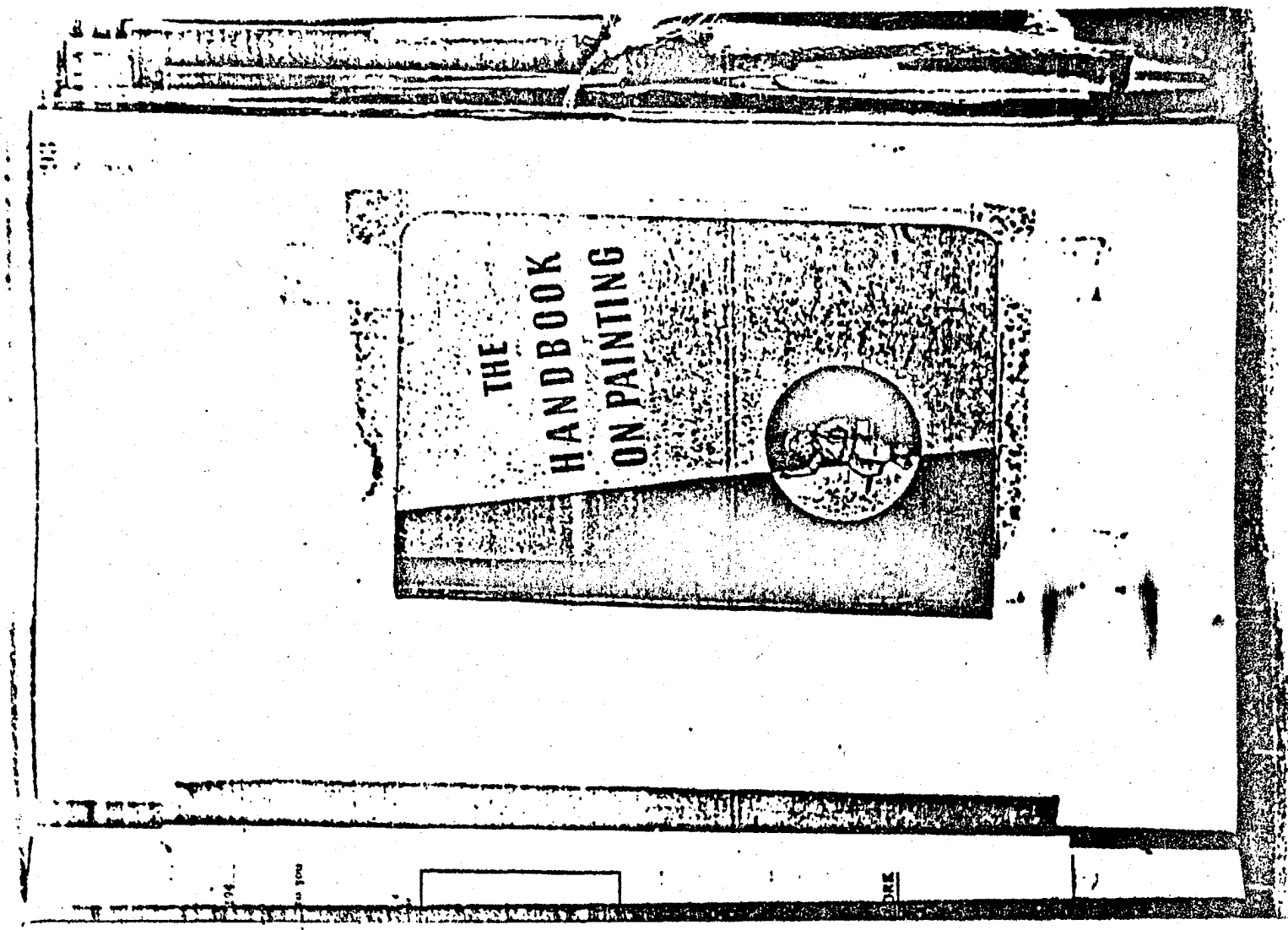
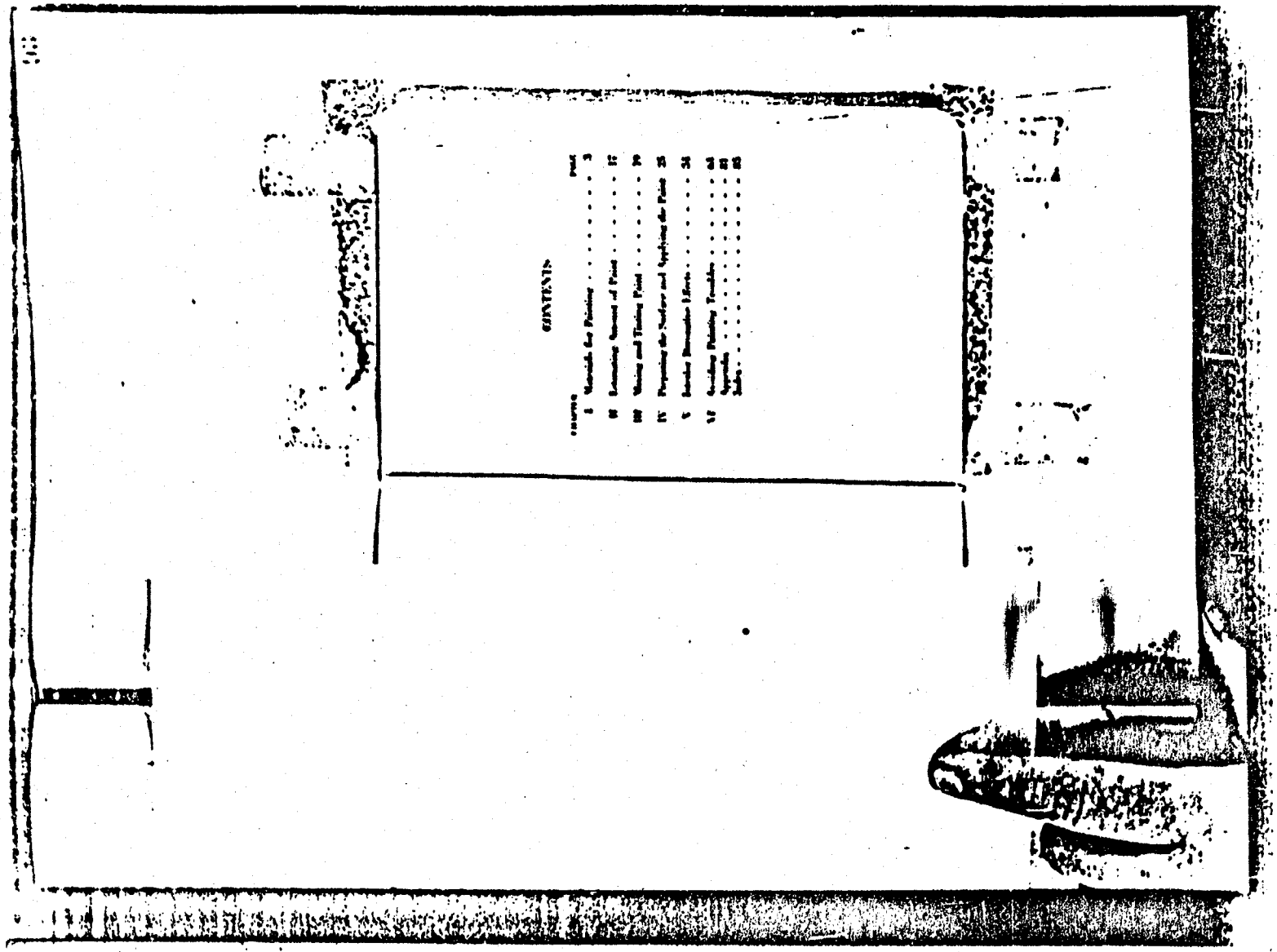
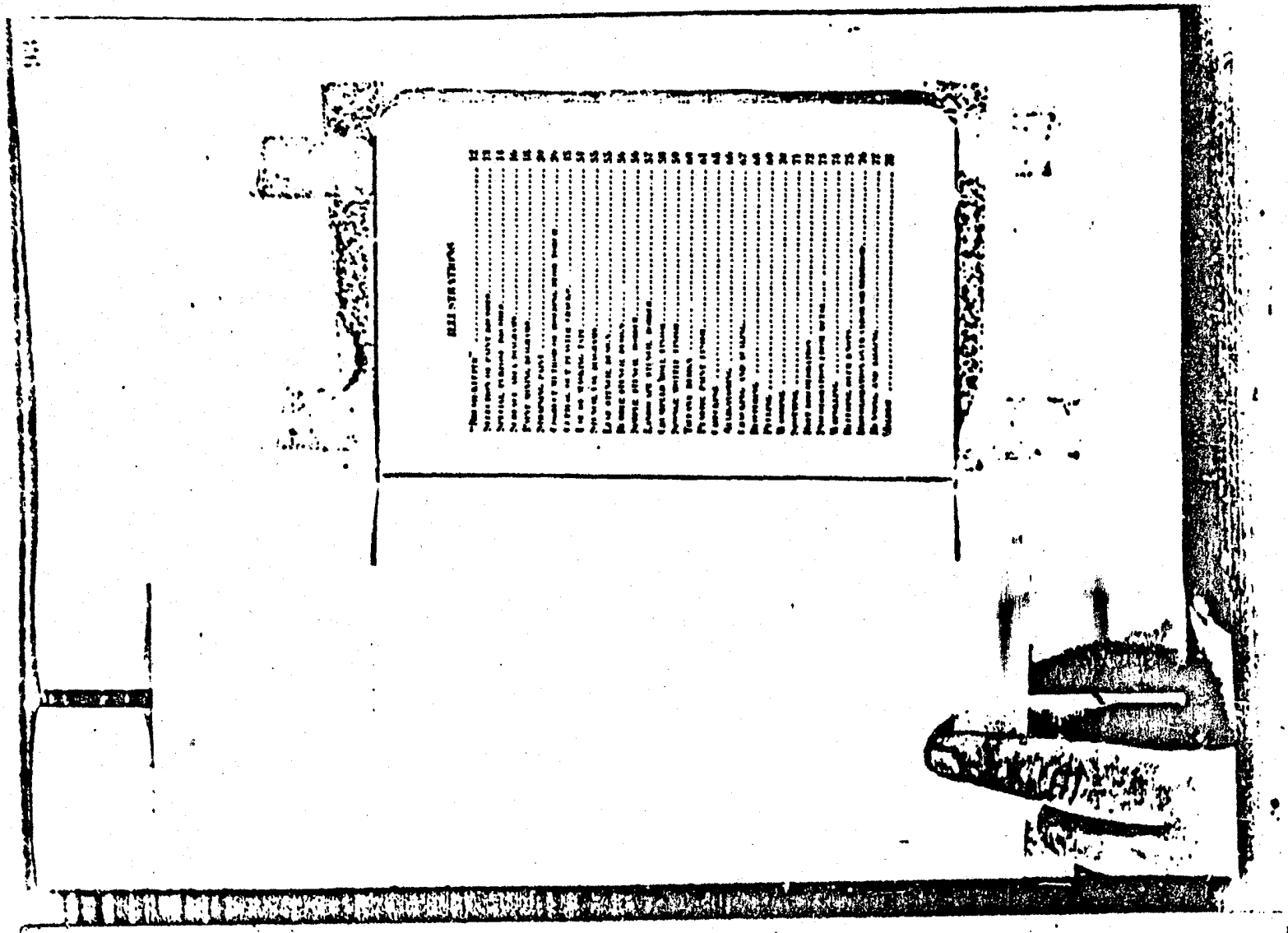
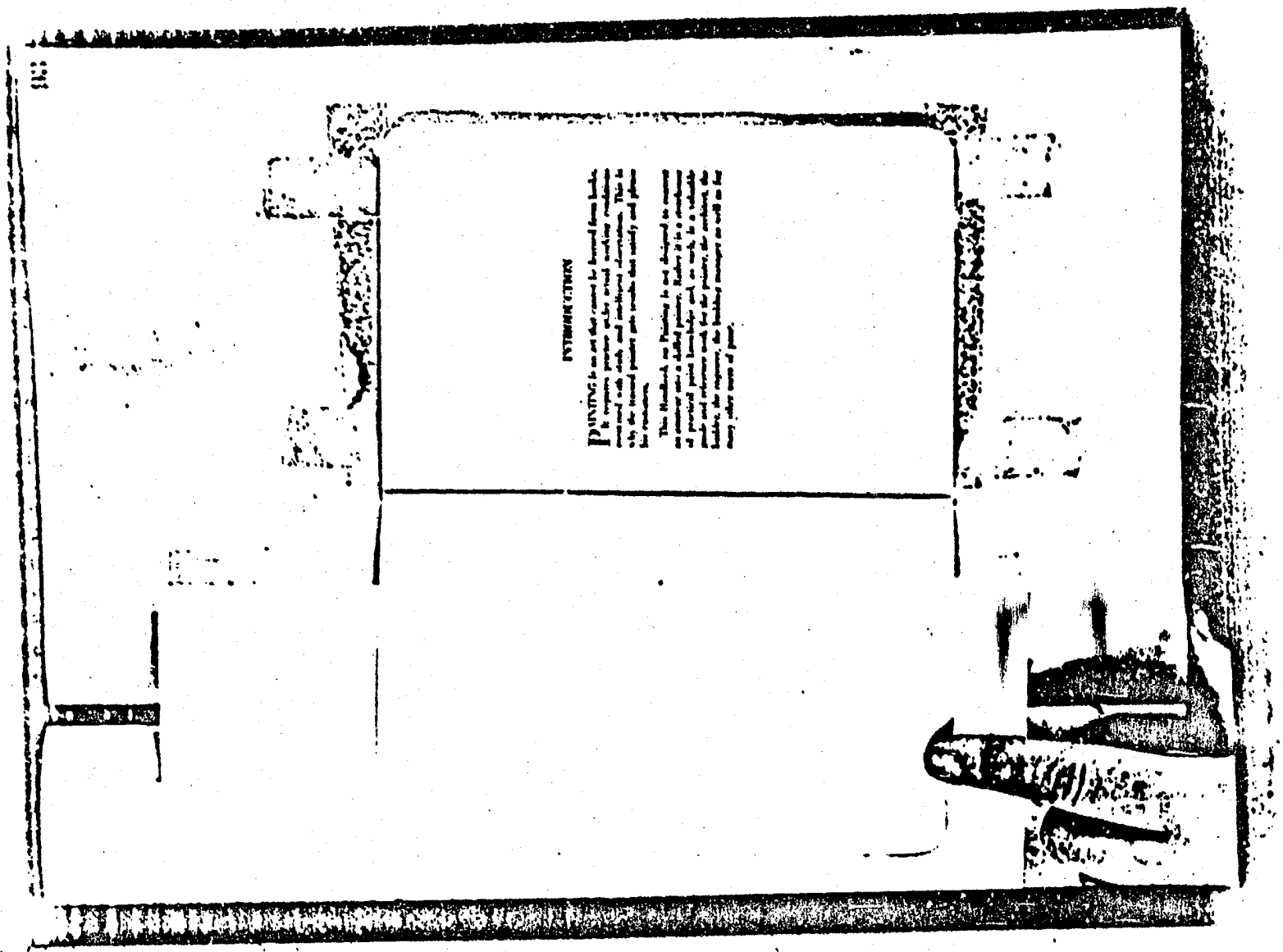


The HANDBOOK ON PAINTING

NATIONAL LEAD COMPANY







THE DUTCH BOY TRADE MARK

The famous character in red on our products is a source of identification and a guarantee to the buyer. Look for the Dutch Boy trademark as well as the Dutch Boy name. It assures you of high quality products made to fit the needs of the job.

CHAPTER 1

Materials for Painting

BEFORE taking up the actual mixing and use of paint, it may be helpful to review briefly the various materials employed in painting. After checking over this information the painter will be able to decide intelligently what is needed to do the best job.

White Lead

White lead is derived from the metallic lead or lumber in two ways. Some oil and carbon dioxide gas are used to convert the metallic lead to basic carbonate white lead. This basic carbonate white lead, after a series of grinding and mixing operations, is reduced to an extremely fine white powder that, when mixed with the proper liquids, becomes white lead paint. The white lead paint that has been used on houses in many cases the earliest historical dates.

Pure white lead paint has an enviable and well-earned reputation for durability. Its extremes to stand up under hands against the attacks of weather and years does slowly by a very gradual chalking of the surface. This leaves an ideal surface for repainting, free from cracking, making an other defects that might interfere with the proper application of new coats. The cost of repainting is thereby reduced substantially because harmony all or unnecessary old paint, necessary when the old paint has worked to expensive.

The extensive white lead is desired for its unique whiteness and added brevity of touch. Also, the durability of white lead paint enables it to stand up under frequent washing—a big reason since on such places as bungalows and kitchens.

Soft Paints and Heavy Paints Dutch Boy paste white lead is made into paste by mixing with oil—either linseed, Lead Mixing or Tinting oil—and in some cases thinners and dryers before it is ready to brush on the surface.

The paste is sold in two forms: soft and heavy. These terms refer to the paste's consistency. Both forms are ground in oil but the soft paste has thinner added and is more quickly mixed into paint than is heavy paste. The resulting paint, however, is exactly the same in either case.

Dutch Boy paste white lead may be obtained at practically any store selling paint. It is sold by the pound and comes in 100, 50, 25 and 12½-pound packages.

Dutch Boy Pure White Lead Paint. In addition to the paste form, Dutch Boy white lead is also sold as a paint already mixed. It is the same paste white lead mixed with the proper amounts of oil, thinner and drier to make it ready for the brush.

There are two forms: an exterior primer and an outside white, especially designed for use together. They make a combination that in surface hiding is unsurpassed by any

Figure [illegible]

however combination on the market and that, even on new wood, will produce a sparkling white job in two coats.

Dutch Boy Pure White Lead Paint is for exterior use. While it comes only in white it can be tinted with Dutch Boy colors-in-oil just as can paint made with paste white lead. It is sold in four sizes: quart, gallon, five gallon and twenty gallon.

Red Lead

Metal surfaces that are subject to rust and corrosion should be protected with red lead paint. Red lead is a paint pigment made from metallic lead through heating processes that oxidize the metal and turn it to the bright orange color so frequently seen on metal structures. Protecting exposed iron and steel with at least two coats of pure red lead paint is a proved and tested method of preventing loss and des-

Figure [illegible]

tractions from rust. Whether it is a metallic lumber or a small metal surface around the house, red lead will cover it.

Dutch Boy red lead is available in both paste and mixable form. The features are sold in kegs, 50, 25 and 12½ pound packages. The mixable red lead must be obtained mixed with linseed oil. This is known as Dutch Boy Ground Red Lead and comes in one, five and twenty gallon container. Ready mixed red lead paint also comes in quick drying form. There are two types: Dutch Boy Quick Drying Red Lead, which dries for recoating in from four to six hours, and Dutch Boy Semi Quick Drying Red Lead which dries for recoating the following day. Both are packed in convenient size containers.

Red lead may also be obtained in dry form in 100, 50, 25 and 12½ pound packages and in one pound cartons.

Oils

Pure white lead is mixed with oil to make paint. For the average exterior job on a wood surface the oil used is pure linseed oil. On exterior masonry surfaces Lead Wearing Oil is recommended and for interior surfaces either Lead Wearing Oil or Boiling oil should be used with the white lead.

Linseed oil when mixed with white lead produces a gloss paint for exterior use. The customary flat paste for exterior work is made by mixing white lead with either Lead Wearing Oil or Boiling oil. If a high gloss or enamel are also to cover surface, a prepared enamel should be used.

Linseed Oil The linseed oil used with white lead should be of the best quality because pure oil will produce paint life. Dutch Boy linseed oil is especially manufactured to insure the necessary high quality and is sold in one and five gallon containers that are sealed at the factory. Two forms are available: raw and boiled. Both are pure linseed oil but differ somewhat in their characteristics.

Raw Linseed Oil Dutch Boy raw linseed oil is pressed from selected flaxseed, aged and well-settled to clear out the "foots" or pith like matter always present in fresh oil. White lead paint mixed with raw linseed oil will dry in a mell of seven enough hours. However, does at seldom practical and therefore drier is added to the paint to speed up drying.

Boiled Linseed Oil To make Dutch Boy boiled linseed oil the raw linseed oil described above is combined at the factory with certain drying compounds in the presence of heat. Since boiled oil already contains drying agents, it is not usually necessary to put additional driers in the paint when boiled oil is used.

Lead Wearing Oil Dutch Boy Lead Wearing Oil, when mixed with white lead in the proper proportions, makes flat paint that can be used on exterior as well as interior surfaces.

On surfaces of brick, concrete or stucco the sealing properties of Lead Wearing Oil stop the surface moisture and keep

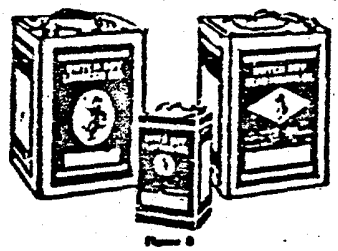
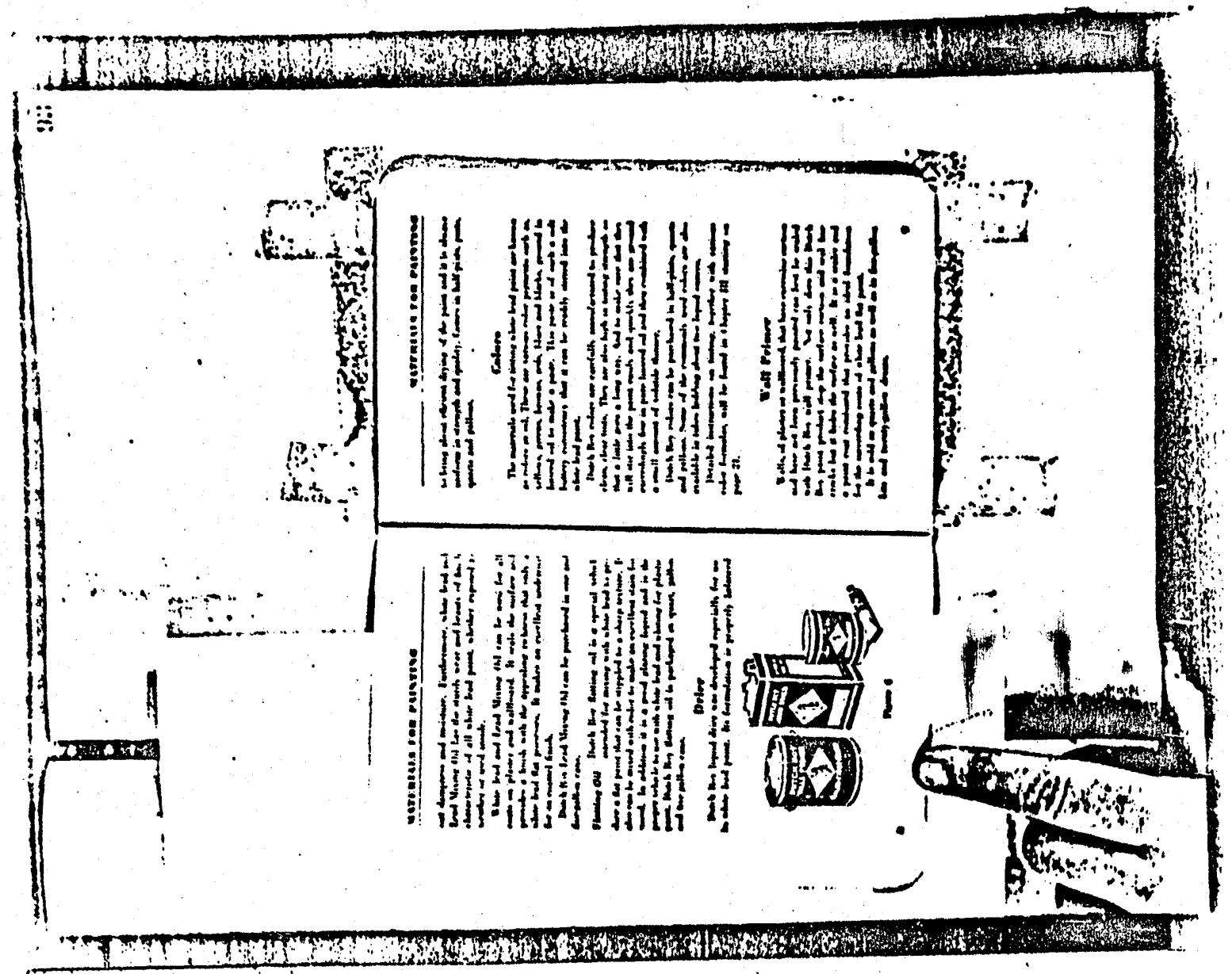


Plate 8



Volatile Thinner

The term volatile thinner refers to the liquid portion of the paint that evaporates before the paint dries. It performs a very useful function in making paint brushable. For example, a combination of one and one half gallons of linseed oil and one hundred pounds of white lead is required for the second coat on new wood to produce a rubbrush hard film. Yet this mixture by itself would be entirely too heavy to brush. When one and one half gallons of turpentine are added, however, the paint can be easily applied and the resulting paint film, after it has dried, will still contain the proper proportions of white lead pigment and linseed oil.

Turpentine, derived from the pine tree, is one of the most widely used thinners. It is sold by every white lead dealer.

Varnish

Varnishes may be roughly classified in two groups—spirit varnishes, which are solutions of gum or resin in volatile solvents, and oleoresinous varnishes, which are combinations of resins and drying oils, also in volatile solvents.

A common example of a spirit varnish is shellac. Shellac is widely used for hardwood floors and, when properly applied, is a very satisfactory and durable interior finish. Most stores carry two types, orange and white. The latter, being much lighter, is used for work where the darker orange color might be objectionable. Stores usually carry the 5 pound cut, which means four pounds of shellac gum to a gallon of denatured alcohol.

Oleoresinous varnishes are made for various purposes. Spar varnish is the term generally applied to those resistant to extreme exposure. However, there are wide variations in quality among varnishes on the best guide is to

select a reputable brand and follow the manufacturer's recommendations as to the product's use.

Clear varnish is not as satisfactory as paint for exterior exposure on surfaces that are not to be frequently refinished. Exposed to weather, varnish soon loses its gloss and compared to white lead paint, its life is short.

Enamels

The characteristics of any enamel finish are smoothness and hardness. The degree of gloss or sheen is dependent upon the type of enamel used and there are several sheen types available. On interior work, where a gloss finish may be desired, an enamel should always be used rather than a linseed oil paint.

Enamel should be applied over a flat paint such as is produced with white lead and Lead Mixing Oil. The surface should also be well holdout before enamel is applied.

Stains

There are several types of stains classified according to the vehicle or liquid used.

Creosote stain is an effective preservative but once it has been used the surface cannot be painted satisfactorily with a light colored oil paint. I usually the stain will "bleed" through and discolor any paint applied over it. This is true even when the old stain is well weathered.

Old stain is generally most satisfactory for either exterior or interior use. It is durable and can be painted over if it is desired to change from a stained to a painted surface. For the exterior, use a mixture of three parts Dutch Boy Lead Mixing Oil and one part Dutch Boy linseed oil stain or boiled oil, if preferred, use part turpentine and two parts Dutch Boy boiled linseed oil.

MATERIALS FOR PAINTING

SIMPLE STAIN CHART FORMULAS

(quantities of Dutch Boy colors to mix per gallon of liquid)

Gray	*Dark Green*
12½ lbs. silver lead	1½ pts. medium chrome green
mark of handpicked	
Red	*Red Brown*
1 pt. venetian red	1 pt. raw umber
	Golden Brown
Deep Red Brown	½ pt. raw sienna
1 pt. indian red	½ pt. burnt umber
Permanent Green	*Deep Brown*
¾ pt. chromium oxide	1 pt. burnt umber

Straight Dutch Boy flatting oil is an excellent vehicle for an interior woodwork stain. A mixture of one part Dutch Boy raw linseed oil, one part turpentine and one half part Dutch Boy liquid drier may also be used. Color formulas for oil stains will be found on page 84.

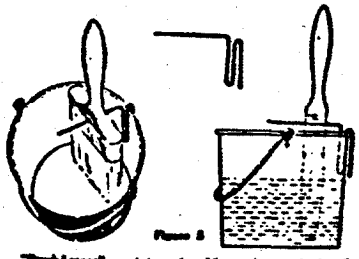


Figure 5

"Brush-keeper" consisting of a 16-ounce tin can partially filled with linseed oil or turpentine. The brush is suspended in the liquid by a heavy wire bent as shown. Bristles should not touch the bottom.

MATERIALS FOR PAINTING

The use of penetrating stains, like water stains or acid stains, is usually confined to inside woodwork and furniture. In this type of stain, the dye used to reproduce mahogany or walnut will bleed through oil paint. Two thin coats of good shellac applied before any painting is done will usually prevent such trouble.

Brushes

Buy good brushes and then keep them clean. In purchasing a brush, see that it is well bristled and that the bristles are springy. A poorly made brush will neither hold paint nor distribute it evenly. This is the disadvantage of buying a cheap brush with the intention of throwing it away when the job is finished.

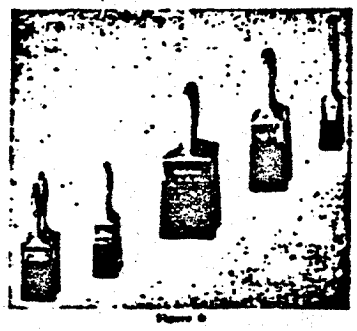


Figure 6

Left to right: 2 inch varnish brush, 2 inch paint brush, 4½ inch paint brush, 3 inch paint brush, 1½ inch sash tool.

The secret of keeping a brush clean is to never let the paint or varnish dry on it. Once this happens it is very difficult, and often impossible, to clean the brush properly.

During the course of a job every brush out of use for more than an hour or so should be put in a "brush keeper". A simple type is shown in Figure 7. When the job is finished, clean the brush at temperature of lukewarm.

A brush used in shellac should be thoroughly cleaned with denatured alcohol immediately after use. If the brush has been used in turpentine-base lacquer it will be necessary to clean it with lacquer thinner.

If the brush is not going to be used for some time, it is good practice to supplement the above procedure. Wash out the brush with a soap solution made with ordinary yellow laundry soap, rinse with clear warm water, and

Figure 7

A few special purpose brushes. Upper row, left to right: 2 inch and 1 inch round brushes, painter's duster. Lower row: stippling brush.

after the brush has thoroughly dried, wrap the bristles in paper to keep out dust and dirt.

It is also important to select a brush that is the right size for the job. I own a few or three such brush on large surfaces and such wastes energy but it also prevents proper spread of the paint. On the other hand, the shape of a large brush will be spoiled by using the narrow edge to paint an small surfaces that should be done with a one or two inch brush.

Putty

Putty is a very necessary part of the painter's kit. Practically every surface has to be filled upon to paint has nail holes, cracks, hammer marks and other defects. These can be filled in with putty and, when painted over, will be completely hidden.

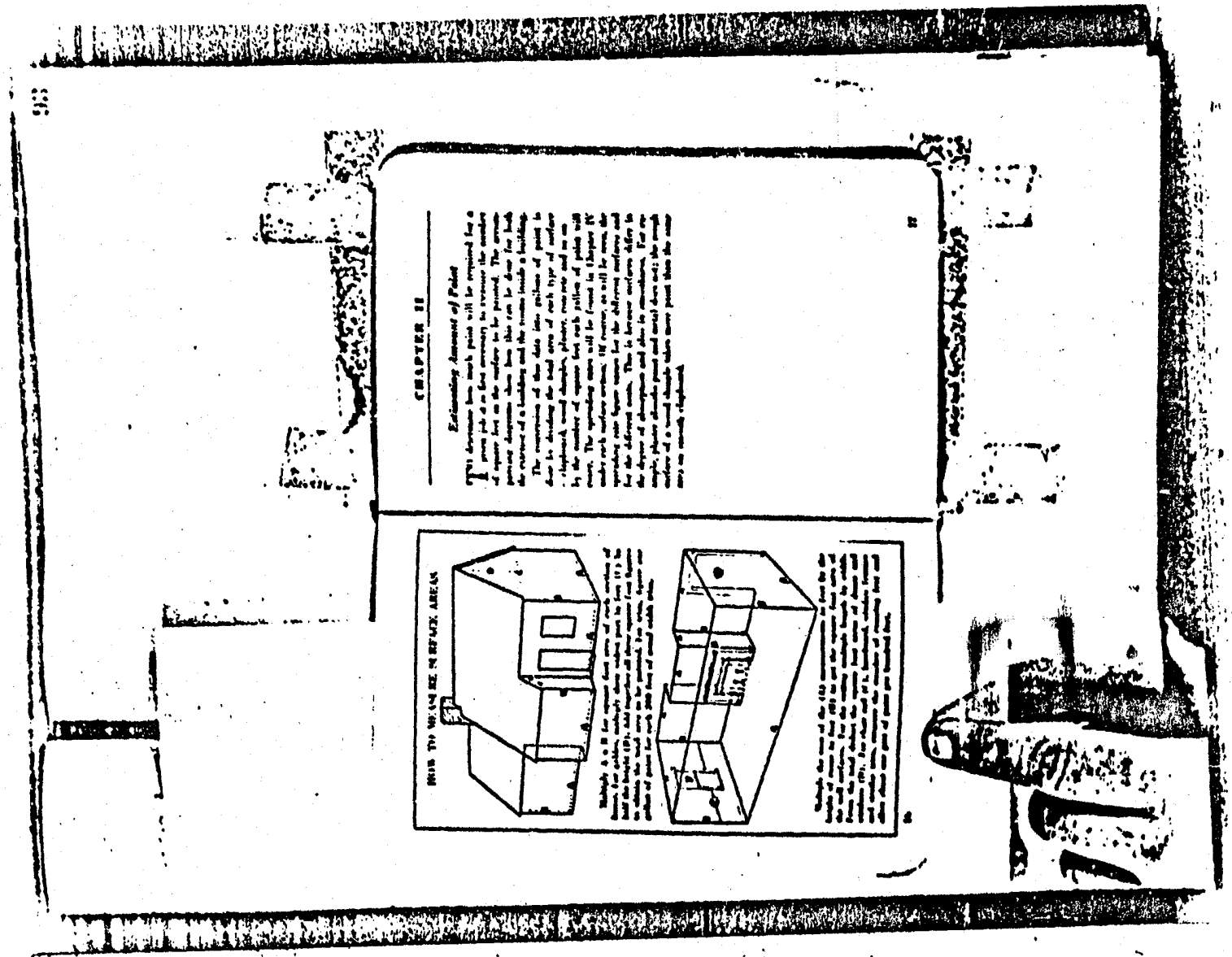
The type or grade of putty is important. For fine work on such surfaces as narrow trim nothing but the best white lead putty should ever be used. The cheap types of putty, made with marble dust or with petroleum oils, are not suitable for any job that is to be painted. This kind of putty will absorb colors and discolor the paint.

White lead putty can be easily made by using Dutch Boy soft paste white lead and raw linseed whiting. Work the whiting in thoroughly, kneading the mixture with the hands as soon as it is dry enough to handle. The weight of whiting required will be about one-fourth that of the white lead paste.

Commercial white lead putty usually contains less white lead and more whiting than is given in the above formula.

If putty has dried out or hardened in the container it can be softened up by mixing in a small quantity of linseed oil, boiled oil for this purpose.

Putty should be kept in an airtight container which should be filled or nearly so. For periods of a month or two putty will stay soft if kept under water.



CHAPTER II

Estimating Amount of Paint

FROM PASTE TO PAINT IN TWO SIMPLE STEPS

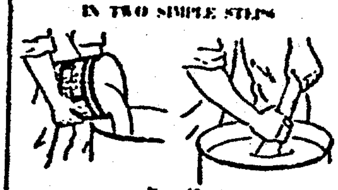


Figure 10

[illegible]

A THOROUGH STIRRING AND DUTCH BOY WHITE LEAD PAINT IS READY

Figure 11

LEFT. [illegible] RIGHT. [illegible]

CHAPTER III

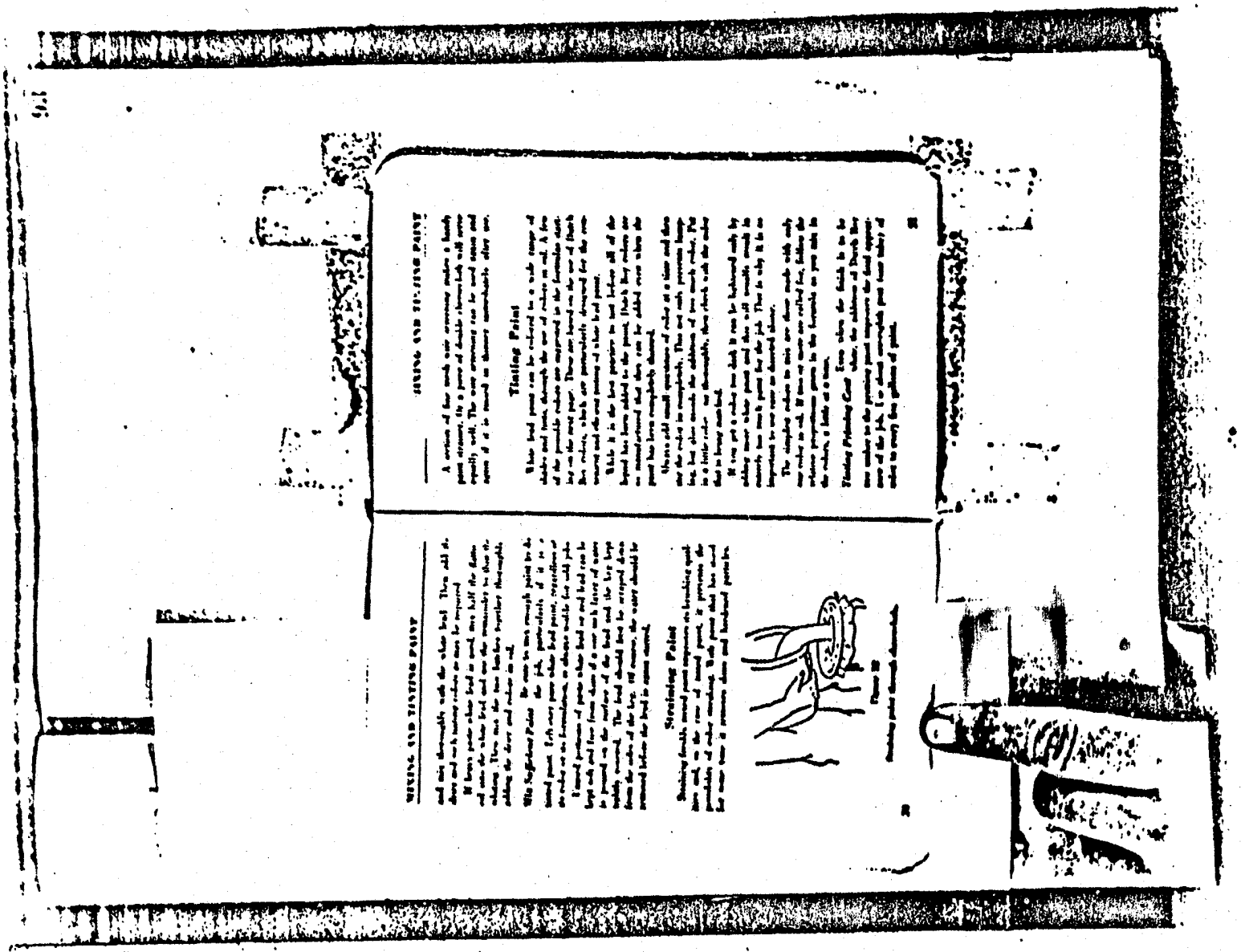
Mixing and Tinting Paint

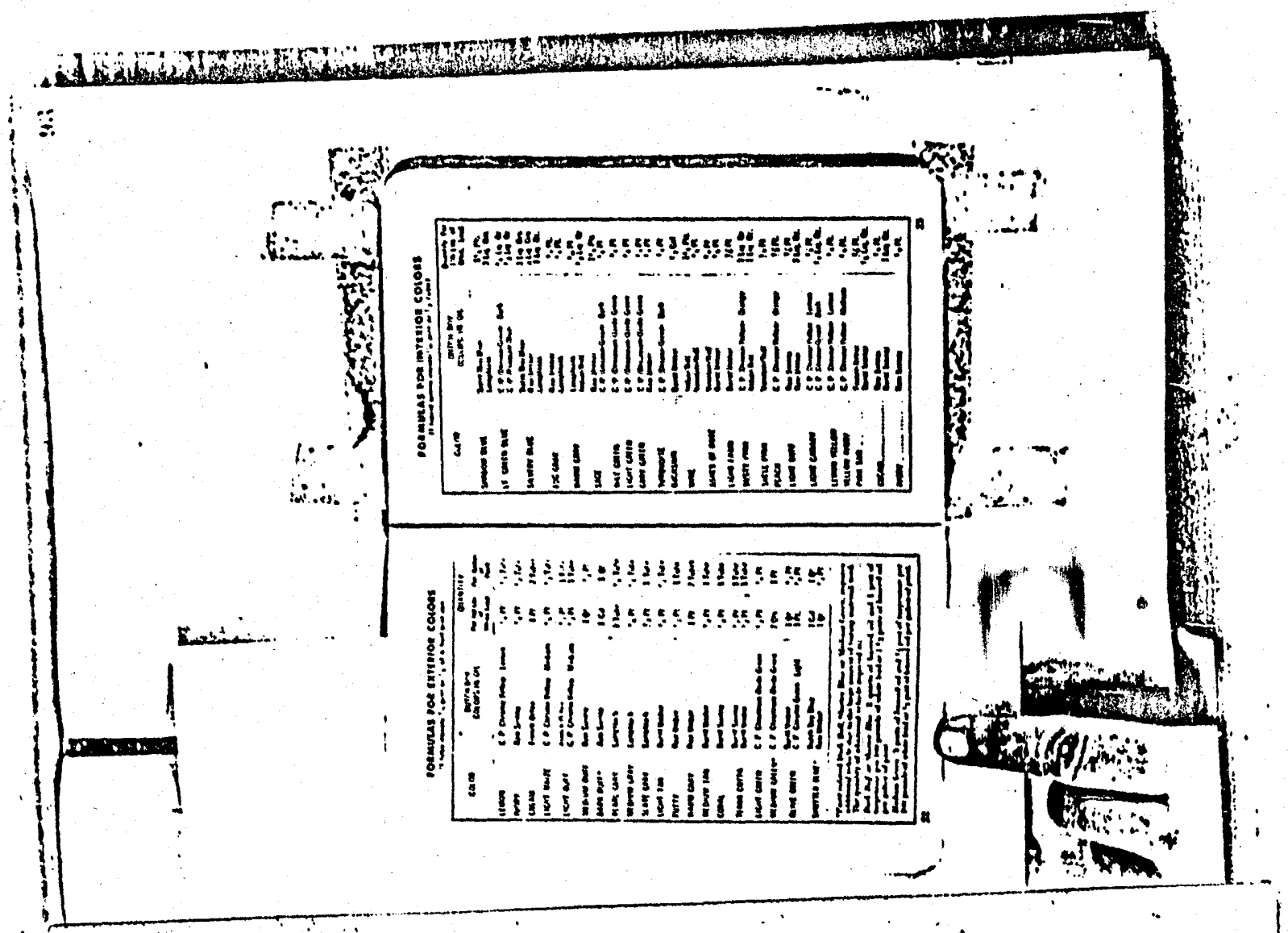
[illegible]

Mixing White Lead Paint [illegible]

Mixing Red Lead Paint [illegible]

Mixing Plastic Paint [illegible]





Trim Colors

[illegible]

[illegible]

[illegible]

[illegible]

CHAPTER IV

Preparing the Surface and Applying the Paint

PREPARING the surface is a very important part of a painting job. [illegible]

Paint Removal

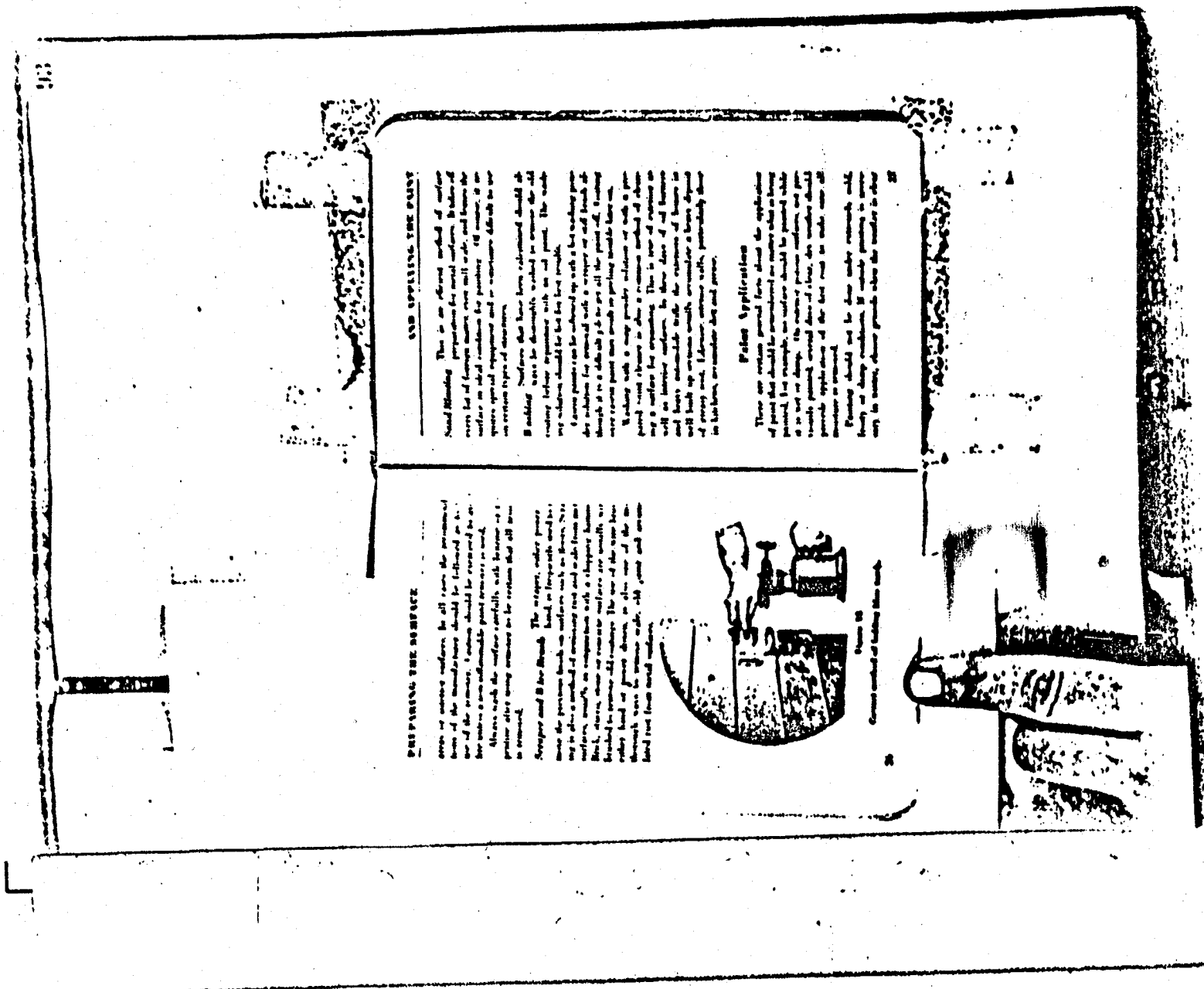
[illegible]

Blow Torch [illegible]

[illegible]

Paint Remover [illegible]

[illegible]



and the surface is dry. There is no danger in painting during extremely hot weather unless the air is too humid.

Time between coats should be sufficient to assure complete drying and a firm film. On certain woods, such as cypress, more time between coats is required. A good test for adequate drying is to rub the surface with fine sandpaper. If the sandpaper does not clog up with paint the surface is ready for the next coat.

Brushing the Paint Brushwork is an extremely important factor in every paint job. It influences not only the final appearance of the job but the durability and life of the paint coating as well.

All paint or other coating materials should be applied so as to assure uniform spread and the proper film thickness. What this proper thickness should be is determined both by the purpose of the paint and its brushing characteristics. Of course, the brushing technique to be used is influenced by all of these factors.

White lead paint for exterior use should be applied freely with a full brush. If a three coat job is being done the paint should be brushed out well to form moderately thin coats, cross-brushed and then finished up with light strokes. On two coat work, the priming coat should be applied more freely with moderate brushing and allowed to lead out.

A white lead flat paint should be applied with a minimum of brushwork. The usual method is to lay on the paint quickly with a fourth full brush over a square yard or less of surface. Then with light strokes, cross brush just enough to spread it uniformly. The paint should be practically flowed on the surface, to reduce brushmarks.

Enamel should be applied in a thin film over a well hidden flat paint surface. Both enamel and varnish set quickly and therefore present very little brushmark. Just enough brushing to spread the coating evenly and avoid excessive thickness of the film will produce a good job. The enamel or varnish has a natural tendency to smooth out.

Sealer and brushing lacquers set up even more quickly than flat paints and enamels. Consequently they should be applied rapidly with a full brush.

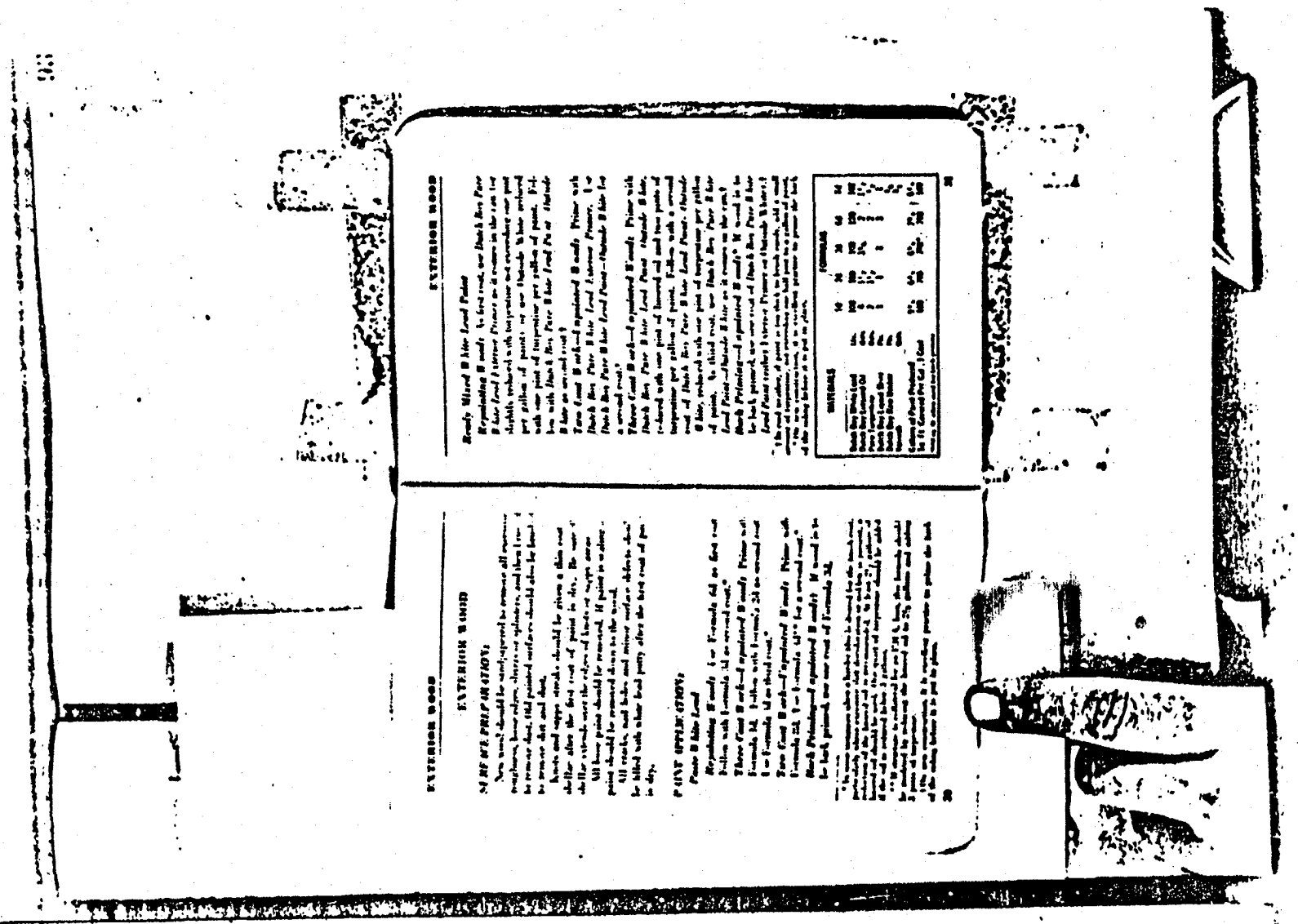
Number of Coats The number of paint coats to be put on a surface can be generally stated as three coats on a previously unpainted surface and two coats on repaint work. However, there are exceptions to this recommendation.

For example, on unpainted exterior wood white lead jobs are being done today in two coats as well as in three coats. Of course, if good results are to be expected with two coats the paint has to be properly designed to give the necessary added sealing and hiding. The combination of Dutch Boy Pure White Lead Exterior Primer and Dutch Boy Pure White Lead—Titanic White is designed for this very purpose as are the pure white lead formulas, 3d and 3d.

Two coat work is also done on unpainted interior woodwork but for the best type of flat work or where an enamel finish is desired, three coats should always be used.

On unpainted interior plaster, a two coat job should always be primed with Dutch Boy Wall Primer which is a sealer and paint coat combined. However, experience has shown that three coats of paint on unpainted plaster are more satisfactory both for beauty and for durability.

In the case of iron and steel three coats are always recommended for previously unpainted surfaces. In fact, four coats are required if the metal is subject to underwater exposure.



WOOD SHINGLES

SURFACE PREPARATION:

New shingles should be brushed with a stiff brush to remove surface dirt or dust.

Shingles previously painted should be brushed to remove dirt. All loose paint should be removed by scraping. If paint is cracking and coming badly, all of the old paint should be removed.

If previously stained shingles are to be painted and the stain is not known to be an oil stain, a thin brushing of white lead paint should be applied as a portion of the repainted surface as a test. If no color "bleeds" through this paint in two weeks the entire surface can be safely painted. If there is "bleeding", the shingles should be restained or painted a color dark enough so that later discoloration will not show.

PAINT APPLICATION:

Paste White Lead

Repainting Weathered Shingles: One Formula 34 or Gallon. Follow with Formula 34 (Flat Finish) or Formula 34 (Gloss Finish) as second coat.

Three Coat Work on Unpainted Wood Shingles: Prime with Formula 34. Follow with Formula 34 as second coat. Use Formula 34 (Flat Finish) or Formula 34 (Gloss Finish) as third coat.

Two Coat Work on Unpainted Wood Shingles: Prime with Formula 214. Use Formula 34 (Flat Finish) or Formula 34 (Gloss Finish) for a second coat.

Ready Mixed White Lead Paint

Repainting Weathered Shingles: As first coat, use *Dutch Boy Pure White Lead Exterior Primer* as it comes in the can (or slightly reduced with turpentine) and as second coat use paint per gallon of paint) as one Outside White ordered with one pint of turpentine per gallon of paint. Follow with *Dutch Boy Pure White Lead Paint Outside White* as second coat.*†

Two Coat Work on Unpainted Wood Shingles: Prime with *Dutch Boy Pure White Lead Exterior Primer*. Use *Dutch Boy Pure White Lead Paint - Outside White* as second coat.*†

Three Coat Work on Unpainted Wood Shingles: Prime with *Dutch Boy Pure White Lead Paint Outside White*, reduced with one pint of linseed oil and two pints of turpentine per gallon of paint. Follow with a second coat of *Dutch Boy Pure White Lead Paint Outside White*, reduced with one pint of turpentine per gallon of paint. As third coat, use *Dutch Boy Pure White Lead Paint Outside White* as it comes in the can.*†

* As used anywhere, if paint is too thick to brush easily, add a small amount of turpentine, not exceeding one half pint to a gallon of paint.

† You may use a gloss finish. If flat finish is desired use Formula 34 for this coat.

MATERIALS		FORMULAS					
		34	36	40	56	76	214
Dutch Boy White Lead	lbs.	100	100	100	100	100	100
Dutch Boy Linseed Oil	gals.	4	3½	3		2½	3
Pure Turpentine	gals.	2	1	1		1	
Dutch Boy Liquid Dryer	gals.	1	1	1			
Dutch Boy Lead Mixing Oil	gals.				100		3
Colors of Paint Produced		3½	3½	3½	3½	3½	3½
Sq. Ft. Covered Per Gal., 1 Coat		300	400	400	300	300	300

ASBESTOS CEMENT SHINGLES

ASBESTOS CEMENT SHINGLES

SURFACE PREPARATION:

Surface should be brushed with a stiff brush to remove all loose dust and dirt.

Surface should be completely dry. Painting should be done on previously unpainted shingles only after and during a spell of clear, dry weather.

All loose paint should be removed. If the paint is cracking and scaling all of the paint should be removed.

PAINT APPLICATION:

Repainting Asbestos Cement Shingles: Use Formula 114 as first coat. Follow with Formula 114 (Flat Finish) or Formula 34 (Gloss Finish) as second coat.*

Unpainted Asbestos Cement Shingles: Prime with Formula 114. Follow with Formula 114 as second coat. Use Formula 114 (Flat Finish) or Formula 34 (Gloss Finish)* as third coat.

* If desired, Dutch Boy Pure White Lead Paint Formula 30 may be used instead of Formula 34.

MATERIALS		GALLONS		
		30	100	300
Dutch Boy White Lead	lbs.	120	360	1080
Dutch Boy Linseed Oil	gals.	7½	22½	
Dutch Boy Linseed Stone	gals.	1		
Dutch Boy Lead Tinting Oil	gals.		3½	10½
Gallons of Paint Produced		8½	25½	76.5*
Lbs. of Linseed Per Gal. of Paint		900	900	900

BRICK, STUCCO, CONCRETE & STONE

BRICK, STUCCO, CONCRETE AND STONE

SURFACE PREPARATION:

Surfaces not previously painted should be brushed to remove all dirt and loose mortar.

If surface has not been exposed to air at least six months it should be washed with a solution made in the proportion of 2 pounds of zinc sulphate to a gallon of water and then allowed to dry thoroughly before painting.

Surfaces previously painted with an oil paint should be brushed to remove all loose paint. All cracks or holes should be repaired with Portland cement or cementing material.

CAUTION: Stucco or concrete composition should never be painted with oil paint. A chemical reaction will occur between the oil and cement which will destroy or weaken or injure the paint.

PAINT APPLICATION:

Repainting Brick, Stucco, Concrete and Stone: When an oil paint has been previously used,* all unpainted surfaces should first be spot primed with Formula 114 and allowed to dry. Then use Formula 114 as first coat for entire surface. Follow with Formula 114 (Flat Finish) or Formula 34 (Gloss Finish) as second coat.

ALTERNATE: If Dutch Boy Lead Tinting Oil is not available: Spot prime all unpainted surfaces with Formula 34 and allow to dry. Then use Formula 34 as first coat for entire surface. Follow with Formula 214 (Flat Finish) or Formula 34 (Gloss Finish) as second coat.

* If the previous paint was a water paint, clean off all the old coating and treat as an unpainted surface.

† If desired, Dutch Boy Pure White Lead Paint Formula 30 may be used instead of Formula 34.

SEE FORMULA TABLE ON PAGE 35.

BRICK, STUCCO, CONCRETE & STONE

Unpainted Common Bricks: Prime with Formula 9d. Follow with Formula [illegible] as second coat. Use Formula 11d (Flat Finish) or Formula 3d (Gloss Finish)* as third coat.

ALTERNATE FLAT FINISH COAT: (If Dutch Boy Lead Mixing Oil is not available) Use Formula 21d.

Unpainted Face or Desired Bricks: Prime with Formula 12d. Follow with Formula 7d as second coat. Use Formula 11d (Flat Finish) or Formula 3d (Gloss Finish)* as third coat.

ALTERNATE FLAT FINISH COAT: (If Dutch Boy Lead Mixing Oil is not available) Use Formula 21d.

Unpainted Stucco, Concrete and Stone: Prime with Formula 13d. Follow with Formula 5d as second coat. Use Formula 11d (Flat Finish) or Formula 3d (Gloss Finish)* as third coat.

ALTERNATE: (If Dutch Boy Lead Mixing Oil is not available) Prime with Formula 21d. Follow with Formula 3d as second coat. Use Formula 21d (Flat Finish) or Formula 3d (Gloss Finish) as third coat.*

*If desired, Dutch Boy Pure White Lead Paint—Outside White may be used instead of Formula 3d.

BRICK, STUCCO, CONCRETE & STONE

MATERIALS		FORMULAS					
		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Linseed Oil	Gals.	[illegible]	[illegible]		[illegible]	[illegible]	[illegible]
Pure Turpentine	Gals.		[illegible]		[illegible]	[illegible]	[illegible]
Dutch Boy Liquid Drier	Pts.	[illegible]	[illegible]		[illegible]	[illegible]	[illegible]
Dutch Boy Lead Mixing Oil	Gals.			[illegible]			
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gal., 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

MATERIALS		FORMULAS				
		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Linseed Oil	Gals.		[illegible]	[illegible]		[illegible]
Pure Turpentine	Gals.		[illegible]		[illegible]	[illegible]
Dutch Boy Liquid Drier	Pts.		[illegible]		[illegible]	[illegible]
Dutch Boy Lead Mixing Oil	Gals.	[illegible]		[illegible]		
Varnish	Gals.				[illegible]	[illegible]
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gal., 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

INTERIOR WOODWORK

SURFACE PREPARATION:

New woodwork should be sandpapered smooth and dusted before painting.

Painted or varnished woodwork, if the old finish is in good condition, should be cleaned. All grease or dirt should be washed off with soap powder or paint cleaner and wax removed with turpentine. The woodwork should then be rubbed down with 2/0 or 3/0 sandpaper. If the surface is cracked, checked or scaled remove the old coating down to the wood with paint remover.

If woodwork was previously stained mahogany or walnut color it will be necessary to apply two thin coats of pure gum shellac before painting to avoid the possibility of the dye in the stain from bleeding through the paint.

PAINT APPLICATION:

Regular Work: Use Formula 5d as the first coat. Follow with Formula 5d (Flat Finish) or Formula 15d (Semi-Gloss Finish) or prepared enamel as second coat.

ALTERNATE: (If Dutch Boy Lead Mixing Oil is not available) Use Formula 23d as the first coat. Follow with Formula 23d (Flat Finish) or Formula 24d (Semi-Gloss Finish) or prepared enamel as second coat.

Three-coat Work—New Woods: Prime with Formula 10d or 11d. Follow with Formula 5d as second coat. Use Formula 5d (Flat Finish) or Formula 15d (Semi-Gloss Finish) or prepared enamel as third coat.

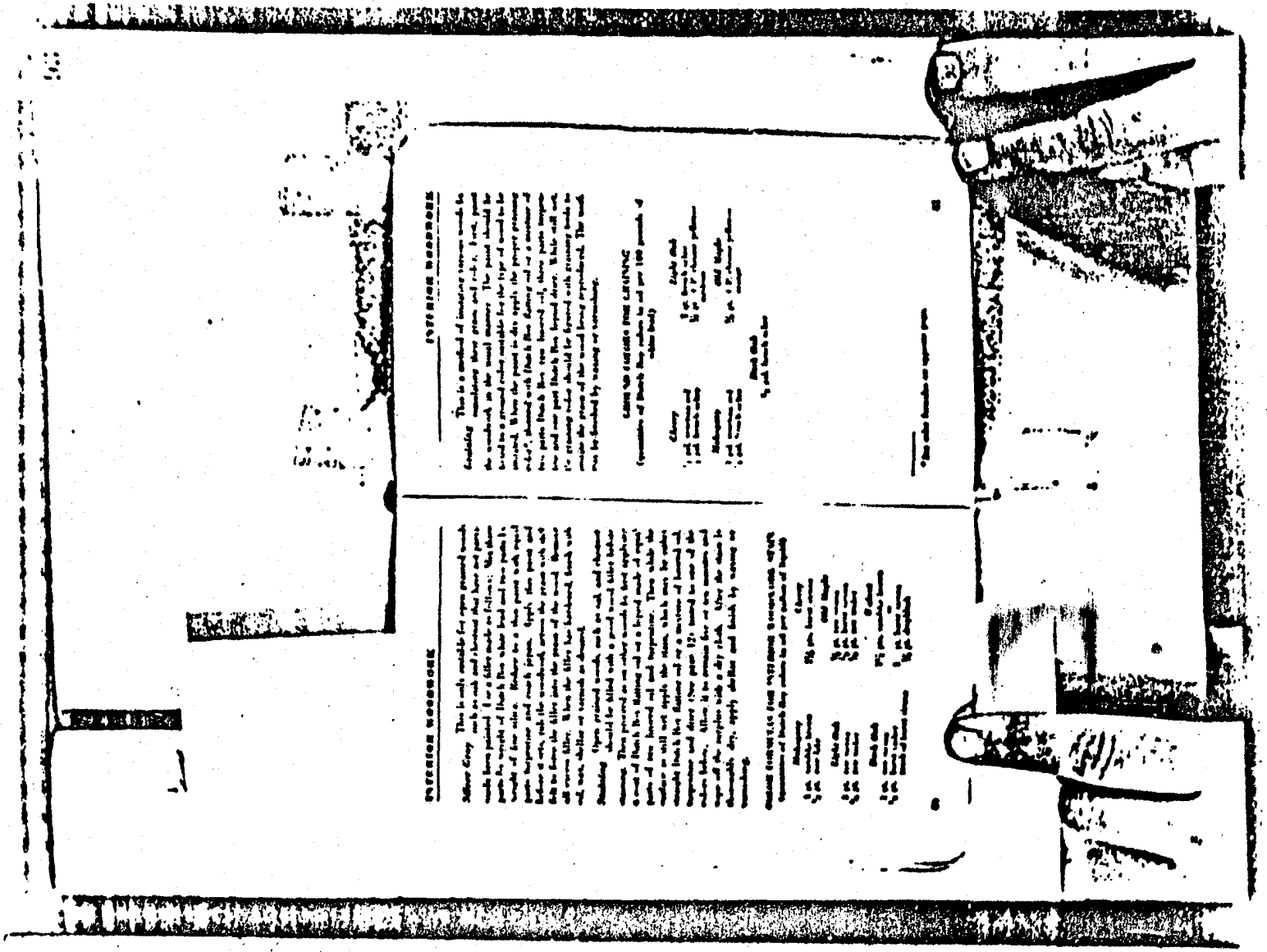
ALTERNATE: (If Dutch Boy Lead Mixing Oil is not available) Prime with Formula 10d or 21d. Follow with Formula 23d as second coat. Use Formula 23d (Flat Finish) or Formula 24d (Semi-Gloss Finish) or prepared enamel as third coat.

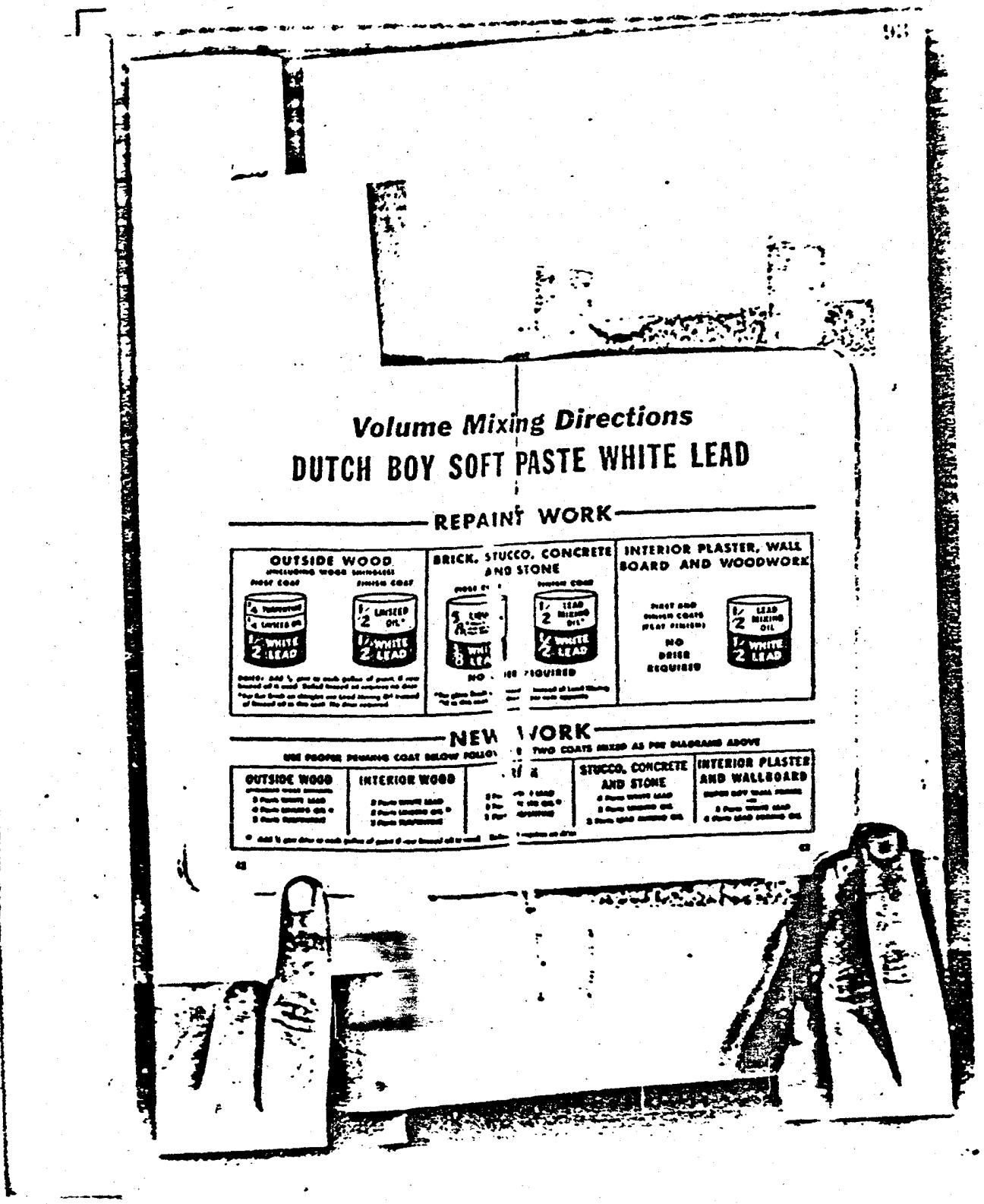
Two-coat Work—New Woods: Prime with Formula 5d. Use Formula 5d (Flat Finish) or Formula 15d (Semi-Gloss Finish) for a second coat. NOTE: The three coat specification should always be followed if a prepared enamel is to be used.

MATERIALS		FORMULAS							
		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	100	100	50	100	100	100	100	100
Dutch Boy Linseed Oil	gals.				[illegible]		[illegible]		
Pure Turpentine	gals.				[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Liquid Drier	pts.				[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Lead Mixing Oil	gals.	[illegible]	[illegible]	[illegible]					
Dutch Boy Wall Primer	gals.			[illegible]					
Varnish	gals.					[illegible]	[illegible]	[illegible]	[illegible]
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gal., 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Special Finishes for Interior Woodwork

Antique: First paint the woodwork according to the previous flat finish specifications. The final coat should be tinted to the ground color desired. Usually ivory is preferred although other colors such as green may also be antiqued. After the final coat of paint is completely dry, brush on a glaze made by mixing a quart of Dutch Boy flatting oil with one tube liquid umber of Dutch Boy burnt umber. Keep the glaze well stirred as the coloring matter will settle out. Before the glaze sets up wipe it off the raised parts of the trim with cheesecloth.





Volume Mixing Directions

DUTCH BOY SOFT PASTE WHITE LEAD

REPAINT WORK

OUTSIDE WOOD	BRICK, STUCCO, CONCRETE AND STONE	INTERIOR PLASTER, WALL BOARD AND WOODWORK
FIRST COAT: ¼ Turpentine, ¼ Linseed Oil, ½ White Lead	FIRST COAT: ½ Linseed Oil, ½ White Lead	FIRST AND SECOND COATS (FLAT FINISH): ½ Lead Mixing Oil, ½ White Lead
SECOND COAT: ½ Linseed Oil*, ½ White Lead	SECOND COAT: ½ Lead Mixing Oil*, ½ White Lead	NO DRIER REQUIRED

NEW WORK

USE PROPER PRIMING COAT BELOW FOLLOWING TWO COATS MIXED AS PER DIAGRAMS ABOVE

OUTSIDE WOOD	INTERIOR WOOD	STUCCO, CONCRETE AND STONE	INTERIOR PLASTER AND WALLBOARD
2 Pints White Lead, 1 Pint Linseed Oil*, 1 Pint Turpentine	2 Pints White Lead, 1 Pint Linseed Oil*, 1 Pint Turpentine	2 Pints White Lead, 1 Pint Linseed Oil, 1 Pint Turpentine	2 Pints White Lead, 1 Pint Lead Mixing Oil

INTERIOR PLASTER
(ALSO WALLBOARD AND FABRIC)

SURFACE PREPARATION:

Be sure surface is clean and smooth, that there is no remaining grit, loose plaster, grease or surface irregularities. Care should be taken never to break or scratch the plaster.

Fill all cracks and holes with patching plaster. Large cracks should be opened up to the lath (see Figure 30), soaked with water and properly filled.

If surface has been previously calcimined, it should be washed with warm water until all the calcimine is removed.

Walls previously papered should have all paper taken off and then be thoroughly washed to remove all traces of paste.

NOTE: Painting over wallpaper is not good practice. Should the painted paper later require removal it would be a difficult job to do so without damage to the plaster.

If necessary to paint over wallpaper, be sure there is only one layer on the wall and that this layer is in good condition. Paint will not hide texture or surface irregularities. Follow unpainted plaster painting directions.

PAINT APPLICATION:

Regulating: Use Formula 5d for the first coat. Follow with a second coat according to the finish desired.

Flat	Stipple	Semi-Stipple
Formula 5d	Formula 15d	Formula 16d
Semi-Gloss	**Plaster**	**Enamel**
Formula 17d	Formula 22d	Prepared Enamel

ALTERNATE: If Dutch Boy Lead Mixing Oil is not available: Use Formula 21d as the first coat. Follow with Formula 22d (Flat Finish) or Formula 2[illegible]d (Semi-Gloss Finish) or prepared enamel as second coat.

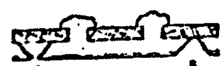


Figure 30

[illegible] method of cutting out plaster cracks with the widest part of "V" next to the lath. [illegible] method.

Three Coat Work on Unpainted Plaster, Wallboard or Fabric: Prime with Dutch Boy Wall Primer or Formula 15d. Follow with Formula 5d as second coat. Use a third coat according to the finish desired.

Flat	Stipple	Semi-Stipple
Formula 5d	Formula 15d	Formula 16d
Semi-Gloss	**Plaster**	**Enamel**
Formula 17d	Formula 22d	Prepared Enamel

ALTERNATE: If Dutch Boy Lead Mixing Oil is not available: Prime with Formula 17d or 21d. Follow with Formula 21d as second coat. Use Formula 22d (Flat Finish) or Formula 2[illegible]d (Semi-Gloss Finish) or prepared enamel as third coat.

Two Coat Work on Unpainted Plaster, Wallboard or Fabric: Prime with Dutch Boy Wall Primer or Formula No. 5d. Use a second coat according to the finish desired. Both coats should be tinted to approximately the same color.

Flat	Stipple	Semi-Stipple
Formula 5d	Formula 15d	Formula 16d
Semi-Gloss	**Plaster**	**Enamel**
Formula 17d	Formula 22d	Prepared Enamel

SEE FORMULA TABLES ON NEXT PAGE.

MATERIALS		FORMULAS				
		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Lead Mixing [illegible]	Gals.	3 to 4	4 to 5	2		[illegible]
Dutch Boy Flatting Oil	Gals.				[illegible]	
Dutch Boy Wall Primer	Gals.					3
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gallon 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

MATERIALS		FORMULAS				
		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Linseed Oil	Gals.			[illegible]		
Pure Turpentine	Gals.		[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Liquid Drier	Pts.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Flatting Oil	Gals.	[illegible]				
Varnish	Gals.		[illegible]	[illegible]	[illegible]	[illegible]
Dry Whiting	lbs.	[illegible]				
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gallon 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

WOOD FLOORS (EXTERIOR AND INTERIOR)

SURFACE PREPARATION:

New floors should be sandpapered and dusted to remove all dust and grit.

Floors previously painted should be sandpapered and dusted, if paint is in good condition. Otherwise, remove all the old paint before painting.

PAINT APPLICATION:

Repainting Wood Floors: Touch up bare spots with Formula [illegible]. Follow with Formula [illegible] as first coat. Use Formula [illegible] as second coat.

Unpainted Wood Floors: Prime with Formula [illegible]. Follow with Formula [illegible] as second coat. Use Formula [illegible] as third coat.

Underside Porch Floors: Prime tongue and groove edges of boards and underside of new porch floors with Formula [illegible] or *Dutch Boy Pure White Lead Paint* either Exterior Primer or Outside White.

MATERIALS		FORMULAS			
		[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Linseed Oil	Gals.	[illegible]	[illegible]	[illegible]	[illegible]
Pure Turpentine	Gals.		[illegible]	[illegible]	[illegible]
Dutch Boy Liquid Drier	Pts.	[illegible]	[illegible]	[illegible]	[illegible]
Varnish	Gals.				[illegible]
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gallon 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]

CONCRETE FLOORS (EXTERIOR AND INTERIOR)

SURFACE PREPARATION:

Unpainted concrete that has not aged for at least six months should be treated with a solution made in the proportion of two pounds of zinc sulphate to a gallon of water and then allowed to dry thoroughly before painting.

All cracks and surface defects should be filled with white lead putty.

Surfaces previously painted with an oil paint should be wire-brushed to remove all loose paint. If old paint is in good condition, the surface should be thoroughly cleaned. All grease or dirt should be washed off with soap powder or paint cleaner and any wax removed with benzine.

PAINT APPLICATION:

Repainting Concrete Floors: Touch up worn spots with Formula [illegible]. Follow with Formula [illegible] as first coat. Use a high grade floor enamel as second coat.

Unpainted Concrete Floors: Prime with Formula [illegible]. Follow with Formula [illegible] as second coat. Use a high grade floor enamel as third coat.

MATERIALS		FORMULAS	
		[illegible]	[illegible]
Dutch Boy White Lead ..	lbs.	100	100
Dutch Boy Linseed Oil ..	gals.	[illegible]	[illegible]
Pure Turpentine	gals.	---	[illegible]
Dutch Boy Liquid Drier	gals.	---	[illegible]
Dutch Boy Lead Mixing Oil ..	gals.	[illegible]	---
Gallons of Paint Produced..		[illegible]	6
Sq. Ft. Covered Per Gallon, 1 Coat		[illegible]	[illegible]

EXTERIOR METAL

SURFACE PREPARATION:

All metal should be thoroughly cleaned before painting to remove rust, grease or dirt.

Surfaces where solder flux has been used should be cleaned with benzine.

Galvanized surfaces, never before painted, should be weather exposed for at least six months before painting.

On repaint work all rusted spots or areas where paint is loose should be thoroughly wirebrushed.

PAINT APPLICATION:

Paste Red Lead

Repainting Metals: Spot prime all bare metal with Formula 4-1. Follow with Formula [illegible] as first coat. Use Formula 4-5 (Black) or a white lead paint of the desired color as second coat.

Unpainted Metals: Prime with Formula 4-1. Follow with Formula [illegible] as second coat. Use Formula 4-5 (Black) or a white lead paint of the desired color as third coat.

Ready-Mixed Red Lead Paint

Repainting Metals: Spot prime all bare metal with *Dutch Boy Liquid Red Lead No. 1 or Dutch Boy Quick-Drying Red Lead or Dutch Boy Semi Quick-Drying Red Lead.* Follow with *Dutch Boy Liquid Red Lead No. 1* or Dutch Boy Quick-Drying Red Lead* or Dutch Boy Semi Quick-Drying Red Lead** as first coat. Use *Dutch Boy Liquid Red Lead No. 5 (Black)* or a white lead paint of the desired color as second coat.

* Lampblack [illegible] may be added to tint the paint a [illegible]. The difference in color aids in checking any skipped places.

SEE FORMULA TABLE ON NEXT PAGE.

EXTERIOR METAL

Unpainted Metal: Prime with Dutch Boy Liquid Red Lead No. 1 or Dutch Boy Quick-Drying Red Lead or Dutch Boy Semi-Quick-Drying Red Lead. Follow with Dutch Boy Liquid Red Lead No. 3* or Dutch Boy Quick-Drying Red Lead* or Dutch Boy Semi-Quick-Drying Red Lead* as second coat and Dutch Boy Liquid Red Lead No. 5 (Black) or a white lead paint of the desired color as third coat.

WHITE OR VERY LIGHT FINISH

Repainting Metal: Spot prime all bare metal with Formula A-1 or Dutch Boy Liquid Red Lead No. 1 or Dutch Boy Quick-Drying Red Lead or Dutch Boy Semi-Quick-Drying Red Lead. Follow with Formula 24 as first coat. Use Formula 34 or Dutch Boy Pure White Lead Paint—Outside White as second coat.

Unpainted Metal: Prime with Formula A-1 or Dutch Boy Liquid Red Lead No. 1 or Dutch Boy Quick-Drying Red Lead or Dutch Boy Semi-Quick-Drying Red Lead. Follow with Formula 24 as second coat and Formula 34 or Dutch Boy Pure White Lead Paint—Outside White as third coat.

*Enough Dutch Boy Lampblack may be added to tint the paint a light brown. The color difference aids in avoiding skipped places.

MATERIALS		FORMULAS				
		[illegible]	[illegible]	A1	[illegible]	A[illegible]
Dutch Boy White Lead	lbs.	[illegible]	[illegible]			
Dutch Boy Red Lead	lbs.			[illegible]	[illegible]	[illegible]
Dutch Boy Linseed Oil	gals.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Pure Turpentine	pts.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Liquid Dryer	pts.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Dutch Boy Lampblack	lbs.				[illegible]	[illegible]
Dutch Boy C.P. Prussian Blue	lbs.					[illegible]
Gallons of Paint Produced		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Sq. Ft. Covered Per Gal., 1 Coat		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

METAL SUBJECT TO UNDERWATER EXPOSURE

SURFACE PREPARATION:

All metal should be allowed to dry thoroughly and then be cleaned to remove rust, grease, dirt or loose paint. On new work the surface should be sand-blasted, if possible.

PAINT APPLICATION:

Repainting Metal Subject to Underwater Exposure: Spot prime all bare metal with Dutch Boy Quick-Drying Red Lead. Follow with three coats* of Dutch Boy Quick-Drying Red Lead.†

Unpainted Metal Subject to Underwater Exposure: Use four coats of Dutch Boy Quick-Drying Red Lead.†

* If a special color is desired for the finish coat, replace the [illegible] [illegible] coat with a [illegible] paint, properly [illegible] for underwater use.
† Enough Dutch Boy Lampblack may be added to alternate coats to tint the paint a light brown. The difference in color aids in avoiding any skipped places.

INTERIOR METAL

SURFACE PREPARATION:

All metal should be thoroughly cleaned before painting to remove rust, grease, dirt or loose paint.

PAINT APPLICATION:

Repainting Interior Wood: Spot prime all bare metal with Formula 9-1 or Dutch Boy Linseed Red Lead No. 1 or Dutch Boy Quick Drying Red Lead or Dutch Boy Semi Quick Drying Red Lead or Formula 14. Follow with Formula 2G or first coat. Use a second coat according to the finish desired.

Flat	Semi-Gloss	Super Semi-Gloss
Formula 5G	Formula 15G	Formula 16G
Super Gloss	Primer	Pigment
Formula 17G	Formula 22G	Prepared Enamel

OTHER OIL FINISH COATS: If Dutch Boy Lead Mixing Oil is not available, use Formula 22G (Gloss Finish) or Formula 2G (Semi-Gloss Finish) as prepared enamel as finish coat.

Repainted Interior Wood: Prime with Formula 9-1 or Dutch Boy Linseed Red Lead No. 1 or Dutch Boy Quick Drying Red Lead or Dutch Boy Semi Quick-Drying Red Lead or Formula 14. Follow with Formula 2G as second coat. Use a third coat according to the finish desired.

Flat	Semi-Gloss	Super Semi-Gloss
Formula 5G	Formula 15G	Formula 16G
Super Gloss	Primer	Pigment
Formula 17G	Formula 22G	Prepared Enamel

OTHER OIL FINISH COATS: See above.

INTERIOR METAL

MATERIALS		FORMULAS				
		9-1	14	15G	16G	17G
Dutch Boy White Lead	lbs.	100	100	100	100	50
Dutch Boy Linseed Oil	gals.	2				
Pure Turpentine	gals.	1				
Dutch Boy Liquid Dryer	pts.	1				
Dutch Boy Lead Mixing Oil	gals.		2 to 4	2		2½
Dutch Boy Fishing Oil	gals.				2½	
Dutch Boy Wet Primer	gals.					2
Gallons of Paint Produced		9½	9½ to 8½	9½	9½	9½
Sq. Ft. Covered Per Gallon 1 Coat		500	450	450	450	450

MATERIALS		FORMULAS				
		22G	23G	24G	26G	All
Dutch Boy White Lead	lbs.	100	100	100	100	
Dutch Boy Red Lead	lbs.					50
Dutch Boy Linseed Oil	gals.					2½
Pure Turpentine	gals.					1½
Dutch Boy Liquid Dryer	pts.					2½
Dutch Boy Fishing Oil	gals.					
Varnish	gals.				2½	
Dry Driers	lbs.					
Gallons of Paint Produced		9½	9½	9½	9½	9½
Sq. Ft. Covered Per Gallon 1 Coat		450	450	450	450	450

CHAPTER V

Interior Decorative Effects

THERE are many decorative treatments possible with paint, other than plain walls, and in this chapter some of the more popular ones are described and illustrated. All are produced over a ground of white lead flat paint with equipment that is both inexpensive and easy to obtain.

Equipment Required A stippling brush is useful for either a plain painted wall or for a blended paint effect. This is a rectangular brush with long bristles which when tamped against the wall pick up the wet paint at tiny points giving the surface a uniform texture without brush marks or other irregularities.

Masking tape is very useful for establishing a clean-cut line where more than one color is employed. The surface should be completely dry and hard before the tape is applied or the paint may be picked up when the tape is removed. Masking tape can be obtained in various widths.

Stencils are another handy device for the decorator. They can be cut from stencil paper or purchased ready to use from the paint store or stencil manufacturer. For their use a stencil brush is required. This is a round brush with

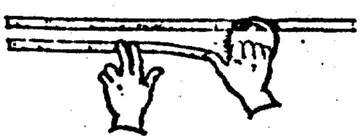


Figure 15

Using masking tape to produce banding lines. To insure accuracy, mark points on the surface about eighteen inches apart and offer tape from one point to the other.

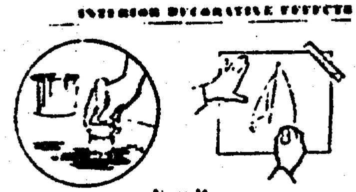


Figure 16

Hold stencil brush upright as shown. Work in paint by tapping a little on a flat surface. Note use of masking tape to hold one corner of stencil.

...ort thick bristles and is used in the manner shown. A one-inch brush is about right for the average size stencil.

Other effects involve only the use of such inexpensive utensils as newspaper, cheesecloth or a sponge.

Stencil Effects

The simplest stencil effect is one where a different colored paint is brushed through the stencil openings onto the dry coat beneath. Removing the stencil leaves the design in the contrasting color as shown in Figure 17. Of course this is only one of an unlimited number of designs.

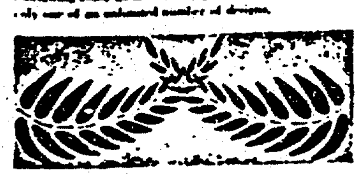


Figure 17

Figure 18

Figure 19

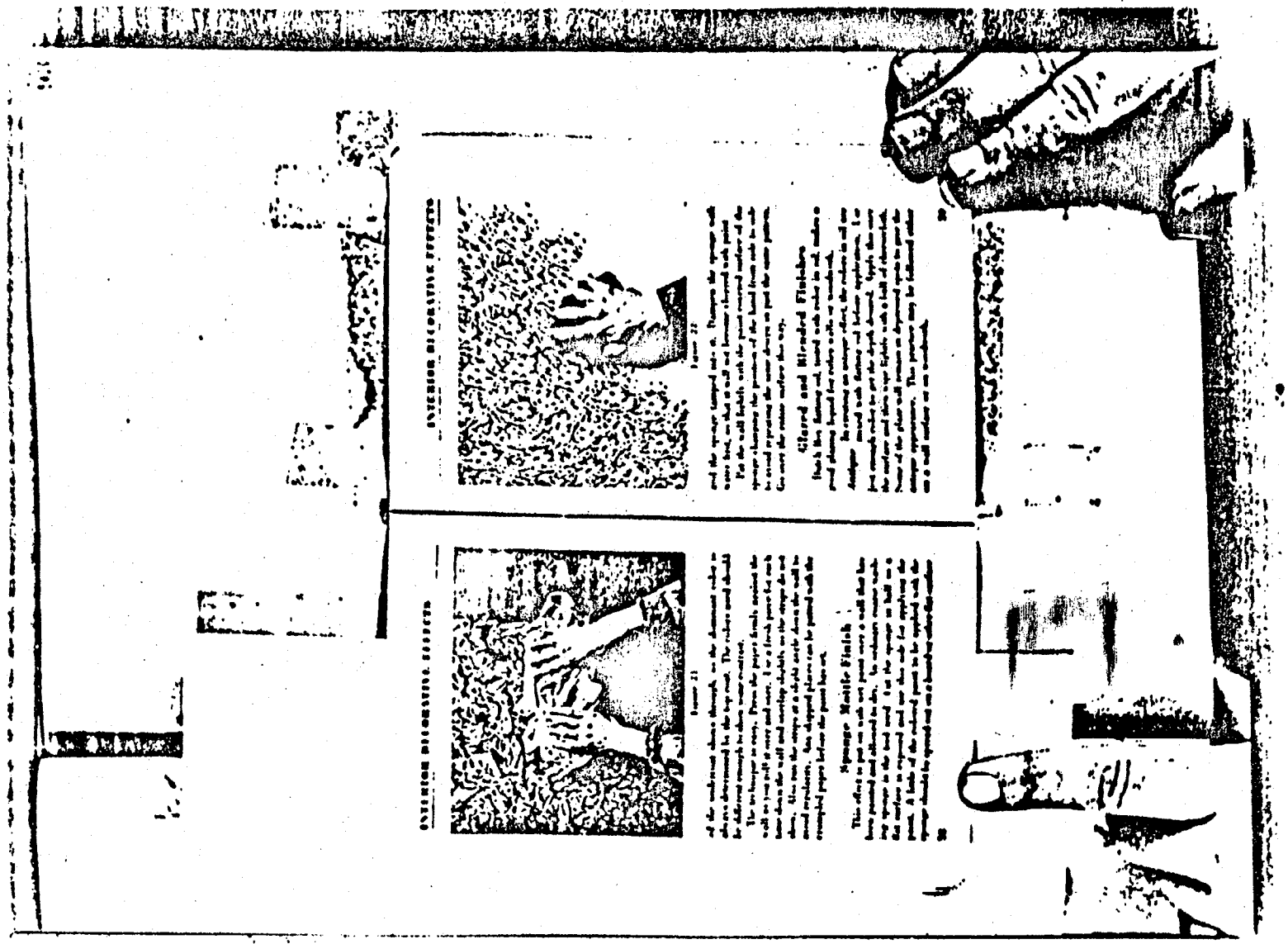
Figure 20

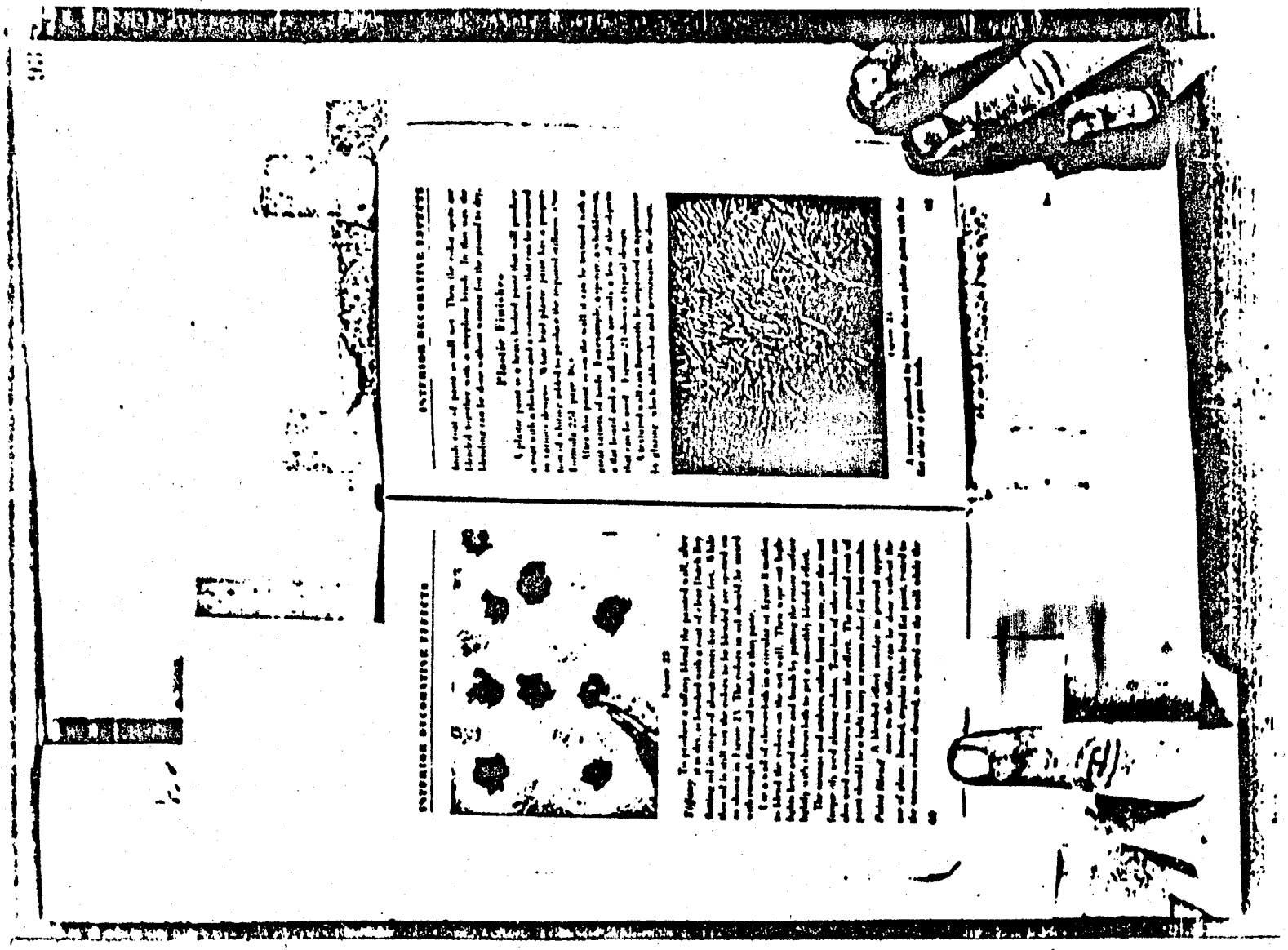
Another use to use a stencil is shown in Figure 18. Here the stencil is just a circular opening and instead of pressing over the entire openings the paint is applied only around the edge and then blended all toward the center by stamping it with the stencil brush.

Two further adaptations are shown in which the design is cut on the edge of the stencil. A simple border is shown in Figure 19 and a more elaborate scene in Figure 20. When paint of contrasting color is applied and the stencil is removed the design is outlined as shown.

Crumpled Roll Effect

This finish is done over a dry ground but while the top coat of paint is still wet. A wad of crumpled newspaper about a foot long is rolled down over the wet paint. As this is done the paper picks up some of the wet color and exposes irregular areas of the dry paint beneath, giving a mottled effect as an interesting design. Only about a third





Starching

This is not a decorative effect, strictly speaking, but it is a method used by some decorators to secure a completely flat, mat-like surface free from "shadows" or gloss spots.

The starch mixture is made as follows: Dissolve one pound of glass laundry starch and some starch in a little lukewarm water, add one ounce of powdered alum and then pour boiling water into the mixture until it thickens to pulp and becomes clear. Reduce to brushing consistency with cold water. Apply with a clean flat wall brush and smooth with stipple. If the wall has been glazed, add about two ounces of white soap flakes to the above starch mixture.

Cleaning Painted Walls

One of the important advantages of pure white lead flat paint is its durability. Surfaces painted with it can be freshened up, without apparent injury to the finish, by washing with a good prepared paint cleaner or a soap solution. This is true not only of plain color walls, but also those treated with one of the decorative effects.

Washing a dirty surface should always proceed from the bottom up. If the operation is started at the top, the cleaning solution runs down the wall and leaves streaks on the unwashed portion that are difficult to remove. Brush or sponge off a workable section with the cleaning solution, then rinse with clear water. Do the same with the adjoining area and so on across the bottom of the section. Then repeat the process on the upper sections.

CHAPTER VI

Avoiding Painting Troubles

GOOD paint doesn't fail prematurely unless it is improperly mixed, carelessly applied or asked to do the impossible.

To avoid all painting troubles due to improper paint mixtures, follow the directions and formulas in this handbook or use the Dutch Boy seals to see paints according to directions on the containers.

This handbook also gives certain instructions on paint applications that should be followed. However, printed words cannot replace the skill that comes with experience and, as in all trades, the man who knows his job will do it better than the layman. But even the layman will find that white lead paint is so nearly foolproof that serious troubles can be avoided by using it according to certain specifications.

Surrender Moisture One of the impossible things that paint is sometimes asked to do is to stay on a surface where excessive moisture is present behind the paint film. This moisture will loosen the paint's adhesion to the surface and is responsible for practically all the cases of paint peeling.

Construction Defects Obviously, no surface should be painted while it is wet but very frequently moisture troubles occur after the painting is done on a dry, or at least an apparently dry, surface. The difficulty in these cases can usually be traced to defects in construction. To cite a few typical examples:

1—Lack of flashing at the inverted ends of ells.

2—Poor fitting of siding against door and window casings or corner boards.

3—Improper installation of moisture barrier in sidewall foundation.

4—Siding or porch flooring touching the soil.

5—Unventilated air space between soil and floor.

6—Hollow porch columns without ventilating holes at top and bottom.

Of course, if one of these or other similar faults in construction are present, they must be corrected to prevent paint failure.

Another way of expecting the impossible is to paint a surface that has previously cracked and scaled, without first removing all of the old paint. The odds are high that any of the old paint still remaining will continue to crack and scale and take the new paint off with it.

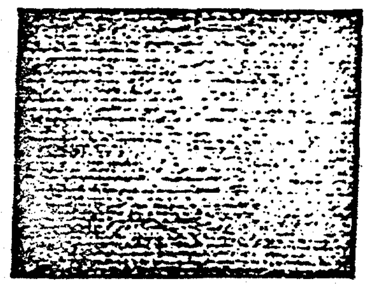


Figure 23

CHECKING

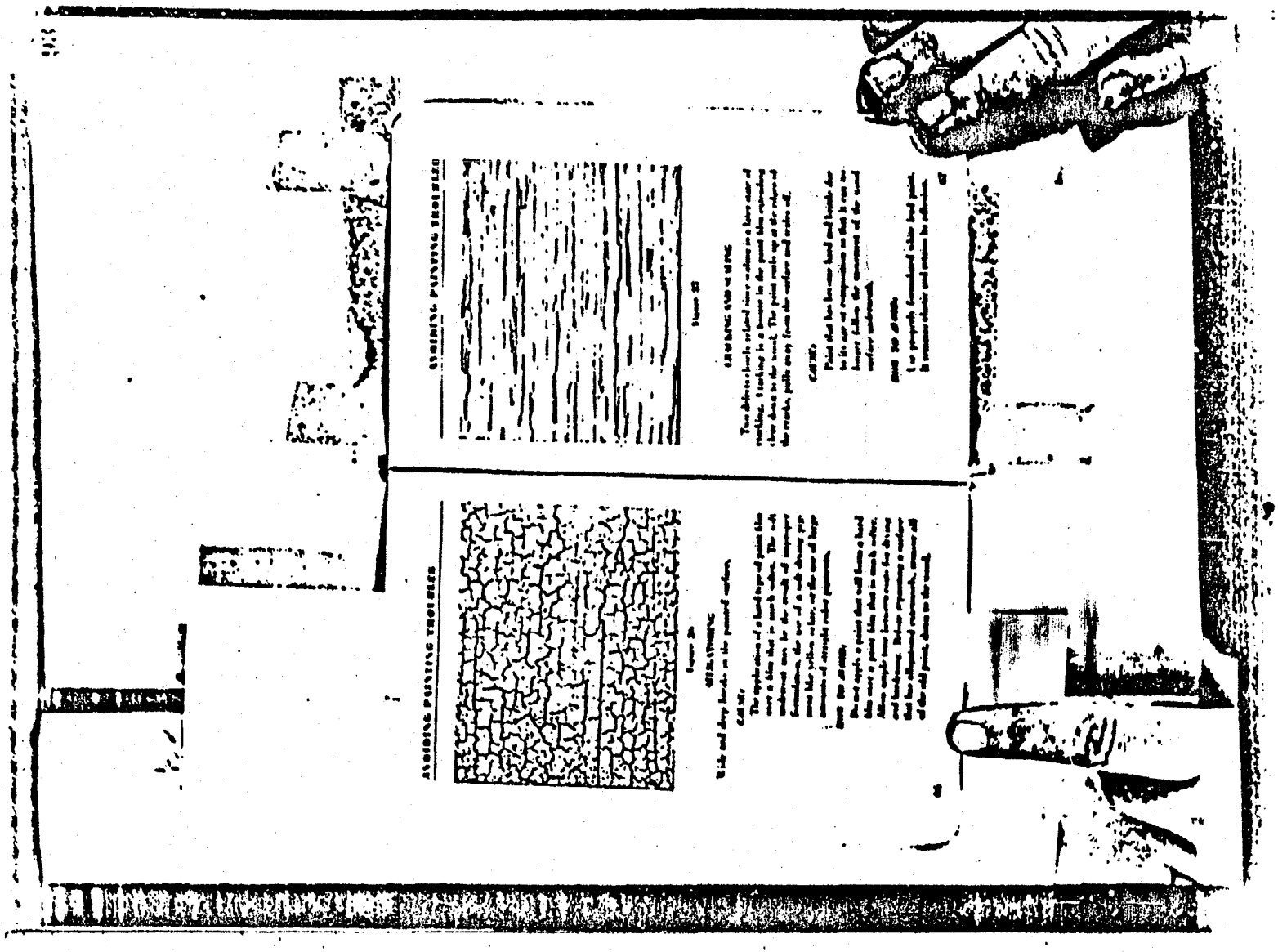
Breaks in the top coat only which form a small irregular pattern. Slight checking does not detract from the durability and protective value of the paint.

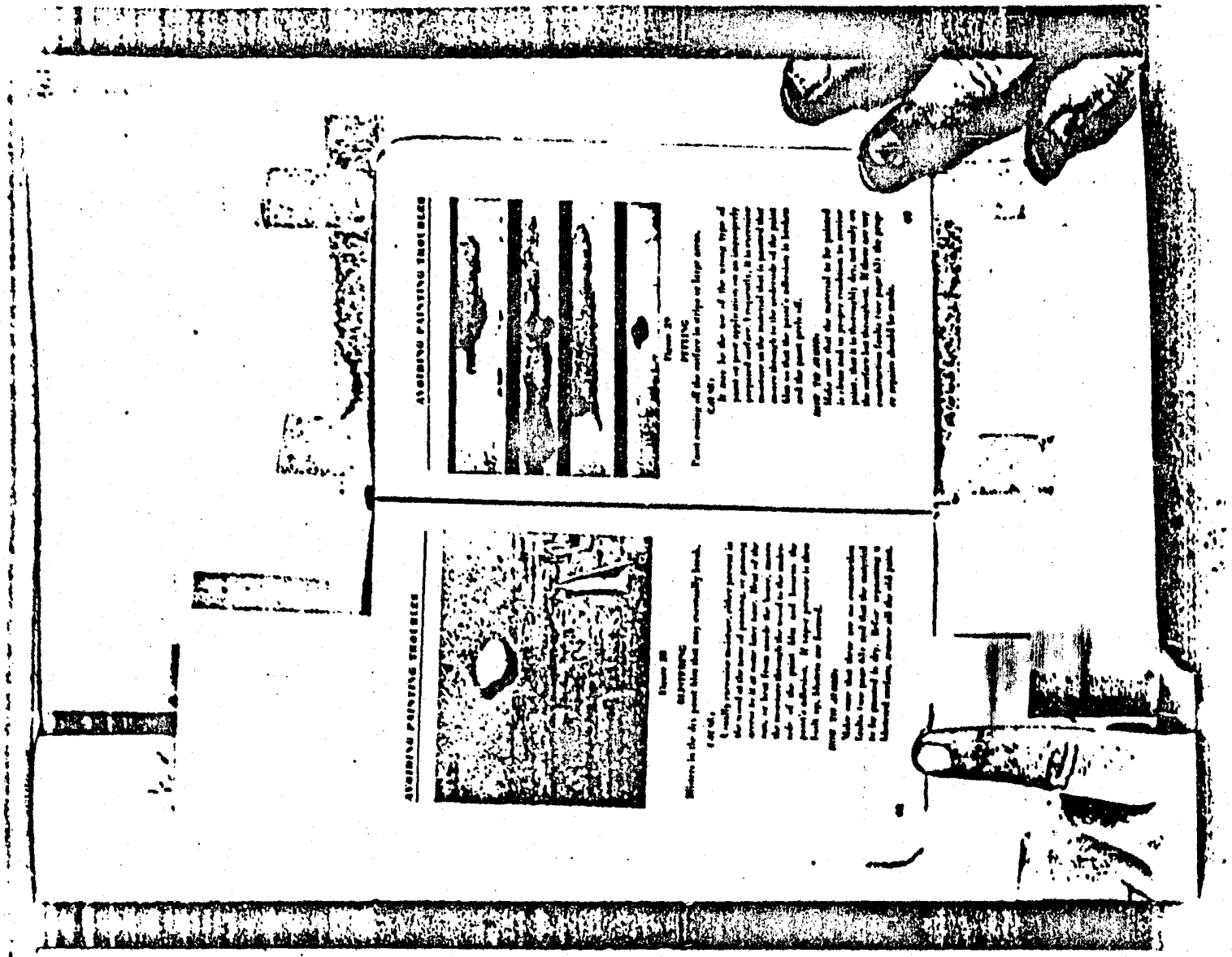
CAUSE:

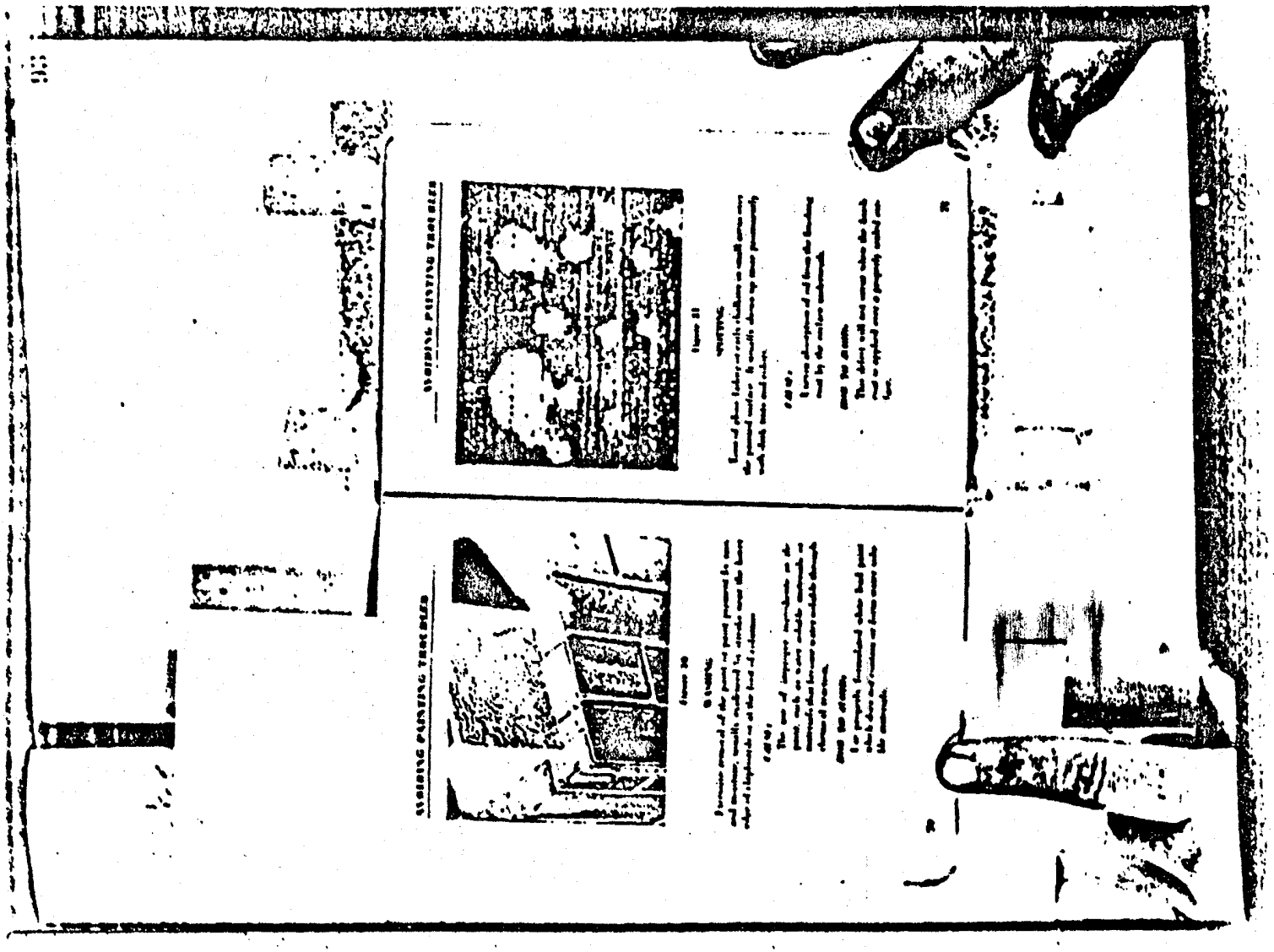
Usually too soft an undercoat.

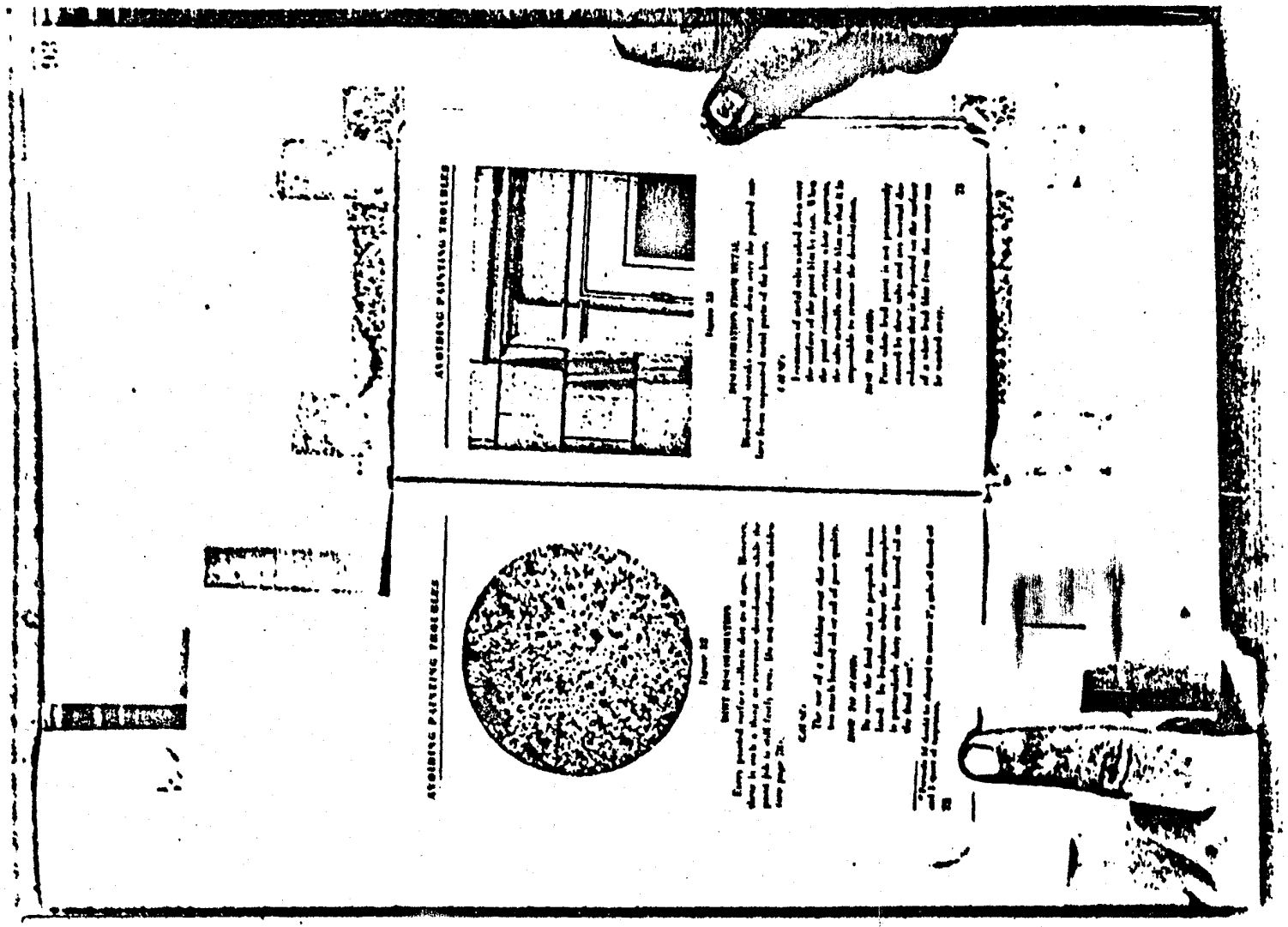
HOW TO AVOID:

Allow plenty of drying time between coats; make sure the paint being applied is formulated to produce a film that is no harder than that of the undercoat.



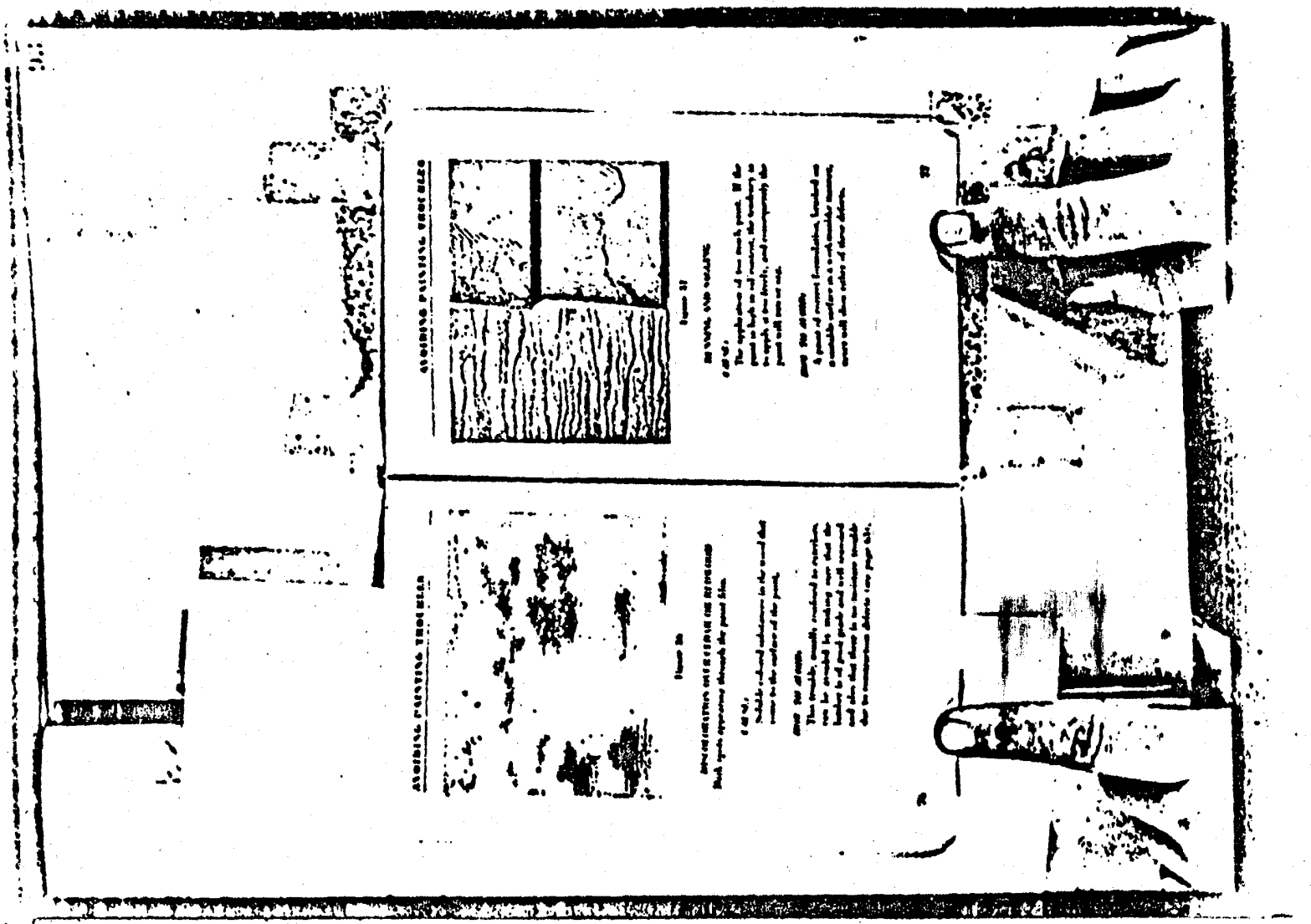


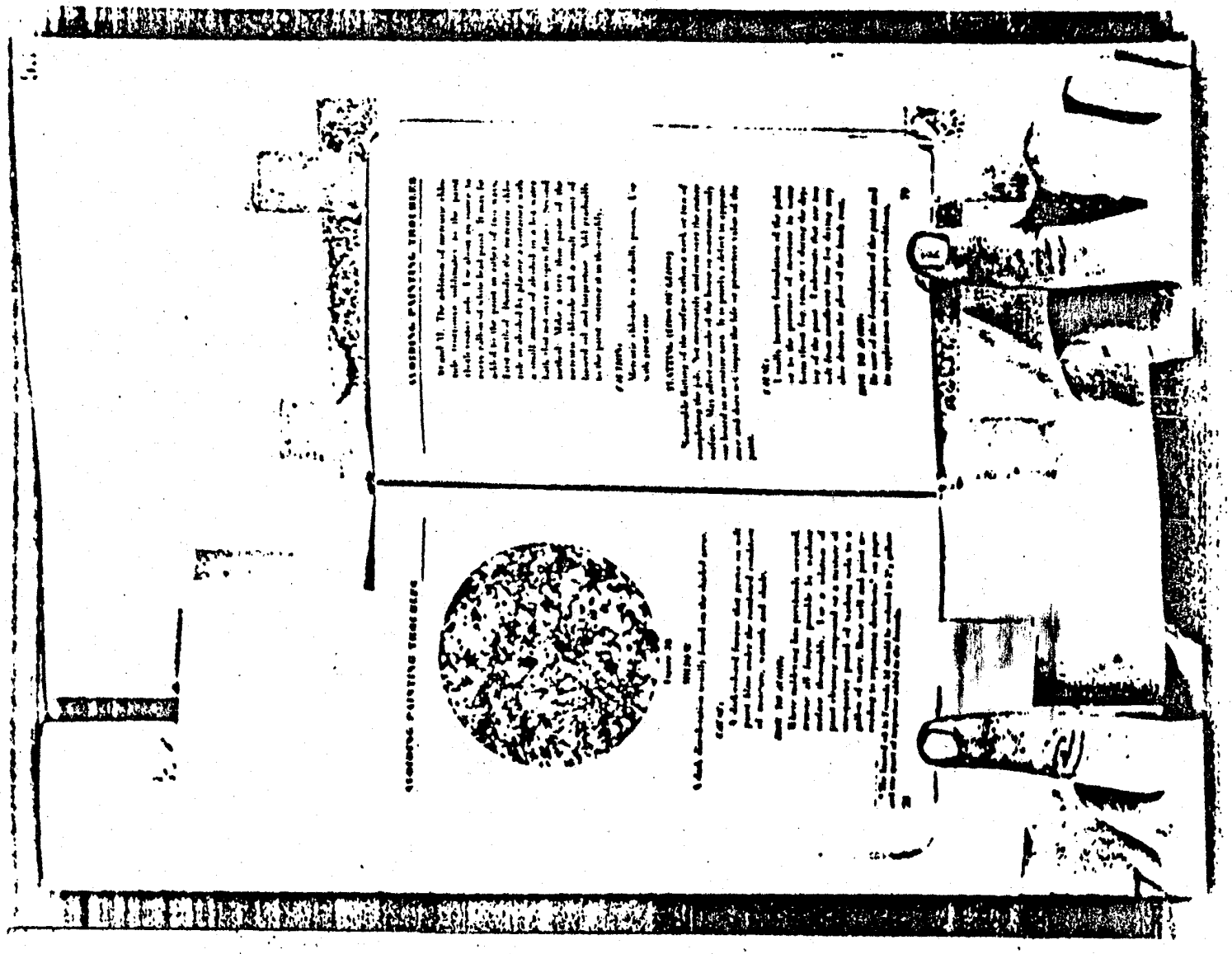




AVOIDING PAINTING TROUBLES

AVOIDING PAINTING TROUBLES





CRAWLING

Failure of the paint to wet the surface which causes it to gather up globules instead of covering the surface.

CAUSE:

The application of paint over an unusually smooth surface such as one with a hard gloss. The tendency of a paint to crawl is greatly increased by low temperature.

HOW TO AVOID:

If necessary to apply paint over a hard gloss surface, first sandpaper or otherwise provide the surface with "tooth".

FADING

Uniform lightening of color over an area of a painted surface.

CAUSE:

Incorrect formulation that causes the paint to chalk rapidly and give the effect of fading or the use of color pigments that are not stable.

HOW TO AVOID:

White lead paint has the best tint retention of any paint and, if properly formulated and correctly applied, will not be subject to these conditions.

APPENDIX

A—Equivalent Volumes of Dutch Boy White-Lead

(Approximate)

WEIGHT	VOLUME
100 pounds	[illegible] gallons
50 pounds	[illegible] gallons
25 pounds	[illegible] pints
12½ pounds	[illegible] pints
5 pounds	[illegible] pints
1 pound	1 gill

B—Composition of White-Lead Paint

Per cent composition, by weight and by volume, of the white-lead paints used on exterior wood.

PAINT	MATERIAL	% BY WEIGHT	% BY VOLUME
No. [illegible] (First Coat, Repainting)	White lead	[illegible]	[illegible]
	Linseed Oil	[illegible]	[illegible]
	Turpentine	[illegible]	[illegible]
	Drier	[illegible]	[illegible]
Per cent pigment in non-volatile portion		[illegible]	[illegible]
No. [illegible] (Finish Coat, Repainting and New Wood)	White lead	[illegible]	[illegible]
	Linseed Oil	[illegible]	[illegible]
	Turpentine	[illegible]	[illegible]
	Drier	[illegible]	[illegible]
Per cent pigment in non-volatile portion		[illegible]	[illegible]
No. [illegible] (Priming Coat, New Wood)	White lead	[illegible]	[illegible]
	Linseed Oil	[illegible]	[illegible]
	Turpentine	[illegible]	[illegible]
	Drier	[illegible]	[illegible]
Per cent pigment in non-volatile portion		[illegible]	[illegible]
No. [illegible] (Second Coat, New Wood)	White lead	[illegible]	[illegible]
	Linseed Oil	[illegible]	[illegible]
	Turpentine	[illegible]	[illegible]
	Drier	[illegible]	[illegible]
Per cent pigment in non-volatile portion		[illegible]	[illegible]