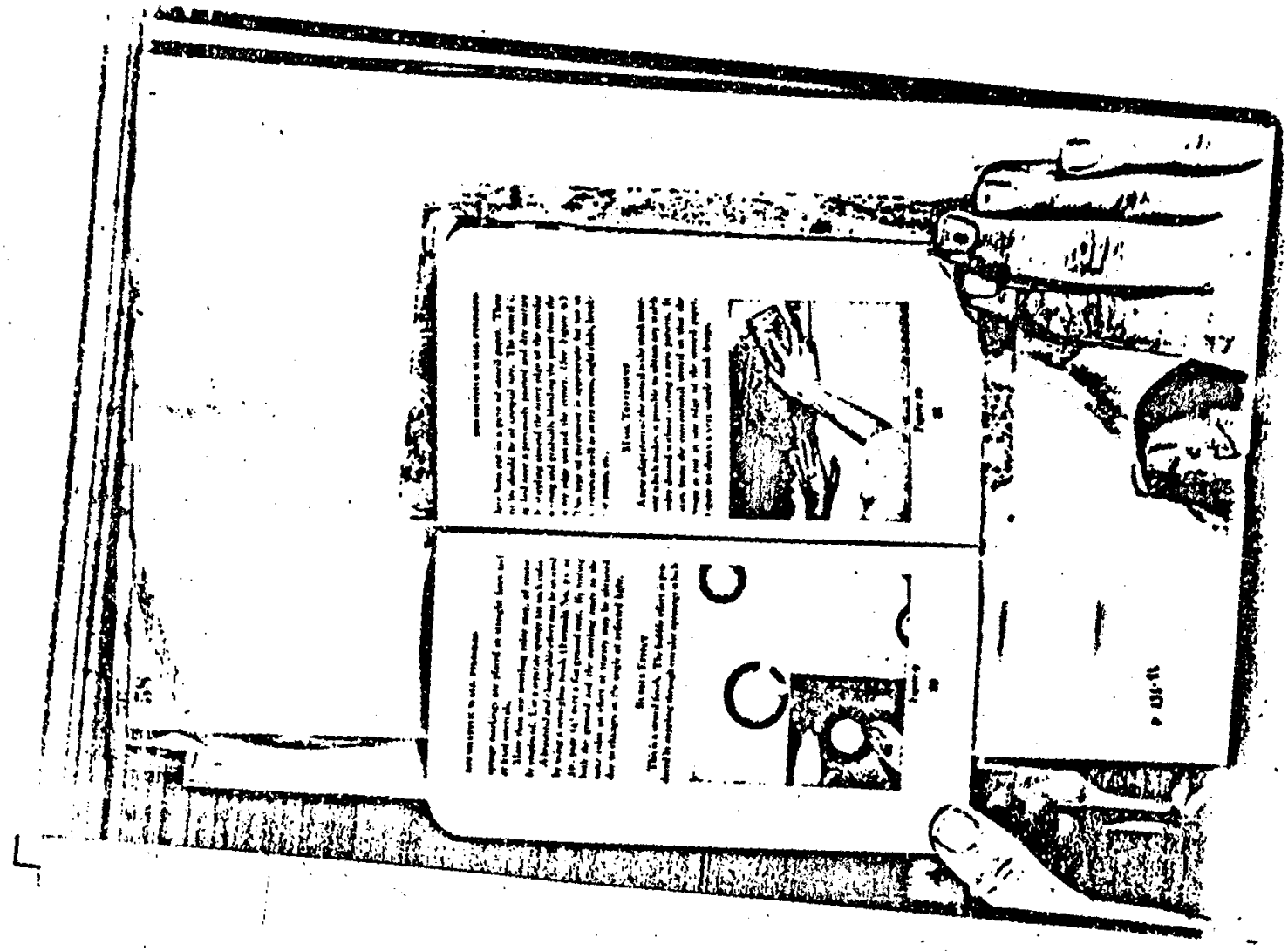

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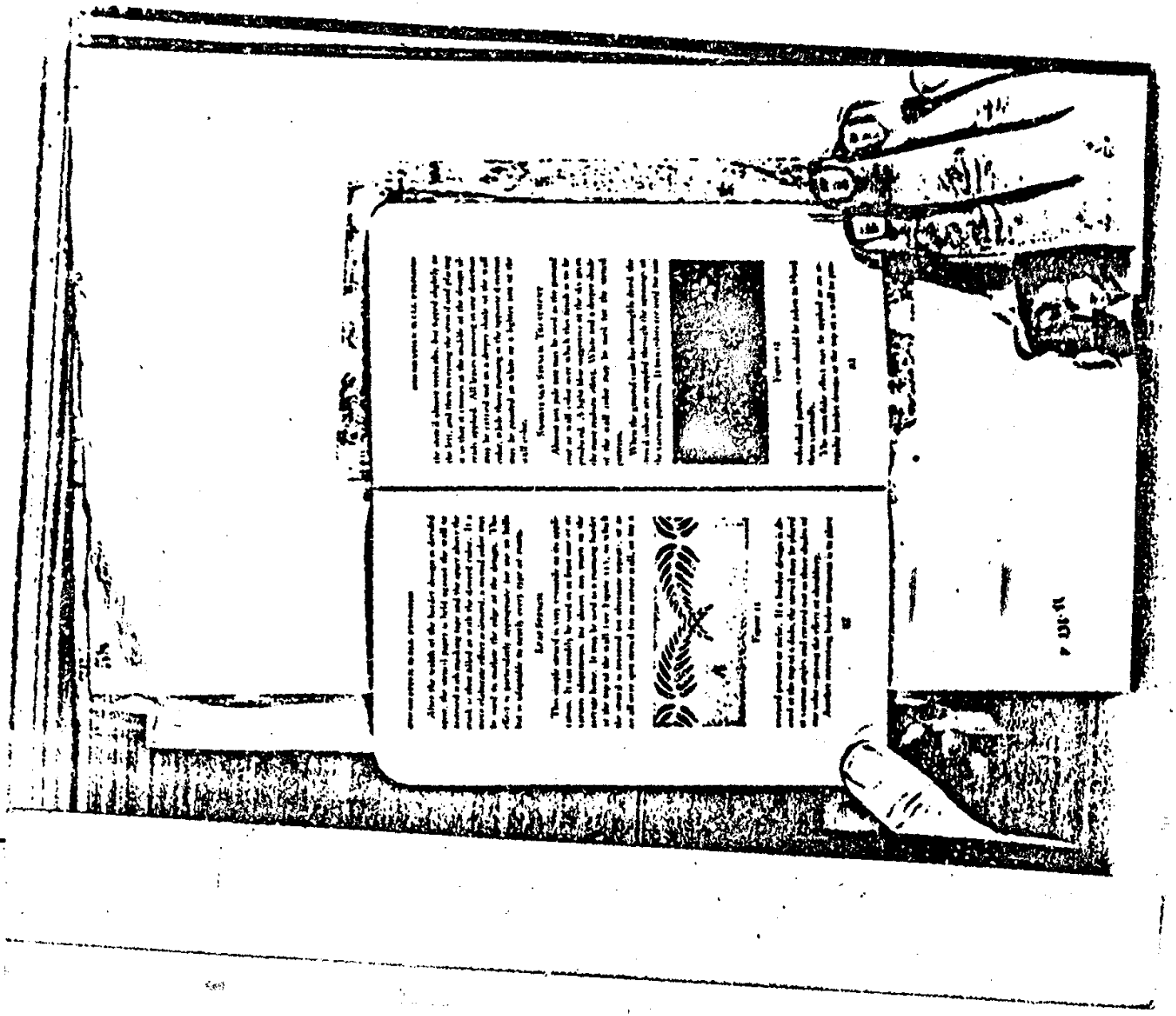

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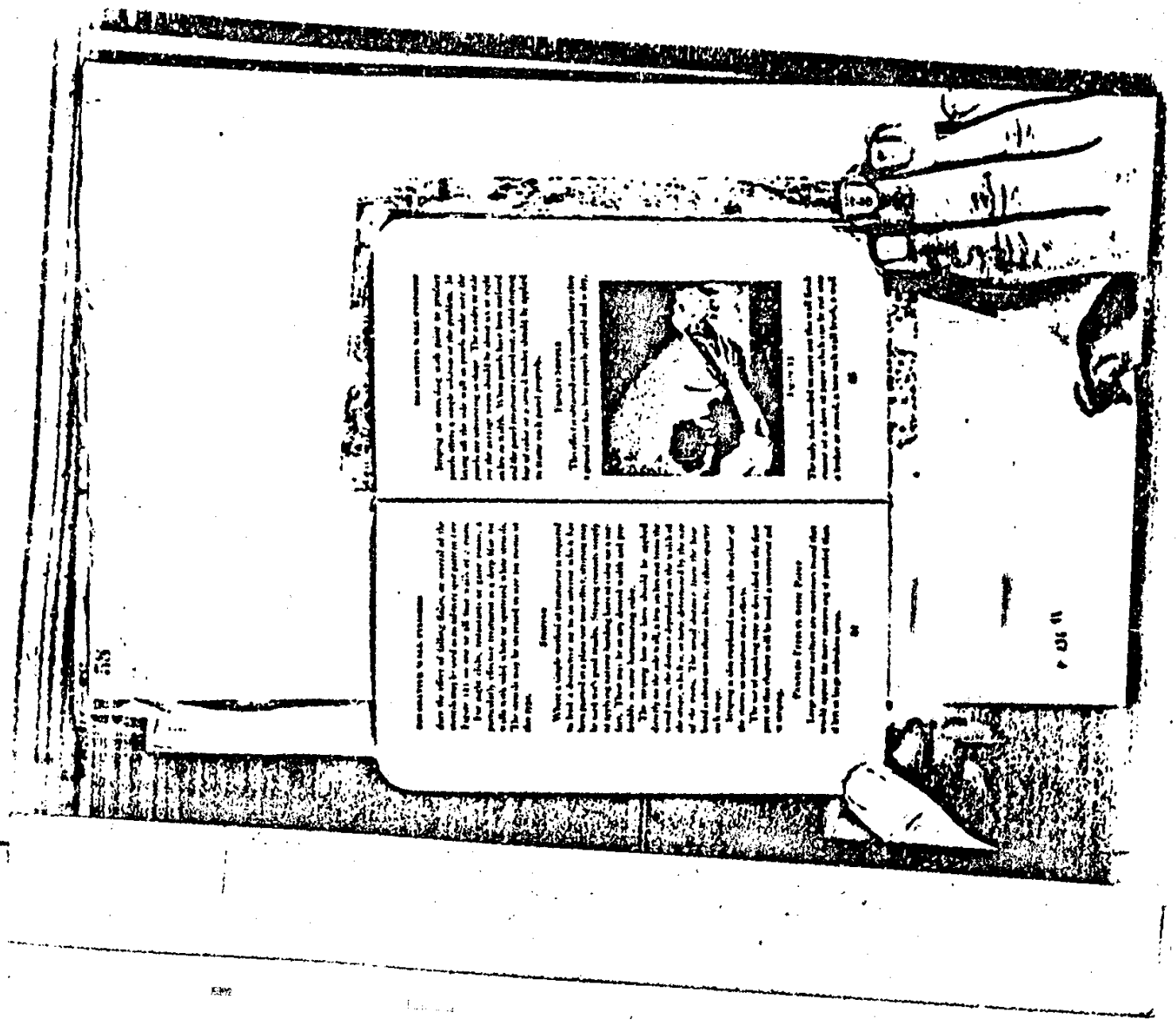

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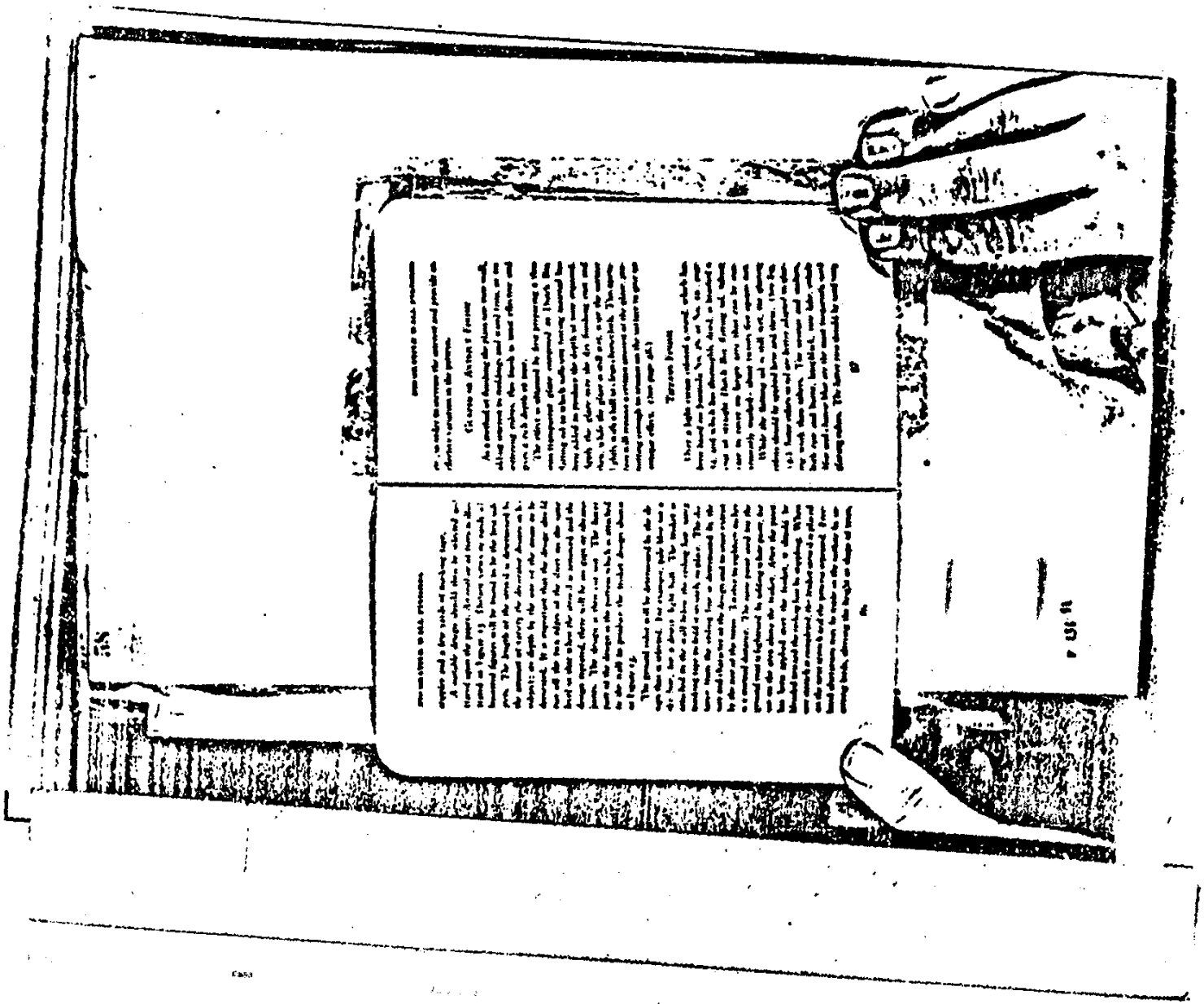

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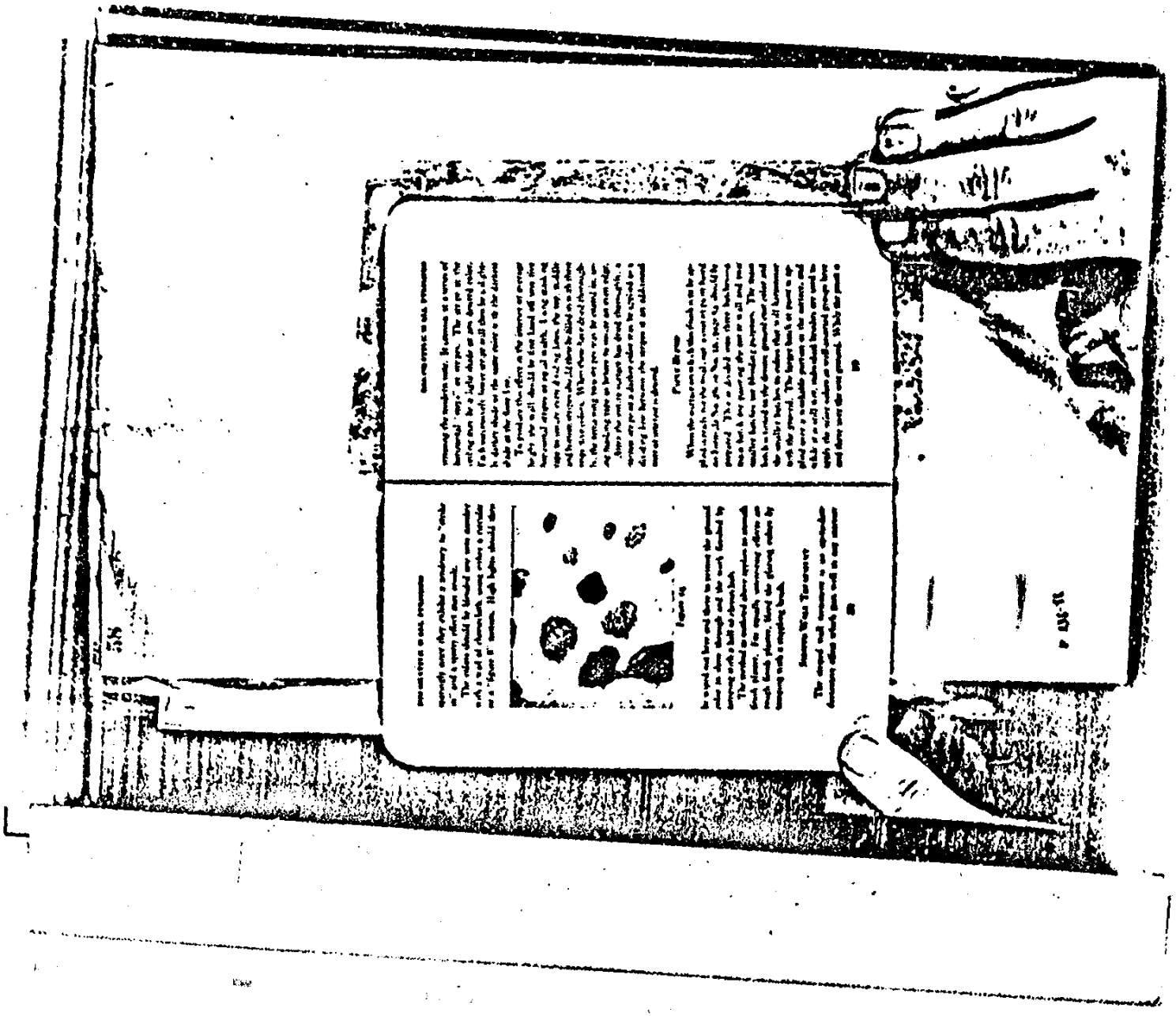

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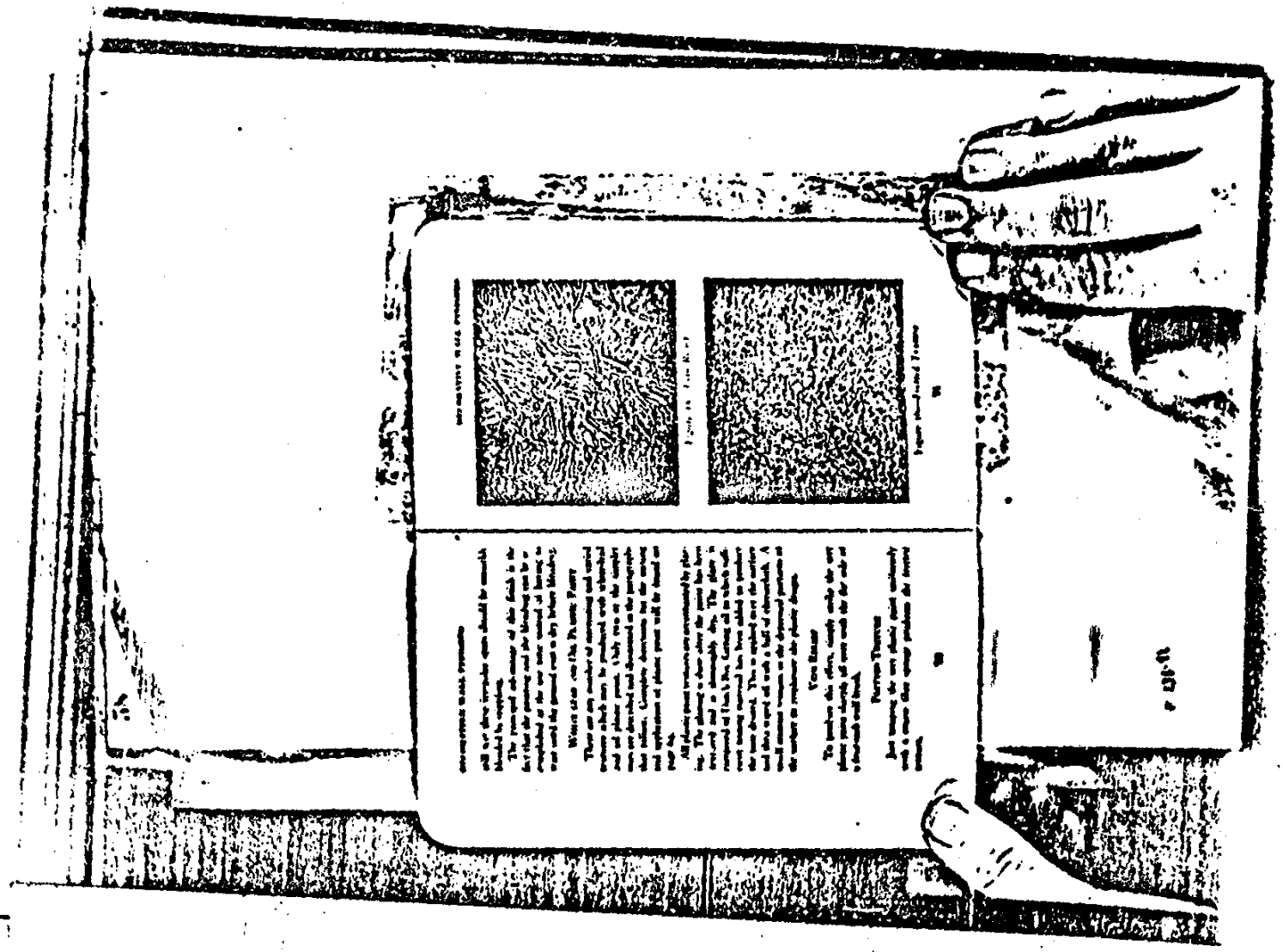

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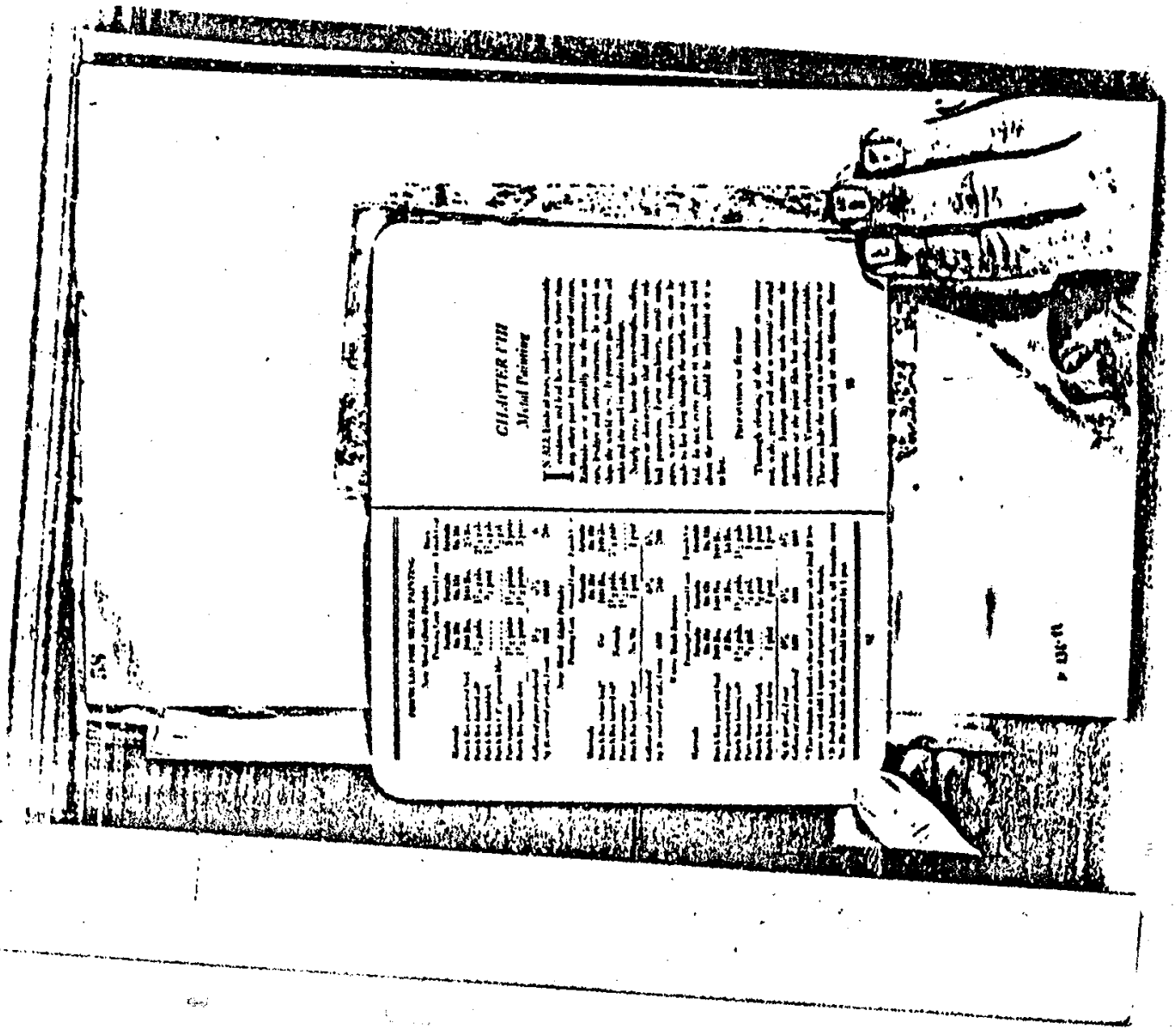

CHAPTER VIII
Metal Painting

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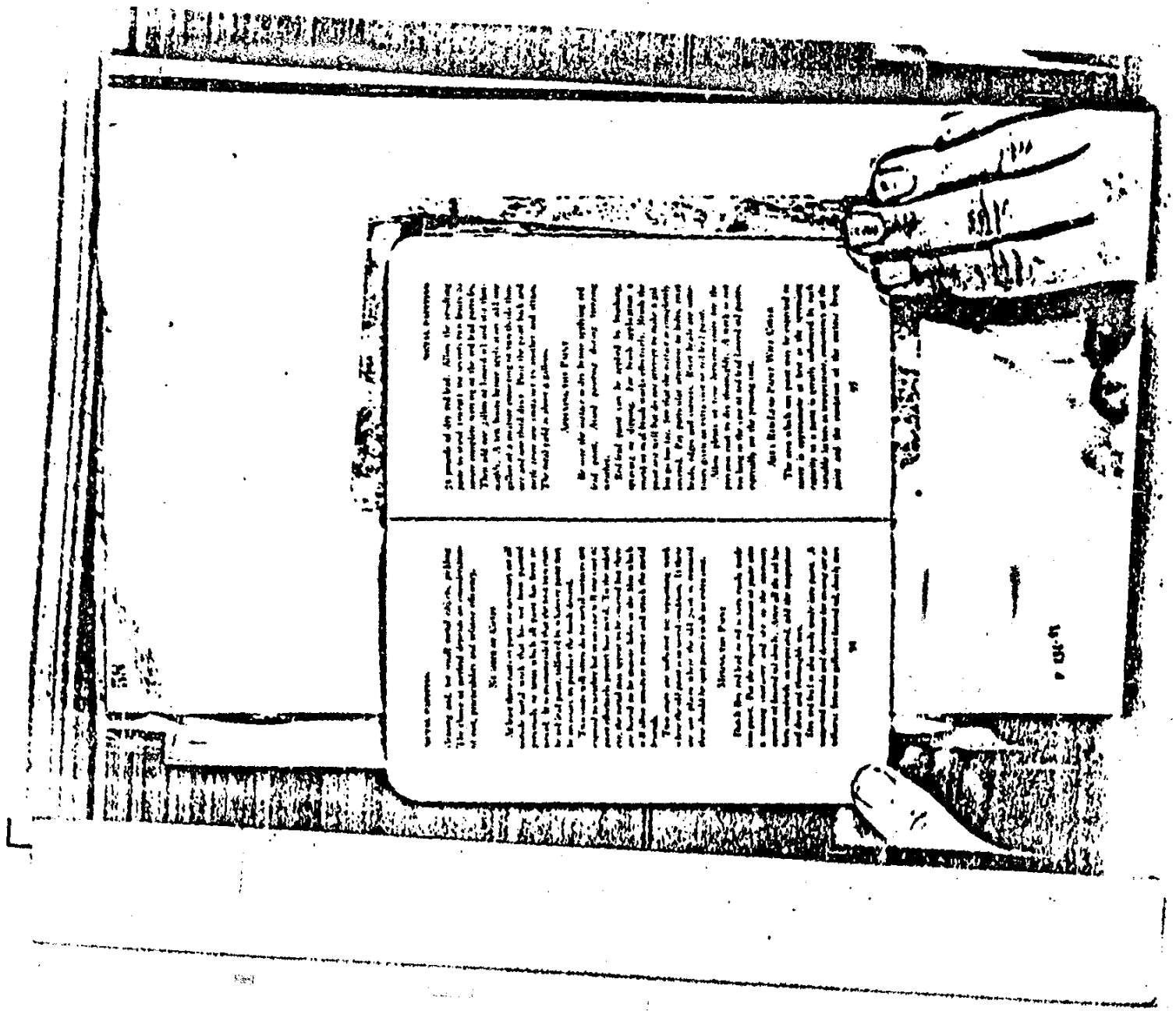

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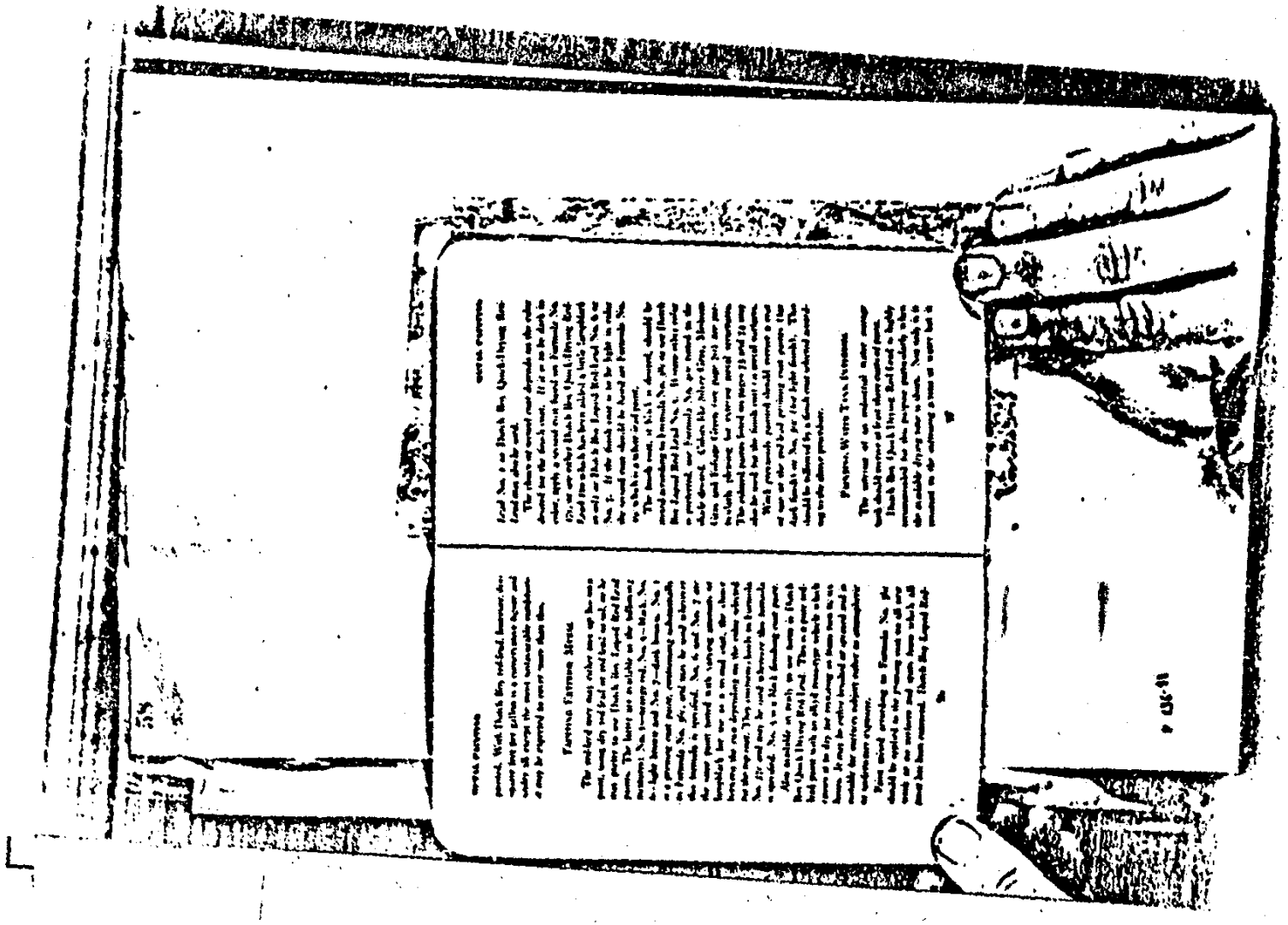

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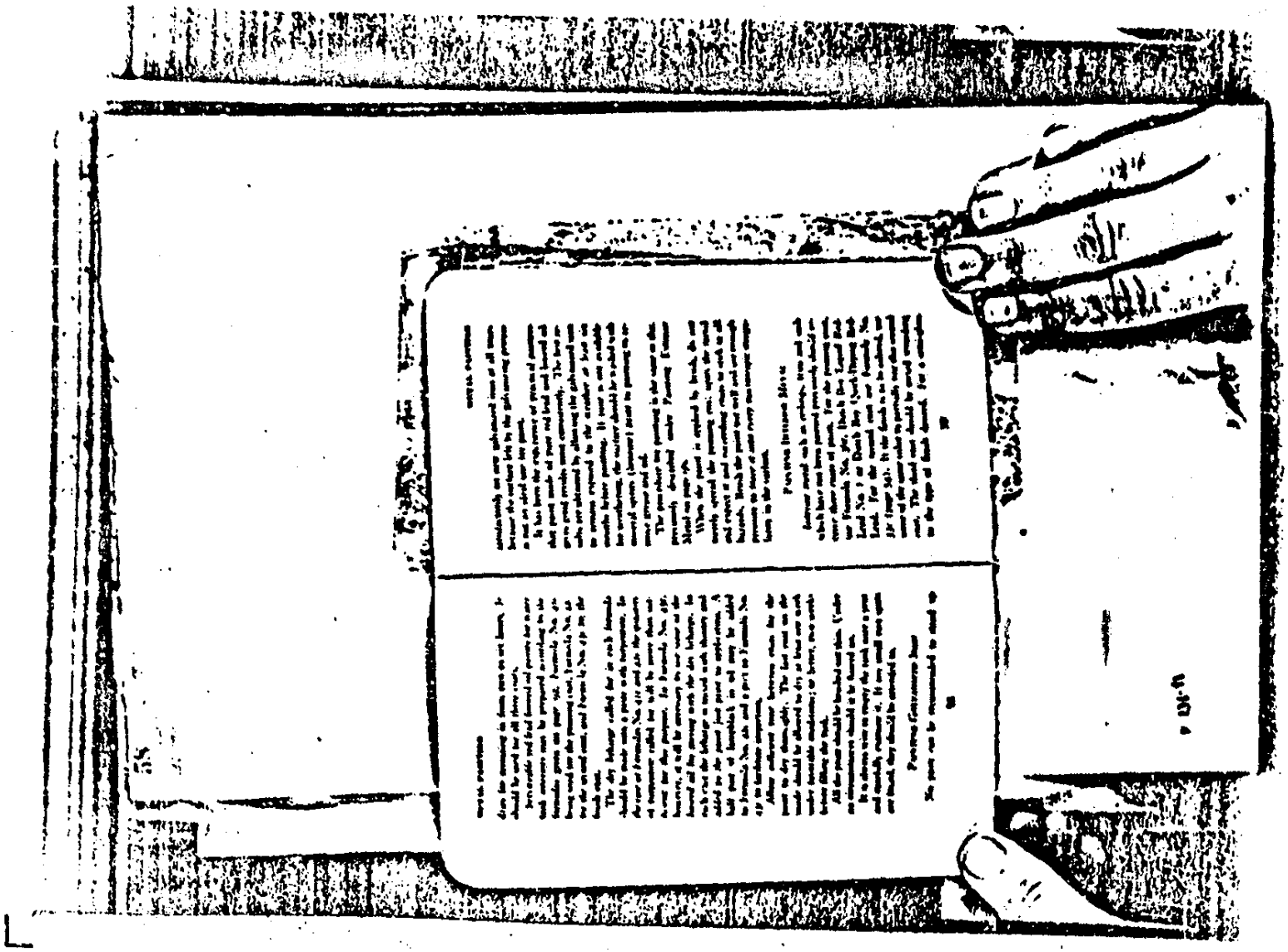

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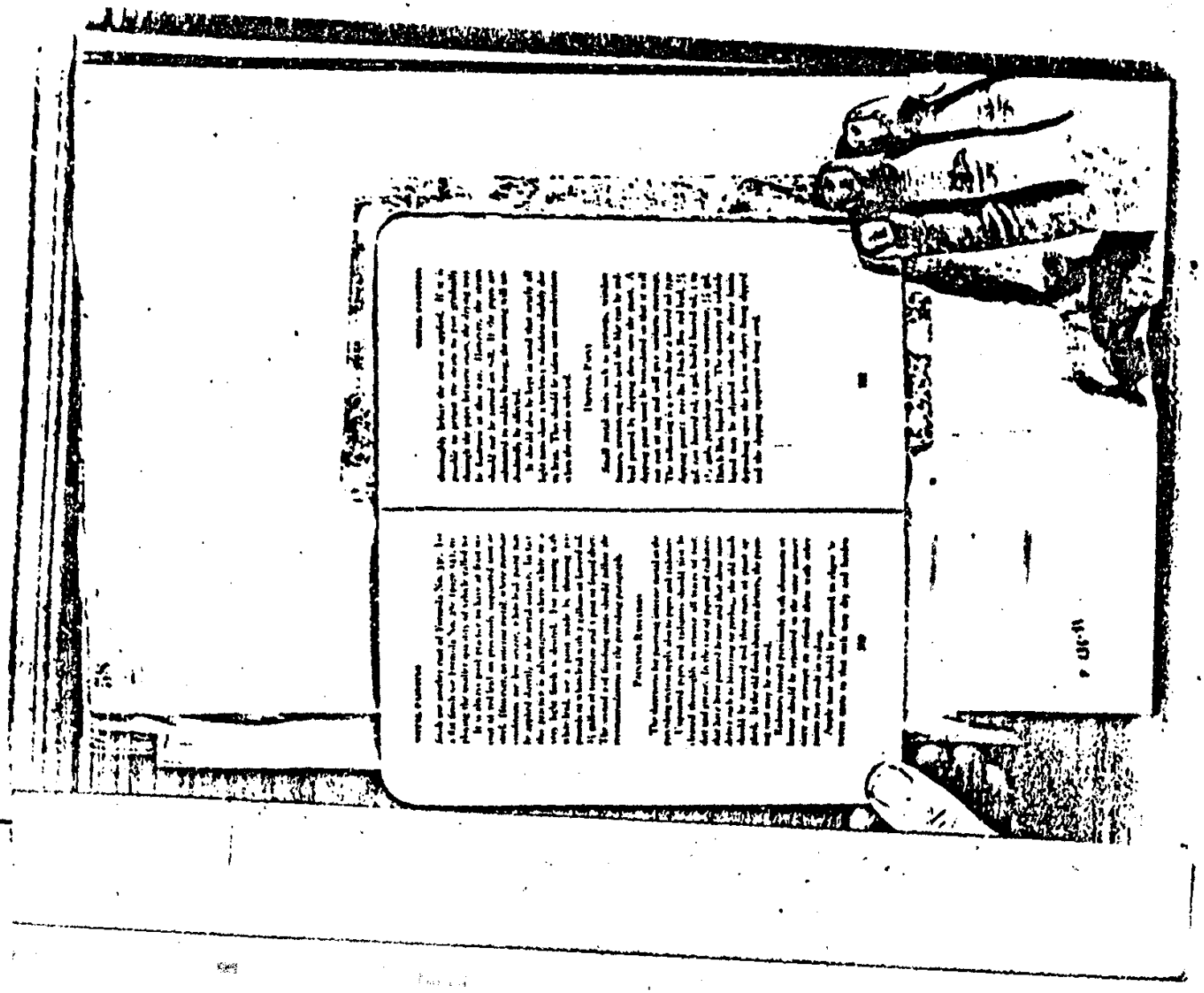

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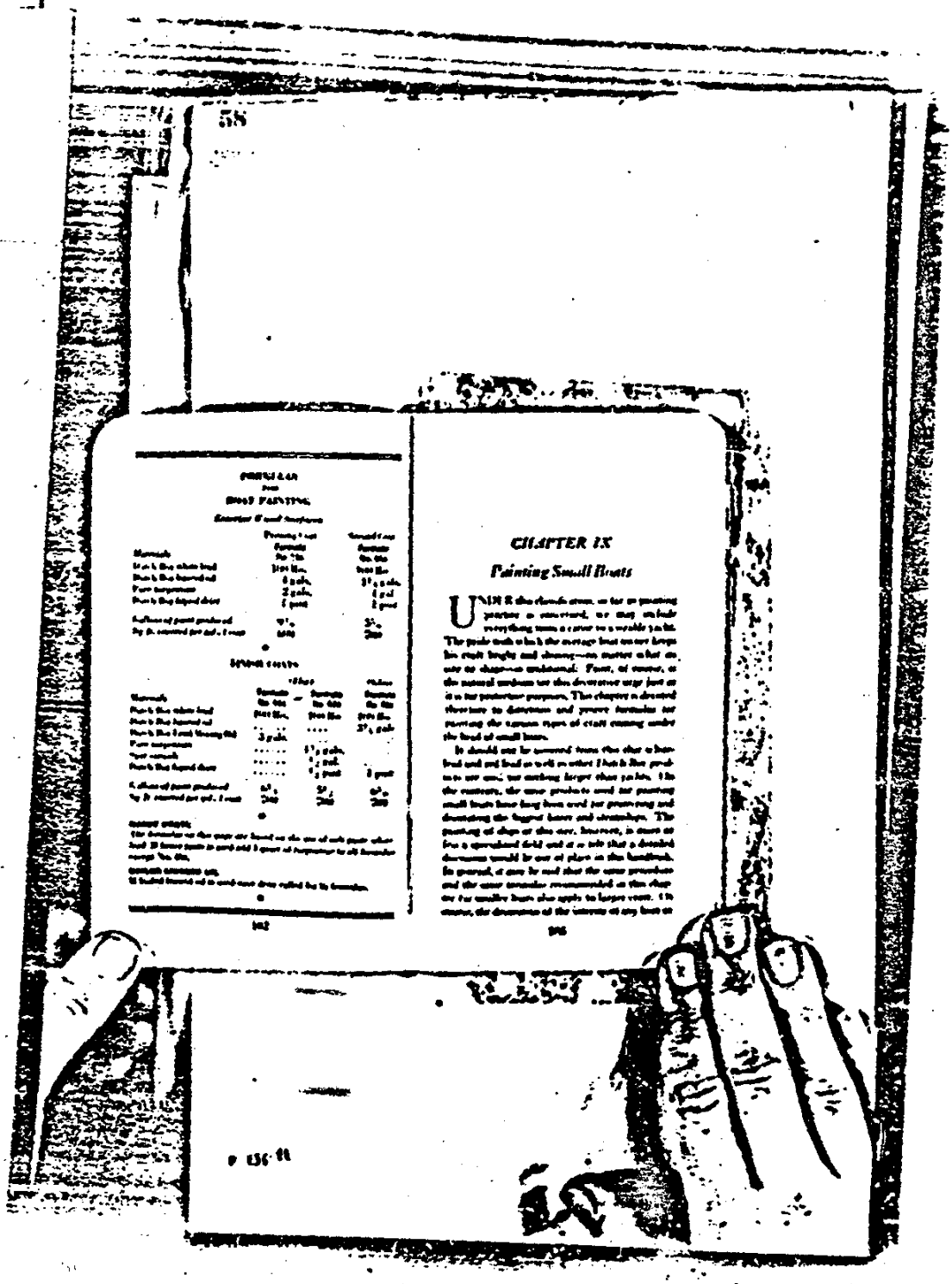

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PRINCIPLES
FOR
BOAT PAINTING

Exterior Wood Surfaces

	Painting Coat	Second Coat
Materials	Formula	Formula
Dutch Boy white lead	[illegible]	[illegible]
Dutch Boy hazelnut oil	[illegible]	[illegible]
Pure turpentine	2 gals.	[illegible]
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint produced	[illegible]	[illegible]
Sq. ft. covered per gal. 1 coat	[illegible]	[illegible]

SPAR COATS

	(Flat)		(Gloss)
Materials	Formula	Formula	Formula
Dutch Boy white lead	[illegible]	[illegible]	[illegible]
Dutch Boy hazelnut oil	.....	.....	[illegible]
Dutch Boy Lead Mixing Oil	3 gals.	.....	.....
Pure turpentine	.....	[illegible]	.....
Spar varnish	.....	[illegible]	.....
Dutch Boy liquid drier	.....	[illegible]	1 pint
Gallons of paint produced	[illegible]	[illegible]	[illegible]
Sq. ft. covered per gal. 1 coat	[illegible]	[illegible]	[illegible]

[illegible]

[illegible]

[illegible]

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CHAPTER IX

Painting Small Boats

UNDER this classification, so far as painting practice is concerned, we may include everything from a cutter to a sizable yacht. The pride with which the average boat owner keeps his craft bright and shining—no matter what its size or shape—is unbounded. Paint, of course, is the natural medium for this decorative urge just as it is for protective purposes. This chapter is devoted therefore to distinction and proper formulas for painting the various types of craft coming under the head of small boats.

It should not be assumed from this that white lead and red lead as well as other Dutch Boy products are used for nothing larger than yachts. On the contrary, the same products used for painting small boats have long been used for protecting and decorating the biggest boats and steamships. The painting of ships of this size, however, is more or less a specialized field and it is felt that a detailed discussion would be out of place in this handbook. In general, it may be said that the same procedure and the same formulas recommended in this chapter for smaller boats also apply to larger craft. On course, the decoration of the interior of any boat or

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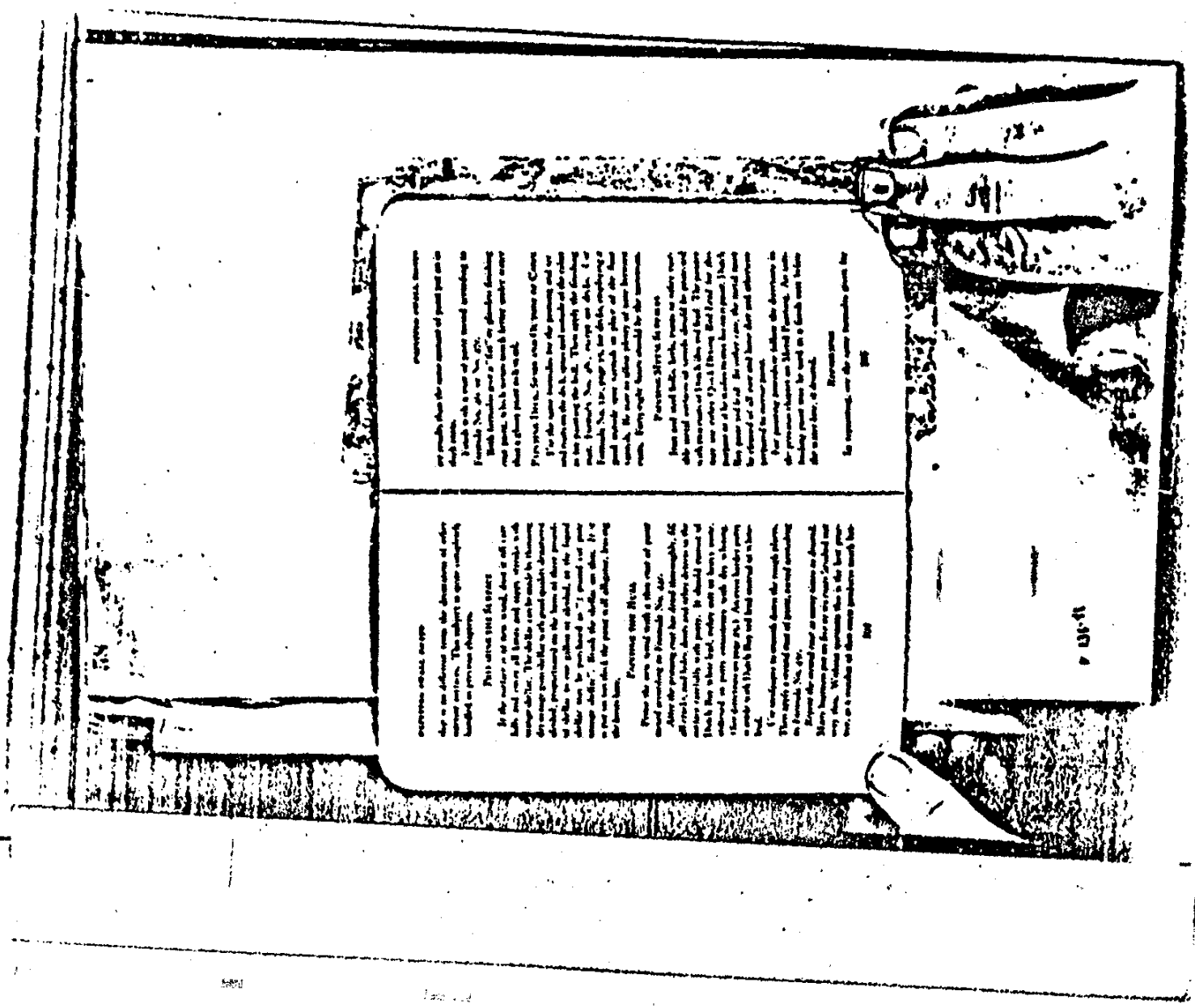

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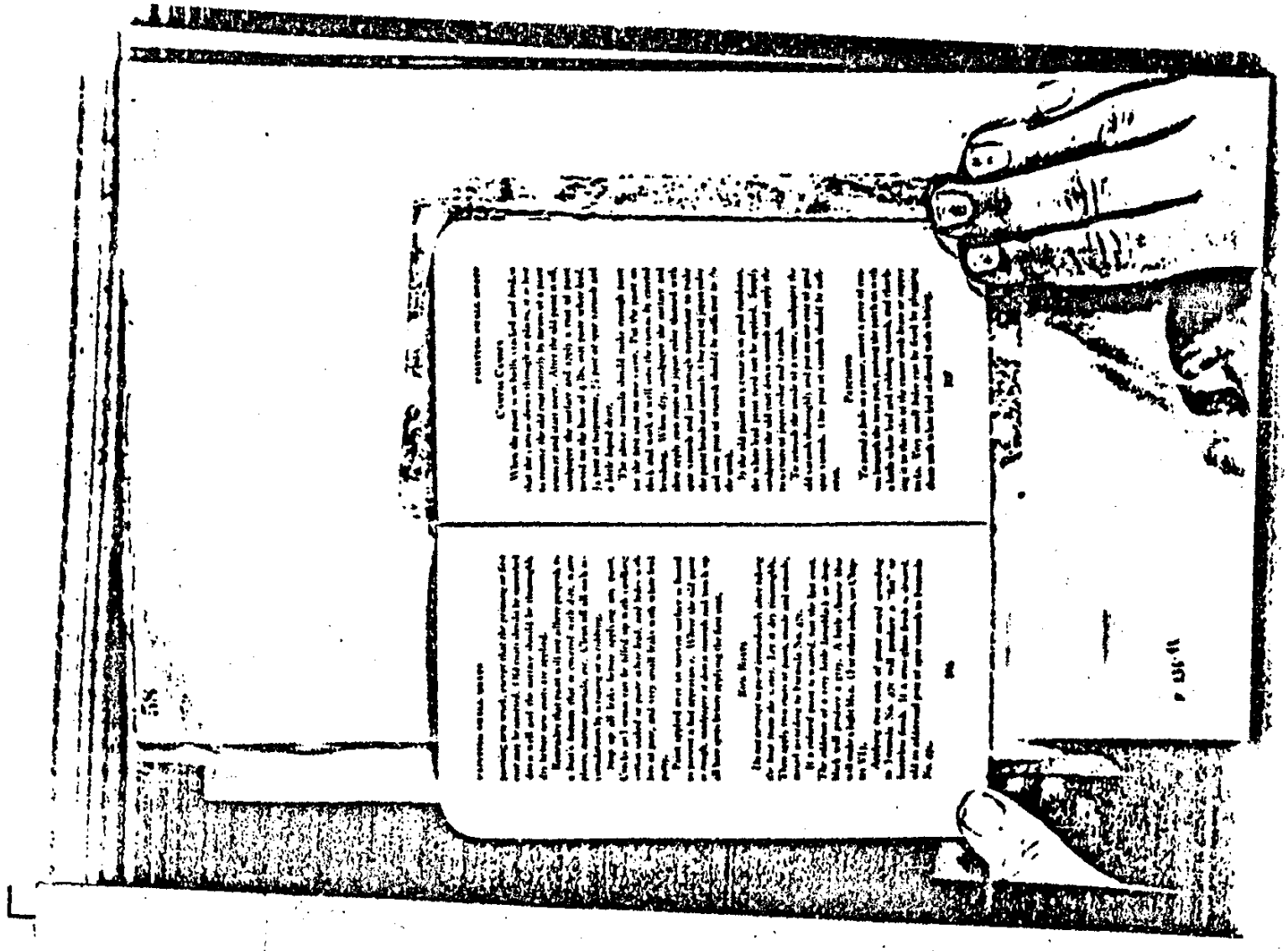

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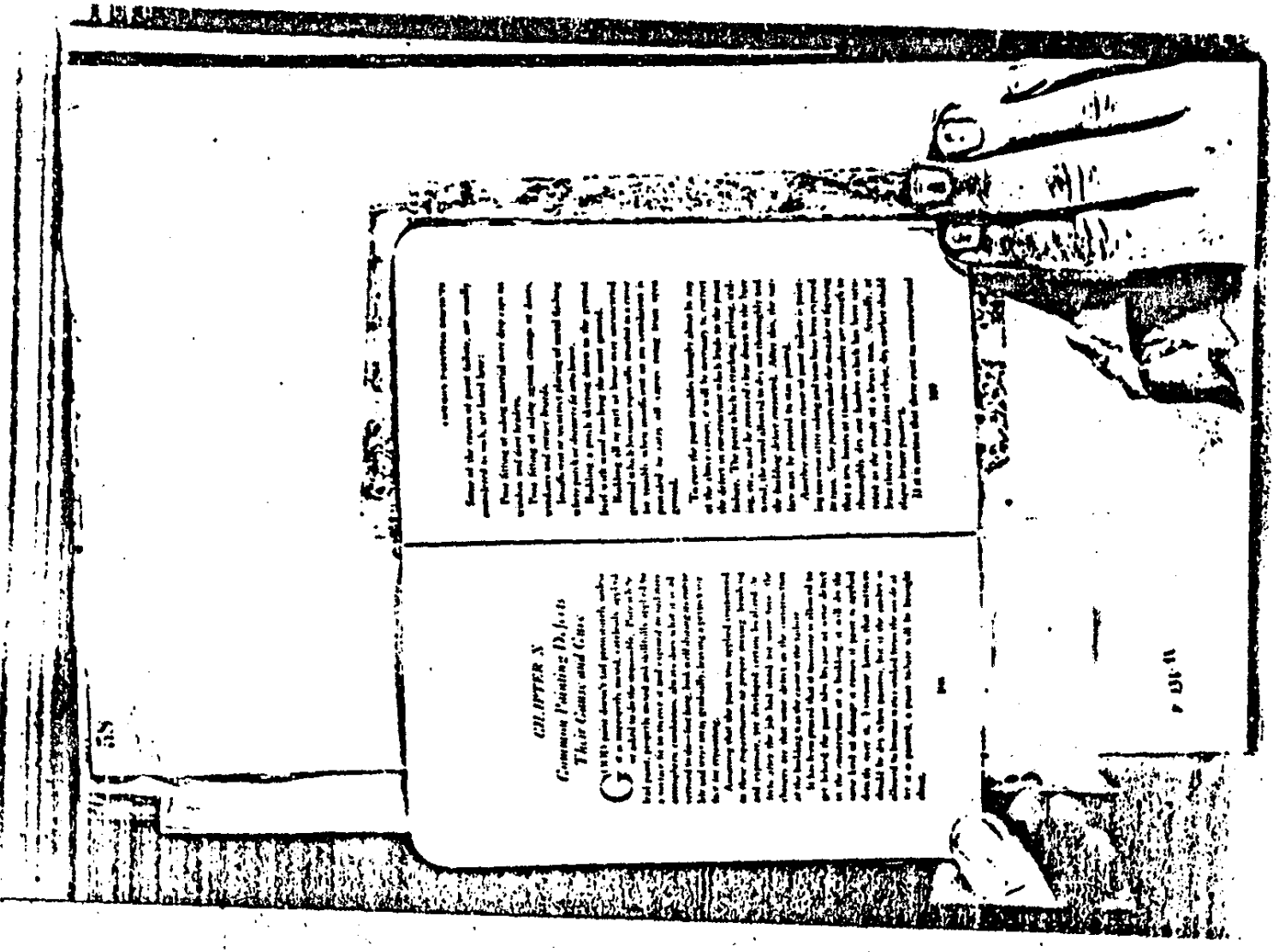

CHAPTER X

Common Painting Defects
Their Causes and Cures

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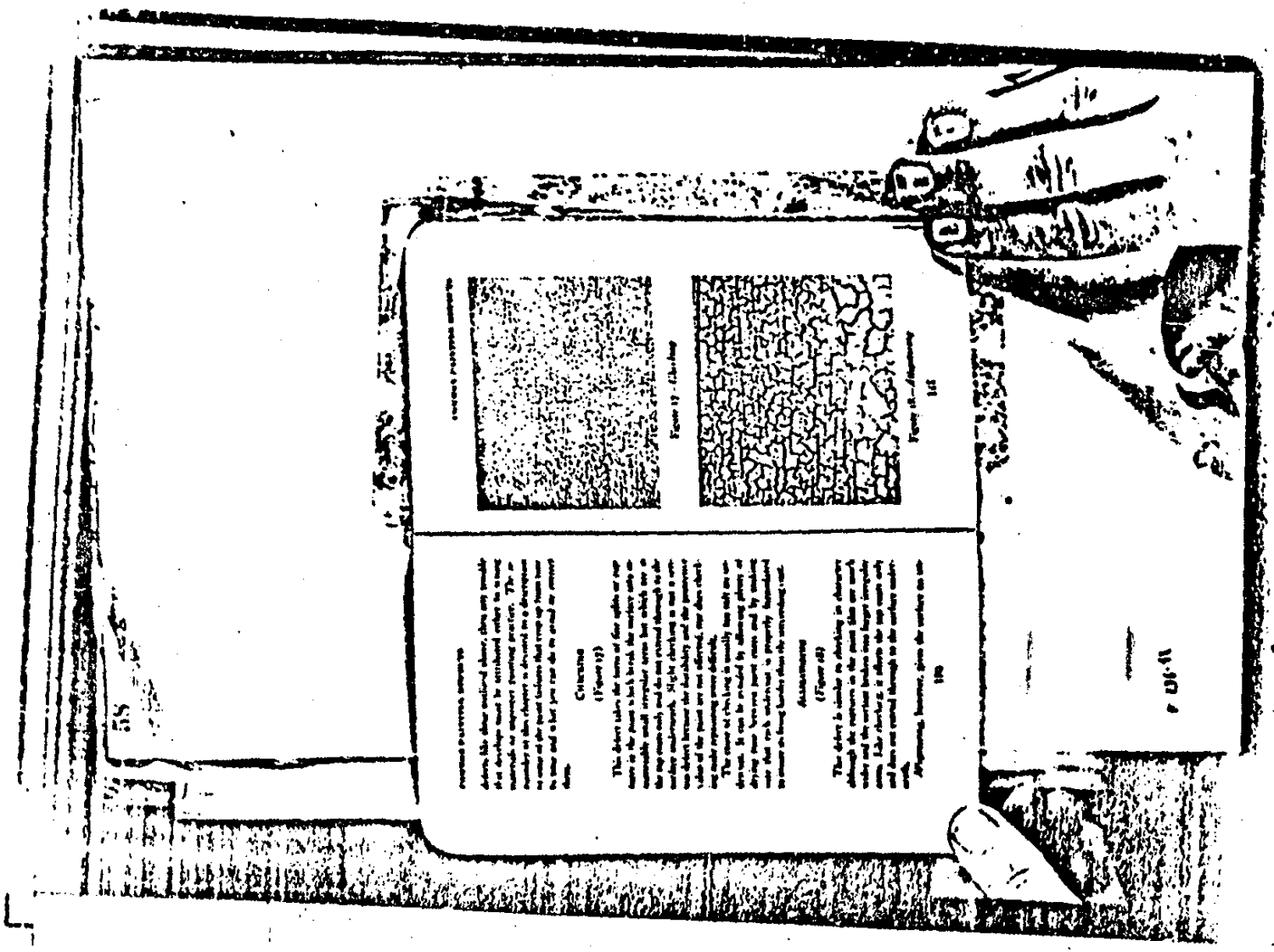

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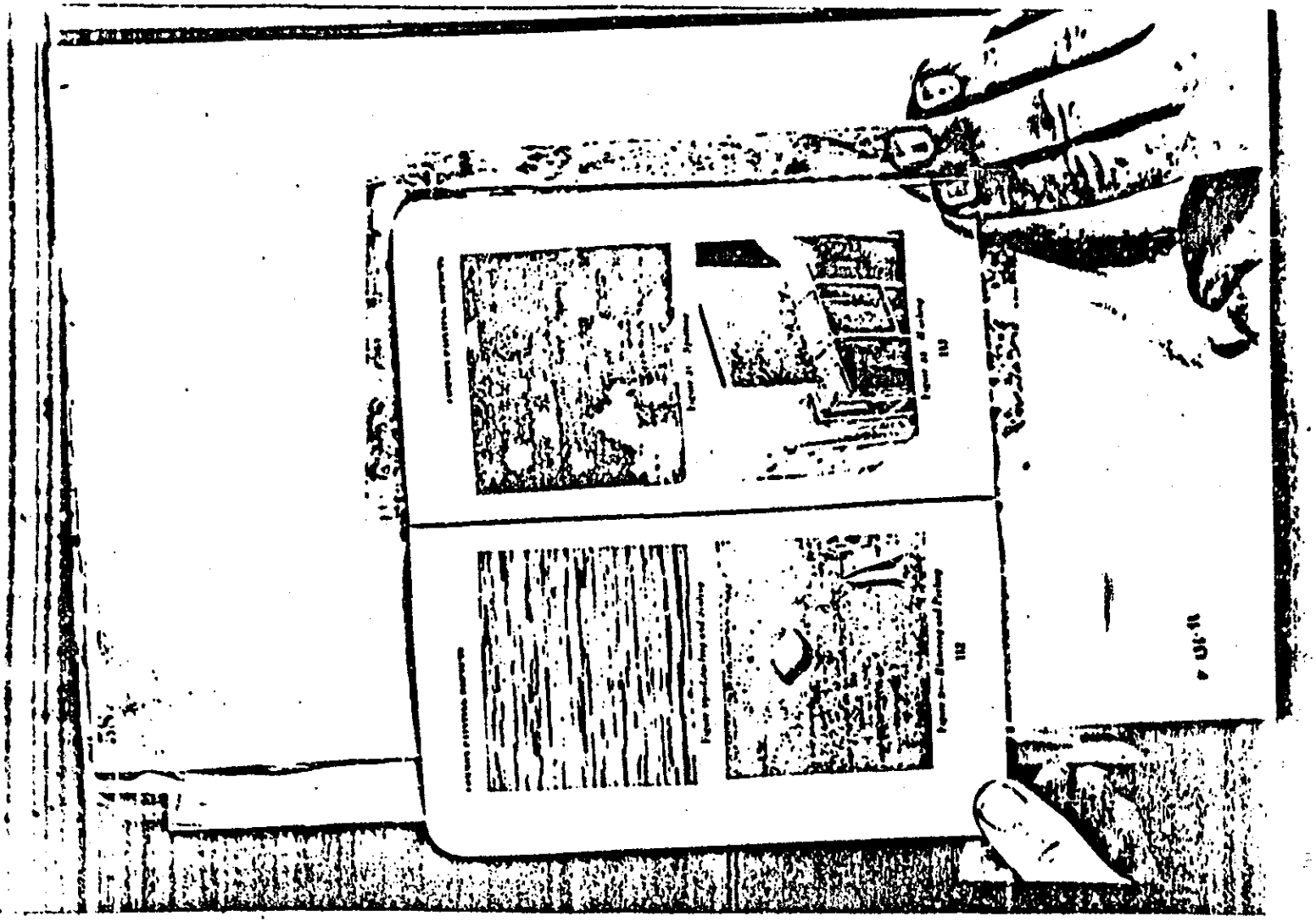

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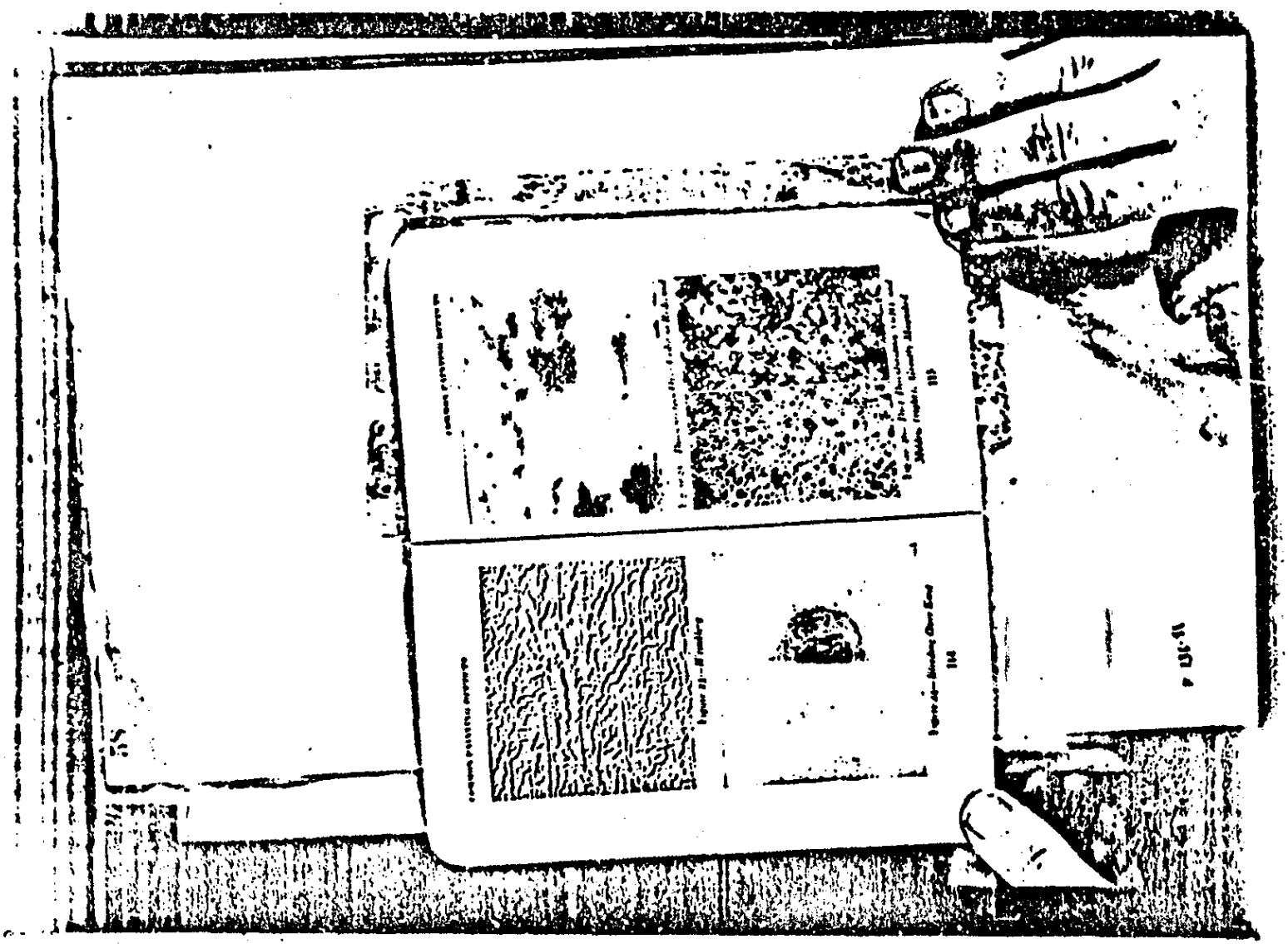

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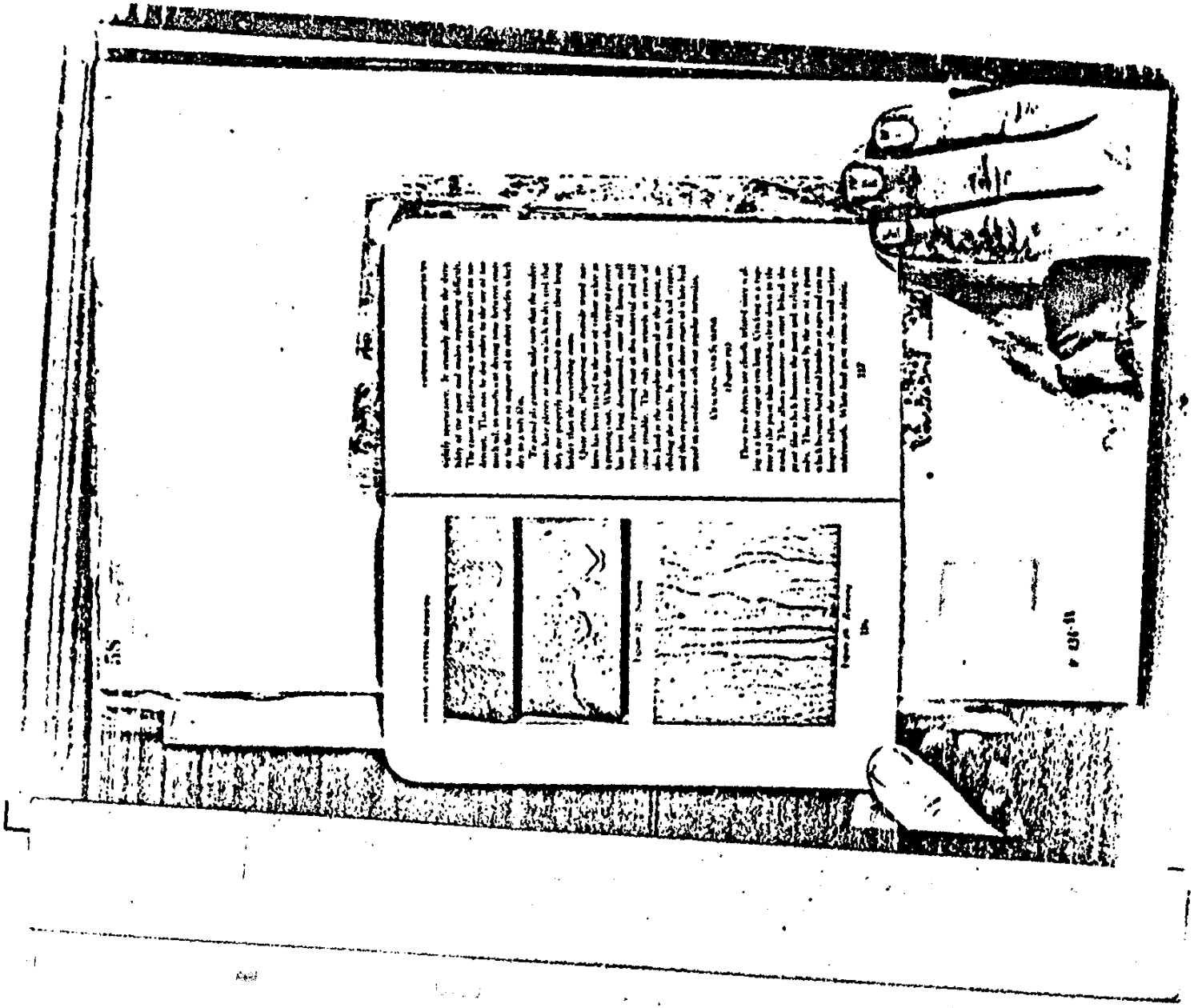

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If cracking and curling have occurred over the entire surface it is usually advisable to remove all of the old paint by means of scrub and scraper before repainting. Otherwise, the old film will probably continue to scale, carrying the new paint with it. One regular interval should be followed for the repainting.

Blistering and Peeling
(Figure 20)

The most common cause of blistering is moisture present on the material behind the paint film. Peeling quite naturally follows blistering. In severe cases where the paint which has blistered no longer grips the surface properly and a comparatively small amount of pressure is sufficient to force it completely from the surface.

In some cases, the heat of the sun is enough to increase the vapor pressure of the moisture on the material so that it will cause blistering. In severe, or in usually the heat of a radiator or a stove which causes the trouble. The most excessive might a point to the inner spot or is an blister. Therefore a point that presents some on spot at the moisture behind it, and then gives the surface properly, is less likely to show this trouble.

The best way to avoid blistering is to make sure that the surface to be painted is thoroughly dry. In the case of paint volumes which are painted on all sides, it is necessary to be particularly careful because of the moisture in on the volumes when it is painted. Blistering is apt to occur even when pure white lead paint, which possesses unusual tenacity,

is used for the painting. Sometimes one hole such holes are drilled at the top and bottom of panel volumes to allow ventilation within the volumes and thus dry out the moisture which may be present.

In repainting a blistered surface, it is necessary to scrape off all the defective paint, allow the wood to dry out thoroughly and repaint as one new work. The primary coat on such work should be permitted to dry for a considerable time and it will be found that this is properly designed, will permit the wood to dry out further, and yet will tend to prevent the entrance of moisture from the outside. If both or inside or exterior ones are responsible for the presence of moisture, these should of course be properly repaired before anything else is done.

Spattering
(Figure 21)

Spattering is always caused by loss of gloss, flaking and rarely chalking or spots or small areas due to the eruption of oil from the finishing coat by the porous surface underneath. It is very likely to occur on new work that is only given two coats or old work painted with one coat. Spattering usually shows up more prominently with dark tints and colors. This defect will not occur when sufficient material properly formulated paint are applied.

Wrinkling
(Figure 22)

This condition occurs when a paint film contains ingredients that are soluble in a part or when soluble compounds are formed by chemical reactions after

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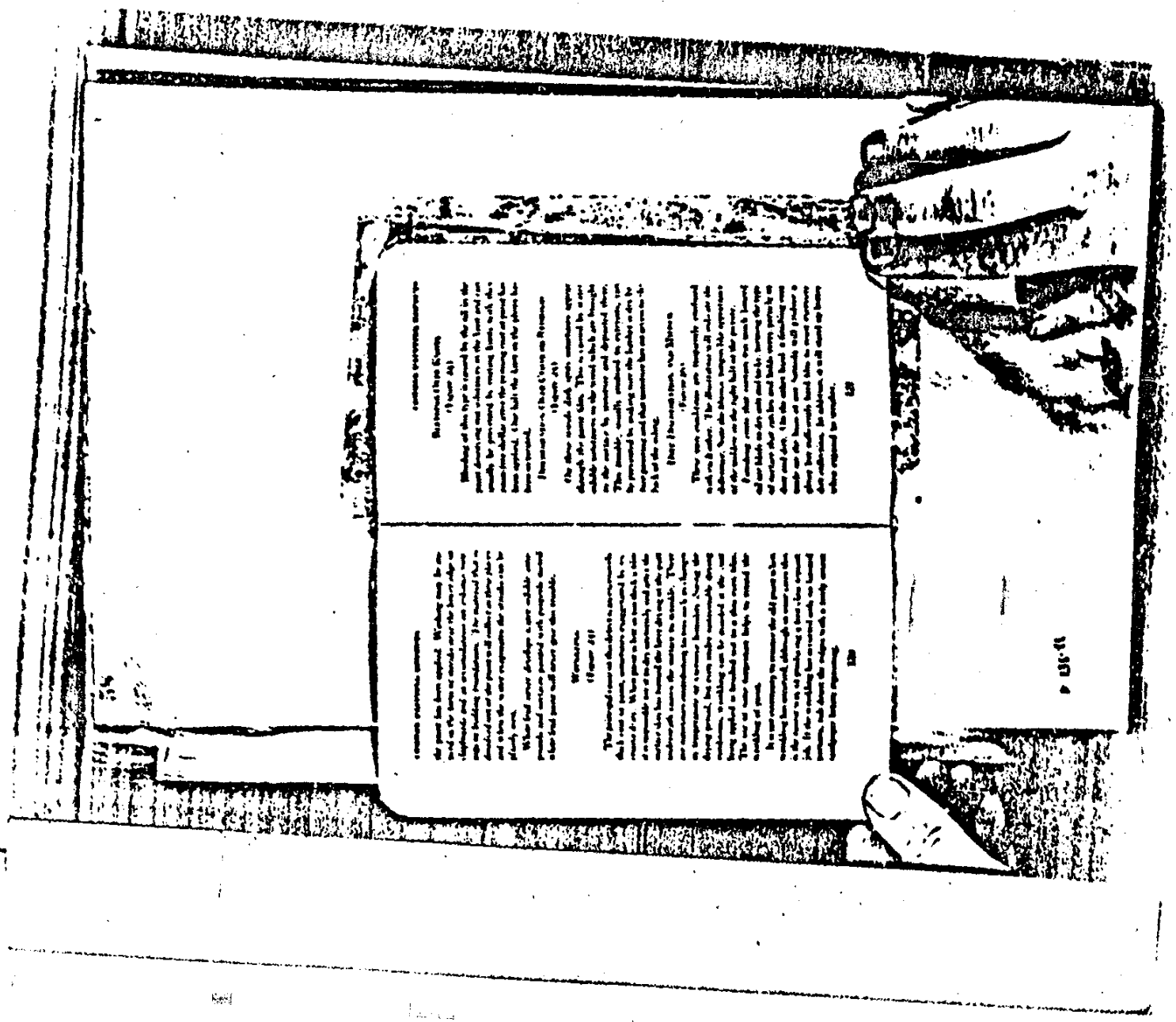

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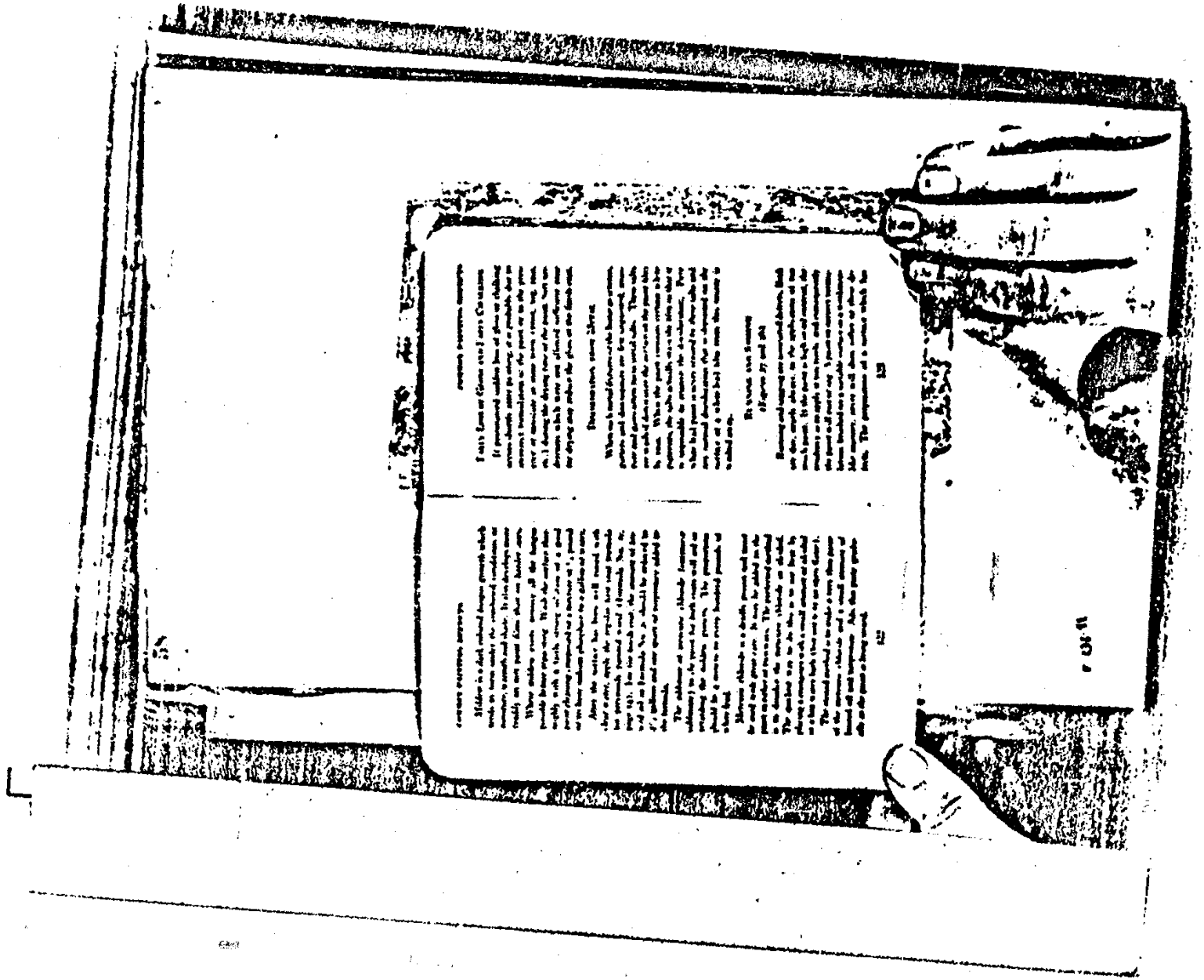

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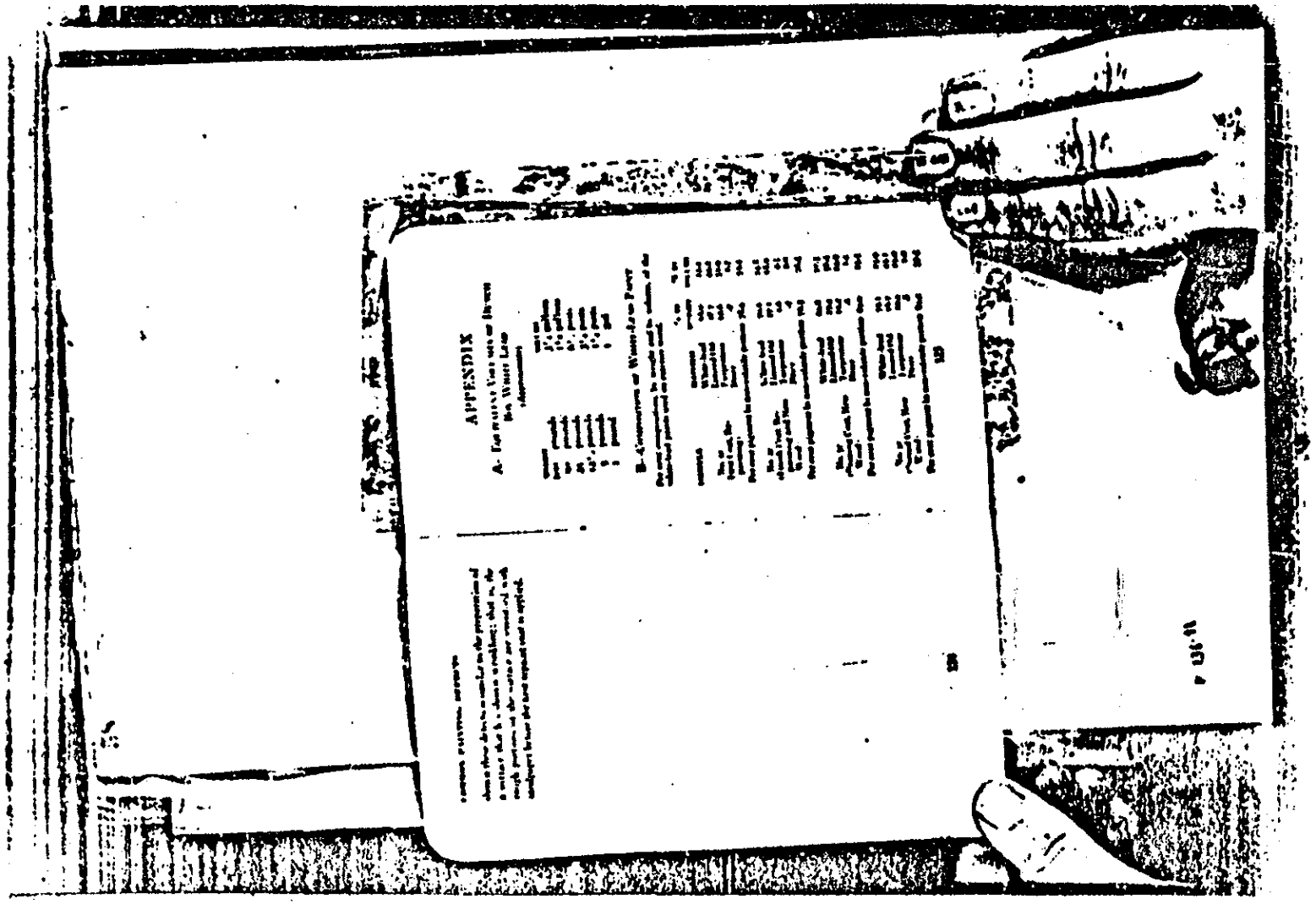

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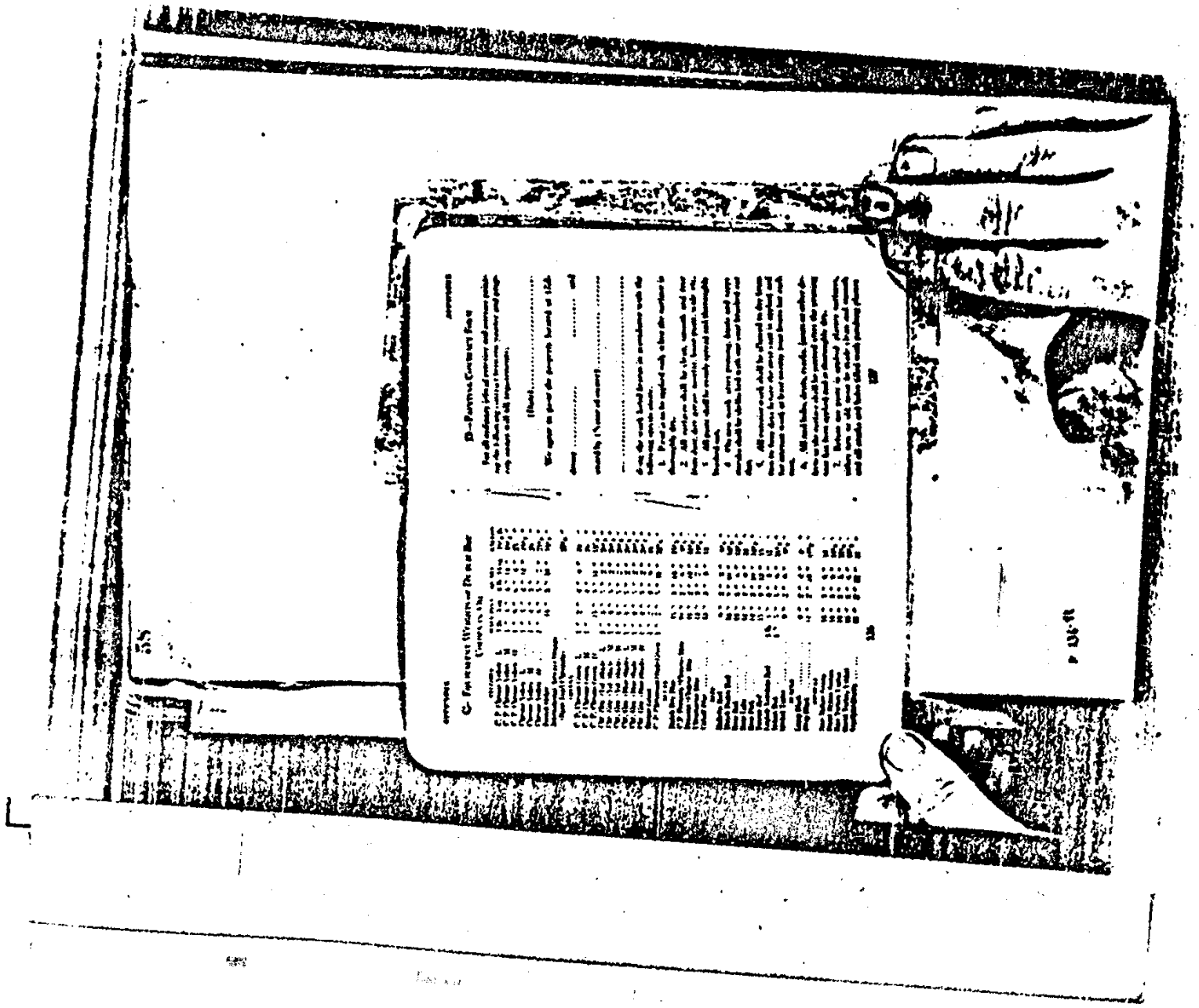

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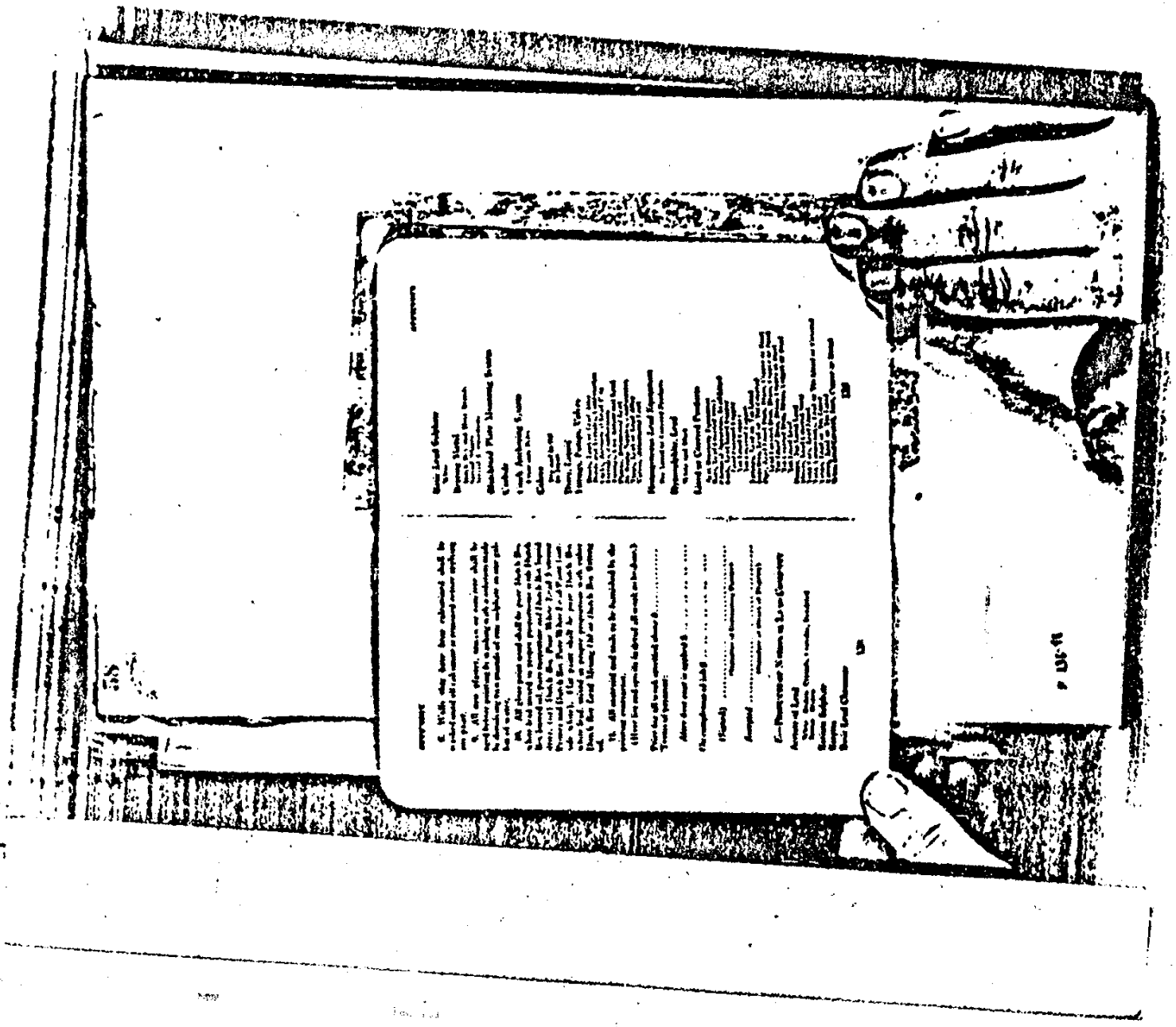

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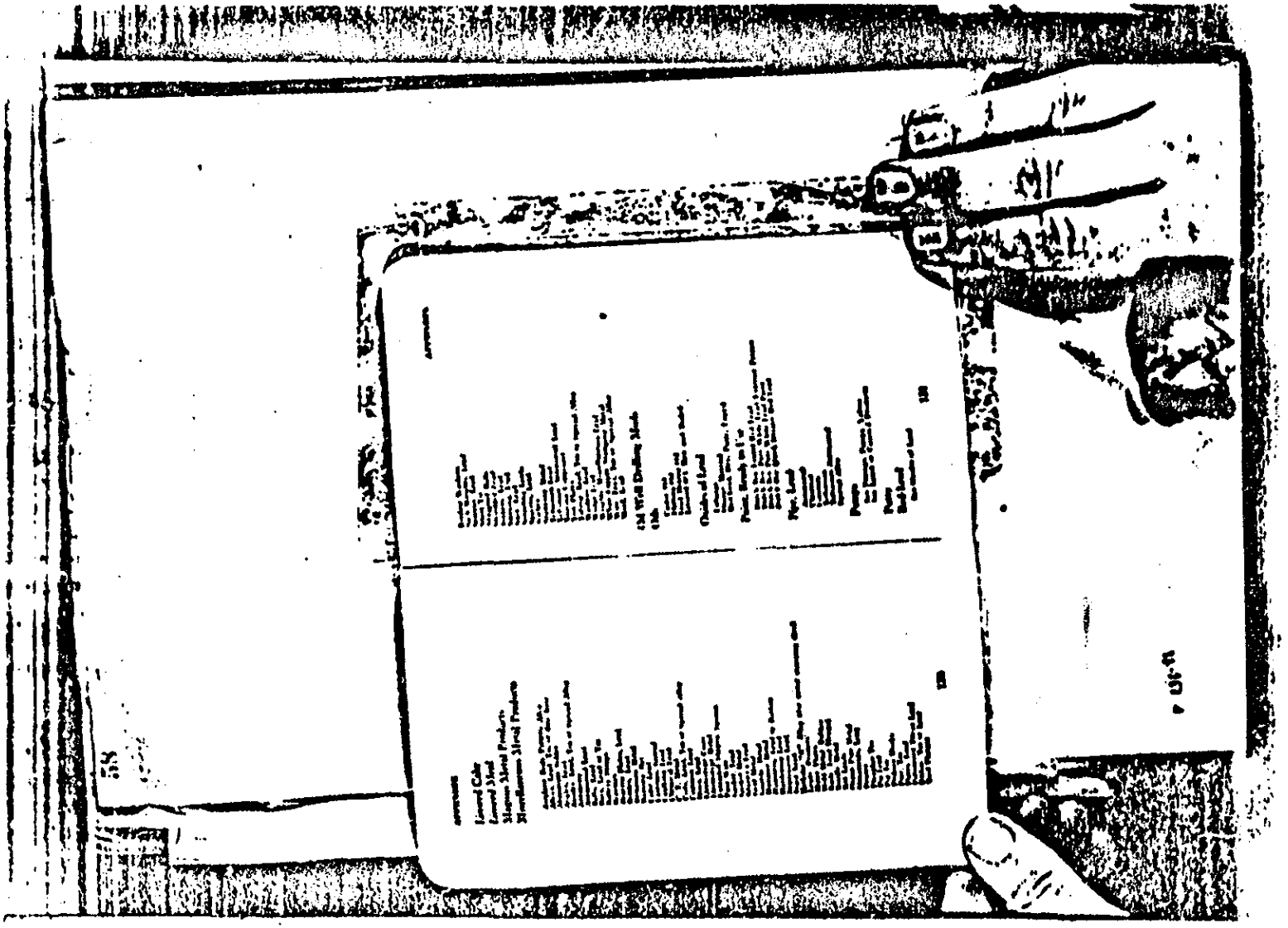

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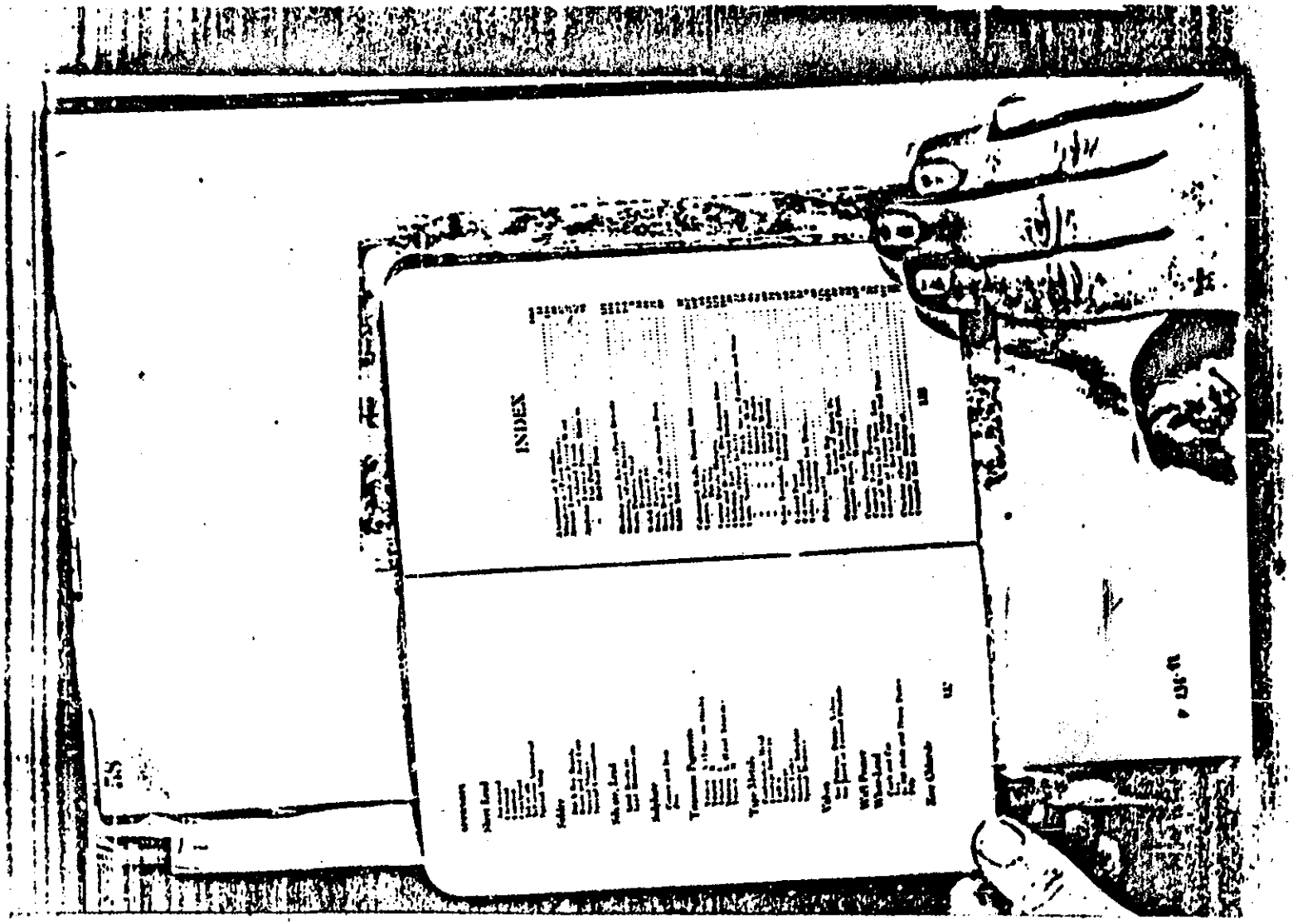

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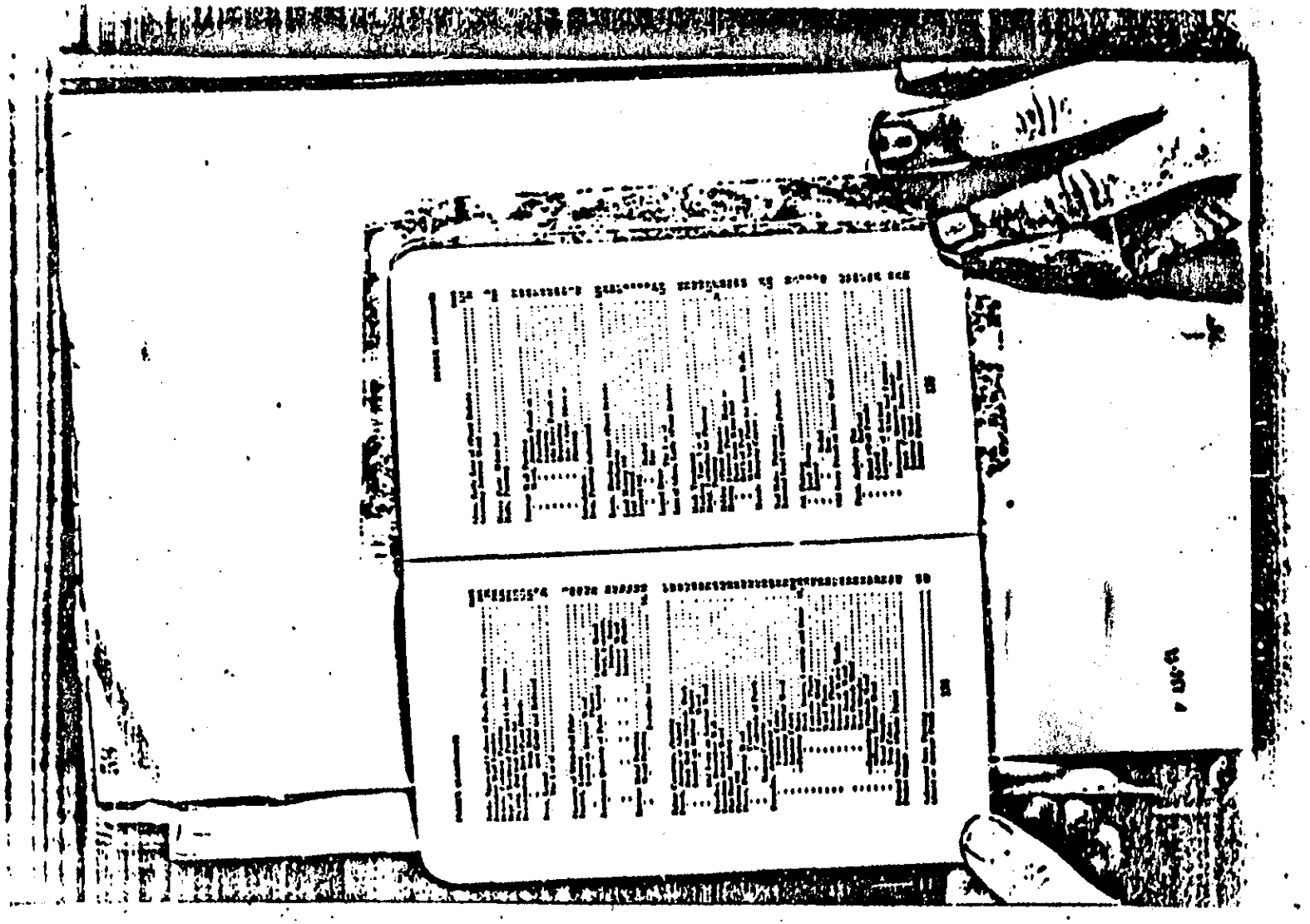

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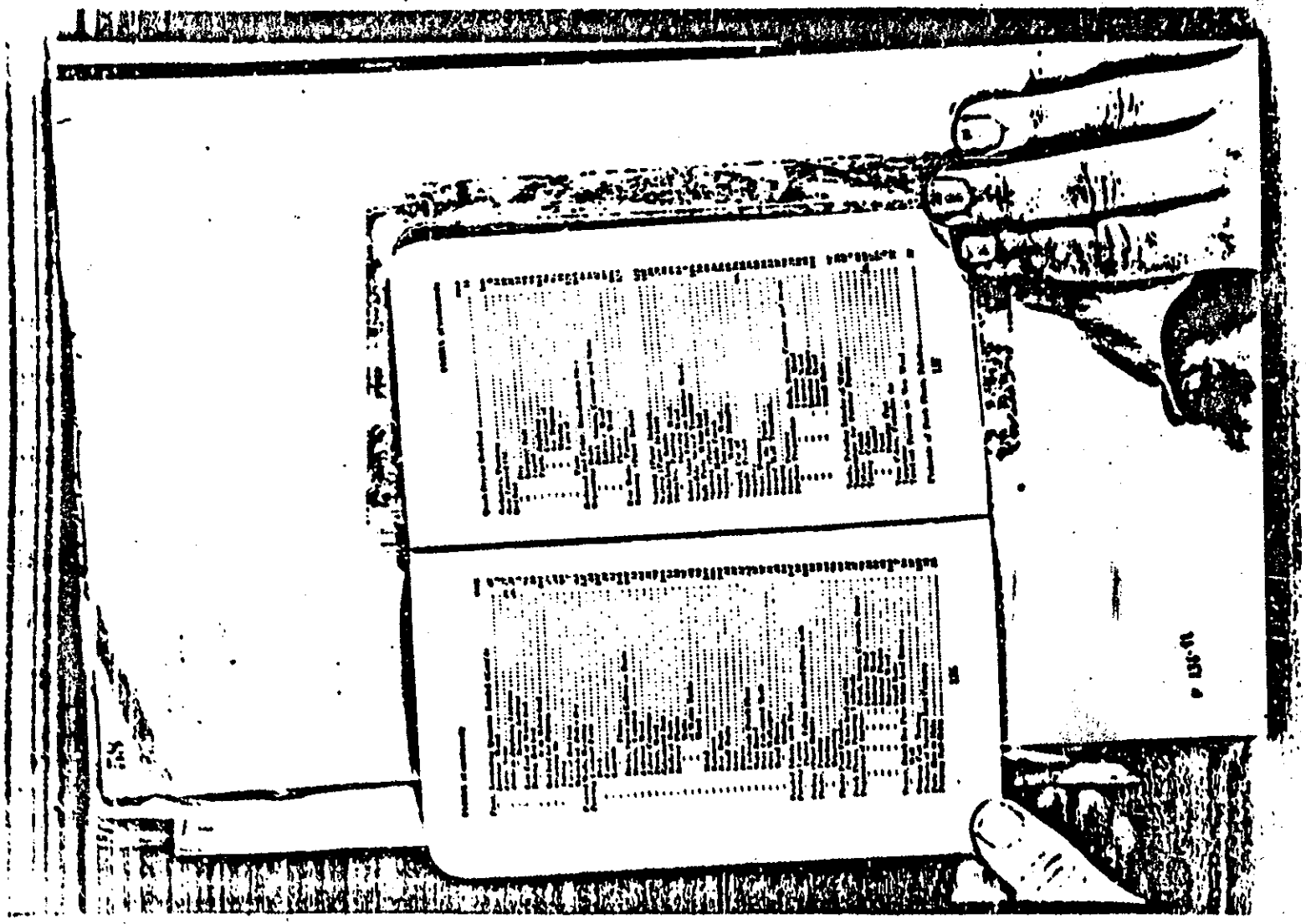

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