

# PAINT AND OIL DEALER

VOLUME THREE

NOVEMBER, 1910

NUMBER THREE

## DEVOTED TO THE ONE HUNDRED THOUSAND PAINT DEALERS IN AMERICA

—the Thirty Thousand General Merchants, the Twenty Thousand Hardware Dealers, the  
Fifteen Thousand Druggists, the Twenty Thousand Building Material Dealers and the Twenty  
Thousand Paint, Wall Paper and other dealers—

Who Sell Paint and Allied Lines

PUBLISHED MONTHLY BY  
**AMERICAN PAINT JOURNAL COMPANY**  
ALLEN W. CLARK, Pres. C. C. COLLINS, Vice-Pres. CHARLES ALLEN CLARK, Sec.

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ALLEN W. CLARK Editor

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Preferred position, if practicable, 10c per cent to twenty-five per cent additional.  
PROFESSIONAL CARDS, etc., etc., on wide measure (4 1/2 inches) or half (4 1/2  
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Answers to such Ads. if addressed in care of Publisher's St. Louis office, will be promptly  
forwarded to advertiser without charge.

THE co-operation of reputable and responsible concerns, through our advertising columns—  
from whose products and methods are creditable to the Trade, and upon whose representa-  
tives our readers may rely,—is respectfully solicited, also our advertising pages may be so  
readily representative of a certain class of manufacturers and their goods, so the editorial policy  
will strive to fairly represent the Retail Paint Dealers of America. The percentage of concerns  
whose methods are deemed injurious to the interests of the Retail Paint Dealer, or to the general  
Paint Industry, is few and far between.

CONTRIBUTED articles, communications, etc., on pertinent subjects, are invited. The  
Editor assumes no responsibility, however, and their publication in no way implies  
editorial endorsement, beyond the Editor's belief that frank and courteous discussion of all  
questions within the province of this journal is to the best interests of the Retail Paint Dealer,  
and, therefore, the whole paint industry.

This publication is absolutely independent, and  
has no connection with, and contemplates no  
special favoritism—or antagonism—toward  
any special interest in the Paint Trade

### "ONE FOR ALL AND ALL FOR ONE"

Entered as second-class matter October 21, 1908, at the postoffice at St. Louis, Missouri, under  
the Act of March 3, 1879

In the death of Charles V. Anderson, on October 20th, the  
trade press of the nation, and especially of St. Louis, suffered a  
serious loss. Hardly any trade publisher of  
**HE MAGNIFIED HIS MISSION.** the more recent generation was more de-  
servedly respected among his fellows; was  
more helpful to the field to which he specially  
devoted his efforts; or was more zealous or influential in securing  
the growing recognition of the deserving class of trade journals.  
He was president of the concerns publishing the "Drygoodsman"  
and the "Shoe and Leather Gazette"; president of the National  
Federation of Trade Press Associations, vice-president of the St.  
Louis Trade Press Association and a member of many social, civic,  
fraternal and trade organizations, and was a member of the House  
of Representatives in the last Missouri Legislature. A man of big  
heart and big mind, who did big things for his constituency, his  
associates and his craft.

A momentous truth is stated by a subscriber, Mr. Ballou, in the  
"Making It Move" pages of this issue:—The average paint-buyer  
accepts from the dealer who deserves such confidence,  
whatever the dealer places on the counter and recom-  
**TWO MORALS.** mends, regardless of the label or the price. Two  
morals:—To the dealer, Deserve such confidence; to  
the manufacturer, "Get the Good Dealer," and deserve such dealers.

At the Atlantic City convention of the paint manufacturers,  
and in conversation with varnish and white lead manufacturers  
while East, the Editor learned that all these manu-  
**A TIP TO DEALERS.** facturers, without exception, he believes, have bought  
all the linseed oil they could get at the prices prevail-  
ing the past month—that is, as nearly to the limit of  
their actual requirements for the heavy winter manufacturing sea-  
son as they could secure; though few have been able to close con-  
tracts for enough oil for these natural requirements, despite the  
daily quotations. This means that those who most closely study  
the market are convinced that oil cannot be appreciably lower be-  
fore the 1911 flax crop can be estimated; that the prepared paints,  
lead in oil, varnishes, etc., to be retailed next Spring and the bulk  
of which must be made and shipped in January, February and  
March, will be made of oil that will cost these manufacturers at  
least ninety cents a gallon; and it means that the retailer whose  
business is to retail, like the manufacturer whose business is to  
manufacture—not to speculate—should accept this situation and  
plan his coming paint campaign completely and promptly. We  
have always been reluctant to give our readers buying advice or  
price predictions, but to-day, with rumors rife of further advances,  
of increasing Argentine flaxseed shortage, and of a domestic crop  
barely a third of the normal, we have no hesitation in stating our  
conviction that the immediate purchase of stock, of any good, repu-  
table brand, would seem to be at least as good a "buy" as these  
manufacturers' purchases of oil for their heavy manufacturing  
season at ninety cents. Nor would any present prospect, real or  
imaginary, of lower general prices affect this conviction. Prices  
of paint products have not advanced in any degree approaching the  
general price advance of recent years, and the advances paint prod-  
ucts have scored are due chiefly to the enormous advance, nearly  
300 per cent, of one material, the oil; and this has been due to a  
world-wide shortage of the flaxseed crop.

Most dealers are liberal, if not careful, advertisers for Christ-  
mas trade. That's all the advertising many of them do, though in  
the lull between Christmas and New Year,  
**CONTINUE THE ADVERTISING.** while they're figuring expense totals, invent-  
ory, and their plans for 1910, they will find,  
probably charged to Advertising, enough  
spent this year for fake and transient "schemes" of no earthly use,  
to have made the substantial beginning of real, constructive, cumula-  
tive, sales-creating, goodwill-feeding advertising. That dealer is  
wise who decides now to appropriate a fixed proportion of his 1910  
sales to such real-advertising, mostly in local papers, changing copy  
every week and giving it the same attention he ought to give his  
show windows, and to the rest of his selling force, his clerks, store  
service, etc. Three per cent is the basis generally agreed upon by  
careful, cost-accounting dealers, for such regular advertising appro-  
priation. But the method is more important than the amount spent.  
It costs Sears-Roebuck over \$2 to get their catalog into the hands  
of a prospect.

The paint trade has little claim upon the dealer during the  
Christmas buying—though it has some, for interior finishing, floors,  
furniture, walls, etc. But it has its pres-  
**BEFORE OR AFTER CHRISTMAS.** ing claim upon him in the lull of the  
holiday week, while he is planning the  
new year. And this year he may be wise  
to prepare for his Spring paint campaign before the Christmas  
buying rush begins.

WILLIAM WATSON LAWRENCE.

Approving "the marketing of American products under proprietary brands or trademarks" the National Association of Retail Grocers by formal resolution thus recognizes **PROGRESS**, the trademark not only as the criterion of popularity or demand, but as "the sufficient guarantee of quality and constituents"—to quote the language of the resolution on formula legislation adopted by the Associated Advertising Clubs of America.

Retiring President C. T. Wetherill, of the Paint Manufacturers' Association of the United States, was the recipient of much and hearty congratulation in Atlantic City. **THE WETHERILL ADMINISTRATION.** And deservedly, for he truly magnified his office, his "mission." For example:—  
"Were the dealers' interests assailed by state or national legislation, as in the parcels post matter?—Wetherill was there himself or was represented by some member of the trade invested with the full panoply of his power and prestige. And thus with everything for the weal or woe of any branch of the trade, for all of the past year—President Wetherill was on duty, and working as well as directing.

Frequently the question is asked, "Who are the retail paint dealers?" And the answer depends to some extent upon the territory in mind. In some large sections, **NO EXCLUSIVENESS IN THIS FIELD.** as in the South, the general merchants largely predominate; while in many towns, and in one or two states, the trade belongs almost exclusively to the hardware, or drug, or lumber dealers, by general consent among all the local dealers. Nationally, American paint dealers comprise approximately a hundred thousand merchants, about thirty per cent of whom are rated as general merchants, twenty per cent as hardware dealers, eighteen per cent druggists, twelve per cent lumber or building material dealers, and twenty per cent as dealers in paint, wall paper and other or "scattering" lines. These approximate figures were tabulated in 1903, and confirmed in 1908, on lists of over fifty thousand rated paint dealers; and they stand to-day with no appreciable variation, as shown by recent checking of a list approximating 73,000 such dealers. What other great industry is in such close touch with so many leading lines of trade?

#### THE OHIO TURPENTINE LAW.

It seems to be generally conceded that the turpentine law, recently adopted in Ohio, is too drastic, in its practical prohibition of all substitutes, however honestly marketed; but the position of the turpentine producers, who have certainly had troubles enough in recent years, indicates a bitterness that finds considerable justification in the facts. This feeling of the naval stores trade on the matter is strongly stated by the "Naval Stores Review," of Savannah, in this editorial:—

The feeling in trade circles, including dealers, factors and producers, is that a strong, determined movement should be made to induce other states to pass a law similar in effect to that in force in Ohio, with whatever defects the Ohio law may have removed. The high price of spirits-turpentine, resulting from a small crop, has led to the foisting on the consuming public of numerous articles that are in nowise akin to turpentine, but which have been given names derived from the word spirits-turpentine, well calculated to create the impression in the minds of consumers that they are securing a substitute that is practically turpentine when there is not even a remote relationship between them. The number of such improperly named "substitutes" is steadily increasing, and by persistent advertising of their alleged merits many consumers are undoubtedly being led into giving them a trial, all too frequently to their sorrow.

No one in the naval stores trade disputes the right of any manufacturer to put on the market an article that he calls a "substitute" for genuine spirits-turpentine, provided that he does not misrepresent the article by giving it a name that misleads, or by claiming for it qualities and merits that it does not possess. No man has a moral right to put mineral oil, or kerosene, or naphtha, or any mixture of them, on the market as a substitute for turpentine and give the article a name that is derived from the word turpentine. Neither should he be allowed to have the legal right to perpetrate such a trick on the consuming world. Every state should put a ban on such commercial dishonesty, as much as it should put it on the adulteration of spirits-turpentine such as has

The felicitations extended by Mr. Lawrence's many friends in the trade, upon his recent election to the presidency of the National Lead Company, have been renewed, with added fervor, upon an even happier event, his marriage, on October 26, to Miss Jane Yuile, at the bride's home in Montreal. They are now upon an extended wedding trip.

It was on July 1, 1878, that Mr. Lawrence entered the paint field, in his father's white lead and linseed oil business in Pittsburgh, known as Suydam, Lawrence & Co. In 1884 he organized the



present well-known Pittsburgh concern, W. W. Lawrence & Co., paint manufacturers. In 1893 he became a corrodor of white lead and organized the Sterling White Lead Co., Pittsburgh, now a National Lead concern. In 1893 he became treasurer of the National Lead Company, and a few years later, after a sojourn abroad, he became vice-president, holding this office until September, 1910, when, upon the death of President L. A. Cole, he was elected to the presidency.

Of urbane though aggressively progressive and constructive temperament; of keen business acumen, thorough training and trade knowledge, and an extensive and intimate acquaintance throughout trade and financial circles—his administration is expected to score new successes for this great organization.

been so grossly practiced at Cleveland, Cincinnati and other points.

No manufacturer of a "substitute" for spirits-turpentine can offer a reasonable objection to a law that forbids him to call his stuff by a name suggestive of turpentine. Neither can he deny a law that prohibits him from advertising or sending out literature that claims for it qualities and ingredients that do not belong to it. The law that forbids such practices is simply a law aimed at commercial dishonesty. The crook in business may kick and squeal, but lawmakers are not expected to pay any attention to the remonstrances of such people.

A concerted movement looking to the placing of the Ohio law, with whatever changes are necessary to strengthen it, on the statute books of every state, should begin. The Savannah and Jacksonville Boards of Trade, in co-operation with those of other large cities, might well speedily inaugurate this movement. Honest men would welcome such legislation. Dishonest dealers and manipulators would yelp, but no attention need be given to them. The man with a legitimate article, not masquerading under false pretences, would not be hurt by a law designed to promote commercial honesty. He would be benefited, as a matter of fact, by the driving out of the field, or the uncovering, of those who have injured him by false claims and gross, fraudulent practices.

# Carter White Lead to be Packed in New and Perfected Steel Kegs



The new 12 1/2-pound package  
fitted with bail.



The new 25-pound package  
fitted with bail.



The new 50-pound package  
fitted with bail.



The new 100-pound package equipped  
with all modern improvements.

**C**ARTER White Lead will  
make its appearance in handsome and perfected  
steel packages on or about January 1, 1911.

These new packages will present  
many advantages over the wooden kegs, and we are sure  
they will meet with the hearty approval of dealers as well  
as painters and consumers.

The cuts shown in this adver-  
tisement will give you some idea of these new steel kegs  
which are to be finished in a very pretty blue black gun  
metal color.

*On the side of each keg the word "Carter"  
appears in a white letter with red outline. Just below the name  
"Carter" in red, appears our famous slogan: "The Lead with  
the Spread." Below the slogan appears the net weight con-  
tents of each package on a white label with black letters.*

On the head of each keg, litho-  
graphed on the steel, appears our familiar "Diamond  
Brand" in white letters on black background with red  
diamond in the center.

Be on the lookout for these hand-  
some new packages and see that your next order for pure  
white lead is for Carter.

**Carter White Lead Company**  
**CHICAGO** **ILLINOIS**  
Factories:  
Chicago and Omaha

**"THE LEAD WITH THE SPREAD"**

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every section of the Union there had come evidence of the encouragement given other opponents of arsenic paint by the St. Louis paint and drug trade. Mr. F. A. Lane and Mr. "Joe" Bray of the Campbell Glass & Paint Co., who recently located in St. Louis with the new paint factory of this organization, brought fraternal greetings from Philadelphia and St. Louis.

**NO LEAD POISONING IN EAST ST. LOUIS.**  
In reference to the two letters following, it should be noted that East St. Louis is a city with a population of 51,000, with its full share of house painters, and is an industrial center with a number of lead-working plants, besides the Hammar Corroding, or white lead plant:—

From President Hammar.  
Editor "American Paint and Oil Dealer":—  
Knowing that you are interested in the subject, I am enclosing herewith a letter received this morning. It appears to me that this official statement leads one to believe, either that the menace to health, of white lead makers or users, is more or less exaggerated; or that the aid of proper dust-tight machinery, cleanliness, necessary sanitary appliances, and a free use of prophylactics, has removed to a large degree, if not entirely, the hazard to the lives of white lead workers. Whatever may be the reason, we are exceedingly gratified to know that no life is in peril in the Hammar Bros. White Lead factory.

F. V. HAMMAR, President.  
Hammar Bros. White Lead Co.  
From the Board of Health.  
Office of Health Department.  
Dr. A. A. McBratton, Health Commissioner.

To Whom It May Concern:  
This is to certify that I have carefully examined the Mortuary Records of the City of East St. Louis, Ill., kept in the office of Health Department, from January 1, 1904, to November 1, 1910, and have been unable to find any deaths registered therein due to lead poison.

ARTHUR C. FUNCKE,  
Assistant Health Commissioner.  
Board of Health,  
(Seal)

A Big Oilsden Campaign in Canada.  
The Oilsden Varnish Company, who took over the Blackwell Varnish Company's plant at Toronto a few months ago, have already found the premises too small and are making extensive enlargements, including a new tank house, a larger power house, a melting house of four times the former capacity, a filter laundry and reducing house, and four 500 barrel tanks. Additional ground has been secured for the erection of another four-story building next spring. They will launch an extensive advertising campaign in Canada similar to that carried on for many years in the United States.

The Atlanta Constitution says:—"Robert C. Muir, southern manager of the Oilsden Varnish Co., who has been located in Atlanta for the past five years, has received notice of his promotion to general manager of the company's business in Canada, with headquarters in Toronto, where the Canadian factory is located. The business and social community of Atlanta, of which Mr. Muir has been a prominent member, will learn this with regret, but will congratulate him on his merited advancement. The best wishes of his friends and business associates go with him to the new field."

Sherwin-Williams Convention.  
Over three hundred officials and traveling salesmen of the Sherwin-Williams Company met in annual convention in Chicago on October 24-27. There were addresses by President Walter Cottingham, H. A. Sherwin, chairman of the Board; E. P. Penn, vice-president and treasurer; Adrian C. Joyce, general manager; H. M. Ashby, the dry color and insecticide manager; J. O. Hanson, automobile and carriage sales manager; L. M. Du Commun, varnish sales manager; L. O. Burr, white lead manager; L. R. Greene, advertising manager; F. C. Helten, chief chemist; E. M. Williams, street railway sales manager; G. A. Martin, auxiliaries department manager; J. C. Beardslee and H. J. Hain, of the manufacturing departments; Charles Demeter, of Freeport, Ill., a live dealer and practical decorator, is said to have made one of the best talks of the session.

An American At the Front.  
To the "Helping Hand" society should be added several and sundry United States Consuls, American trade ambassadors, on the outskirts of commercial conquest. For example, the Ficher Lead Co. forwards us an inquiry from Romero y Munizuri, paint manufacturers in Bilbao, Spain, who want information about Sublimed White Lead which we have seen advertised in the "American Paint and Oil Dealer," to which we were referred by our good friend Mr. Harry McBride, the American consular agent here. George S. Mephram & Co., the East St. Louis dry color makers, also write that "a prominent paint dealer" in the same city of Spain recently wrote them and said "saw you" ad in the "A. P. O. D."

The Increasing Rubberset Co-Operation.  
The increased interest in the retailer and the jobber of paint brushes that the Rubberset Company (Newark, N. J.) has been manifesting of late, has been especially gratifying to those in the trade who have appreciated Rubberset quality, and the opportunity to connect their paint-brush business with Rubberset popularity. But the most practical evidence of the company's alertness to the situation is presented in their book "Selling Helps," and their "Catalogue Night," just received. The former is correctly described as "a book of helpfulness, prepared as a first aid to the retailers," being a series of ideas for window, store, newspaper and catalogue publicity.

We frequently hear of dealers with paint departments at which no paint brushes can be found, yet considerably more than \$1,000,000 will be paid over dealers' counters for paint brushes, of the Rubberset kind alone, this year. The dealers who are selling paint and not the brushes with which to apply it are certainly missing an opportunity in failing to direct Rubberset publicity and business to their own stores. Any dealer may secure these two books on request.

The San Diego (Calif.) Paint and Fuel Company has applied for a permit to erect a paint and oil factory.

## 17 GOOD ONES

Subjects for every dealer interested in selling paint products.

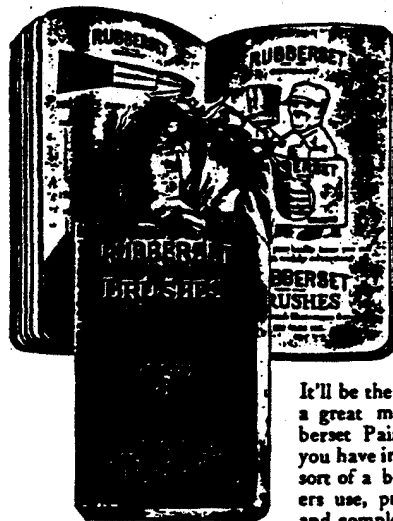
Here is a partial list

1. Getting Results
2. Is the price too high?
3. Danger and Responsibility (Special for all paint dealers)
4. Tell the facts
5. Something "High Standard" paint cannot do
6. How advertising makes an article cost less
7. Knowing color brings paint business

These and the other ten (10) subjects are bound under the cover of "The Little Blue Flag"—November issue—and will be sent to dealers interested in the present paint conditions—upon their request.

*It is worth many times what it costs you to get it.*

**The Lowe Brothers Company**  
Paintmakers Varnishmakers  
453 E. Third St., Dayton, Ohio  
BOSTON NEW YORK CHICAGO KANSAS CITY



## FREE!

The COMPLETE  
Paint Brush  
Catalogue!!!!

It's just off the press. Your copy is awaiting a postal telling us to send it. It's free, but, it's worth a good deal to you.

It'll be the means of selling a great many more Rubberset Paint Brushes than you have in the past. Every sort of a brush that painters use, profusely pictured and completely described.

**We'll also send you the big book of RUBBERSET TRADE HELPS, FREE.**

It's a sales booster—a complete "ad man" and Window Trimmer.

**RUBBERSET COMPANY**  
Factories and Laboratories  
Newark, N. J.

Please say "Saw your Ad. in the 'A. P. O. D.'" when you write Advertising.

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## A Paying Investment

Wouldn't you put money into an investment that would increase in value, pay you a good rate of interest and could be quickly converted into cash at any time?

Wouldn't an investment of that kind look like a gold bond to you?

## Dutch Boy Painter White Lead

is just this kind of an investment.

Its value is enhanced with age.

Frequent turn-over, a feature of this stock, pays a good rate of interest.

It can quickly be converted into cash should occasion arise.

Can these things be said about the rest of your stock?

Doesn't an investment of this kind look like a gold bond to you?

## National Lead Company

New York

Boston

Buffalo

Chicago

Cincinnati

Cleveland

St. Louis

(John T. Lewis & Bros. Co., Philadelphia)

(National Lead & Oil Co., Pittsburgh)

# No More Cork-Sealed Varnish Cans

Call for the CHELCO SEAL and be UP-TO-DATE



"AMERICAN" Cans fitted with this nozzle and seal are the handsomest and most convenient containers on the market.

The Chelco Seal makes an instant appeal to the consumer both for neatness and practicability. No tin seal to be cut. No cork to pry out, crumble up and get into the Varnish. Opened and Closed with the fingers as often as desired and ALWAYS TIGHT. Dust-Proof. Preserves contents while in use. Always on the Can. Never gets lost or mislaid. Clean, effective and durable. Easier of application than ordinary Cap. Inner Seal guarantees the Manufacturer against substitution.

Some of the largest Varnish Makers in the country now put up their products in Chelco Seal Cans. A customer who has once used them will never use any other. Get in line.

American Can Company

Sole Selling Agents

New York

Chicago

San Francisco

Offices in all Principal Cities

## Quality Wins

Hammar Bros. White Lead Co.

225 St. Clair Avenue, East Saint Louis, Illinois

OR  
No. 1 Madison Avenue, :: :: New York City

Absolutely Pure

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# AMERICAN PAINT AND OIL DEALER

## AMERICAN PAINTER

Conducted by A. Ashmun Kelly

Note—To secure Mr. Kelly's personal attention, inquiries upon any practical subjects should be addressed to "American Painter & Oil Dealer", St. Louis. If prompt response by letter is desired, addressed and stamped return envelopes should be enclosed.

### SOMETHING ABOUT DRIERS

It has always been my belief that ready-mixed paint makers put entirely too much driers in their goods, and while they, of course, know what they are about, yet to a practical painter it seems the way I have stated it. I have thought that perhaps it might be well to not put any in, allowing the user to do that, but the objection to this is that many perhaps into whose hands the paint falls will not know enough to add the proper amount of driers, and hence there would be trouble in that way. As for the painter, he, too, uses too much drier, as a rule. I have heard of some who use none at all, in the summer part of the year at least, though one man tells me that in many years' experience he has never used any driers in paint, on exterior work, and that he has had the best of satisfaction. This I do not think the best practice, for there are times when even a good deal of driers are needed, depending on the character of the wood or weather conditions, etc. As in everything else, the user must exercise good judgment, and in that many are very deficient.

What is a Good Drier?—Some maker of the article thus sums up the characteristics of a good drier, and the same is well worth preserving and posting up in the office or paint shop:—

#### A Good Drier.

1. Does not separate nor precipitate.
2. Will not injure fugitive colors.
3. Will not burn, curdle nor rancidify.
4. Is free from sediment and will not gum up.
5. Carries a large percentage of oil.
6. Mixes readily with linseed oil, paint and varnish.
7. Dries paint, oil and varnish smooth and elastic.
8. Does not dry paint from beneath, but from the top.
9. Absorbs oxygen and dries under all circumstances.
10. Is concentrated, and therefore cheaper than Japan.
11. Will dry quickly without injuring paint; instead, it will greatly improve paint.
12. Can dry raw oil in the proportion of 1 of drier to 15 of oil.
13. Used to excess it will not retard the drying of paint.
14. Carrying a large percentage of oil, it dries without tack.
15. Has quite a fluid body, and does not have to be thinned up to fit it for use.

Elasticity.—This is one of the most important requirements of a good Japan, and it must, like linseed oil, stand all the contractions and expansions which result from the various changes of temperature. Non-elastic Japans will either crack, blister or peel off in a short time.

Some Drying Agents.—Some substances will assist the drying of paint by reason of their well-known quality of absorbing oxygen or having oxygen in their composition and

giving it up when in the paint, thus facilitating the drying of the paint. They act upon the oil in the paint. The linseed oil is a natural drier, but there are certain pigments used in paint that retard drying, hence the need for assistance in overcoming this factor. Litharge is a very good drier, and many years ago it was in general use for that purpose; I well remember seeing it in the vehicle and wheelwright shops when a boy. It is lead oxide, similar to red lead, and the latter also is a good drier, but is not used to dry paint with. Manganese is a superior kind of litharge. Acetate of lead, more commonly known as sugar of lead, is ground in oil, and is a useful drier for white paint. It is not, however, a strong drier, being rather weak. Sulphate of zinc is often and of course erroneously called white copperas or white vitriol, and it, too, is useful in white paint, or for any light tints. Binoxide of manganese is useful for dark colored paints and where quick drying is required. White lead in oil, and raw linseed oil, both are good driers of themselves, drying without assistance if given time enough. For practical every-day use, however, they are too slow, and hence must be assisted.

Some Practical Points.—Some driers contain chemical salts that are injurious to iron, and hence when painting ironwork it is best, when possible, to not use any drier. Also, the drier tends to making the paint brittle, impairing its wearing quality.

Very dark Japan driers are not good, and hence it is advised to select the light-colored ones, and use of them as little as will do the work properly.

Try several driers, buy the best on the market, study the strength of driers, select the one that seems or rather proves to be the best, then stick to it, for the maker is not apt to change his formula.

It is calculated that one-half pint of good drier to one gallon of raw oil will dry paint, in fair weather, exterior work, in from 15 to 24 hours. This, I think, is an excessive amount of drier, but many if not most paint makers use that much.

Fifty or so years ago it was the general custom to use sugar of lead for a drier, but even then it was not considered a good drier, many thinking that it injured the paint. That was probably true, and to-day it is very seldom used. When it is used it is in the form of what is called patent drier, or English drier. One of the favorite driers of a half century ago, for outside painting, was white lead mixed with old raw linseed oil, and the paint was applied as thick as possible and well brushed out; as no other form of drying was used, it required several days for this coating to become dry enough to paint over, and this was a good thing, too. The second coat had some turpentine in it, and the paint was a very tough one, it never peeled or blistered or chalked off, but wore well for many years, say from eight to ten, which, as compared

with the life of paint to-day is like Methusalem compared with even you or me. It is certain that much of the trouble with paint to-day is due to using too much driers, and also to the character of the driers. Of course we do not have as good a wood to paint over now, and we are obliged to make haste with our painting as we did not even forty years ago. It is doubtless also true that the oil of to-day is far inferior to that of years ago. As white lead is as a rule made the same to-day as fifty years ago, it can hardly be blamed for the present paint troubles.

Patent drier is made about as follows, which formula may be used by anyone desiring such a drier: Mix sugar of lead with whitening to form a paste. This is used for inside flat finish, but if the flatting is not absolute, being a little less than that, use white Japan, which will discolour the white very little if at all. White Japan is not a very strong drier, and hence more must be used to produce the same result than when using dark Japan.

English Patent Drier.—An English journal gives the following formula for making patent driers:—Take thirty pounds of zinc sulphate and dry it over a fire, mix with it four pounds of sugar of lead and seven pounds of litharge, with enough boiled oil to form a stiff paste; then add one hundred pounds of Paris white, fifty pounds of white lead, and enough boiled oil to grind to a stiff paste. The ingredients are to be ground in a mill, of course.

Making a Drying Oil.—It has been asked how a drying oil is made, and in reply I would say that if you will take one gallon of raw linseed oil, twelve ounces of litharge, one ounce of lead acetate, and one ounce of zinc sulphate, and place them over a fire, and allow them to simmer for some time, and well settled, after taking from the fire, and allowing to cool, drawing off the oil, you will have what is called "drying oil."

To Make Linoleate of Lead Driers.—Make a lye by dissolving one and one-half pounds of caustic soda in seven pints of water, and boil ten pounds of raw linseed oil in the lye until a clear, homogeneous paste is formed. If a little more water is required during the boiling add it so that the paste will not be too thick. Separately dissolve nine pounds of lead acetate in four gallons of water, and boil up this solution. Then gradually pour in the soap solution and stir the whole time. The linoleate of lead will separate out in masses or flakes, and should be collected, washed with warm water, and dried. For use, the linoleate thus made is first mixed with a little turpentine, and then added to linseed oil heated to 200 degrees Fahr.

Some War Marks of a Good Drier.—A good liquid drier should be of a clear amber color when spread upon glass, and it should dry hard and free from tack in eight hours, and when allowed to remain on the glass for seventy-two hours, and then rubbed briskly with the finger, should remain firm.

Litharge as a Drier.—I have mentioned litharge as the popular drier of my boyhood days. Some still think it the best ever. It seems to make the oil paint dry with more luster, and it is elastic, too. It is usual to take from eight to twelve ounces of litharge to the one hundred pounds of oil.

Litharge, red lead, amber, sugar of lead (lead acetate), dried copperas, and dried zinc sulphate, are all driers. Here is a formula from a very old recipe book: Take two gallons of linseed oil, and add litharge, red lead and amber, of each four ounces, and two ounces each of sugar of lead and sulphate of

sine. There you have the whole batch of drying agents. This will make a rather dark Japan drier, but it will be much safer to use than very many that are on the market. It will not curdle raw oil, nor liver up paint, as some market driers do.

To make a good drying oil that will dry fully as well as the foregoing, and very much lighter in color, take two gallons of oil and boil with some eight ounces of litharge and the same quantity of borate of manganese; for a very light drying oil take two gallons of refined linseed oil and eight ounces of borate of manganese. Heat the oil very gently, as too much boiling will darken the product, and stir in the manganese thoroughly for thirty minutes, and you will have a very fine drying oil. Pour off the oil from the settlings, and place in cans for use. It should be mentioned here that if you add the manganese too rapidly ebullition will follow, and hence it must be added very slowly; also, by adding it slowly the union of the oil and drier will be better. Let the boiled composition stand over night to settle.

It is well to test the oil for strength; if too weak, then it has not been boiled enough. The manganese is likely to be adulterated, and hence this will affect the result.

When boiling the oil it is well to keep it stirred all the time, and blowing air into the mass with a hand bellows is good; fasten a piece of gas pipe to the bellows and insert free end in the oil; blow once in a while. The intent of this is obvious.

If you use borate of manganese take eight ounces to the one hundred pounds of oil; when using borate of lead, take the same.

The old time rule with painters, when boiling oil, which was commonly done in my early days, was to place a feather in it when it had boiled a certain length of time, and if the oil was hot enough to scorch the feather it was considered done; it caused the feather to curl slightly.

It is a good test for a drier to add a few drops of it to some raw oil, and if it curdles the oil it is inferior. Also, let some of the drier dry on glass, and then note its texture, whether brittle or tough and elastic. To determine the amount of sediment in a sample of drier, take a bottle made of clear glass and fill it with the driers. Set it aside for a few days, and then note what collects at the bottom. There are some liquid driers that appear to be perfectly digested, and yet under this test will throw down considerable sediment, a material that is paid for by the user, but is so much waste matter.

It is a peculiarity of manganese drier that

it is stronger after having once been used in boiling oil than before using. Hence it is used the second time. The cause for this singular property of manganese has never been explained.

Driers are a variable quantity, as found on the market, and exist in various forms. Some are bad, some worse, while a few are as excellent as it is possible to make the article. How are we to know? Try them. Some driers are simply a varnish thinned with turpentine or benzine. Some are made of double boiled oil with litharge boiled in it, with manganese added, and the whole thinned with turpentine. Or it may be varnish foots boiled up and resin-benzine varnish thinned with turpentine. The most reliable drier perhaps is the simple varnish form, and this is also about the least profitable to the manufacturer.

The matter of slowness in hardening in driers has the same relation to good outside varnishes; they will dry, but will harden slowly; and when hard are tough and will wear and be an adjunct to oil in resisting the action of the weather.

The smell of a drier is one criterion, but yet it is not an absolutely safe one. Two lots of driers, made from the same ingredients, and having similar properties, may vary considerably in odor, although they may be equally efficient. Therefore, a drier should show some marked bad feature before being condemned, at least upon the character of odor.

Good Shellac for Floors.—A French cabinet finisher gives the following recipe for a good shellac varnish for floors or for furniture: Five pounds of pale shellac gum, one ounce of gum mastic, and five or six pints of grain alcohol. Dissolve the gums in the cold, to prevent evaporation of this alcohol, stirring constantly.

Varnish Becomes Porous.—Varnish becomes porous after exposure to the air, unless carefully prepared and applied. A varnished surface under the microscope shows innumerable pits or depressions, in which dust and microscopic organisms collect; these in time form centers of decay, which eventually penetrate the coat and admit moisture. A coat of varnish thus penetrated is useless for protection.

Making Damar Varnish.—This is easily made, by digesting together at a gentle heat, one gallon of turpentine, three pounds of Damar gum, two and one-half pounds of gum mandarin and one-half ounce of gum mastic. After the gums are all dissolved thin down to the proper consistency with turpentine.



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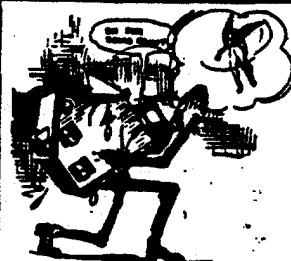
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# TEST PROFITS

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On November 2d one hundred and twenty-five paint manufacturers inspected the Test Fences at Atlantic City which were erected three years ago by the Scientific Section of the Paint Manufacturers' Association and a special committee of the American Society for Testing Materials.

The object of this test was to determine the relative wearing value of all known paint pigments used alone and in different combinations with each other. The paints were applied to wood and steel surfaces with the greatest possible care and with a full knowledge of how a paint should be applied, as a painter would apply it. Indeed, certain of the foremost Master Painters of the United States had direct supervision of the application of all paints on these fences.

A careful tabulation of wearing conditions has been kept and these prove that of all opaque white pigments, Sublimed White Lead is far superior. As far as the tests apply to durability and general conditions, this is true not only of the white paints but also of the colored paints.

Those combinations containing Sublimed White Lead were much better than the combinations containing the old-fashioned Corroded White Lead.

With hardly an exception, every paint manufacturer present at this last inspection was convinced of the superiority of Sublimed White Lead and Sublimed White Lead paints.

These tests have further demonstrated the fact that no one single pigment used alone makes the best paint but that combinations of the prime pigments, the principal one being Sublimed White Lead, in combination with moderate percentages of the best inert crystalline pigments, produce the most satisfactory paint in the light of the knowledge of to-day.

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