WHAT WILL THEIR VERDICT BE?

This war is total war. Every one of us is involved. All must participate —if not by serving in our armed forces, then by buying War Bonds. Each of us must contribute to victory . . . or pay tribute in defeat.

Take the stand before the men who do the fighting. Testify concerning your own war effort. What, under oath, would *you* be able to say? What could *you* tell this jury of Americans-in-uniform? And what would be the verdict of these fellow citizens who are ready "to give all forever, while you are asked to lend for a while"?

Convince these men that your purse, if not your person, is in service for the duration . . . in the uniform of U. S. War Bonds. Enlisting not less than 10 per cent of your income in this investment-for-Victory is proof positive that you've seen your duty . . . and are doing it.

Dutch Boy Painter
MAGAZINE Vol. 35 No. 3 1942

"United We Stand"

NLI

"HERE'S THE MAKIN'S

for paint for a lot of jobs. What's wrapped up inside these few *Dutch Boy* packages is actually the makin's for many types of paint—priming coat, body coat and finish coat paint for outside wood; flat, eggshell and gloss paint for interior woodwork, plaster and wallboard; undercoaters for enamel; topcoats for metal; paints that can be straight-brushed, stippled, mottled or stenciled.

"I stick to dependable *Dutch Boy* goods these days, not only because I don't have to tie up so much of *my* money in stock but also because my *Dutch Boy* work stands up and gives my customers a long run for *their* money. And, speaking of money, my gallon cost on these top quality mixed-to-fit paints is mighty low, too!"

★ ★ ★ ★ ★ ★ *Dutch Boy Painter Magazine*

PUBLISHED BY NATIONAL LEAD COMPANY
111 BROADWAY, ROOM 1815, NEW YORK, N. Y.

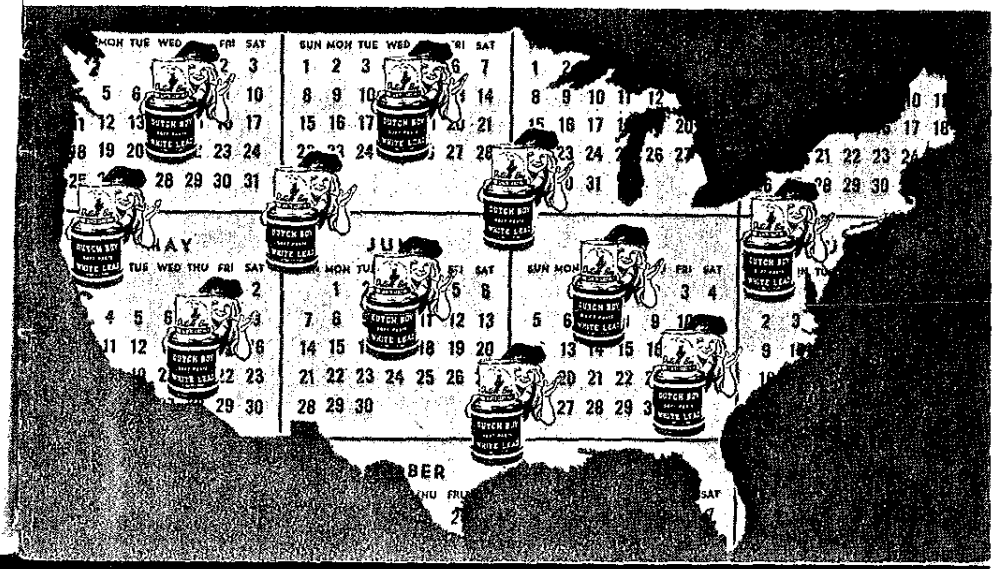
VOL. 35 1942 No. 3

CONSISTENT QUALITY + PERSISTENT ADVERTISING PUT DUTCH BOY ON THE MAP

IT has been said that advertising cannot endow any product with a virtue that does not exist in the product itself. That statement is true, of course, insofar as it refers to the inherent qualities of a product. For example, no amount of advertising can put keen edges on inherently dull razor blades. But advertising can, as a business force, give a product a most valuable virtue—that of availability, placing it in easy reach of the public.

Now, we're not talking about worthless merchandise masquerading as something worthwhile. We're not discussing phonies. We're talking about quality products, goods that fill a real need, things about which something worth saying can publicly be said.

Since we have Dutch Boy white lead in mind, let's take Dutch Boy white lead as an example. You know it to be a dependable material. You know it will stand up. You also know its inherent qualities—whiteness, hiding power, body, etc. You know these things, not merely because you have believed our advertisements but, more important, you know these things because the product itself has demonstrated them. But, and here's the big point, how would you and thousands



NLI

Dutch Boy's persistent advertising, over the country over the years, plus, of course, the consistent quality of the product, has earned nation-wide distribution. When you think of Dutch Boy's whiteness, hiding power, body, easy working properties, and economy, think also of its availability—it is ready and waiting for you, all the time, everywhere.

of other painters have known about Dutch Boy in the first place if you hadn't seen it advertised? Because you and thousands of other painters have wished to use Dutch Boy, dealers all over the country have stocked it. Because Dutch Boy has measured up to expectations, you continue to use it and dealers therefore continue to stock it.

Literal-minded folks may say that advertising isn't necessary, that all you've got to do is to "build a better mouse trap than your neighbor and the world will make a beaten path to your door." Maybe so. But we have a hunch that, no matter how good a mouse trap—or a paint—a man makes these days, he'd be doing the world a better service if he used modern methods of mass communication to tell the world about his product, then went a step further and made it as easy as possible for folks to buy the product by placing stocks within their easy reach.

No Shortage of White Lead

THE war effort naturally has made, is now making, and will continue to make, unusual demands upon stocks of many materials. In the case of some of these materials, there is a sufficient supply to meet war production needs only. In the case of others, there is a sufficiently large supply available to meet essential civilian needs as well as all military requirements. White lead, fortunately, falls into the latter class. There is no shortage of this important paint material.

The Army and Navy Munitions Board, for example, recently recognized this fact by issuing a statement to the effect that white lead, red lead and other lead pigments may at present be used without restriction in Army and Navy construction.

In the light of this favorable white lead situation, there is no good reason why any painter or his customers should be asked to use substitutes for time-tried pure white lead. As a matter of fact, there is every reason why you should keep on using Dutch Boy white lead, paste or paint, in all your painting work. As has been amply proved by its peace-time performance, Dutch Boy white lead paint has no superior for war-time duty. This paint really stands up, it renders long, honest service, it is the *lasting* paint that makes things last. Thus it conserves both paint and building materials.

Far from being considered "unpatriotic" to paint with white lead, it is indeed just the opposite, at this time, to fortify our homes and farms and factories—all the things we own—with this most dependable, longest lasting paint protection obtainable.

Remember, too, that the Dutch Boy white lead sold today is the same strictly pure, high-grade product as always. There has been no change at all in its fine quality.

COLOR EQUIPMENT FOR PROFITABLE DECORATING JOBS

NOT the least important reason why the painting business seldom becomes monotonous is the continual influx of new color names into the language of the trade. Each year, yes, every season, is sure to produce its batch of tints, shades and hues bearing names borrowed from the textile business, the grocery trade, the farm and garden and many other sources of color-term inspiration.

To be fully armed to meet the color whims and fancies of his housewife clientele the painter finds it almost necessary to read all the women's magazines and the homemaker's pages in the newspapers and to sit in on the afternoon bridge parties in which home decoration is discussed. There is, in truth, no telling what color names may be sprung upon the unprepared or unexpecting painter. And even though the name may be suggestive of a certain standard color, there is no assurance that, if the standard color is shown the lady of the house, she will recognize it as "something I saw in the 'Ladies' Home Companion' ". Even though she may specify a light tan, if you take burnt umber to demonstrate its hue, she may have in mind a tint produced by raw or burnt sienna.

Trying to meet the customer's wishes for certain shades of certain colors can be a time-consuming, expensive proposition, too. In one case that comes to mind, the housewife had specified "a light tan" for the walls of her living room. While two men patched the cracks in the walls, the third man set about mixing the tan. When he thought he had the tint about right, the color mixer spread a brushful out on a piece of wallboard and showed it to the lady. "No" she said, "that's not it." Whereupon she went into the next room and got a magazine. Turning to a full page color ad for some drapery materials, she pointed out the wall color to the painter and said, "There, that's the color I want."

Now, as we all know, printed colors

in magazines are one thing and painted colors on the wall are quite another. In this particular case, the printed wall color, what with shadows put in by the artist, perspective, half-tone dots, etc., could have been cream, tan, putty or a half dozen other colors, depending on the exact spot of the picture selected.

Well, the upshot of the thing was that the painter mixed eleven different tints in all, in an effort to get just what the lady wanted, and during this time, the two men had finished patching up and were waiting to start painting.

To beat this bugaboo of unpreparedness in discussing and matching colors on interior jobs, an enterprising painting contractor of our acquaintance built and fitted out a portable color rack that has proved highly successful. This rack was modeled along the lines of a "decorators' color case" used principally as a sales promotion item. A picture of the color rack is shown here.

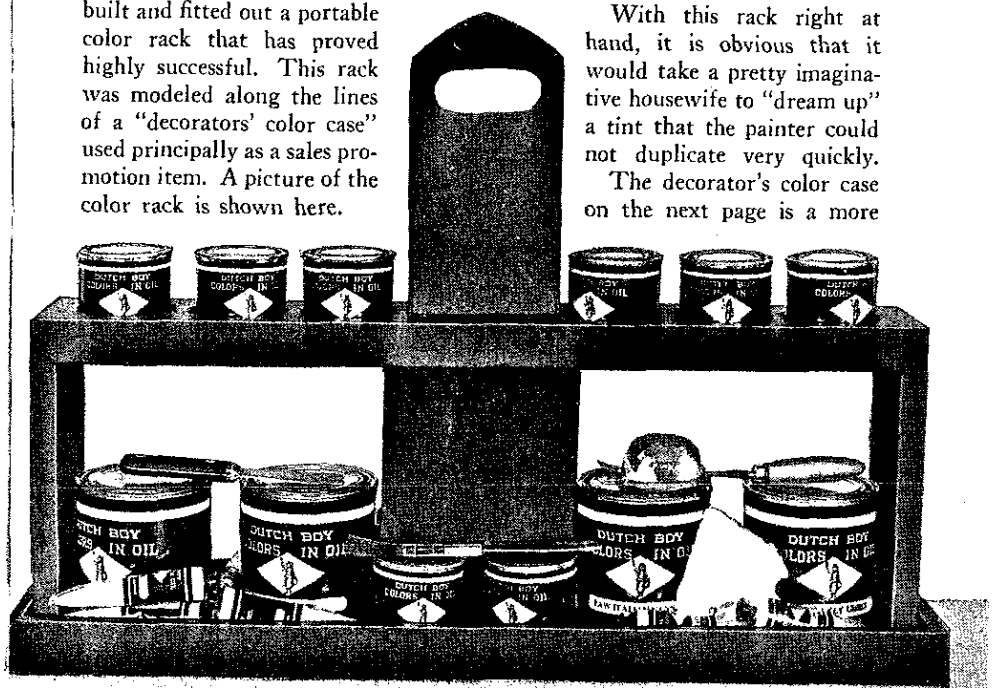
The rack is made of regular ¾" stock and plywood. On the bottom shelf there is room for four quart cans of commonly used colors—chrome green, venetian red, lamp black and sienna or umber. There is space also for tubes of color not so frequently used—cobalt blue, bulletin red, rose lake, etc.

Placed in holes cut in the plywood top shelf are half-pint cans of such tinters as chrome yellow, Prussian blue, Indian red, Van dyke brown, etc.

When placing this rack in the truck before starting out on a job, it is easy to see whether or not the assortment of cans and tubes is complete, for each hole is marked with a spot of the color that belongs there.

With this rack right at hand, it is obvious that it would take a pretty imaginative housewife to "dream up" a tint that the painter could not duplicate very quickly.

The decorator's color case on the next page is a more



elaborate item than the rack and, as stated, serves a broader purpose. Brought to the house of a prospective customer, it creates a very favorable impression. It gives the home owner confidence in the artistic ability of the decorator and gives the decorator a chance to talk about and demonstrate color ideas, which, in turn, helps to get the customer's mind off the price angle which nearly always is first in the customer's thoughts.

This case, or kit, is made mostly of plywood. It contains a good range of tinting colors, a couple of 5 lb. tins of Dutch Boy white lead, small cans of Lead Mixing Oil and Dutch Boy linseed oil, putty knife, spatulas, strainer, rags, can covers for mixing pans, and a supply of sheets of stencil paper which, in the shop, have been ground-coated with flat white and ivory paint on both sides. These sheets are used for brushing out and demonstrating colors mixed on the job for the customer.

This color kit is a most useful selling tool, just as the color rack is a most useful working tool. People who are thinking of redecorating a room or two, or the whole interior, are glad to see before hand, just how suggested tints actually look and to judge whether the colors will go well with the interior furnishings. The use of the kit also develops confidence in the painter and shows that he knows the ins and outs of color mixing.

If a painter is going to make a fair income out of contracting he must have something more to offer his trade than just labor and material, which forces him to operate on the dead level of price competition. Practical decorating ideas are the key to better prices. And the customer's acceptance of these ideas depends a lot on the confidence the owner has in the painter that the decorating will be carried out successfully. The color rack and the color kit both help to develop that sort of confidence.

TAKE CARE OF YOUR ROPE

Here's How . . .

ONE of the effects of the war in the Pacific was the cutting off, some months ago, of supplies of Manila fiber from the Philippines. It thus became necessary for the government to divert all existing stocks of Manila fiber to the production of rope for war needs, leaving civilian requirements to be met by rope made from other materials. That this situation is bound to affect painters whose work calls for swing stages and rigging goes without saying.

Of interest in this connection are General Preference Order M-36 and the Amendments thereto issued by the War Production Board's Division of Industry Operations, "to conserve the supply and direct the distribution of Manila fiber and Manila cordage." The Order and Amendments point out that:

". . . the uncertainty of future shipments of Manila fiber from abroad and national defense requirements for Manila cordage have created a shortage thereof for defense, for private account and for export, and it is necessary in the public interest and to promote the defense of the United States, to conserve the supply and direct the distribution thereof . . ." The Amendments then describe in full detail the sale and delivery restrictions imposed by the W.P.B. and list certain exemptions of types of Manila cordage which are not, however, ordinarily used by painting contractors.

In the Amendments, Manila cordage is defined as "cables and ropes $\frac{3}{16}$" in diameter and larger, and twines used for fishing nets, in which Manila fiber either alone or in combination with other materials is used."

In substance, the government orders restrict solely to war work all Manila fiber and all Manila cordage.

To meet this situation as fully as possible, the big cordage concerns are producing, during this emergency, rope made from the best available sisalana fibers. This rope is designed to give satisfactory service for general use. It has about 80% of the tensile strength of genuine Manila rope, hence it may be necessary in some instances to provide this "emergency" rope of a proportionately larger diameter in order to obtain the safety factor of Manila rope.

Since all rope must be conserved for the duration, at least, it becomes a patriotic duty for all users who depend upon rope in the execution of their jobs, to use what rope they have, or may contemplate purchasing, to the best possible advantage and to make it last as long as possible.

Care of Rope

Even a moderate strain on a rope in which there is a kink may overstress the fibers at the point of the bend.

Thus every precaution should be taken to avoid kinking. Kinking is most likely to occur when a rope is wet, due to shrinkage of the rope which is caused by the swelling of the fibers and consequent shortening of the lay. To avoid kinks in new rope while uncoiling, lay the coil on the floor with the inside end down; then reach down through the center of the coil and pull this end up and unwind the coil counter clockwise. If it uncoils in the wrong direction, turn the coil over and pull the end out on the other side.

Ropes should not be stored in a dirty condition. To clean a rope it should be hung in loops over a beam or bar placed at a convenient height. The sand or mud should then be removed with a garden hose, care being taken that the pressure of the stream of water is not so great as to force the dirt further into the rope. After washing, the rope should be allowed to dry and then lightly rapped or shaken thoroughly to remove any remaining dirt. The rope should be stored in a dry place where it will not be exposed to high temperature and where air may circulate through the loops or coils.

Ropes are sometimes thrown down in a corner of a shop or storeroom and covered with other material so that the air cannot circulate properly through the coils. With such treatment, rope cannot be expected to retain its proper condition. Small ropes should be hung up, and large ropes coiled on gratings raised from the floor. Alternate wetting and drying causes quicker deterioration than when a rope is always wet.

Ropes should never be stored in a damp place, as a form of rotting may result. On the other hand, rope may be injured seriously by becoming too dry, because the fibers then become brittle and lose much of their strength. Rope should not be allowed to freeze after it is wet, as frozen rope breaks easily. Rope should not be piled near radiators, steampipes or stoves.

Sharp bends over unyielding surfaces should be avoided because they cause extreme tension on the fibers. Care should be exercised in making a rope fast to select, if possible, an object with a round, smooth surface of sufficient diameter. If the object has sharp corners, pads of burlap or bagging should be placed over the sharp edges.

Rope should never be dragged along the ground; to do so rubs off some of its substance and it picks up sand and grit which may work into the interior of the rope, cutting the fibers.

Surface wear of the rope occurs when the sheave holes in the blocks are too small to permit sufficient clearance, and when the rope is out of proper alignment, thus causing it to chafe against the block. Internal wear, or friction, of the fibers is always present when the rope is running over a sheave or pulley. The smaller the diameter of the pulley, the greater the friction. Eventually, chafing on the outside and the internal friction break up the fibers. The life of a rope is greatly prolonged by using blocks with sheaves of large diameter—Manila rope of 1" diameter requires a block with a 9" long shell.

During rope manufacture the fibers are treated with oil to preserve them and to lubricate the internal fibers. The lubricant constitutes from 8% to 12% of the weight of the rope. Do not attempt to lubricate your rope—good rope is adequately lubricated during its manufacture.

Many chemicals are injurious to rope fibers. Rope should never be stored close to acids or alkalis, nor left in contact with chemicals or fumes. Acids used in the washing of buildings and acids used in storage batteries are especially injurious. Do not allow drying oils, such as linseed, or any paint, to get on your ropes.

The main causes of rope deterioration aside from exposure to damage by fire and acids, are excess loading, external abrasion and internal wear. External wear is most easily detected. When the surface threads of a rope have worn about half way through, the rope may have to be discarded as unsafe to use.

Internal wear, due to excess bending and tension, is revealed by the presence of a white, powdery residue of the inside yarns. By unwinding one yarn from the strand the extent of this damage may be detected. Under most working conditions internal wear, unless extensive, is not a serious factor.

The most serious abuse is excess loading. Any load beyond 75% of the rope's breaking strength will cause permanent injury. This type of damage may be detected by examination of the inside yarns which will be wholly or partially broken, depending on the amount of the overload.

If rope is given periodic inspections for accidental cuts and abrasions, and a reasonable factor of safety is used for determining the load (about 5 for most conditions), it will give long and dependable service.

Turn page for a picture story of "How to Make Your Rope Last."

The following procedure is suggested in the inspection of rope:

1. Look for abrasions and broken fibers on the outside.

2. Inspect the inner fibers by unlaying the rope in several places. If the inner yarns are bright, clear and unspotted, the rope strength has been preserved to a large degree.

3. Unwind from the rope a piece of yarn eight inches long and break it with your hands. If the yarn breaks with little effort, your rope is unsafe.

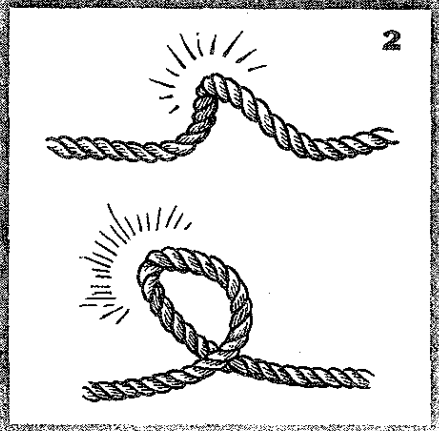
4. Rope used around acid or caustic should be inspected frequently. If black or rusty-brown spots are noted, test the fibers as described in paragraph 3, and discard all rope in which the fibers fail.

5. Rope that has lost its feel of pliability or stretch or in which the fibers have lost their luster and appear dry and brittle, should be viewed with suspicion and never used on scaffolding where there is a possibility of injury to workers or damage to property.

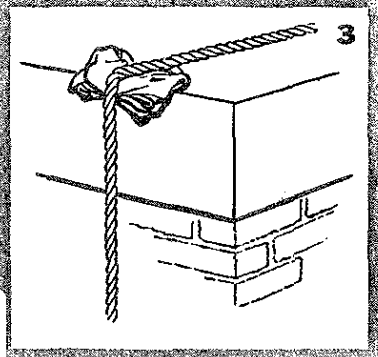
HOW TO MAKE YOUR ROPE LAST LONGER

1. Don't drag rope along the ground. Carry the coil on your shoulder. Dragging rope rubs off some of its outer fibers, and the grit and sand picked up may work into the interior of the rope, weakening the fibers.

2. Keep your rope free of kinks at all times. Kinks in a rope under strain will harm the fibers at the point of the bend. Kinking is most likely to occur when a rope is wet, due to shrinkage of the rope caused by a swelling of the fibers, thus shortening the lay.



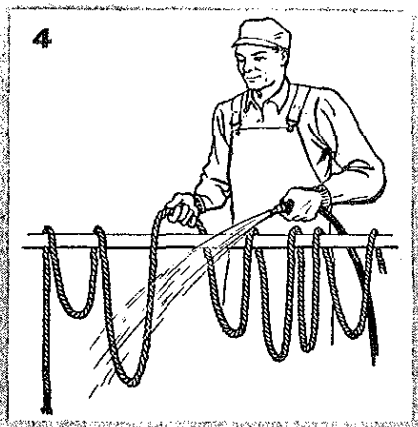
3. Avoid running rope over sharp corners where the strain may damage the fibers. In making a rope fast select, if possible, an anchorage with a smooth surface of large diameter. Place a pad of bagging or rags between the rope and any sharp edges over which the rope must pass under load.

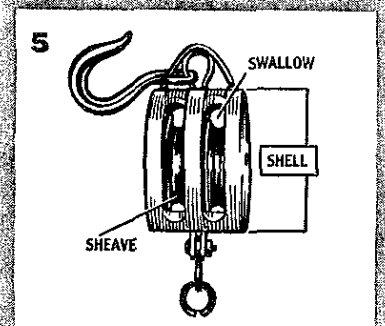


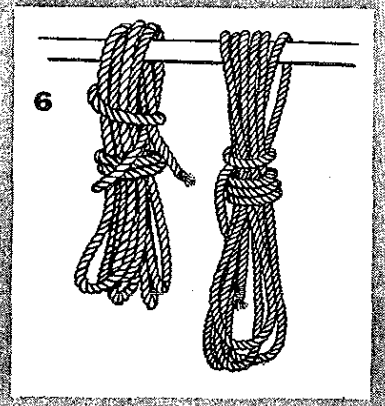
4. Keep your rope clean. When it becomes dirty, loop it loosely on a bar and gently hose the dirt off and out. Shake the rope well, allow it to dry and store in a dry, cool, airy place.

5. Use blocks of proper size. Surface wear of rope occurs when the sheave holes (swallows) in the block are too small to permit sufficient clearance. Rope life is prolonged by using blocks with sheaves of large diameter. Manila rope of 1 inch diameter requires a block with a shell length of 9 inches.

6. Don't store your rope by winding it up and tossing it into a corner of the shop. Small ropes should be coiled neatly and hung on a bar or beam where air circulates freely. Large ropes should be coiled and placed on gratings raised off the floor.

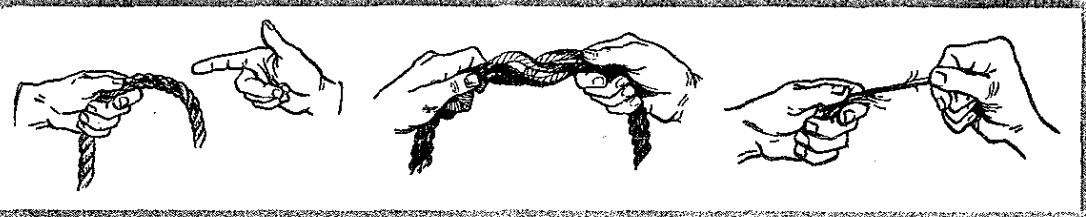






INSPECT YOUR ROPE FREQUENTLY

Before using rope on any job, inspect it, throughout its entire length, for external wear, broken or cut fibers, variations in size or roundness of strands, discoloration and rotting. Look for black or rusty-brown spots. If these or other suspicious-looking areas are noticed, unlay the strands and note condition of the newly exposed fibers. If the inner yarns are bright, clear and unspotted the rope strength has not been weakened. If the strands appear damaged, unwind an eight- or ten-inch piece of yarn and break it in your hands. If it breaks easily, the rope is unsafe and should be discarded.



NLI

SOME THINGS THE PAINT DEALER SHOULD KNOW ABOUT CEILING PRICES

THE General Maximum Price Regulation, issued by the OPA (Office of Price Administration) went into effect for retail stores on May 18. Although the OPA, with Bulletin No. 1, issued on April 28, and with Bulletin No. 2, issued on May 14, thoroughly explained the Regulation, there still are some retailers who are not complying fully with all of its provisions. This may be due to lack of information on the part of the dealer, or to a misunderstanding of certain aspects of the Regulation, or perhaps just to an attitude of "we never do today what we can put off till tomorrow." We hope in this article to be of assistance by highlighting the sections of the Regulation as they particularly apply to paint retailers.

We haven't the space to reprint the complete text of the two Bulletins already issued—each runs to thirty pages. If you failed to receive the Bulletins or if you have mislaid them, you can get copies from the OPA in Washington, or from the OPA Regional, State or District Office nearest you.

The General Maximum Price Regulation places a ceiling—the top price you can charge for any article—over practically all items sold at retail. In paint stores, or in paint departments, every painting and decorating item except linseed oil is covered.

This ceiling price is the highest price you charged for each commodity delivered by you during March 1942.

It happens that in some sections of the country, certain paint-stock items may not have been sold or delivered as early in the painting season as March. To establish your ceiling prices on goods which did not move in March, use the *highest offering price* for delivery of those items during March.

If you have articles for sale now that were not carried by you in March, the ceiling on these items should be prices no higher than the maximum March prices of similar articles most nearly like them. For example, if you are now selling a varnish you did not stock or sell in March, the ceiling price should be the highest price at which a similar varnish sold, or was offered for sale, in March.

If you have an article for sale now that you did not sell or deliver in March and you had no similar item on sale in March, your ceiling price on this item should not be higher than the highest March price of your most closely competitive retailer for the same item.

It isn't likely that you will have in stock any item for which you cannot establish a ceiling price under the above conditions. However, if you do have such an item, your nearest OPA office will give you information on how to arrive at the proper ceiling price.

Records the Retailer Must Keep in His Store

The record-keeping provisions of the Maximum Price Regulation require the retailer to do six things:

1. Preserve all existing records of March 1942 prices.
2. Keep the same kind of records or documents relating to prices charged after May 18.
3. Prepare a statement of highest prices charged in March. This statement must be kept in the store and made available for examination by any person during the retailer's ordinary business hours. It does not at present have to be prepared in any specified form so long as it is perfectly clear from the statement what the maximum price is for each particular article.
4. Keep records showing the basis for determining the maximum price of any item sold after May 18.
5. Continue to provide customary sales slips and give receipts.
6. Properly identify all merchandise in displaying prices or preparing statements of maximum prices.

How to Identify Merchandise

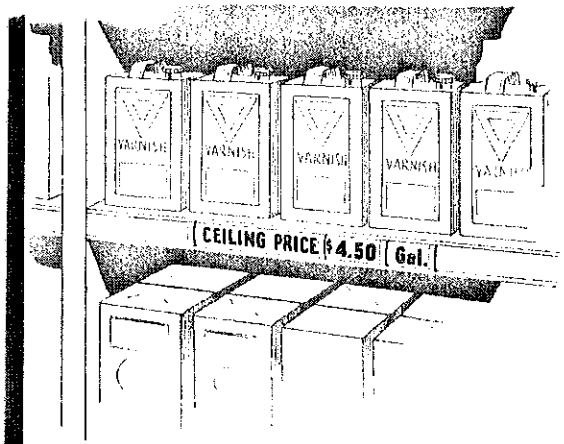
The Regulation requires proper identification of merchandise in connection with:

1. Display of ceiling prices on "cost-of-living" items.
2. Preparing the statement of base-period (March 1942) prices to be kept in the store, and
3. Preparing the list of maximum prices of cost-of-living commodities for filing with the local War Price and Rationing Board.

Cost-of-Living Commodities

In paragraphs 1 and 3 next above you will note the phrase "cost-of-living" items or commodities. This is the term applied to certain merchandise by the OPA. The list of items defined as "cost-of-living" commodities is set forth in Appendix "B" of the General Maximum Price Regulation. Items in this classification are those that are in practically daily use by most people in and around their homes. Included under this heading are most canned goods, meats, bread, etc., in the food line; many common household remedies and toilet items; clothing of all kinds; household furniture, appliances and furnishings; certain hardware and agricultural supplies; fuel, etc.

In the paint store or department such items as exterior and interior ready mixed paints, varnish, shellac, enamels, lacquer, stains, cold water type paints, and other liquid coatings that are intended for application just as they come in the container are classified as cost-of-living commodities. Thus, it will be seen that of the Dutch Boy items handled by most paint dealers, the ready-to-apply products such as pure white lead paint (both the Primer and the Outside White), wall primer and red lead paint are classed as *cost-of-living* commodities, while paste white

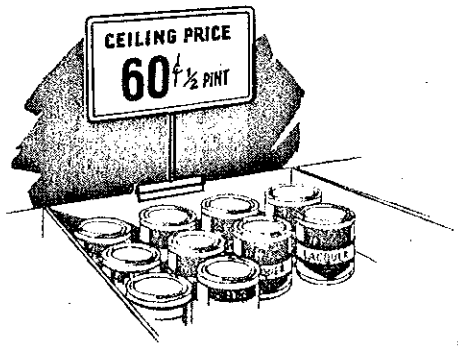


lead, paste red lead, flatting oil, Lead Mixing Oil, drier and colors-in-oil are not. Linseed oil, as stated previously, is excepted from the Maximum Price Regulation.

Now, referring to the paragraphs under the sub-heading "How to Identify Merchandise," it will be noted that cost-of-living items must be given certain attention over and above that accorded items not so classified. Paragraph 1 calls for the *display* of ceiling prices on cost-of-living items. Paragraph 3 calls for the *preparation of a list* of maximum prices of cost-of-living items *for filing* with the local War Price and Rationing Board.

So far as the display or posting of ceiling prices on cost-of-living commodities is concerned, the OPA allows retailers considerable latitude. If the dealer bears in mind the purpose of the price-marking or posting requirement he will have no difficulty in conforming. Briefly, the purpose is to make the ceiling prices of cost-of-living items *clearly visible* to customers who enter the store without having to search for these prices. The idea behind this prominent price-posting is two-fold—(1) to demonstrate to consumers that their cost of living is not rising and, (2) to show that the retailer is playing an important part in combating inflation.

The retailer may select the method of marking or posting which will be easiest and most effective for his particular store layout. He can mark the ceiling price plainly on the commodity itself or on the shelf, bin, rack or holder



on which the item is kept; or the prices may be posted at the place in the store where the commodity is offered for sale. To repeat, whatever marking system is used, ceiling prices must be displayed on or near the merchandise, easily visible to customers. The maximum price must be identified as "Ceiling Price" or "Our Ceiling." Signs marked "All prices in this store are no higher than our ceiling" or a counter marker such as "All prices on merchandise on this counter are ceiling prices" are not acceptable, according to the Regulation.

It is not acceptable merely to display a price book or price catalog near the point of sale which the customer may look at if he chooses. Also, it is not acceptable to have several sheets of price lists posted near the point of sale so that the consumer must thumb through the pages. The customer should be made aware of the ceiling price whether or not he has a special interest in seeing it. Obviously the printing or lettering should be large and clear. Illustrations of various approved methods of price marking or posting are shown on these pages.

Displaying Ceiling Prices for Items Selling Below Ceiling

Whenever an item is sold below the ceiling price either in the regular course of business or at a special sale, the ceiling price must be shown on whatever type of price marker (see sign above) is used, even though the actual selling price below the ceiling is also shown.

In addition to the special treatment given the display of ceiling prices on cost-of-living items in the store, the Regulation requires the preparation of a list of maximum prices for these commodities for filing with the local War Price and Rationing Board by July 1. The preparation of this statement is clearly outlined in OPA Bulletin No. 2, issued April 28. For the typical paint or hardware store the making of this statement should not be too difficult because the number of cost-of-living items carried by these stores is not great. All the statement, preferably typewritten on the dealer's regular letterhead, calls for is the list of cost-of-living commodities sold by the store and on the line opposite each commodity is placed the manufacturer's name or code or style number, any other identification or description of the product, and the maximum price of that item. Following the filing with the local War Price and Rationing Board of the initial statement, additional statements must be filed on the first day of ensuing months showing ceiling prices on cost-of-living items sold by the retailer after July 1 which were not reported previously.

DUTCH BOY MARKETS NEW WEAPON TO FIGHT RUST

ANTICIPATING calls for a fast-setting, pure red lead paint, which can be purchased without a priority certificate, the makers of Dutch Boy products have just brought out Dutch Boy Semi Quick-Drying Red Lead. This should be good news not only to those concerned with the painting of large steel structures but also to painters who encounter fire escapes, iron fences, grilles, gratings and other metal objects or surfaces in the regular run of their house painting.

An outstanding feature of this new red lead paint is its prompt setting-and-drying rate. Under normal conditions this paint dries tack-free in 4 to 6 hours and dries for recoating the next day. This compares with the somewhat longer drying period allowed before re-coating a straight red lead-linseed oil paint. In addition to this real advantage now, when jobs of all kinds must be done as quickly as possible, Dutch Boy Semi Quick-Drying Red Lead possesses these other qualifications:

Adhesion—It has the ability to take hold of a surface and the tenacity to retain that grip.

Brushability—It has excellent "working" properties; it brushes easily, without pull or drag.

Body—It has the substance, the consistency, to produce a husky, solid-looking, long wearing coating.

Fluidity—It has the ability to flow out readily, properly "wetting" the surface, getting into cracks and joints and around rivets, bolts and nuts.

Finish—It dries to a low sheen, permitting anchorage of succeeding coats.

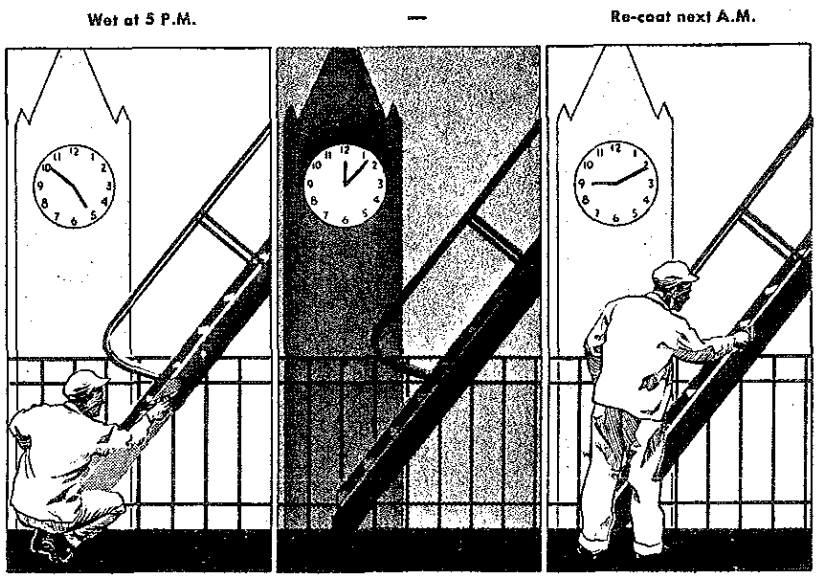
Quality—It is a high grade red lead paint in every respect, assuring honest service and long-lasting protection.

Dutch Boy Semi Quick-Drying Red Lead weighs 21.6 lbs. per gallon. It is composed of 73% (by weight) pigment and 27% (by weight) vehicle. It is put up in convenient-size packages.

Dutch Boy Semi Quick-Drying Red Lead is pure red lead paint, ready for the brush. The pigment is highly oxidized red lead. This red lead is ground in a special vehicle which contains the correct proportions of linseed oil, resin, thinner and drier to permit prompt and thorough drying and, also important, to produce a coating that is resistant to moisture, wear and abrasion and that is elastic enough to give and take with temperature changes, without rupture.

This paint is primarily a priming coat paint for all exposed iron and steel surfaces. It should also be used for the second coat on metal that has not been painted before. On repaint work, it should be used for spot-painting cleaned-off areas and then used as an all-over coat. After metal has been primed and/or undercoated with Semi Quick-Drying Red Lead, practically any type of finish coat can be applied. We advocate a white lead or red lead finishing coat, tinted to an appropriate and acceptable shade.

Dutch Boy Semi Quick-Drying Red Lead has been in process of development and under laboratory and field test for a long time. It is by no means a substitute, stop-gap, or "ersatz" material. On the contrary, it is a "hefty" pure red lead paint with a speeded-up drying rate—a product well worthy of the Dutch Boy name in every respect.



WHAT'S YOUR PROBLEM?

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 1815, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Making Close Color-Matches

Question: In my work in an Army paint shop I occasionally have to mix paint to match certain shades very closely. I have trouble, however, with some colors, particularly grays. Can you give me any suggestions for matching tints so that when the paint is dry it won't look darker than it does in the pot?

Answer: It is true that in mixing certain colors such as lamp black grays, or tints of raw and burnt sienna, raw and burnt umber, etc., the paint looks darker when it dries than it did when wet. This, as all experienced house painters and decorators know, is simply a peculiarity of certain colors and allowance is generally made for the difference when the batch is tinted.

The darkening is not so noticeable in flat paints as it is in full gloss paints but in both cases it is safe practice to use just a little less color than would be necessary to tint the batch to an exact match with the sample or color chip. Some of our painter friends spread a little of the tinted wet paint on a highly and quickly absorbent surface such as white blotting paper which promptly absorbs much of the oil, leaving the paint film with about the same color strength it would show when completely dry on the regular wood, plaster or other surface. This is not an accurate method of determining the strength of tints, of course, but it does help to avoid over-tinting.

Glazed Finish on Brick

Question: I have a job of painting the front and exposed side wall of an old brick store building. The owner wants a glazed finish. The building is built of plain common brick, never painted before. How do I go about doing a job that will stand up?

Answer: The first thing to do is to build up a good surface on which to apply the glaze. Go over the brick with a stiff bristle brush or wire brush to remove all loose mortar, dust, etc. Then put on a priming coat mixed on this basis:

Dutch Boy white lead	100 lbs.
Dutch Boy raw linseed oil	5 gals.
Pure turpentine	¼ gal.
Dutch Boy liquid drier	1 pt.

This mix makes about 9⅛ gallons of paint that should cover about 200 sq. ft. of surface per gallon.

After the priming coat dries, apply

a second coat mixed on this basis:

Dutch Boy white lead	100 lbs.
Dutch Boy raw linseed oil	3 gals.
Pure turpentine	1 gal.
Dutch Boy liquid drier	1 pt.

This mix makes about 7⅜ gallons of paint that will cover at the rate of 400 sq. ft. per gallon.

Now you will need a final paint coat that dries fairly flat, on which to apply your glaze. Mix the finishing coat paint on this basis:

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

This mix makes 7¼ gallons of paint that will cover about 500 sq. ft. of surface per gallon. The paint should be tinted with Dutch Boy colors-in-oil to match the desired color.

When this coat is dry and hard, you can brush on the glaze coat. The glaze may be mixed as follows:

Dutch Boy Lead Mixing Oil	3 gals.
Spar varnish	1 gal.
or	
Dutch Boy flatting oil	2 gals.
Spar varnish	2 gals.

To tint the glaze, add to it small amounts of the selected colors-in-oil. Colors often used are raw and burnt umber, and raw or burnt sienna.

Removing Cold Water Paint from Exterior Cement

Question: What is the best method of removing a cold water paint coating from a cement surfaced building? The building will later be painted with your white lead.

Answer: Wire-brushing the surface should take off the cold water paint. If the area is large, it probably would pay you to rent a power brush for the job. Your paint and hardware dealer should be able to tell you where one of these machines is available. Exterior-type water paints generally have a binder that is particularly resistant to moisture, otherwise you would be able to scrub the coating off much as you do calcimine on interiors.

Before you start painting, be sure you remove all the old cold water coating, repair any cracks and holes and have the surface dry, smooth and clean.

Refinishing Fiber or Grass Rugs

Question: What is the usual method of painting old faded fiber rugs so that they will look presentable?

Answer: The best method of "rejuvenating" faded fiber rugs follows:

Spread a thick mat of newspapers on the floor and lay the rug out flat. For the stain simply use Dutch Boy flatting oil to which the necessary Dutch Boy colors-in-oil have been added.

The amount of color required will depend on how deep a tone is wanted —ordinarily a pint of the color to each gallon of flatting oil is sufficiently strong to freshen up the faded colors of the rug. The stain should be applied freely, with a wide brush, so that it penetrates the fibers and imparts a uniform appearance to the rug. If something more decorative than an over-all single-tone is wanted, stencils or masks may be used for certain patterns in various colors. Give the rug time to dry through before putting in service.

5 blends with 1 aim
5 means to 1 end

The sole aim of Dutch Boy Blended Paint
Is to turn out work
The likes of which in looks and life
Cannot be matched except by other Dutch Boy jobs.

The reason? Just this:
Each of the 5 exterior paints
Is blended to play its specialized part in achieving the ultimate aim
Of dealer and painter and owner—a superlative house painting job.

The 5 means to this happy end are:

Dutch Boy Primer-Undercoater...has what it takes to hide, seal and grip.

Dutch Boy Body Tints...they're lively, they're lovely, they're lasting.

Dutch Boy Bright White...it starts bright, it wears right, it stays white.

Dutch Boy Sash & Trim Colors...they're showy, shiny, sturdy.

Dutch Boy Tinting White...a pure "shop white" for quick 'n' easy mixing of "out-of-stock" tints.

NLI