

HOME IS WHAT YOU MAKE IT



Good Paint makes it a home to be proud of

This Spring, the Dutch Boy offers a double satisfaction to you home owners who plan to repaint. First, the pleasure of seeing your house look new again—the pleasure of seeing it sparkle with fresh color.

That's a real thrill. But here's one that's even better. When you repaint, restyle. Try one of the new suggestions for restyling your house with You're Going to Paint. And give yourself the thrill of seeing your house look better than you ever imagined it could.

That's no exaggeration. By following modern trends in the use of color, you can make striking transformations in old homes. Just how so Dutch Boy book with its 52 illustrations in color. The coupon at right will bring you a free copy.

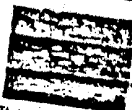
Of course, this booklet has a highly practical side too. In addition to its styling information, it tells you all you need to know to buy a long-lasting, money-saving paint job.

After all, when you paint a house you want

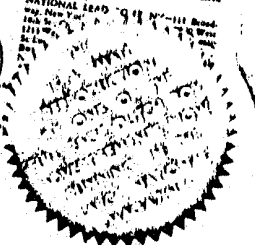
it to stay painted. You don't want low-grade paint—the kind that cracks and scales (see photograph). What you're after is the long-run economy of Dutch Boy.

When your painting contractor recommends Dutch Boy White-Lead, he'll tell you that this time-tested paint does not crack and scale. It wears down slowly and gradually. This leaves a smooth unbroken surface—an ideal foundation for new paint. Every application of Dutch Boy White-Lead is expertly mixed-to-order by specification. No one knows paint like a painter.

Don't overlook our booklet offer. At the same time you will receive full details of the Dutch Boy Easy Payment Plan for those who prefer to pay for their painting jobs in installments.



The low grade paint goes after a short period of time. Right after the picture was taken the paint had to be scraped off. On the right you see the Dutch Boy White-Lead paint. It stays on the Dutch Boy White-Lead paint and still in excellent condition. No one knows paint like a painter.



FORMULAS IN PICT

FOR REPAINTING EXTERIOR

FIRST COAT



DRIER: If raw linseed oil is used, add drier to each gallon of paint. Linseed oil requires no drier.

AN OLD Chinese proverb has it that "a picture is worth ten thousand words". That's a lot of words especially for the celestial who warns us, "No tikkee, no shirtee!" but that's beside the point. The point is, have you ever seen "pictures" of the usual white-lead paint mixing formulas?

Well, here they are—"illustrated" directions for mixing white-lead paint for repainting outside woodwork. For some reason or other (the publishers of the popular picture magazines could explain) mixing directions in this new

form seem to translate the customer's desire for a picture of the paint.

This is a multiplication of the usual for painting but need paint, and smaller gallons of paint.

NLI 003312

N12562

TO HIS customers, the contracting painter is a man who takes contracts for painting and decorating, a man who mixes, tints and spreads protective and decorative materials. To his dealers, a painting contractor is a man who is a good credit risk, or a poor credit risk, or an uncertain credit risk. The home-owner sees one side of the painter, the dealer sees the other.

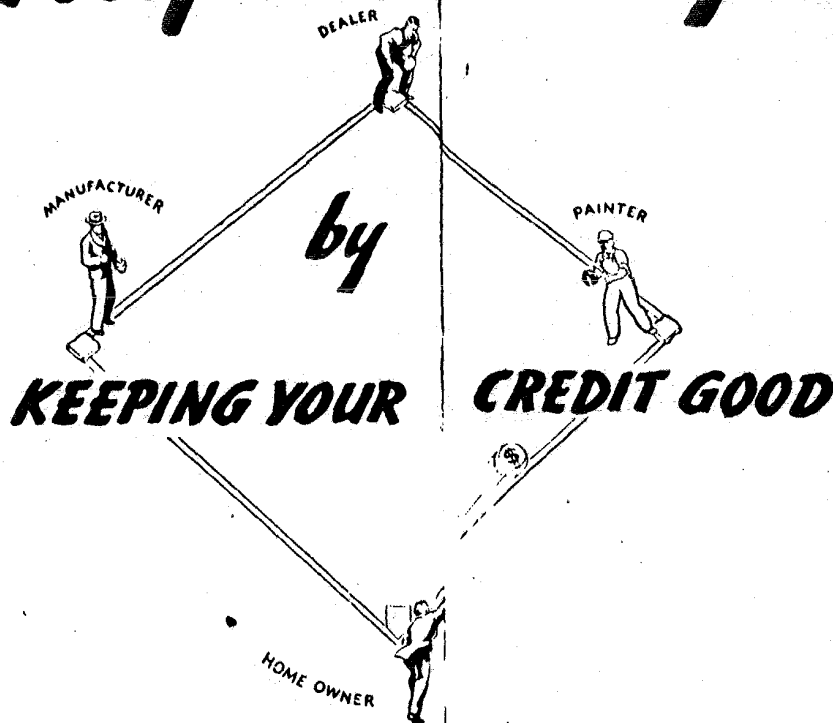
Because a man is a good painter, it does not necessarily follow that he is a good business man. But, generally speaking, a contractor who "knows his way around" on a painting job also knows all the other angles of his business. He knows how to estimate jobs, how to schedule them, how to buy his materials, how to keep books and how to collect his bills.

There is a more than accidental relationship between good jobs and good credit. The painter who enjoys a good credit rating gets the goods he asks for, the goods he wants, the goods he needs to do good jobs. The painter who is looked upon as a poor risk or an uncertain risk may have to effect some compromise with quality in his materials; hence cannot do high-quality work. In short "beggars can't be choosers".

The dealer's definition of a good credit risk is short and sweet: "A man who pays his bills promptly". And the dealer knows why the man classed as good credit pays promptly.

For one thing, the prompt-paying painter collects for his jobs promptly. He makes his final brush strokes, cleans up the premises, collects his equipment and has his bill in the owner's hands

Keep the in play



before that gentleman gets through saying, "Well, the old place certainly looks a lot better!"

Any number of jobs are turned over to painters with verbal instructions on what to do and only oral agreements as to price and terms of payment. In the absence of other provisions, no payment

is due until the work is done and the home-owner can take his time settling up. It is, of course, generally understood that the bill is to be sent immediately on completion of the job so that the owner will know what he has to pay before he has time to hunt up excuses for not paying promptly. When the painter puts off the billing, the

home-owner contracts workmen pays the probably dealer his material repeated rally put risk and

One of who are they are signed contract material after finishing body completion full payment are adjusted parties. papers and

Another payment plan. Under his payment assumed. It is possible that, if easy payment question never arise have to roll.

There is a factor of figured \$100 million body's part

N L I 003313

Dutch Boy Painter.

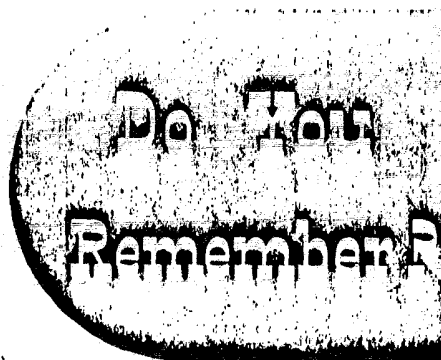
one can guarantee the correctness of any estimate, of course, but one can take all reasonable precautions against making errors. Using an estimating form that not only provides blanks for the desired figures but one that also lists all details of the job, thus preventing oversights, is certainly the best way to estimate a job's costs in advance.

The mention of "job costs" brings up still another factor that ultimately influences a painting contractor's credit standing. Job costs can only be known by keeping accurate records of jobs in work and jobs completed. This means using time cards, job records and, very important, a properly designed book-keeping system. Only by using these things can a painter get at his labor and materials costs and at those other costs lumped under the term "overhead expense". As a matter of fact, it is entirely conceivable that a poor credit rating can be attributed in many instances to ignorance of overhead. Because under his overhead expenses a painter must include not merely his truck costs, his telephone, advertising, taxes, rent, depreciation and so on but he must also include uncollectable bills. These items make a sizable figure and unless each job pays a proportionate part of that figure, aside from profit, it won't be long before the painter will have to ask his dealer to "stand him off a little longer" for the materials he has bought.

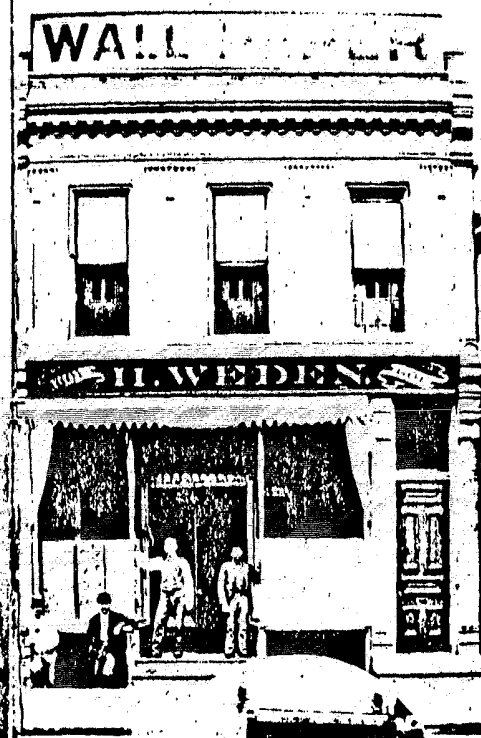
We have outlined in the foregoing paragraphs some of the factors that

affect the painting contractor's credit standing. We have also tried to show that good credit ratings and good paint jobs go together. But that's not the whole story. The painter who has a reputation for paying promptly can usually buy to better advantage. He can take advantage of turns in the market and can get prompt deliveries. He can get the lowest figures consistent with the quantities of materials he buys.

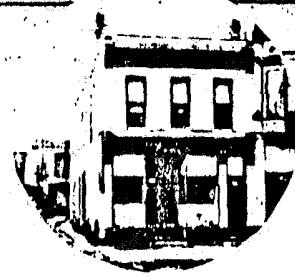
Finally, the painting contractor's



credit position plays an important part in the structure of the entire industry. He is a link in the long chain of credit and when he meets his obligations promptly, the dealer and the jobber can meet theirs promptly, the manufacturer can pay the suppliers of raw materials and the cycle can go on uninterruptedly until it gets back to the very same home-owners whose houses need the services of the man with the paint brush—your services. How's your credit?



1882



1939

WHEN a man or, for that matter, a magazine, begins to take long and frequent looks back to the good old days, it's a sure sign old Father Time has him, or it, firmly in hand. Or so

NLI 003314

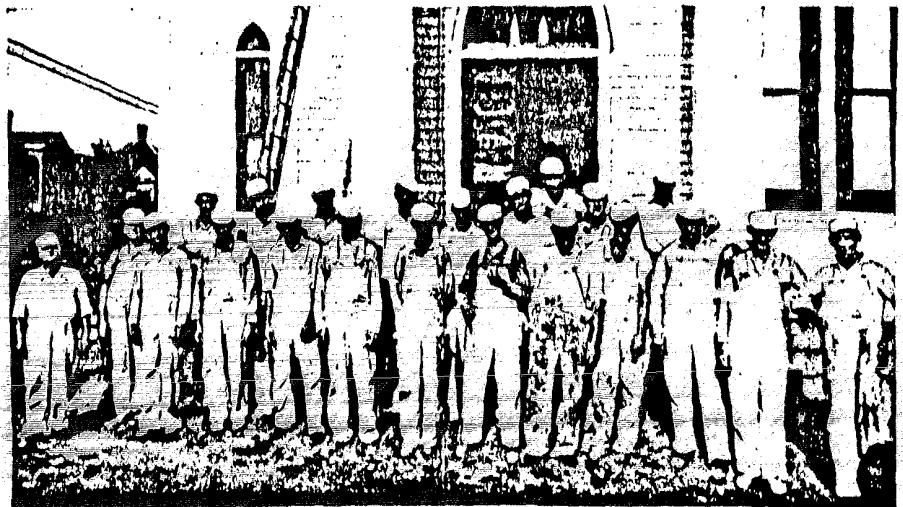
Dutch Boy Painter.

de rigueur for merchants of the 1880's. Done in red on a gold background, the busy little harvesters were favorite characters in the gas-light era, even as the little Dutch Boy is your favorite trade character today.

This card was used by Henry C. Weden when he operated a painting and wallpaper business in Milwaukee, Wisconsin. Mr. Weden came to America in 1860 at the age of eleven. He shortly was taken on as an apprentice in Civil War days by the Milwaukee painting firm of P. Peterson and Son. In 1865, still a mere youth, Weden opened a shop of his own at 601 Jackson Street, now 1137 N. Jackson, because of street renumbering. One of the pictures shows the store in 1882, the other cut shows the store today after three remodellings.

Mr. Weden worked hard and soon built up a painting and decorating business that for many years was rated as Milwaukee's largest. He employed from forty to seventy-five men and his services were in constant demand by the leading families of the city. He was an advocate and user of pure white-lead, making his purchases of Carter or Red Seal (now Dutch Boy) in car lots.

Three of Mr. Weden's boys, of a family of four boys and seven girls, took over their father's business at his death in 1912. Fred T. Weden, the surviving owner, now runs the business and, as may be seen from inspecting the sign on the store front, operates under the name of H. Weden's Son Co.



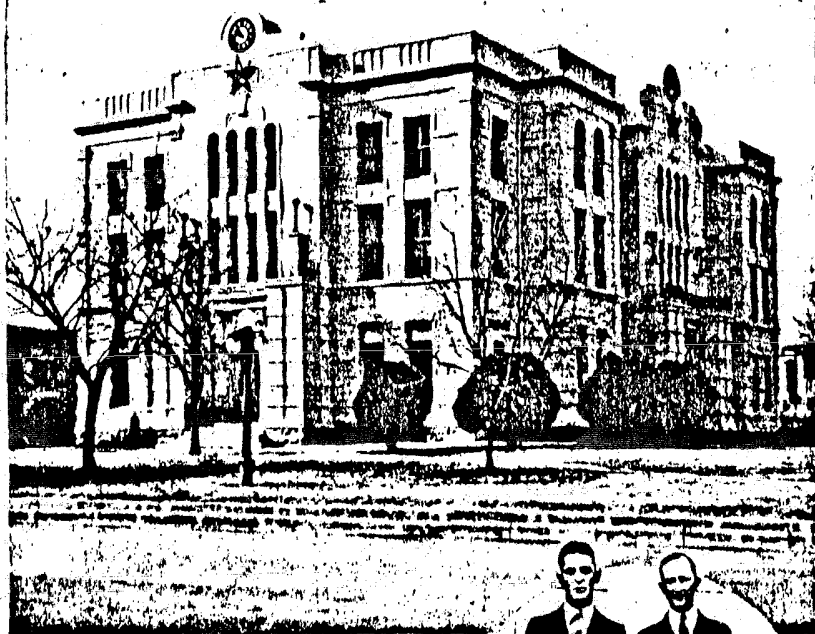
A C
AND

Not lo
Marshall
church t
with re
that the
some dou
436 deci
members
equipment
painted t
would h
quickly
ladies of
handing
at frequ

THE
OF

say that
ing powe
add, "Du
favorite
Dutch B
pher, Cli
Franklin
gota, whe
at the cu
lined ther
This
Dutch B
Dutch B
the inter
well plea

NL 1 003316



FANNIN COUNTY COURTHOUSE
BONHAM, TEXAS

As even a casual observer might conclude, the only valid reason for painting this sturdy and well-nigh weatherproof structure would be for the sake of appearance. Not that stone, concrete, brick and mortar are unattractive but because, following a fire several years ago, it was necessary to rebuild parts of this courthouse. Somehow the various materials didn't "jell" into a uniform, harmonious appearance. So it was decided to paint the entire exterior with Dutch Boy materials, mixed and applied under the supervision of Claud English, Bonham painting contractor. Harry Bodine,



Dutch Boy field man in northern Texas, sent us the picture of the courthouse and of Mr. English and his son who, quite logically, is also a "Dutch Boy Painter".

COURT FOR SU

by MARTIN P. WALSH, St. L.

THE first consideration on any painting job is, of course, the safety of the men doing the work, of the tenants or occupants of the building and of the general public. And safety measures become even more important when the job requires scaffolding or swing staging. The painting contractor who is set up to handle large jobs is always on the lookout for devices and equipment that will make his work safer and at the same time, that will add something to the efficiency of his working crews.

Among the numerous items that come under the watchful and anxious eyes of the contractor or foreman are the outriggers and counterweights that make swing stages practicable on many jobs. It is impossible, of course, to use cornice hooks in some instances and it is also often impractical to anchor the ropes to roof structures — chimneys, pent houses, water tank supports, etc. In these cases it is customary to



Dutch Boy Painter

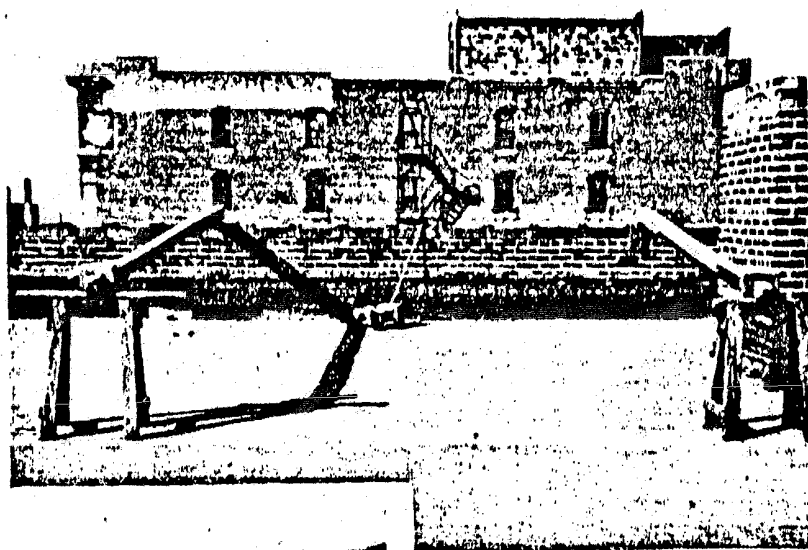


Figure 2



Figure 3

hard rain, causing, at the very least, a lot of inconvenience. It was to overcome these troubles, and potentially hazardous situations, that Mr. Joseph Ganz of the J. Ganz Painting Company of St. Louis, Missouri, set about designing a type of swing stage anchor that would not only be safer than sand bags but would also have other advantages such as portability and adaptability.

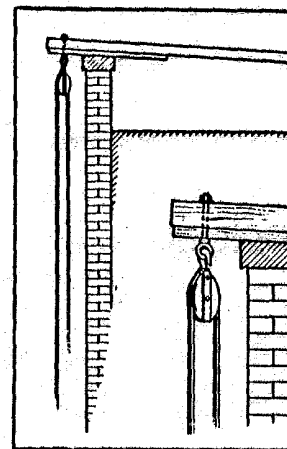
Mr. Ganz had cast at a foundry, a set of counterweights or anchors, each weighing 90 lbs. and measuring 12" x 12" x 8", with center openings 4" x 4" for inserting the 4 x 4 outriggers. Fig-

ure 1 shows one of the anchors in use. Note also the hole in the block through which a bolt can be dropped to keep the anchor from slipping. Figure 2 shows the roof of a building on which a stage is swung, with outriggers supported on horses. It will be noted that these supports are needed in this instance because of the height of the parapet. The counterweights shown are much more compact and businesslike than the sand bags formerly employed.

Another use for these weights is indicated in Figure 2. The two blocks placed close to the parapet are being used as anchors for the painter's life line, since the roof itself offered no suitable object or support for this rope.

Figure 3 shows the front of the building on the roof of which the rigging and counterweights pictured in Figure 2 are located. It is on jobs like this that Mr.

Ganz' cast iron anchors prove their utility. They are also used on structures several stories higher, although certain obvious allowances must be made as regards the length of the outriggers and the weight of the counterweights. For example, while a 20' x 28" stage, with



guard
200 lb
mater
a big
suppor
feasibl
definit
positio
equipe
one de
tion. T
suspen
be kept
ing be
this en
weigh
import
ment c
it rest
details
safety
are, t

NLI 003317

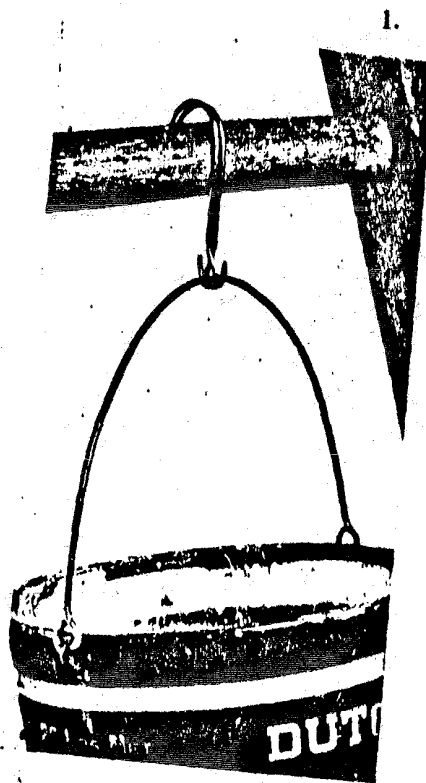
N L I 003318

POT HOOKS ...ASSORTED

IF, when we printed the pictures of a couple of new-fangled paint pot hooks in previous issues of this magazine, we thought we had exhausted the possibilities inherent in a short piece of bent wire, we were sadly mistaken. No doubt the old-time S-shaped hook is still a long way from becoming a collector's item—but we wouldn't guarantee it on the basis of recent contributions from numerous painter friends.

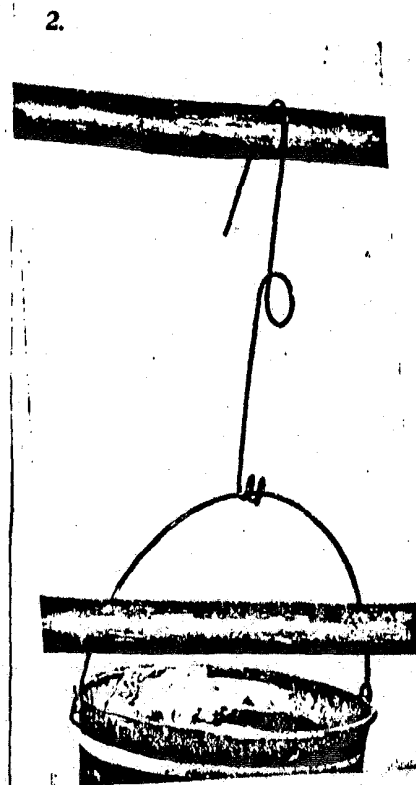
In the short span of a couple of weeks following the mailing of the last 1938 number of the Dutch Boy Painter magazine we received several ingenious hooks of unorthodox shape. Three of these pot hangers are shown here. In the event that you, more or less gentle reader, have an urge to send us a gadget that you think others of the craft might wish to copy, we suggest that these hooks be studied carefully to make sure that yours is different. Otherwise, it is conceivable that many of our readers might wish to cancel their subscriptions, feeling that they must look forward to a steady diet of pot hooks.

42



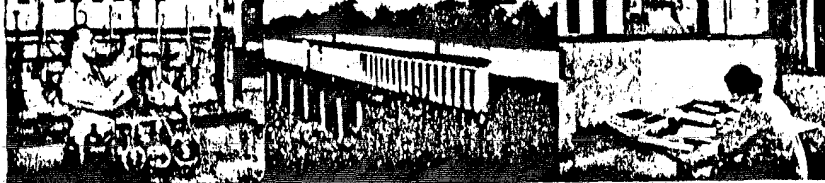
This hook was devised by F. S. Mason of Bondsville, Mass. It was formed by bending a double wire to form the usual ring loop, then bending the handle ends in small opposing hooks. Mr. Mason, who is 81 years of age, claims that his hook "takes up little room and, because the pail handle is securely caught in the double end, will not fall into the paint bucket, an occurrence that always calls forth considerable profanity."

This hook was submitted by R. H. Ankham of Minneapolis. As may be seen in the illustration, this specimen is rather longer than most hooks. It has the conventional ring loop at one end and an unconventional pig-tail twist at the pot end. In the middle is a finger loop the exact use of which was not explained in Mr. Ankham's letter.



No. 3
warded
Arkans
carries
sion. T
sists of
tread li
links b
hooks.
hooks, t
carry a
good w

PAINT QUESTIONS ANSWERED



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 2020, 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 are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

Colorless Finish for Wallboard

Question: What sort of finish can I apply to a fibre wallboard ceiling that will not change the original color of the surface? If there is nothing practical for this, and I have to use paint, what sizing should I use?

Answer: Shellac might be used, but even the palest shellac probably would slightly change the appearance, if not the color, of the wallboard because the fibre board finish is dull and flat and shellac dries with a gloss. On some types of wallboard which are not excessively absorbent, it is possible to use a very weak glue size, followed by a thin coat of water-white varnish. You might try both the above suggestions.

If they do not work and you are forced to use paint in order to make the surface washable, you can get a flat finish that you can tint to about the color of the original bare wallboard. In this event, first prime the surface with Dutch Boy wall primer tinted slightly with raw Italian sienna. This primer will cover about 200 square feet per

gallon on most types of absorbent wallboard. For the second coat (and any additional coats) mix equal amounts of Dutch Boy white-lead and Dutch Boy flattening oil, tinted with raw Italian sienna to the original wallboard color. A straight brush finish might be all right but a stippled finish should be even better.

Ink Stains on Marble

Question: I have some ink spots to clean off a marble slab and have tried several removers without success. Can you tell me how to get the stains off?

Answer: If the ink on the marble is of the usual blue-black writing variety, we believe you can clean off the spots with a liberal application of regular ink eradicant, sold by nearly all stationery stores. If the ink is of the carbon type, however, it will be more difficult to remove. Prepare a mixture of soft soap (soap chips softened with hot water will do), pumice stone and household ammonia. Make a thin paste of this,

spread it over the spots and allow it to stand a half hour or so. Then, with a stiff brush and hot water, scrub the paste well into the discoloration. Rinse well, and if the spots are not entirely gone, repeat the treatment. Should some of the gloss of the marble surface be removed, your local monument dealer should be able to tell you how to restore it.

Loosening Hard Putty

Question: In reglazing window sash I usually have difficulty in cleaning out the old hard putty. Is there a special tool made for this work?

Answer: If your regular putty knives or chisels don't get the putty out, try one of the triangular-headed gadgets used for opening beer cans. Many painters of our acquaintance find this tool perfectly suited to putty stripping.

Painting Canvas Deck

Question: What is the best way to paint a new canvas outside porch floor deck? This floor is over a varnished pine ceiling and must be watertight.

Answer: In order to insure a watertight deck, you must, of course, start with the floor on which the canvas is laid. If the floor is new wood, give it a priming coat based on 100 lbs. Dutch Boy soft paste white-lead, 4 gals. raw linseed oil, 1 3/4 gals. turpentine and 1 pt. drier. After this primer has dried hard, apply a heavy white-lead paint based on 100 lbs. of white-lead and 2 1/2 gals. boiled linseed oil. While this paint coat is still wet the canvas may be laid.

NLI 003319

NTI 003320

Dutch Boy Painter

causes darkening. If your customer does not want the interior repainted at this time, ask her or him to leave the pictures off the walls for a while, say a month or six weeks, and we believe you will find that the formerly unexposed areas will have returned to about the shade of the surrounding walls.

Generally speaking, the flatter the finish on interior walls, the less noticeable will be the changes in color that you observed. Also, such changes are less discernible on medium buffs than they are on greens, blues, pinks and grays. To help head off complaints of this nature in the future, use flat paint made by mixing Dutch Boy white-lead and Dutch Boy Lead Mixing Oil and suggest colors that are not apt to darken much if used in dark places.

Oil Colors or Japan Colors

Question: What is the difference between colors-in-oil and colors-in-japan?

Answer: Oil colors are tinting pigments that are ground in pure raw linseed oil alone or in pure raw linseed oil with a little turpentine added. Japan colors are ground in japan drier. Oil colors are generally used by painters for all ordinary house painting purposes. Japan colors dry faster than oil colors; hence are usually employed when a straight color finish is wanted—as in sign painting, lettering on glass, etc. Japan colors are also frequently used in tinting enamels because the japan vehicle is more compatible with the vehicle that is ordinarily used in enamels.

MODERNIZE YOUR BUSINESS METHODS

JOB RECORD ENVELOPES

Keep complete records of every job on (and in) these envelopes. Estimate details, materials, labor, overhead and profit are noted on the envelope; all papers relating to the job are filed in the envelope. Size of envelope, 4 1/4 x 10 1/2 inches. Price, 60 cents per 100, postpaid.

DAILY TIME CARDS

Labor is the biggest element of cost on nearly all jobs and it is necessary to have some means of keeping track of what each man does and where he works each day. These cards serve the purpose. Size of card, 3 1/4 x 7 1/4 inches. Price, 40 cents per 100, postpaid.

FORGET-NOT ESTIMATE FORMS

These blanks encourage the making of accurate estimates. They provide the data needed in filling out forms such as the Check List-Contract. One side of sheet for exterior work, other side for interior. Size of sheet, 8 1/2 x 14 inches. Price, 50 cents per pad of 100 sheets, postpaid.

WEEKLY TIME REPORTS

For those painting contractors who prefer to keep weekly, rather than daily, time records, this form is suggested. Provides space for noting social security tax deductions and workman's signature. Size of sheet, 8 1/2 x 7 inches. Price, 35 cents per pad of 50 sheets, postpaid.

CHECK LIST-CONTRACT BLANKS

These blanks tell the customer just what will be done for the price quoted. They carry a form of contract that specifies both the price and the terms of payment. One side of sheet for exterior jobs, the other for interior. Put up in pads of 50 duplicate sets. Size of sheet, 8 x 11 inches. Price, 50 cents per pad, postpaid.

EMPLOYEE'S WAGE RECORD CARDS

These cards are especially designed to simplify the gathering and recording of information needed by painting contractors in making out various tax returns—income, unemployment, old age benefit, etc. Size of cards, 5 x 9 inches. Price, 2 cents each, postpaid.

USE THESE FORMS

The image displays several business forms for painting contractors. At the top left is a 'JOB RECORD ENVELOPE' with fields for job name, address, and a large section for notes and estimates. To its right is a 'DAILY TIME CARD' with a grid for recording hours worked by different employees. Below the Job Record Envelope is a 'WEEKLY TIME REPORT' with a grid for summarizing weekly work. To the right of the Weekly Time Report is a 'FORGET-NOT ESTIMATE FORM' with sections for job details, materials, and labor. At the bottom right is an 'EMPLOYEE'S WAGE RECORD CARD' with a grid for tracking wages and deductions for individual employees.



DUTCH BOY
MAGAZINE

NLI 003321

**WET
PAINT**



DUTCH BOY WHITE LEAD is *Better Than Ever!*

SUBSTITUTES

-may do in a pinch!



SAFETY PINS, painters' caps and raw potatoes may take the places of buttons, strainers and corks—on occasion. But when it comes to paint, nothing can take the place of white-lead. For brushing ease, breadth of spread, durability and all-around usefulness, white-lead is in a class by itself. And there's no need to look for substitutes for Dutch Boy white-lead. Wherever there are painters who know good paint—and that's just about everywhere—you'll find this package of paint value ➡



N L 1 003322

DUTCH BOY PAINTER

Volume 32

1939

Published bi-monthly by National Lead Company, Room N. Y., in the interest of better painting. Mailed without charge.

F H A LEADS M

SINCE the organization of the Federal Housing Administration (FHA) under the National Housing Act (NHA) of 1934, thousands of home owners have modernized their homes. Practically all branches of the building trades have benefited—they did the work. Practically all dealers in building materials have benefited—they sold the goods. Practically all manufacturers of building materials have benefited—they made the goods.

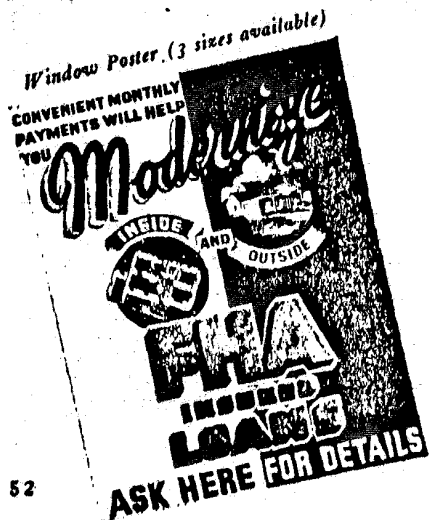
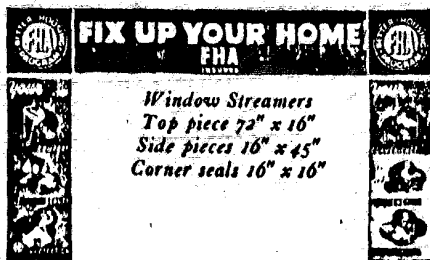
Modernization means bringing up-to-date. And since paint plays a prominent part in many modernization projects, painting contractors and paint dealers have felt the influence of the FHA's Better Housing Campaign right from its beginning.

Now the FHA has launched a summer-long drive to stimulate home modernization. This revival of the earlier campaign is using for



Dealer Window Sign—

N L I 003323



"Miracles of Modernization", is being released to motion picture houses. Special posters are being supplied to the 10,000 lending agencies that are co-operating with the FHA.

The painting contractor who has an FHA insured partial payment plan to offer his customers is in position to secure many jobs that would not come his way otherwise. The Dutch Boy Easy Payment Plan, in which the financing is done by the First Bancredit Corporation, is recommended to all users of Dutch Boy white-lead. Features of the Dutch Boy Plan are: Payment in full on completion of the job; low interest rates; no down payment; repayment periods ranging up to 36 months; no charge for credit reports on accepted jobs. And because the First Bancredit Corporation has numerous branch offices, loan applications are handled promptly.

To refresh the memories of those who may have forgotten some of the facts, it will be recalled that, under the National Housing Act, the FHA was given the job of stimulating employment in the construction industry through a Better Housing Campaign, a movement to encourage owners of residential, business and other properties to build, rebuild and modernize.

The encouragement was based chiefly on bringing to the construction field a merchandising device that heretofore had been used successfully in other lines—the installment payment idea. The FHA devised a plan for insuring loans made by accredited private lend-

ing companies. It is this loan insurance feature that has made possible the flow of capital into the construction field necessary for partial payment financing on a large scale.

Under Title I of the National Housing Act, the FHA makes no loans—it insures loans made for modernization purposes by private lending agencies. This insurance is limited by law to 20% of the total sum loaned by any one agency for modernization purposes.

Looking back over the past five years, nearly everyone agrees that the FHA has, by popularizing the pay-out-of-income idea in the building field, brought together thousands of buyers and sellers who, under a spot-cash system, would have been unable to do any business at all. Naturally those painting contractors and paint dealers who have cooperated closely with the Better Housing Campaign have shared proportionately in the business thus developed.

With this new summer campaign getting under way in earnest, painting contractors and paint dealers should need no urging to tie up with it promptly. Painters who want the facts about the Dutch Boy Easy Payment Plan can get them by writing the editor of this magazine. Dealers who will use the window display pieces and leaflets described above should send their requests right away to FHA, 1001 Vermont Avenue, N.W., Washington, D. C., or to the nearest FHA field office. Just ask for "FHA free dealer helps mentioned in the Dutch Boy Painter magazine", stating size of store window.



"TRADING UP" WITH STENCILS

ANY properly estimated and efficiently done paint job will net the painter a profit. That's true whether the job consists of painting the back fence for the town tight-wad or of decorating a mansion for the man who just struck oil. But it takes a lot of "back fence" or plain painting jobs to equal the profit that can be expected on a job that allows the painter to use his head as well as his hands.

Once a painter settles into the rut of strictly competitive-price jobs, it's a pretty tough proposition to get out. And often the rut gets so deep, the painter has to reach up to touch bottom.

The way to get out of the rut is to "trade up". That's a term often used by retail merchants. When a man comes into the store and starts to look for a dollar shirt, the merchant gently eases him over to the dollar-and-a-half or two-dollar counter—and proceeds to sell the customer a higher grade, and higher priced article.

Now, when it comes to painting, it isn't especially difficult to make two dollars of profit grow where but one

grew before. Of course, it's all in the know-how. The merchant we mentioned didn't grab the customer by the seat of his pants and hoist him over to the higher priced goods. No siree! He suggested to the customer that the one dollar article was all right for some purposes and that he had customers who insisted on paying only that amount.

"But," the salesman continued, "let me show you a much better value. Just step over to this counter, please. Now here's a garment that is guaranteed not to shrink, no matter how often it's washed. It won't fade. The buttons are sewed on to stay on. The collar and cuffs need no starching and they won't wilt. At only two dollars, this shirt is a real value." And so on.

If this merchant were selling paint jobs, he'd use just about the same tactics when he called on Mrs. Home Owner to see about "doing over a couple of rooms." That is, the merchant would use the same trading up tactics if he could offer the lady a job of decorating that, even though it cost him little more to produce, would look like a lot more when completed.

Assuming that the ambitious painter wants to turn his back on the type of

jobs that develop into "I'll do it for less than he does" scrambles, what is a simple procedure? The answer is: Suggest stencils. Do it by showing shop-made sample panels. Demonstrate to the housewife precisely what you can do, to turn a "so-so" room into one that friends will admire—and want to copy.

It's in selling like this, trading up like this, that the real profits lie. It's no trick at all to get good prices for jobs that really give the customer something more than she or he visualized before the painter arrived. Make 'em want something more than everyday wall work and they'll pay for it.

Stencils, admittedly, are old stuff. But so are paint, paper and calcimine. The stencil method of wall decoration probably is as old as the painting trade, but it has enjoyed popularity in the past, it enjoys its present vogue, and it will enjoy popularity in the future, for several reasons. One reason is the adaptability of stencils, both as to design and placement on wall surfaces.

Another reason is that stencils cost little and are available everywhere. Still another reason is that no especial skill is needed to use

them p
difficult
of wha
stencil

Proo
proof be
ers' mee
men. T

cent ye
most e
decorati
stencil
represen
of stenc
onstrati
the effec
featurec

It was
easy to
adapted
tion tre
may be

The i
clearly
easily p
Figure

Figure 1

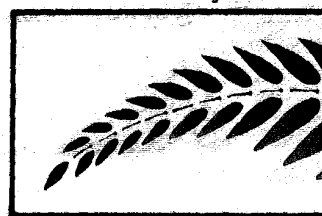


Figure 2





Figure 4

stencil, using light and dark colors.

A novel use of the leaf design is shown in Figure 4. This "palm tree" effect, which may be used in cocktail lounges, restaurants, taverns, etc., is secured by repeatedly transferring the stencil in light and dark tints of one color, to form the crown of a palm tree. The tree "trunk" is painted on the wall free-hand. Figure 5 shows a treatment obtained in somewhat the same manner as the "palm tree" but used along the base of a wall or at the top of a dado.

Figure 6 offers a suggestion for in-

Figure 5

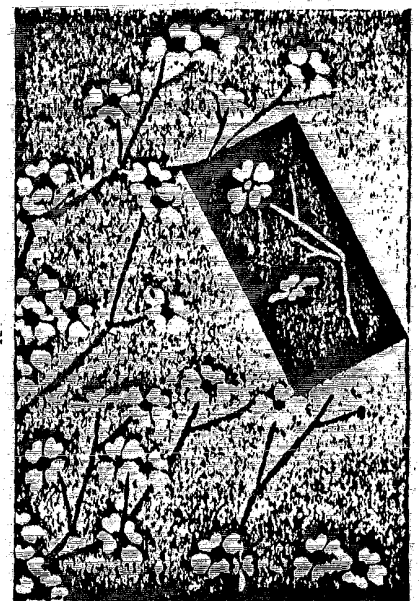


tern, as in some of the others, the variations are obtained merely by reversing the stencil. Figure 3 illustrates what can be done with alternate reversals of the

dividualizing a decorative treatment. This monogram design—initials and leaves—is particularly appropriate for use as a center wall motif in a bathroom niche, or it may be used in a smaller size over towel racks.

To show further the versatility of the leaf design, note the four effects indicated in Figure 7. The pattern in the lower right corner was transferred full strength with a stencil brush in the usual manner. The pattern above it was also applied in the customary way but, before the paint set, parts of the design were wiped lightly with a rag, giving a shaded appearance to the leaf. The pattern at the lower left shows a deep tint at the base of the leaf design, growing lighter toward the small end. Above this is shown a fourth method of handling the stencil color. In this instance, the stencil brush was lightly tapped on the design, thus transferring only a small amount of color.

On a previous page it was said that stencilling required no particular skill. And that's true. However, it does take some practice—in the shop on wall board samples, preferably—to get clean, sharp outlines. The stencils themselves must have been carefully cut by the manufacturer, the paint must be of the right consistency and ingredients, the stencil must be attached or held firmly to the wall, the stencil brush must be of suitable shape and quality, the brush should carry a minimum of paint and should be used with a tamping stroke, and the stencil must be lifted off the wall carefully without its



J-39 Dogwood

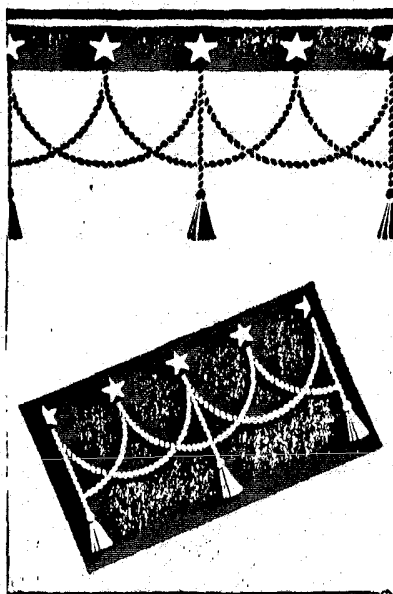


O-39 Ancient Ships

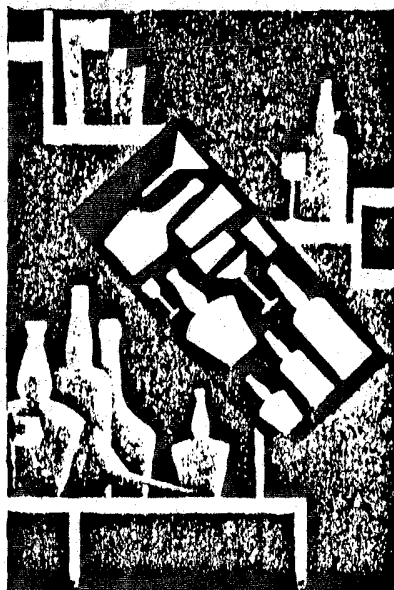
N L I
003325



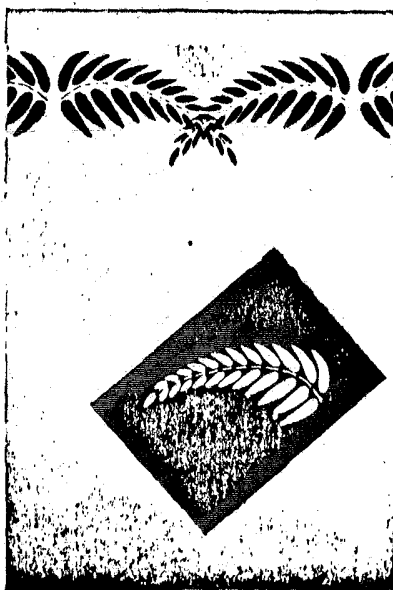
F-39 Chrysanthemums



C-39 Star & Rope Border



S-39 Bottles & Glasses



B-39 Leaf Design

sliding over the wet transferred design. And, in reversing the pattern, the stencil must be wiped clean before the next transfer.

For ground coats on stencil jobs, and for all interior wall work for that matter, there is nothing better than Dutch Boy white-lead mixed with an equal volume of Dutch Boy Lead Mixing Oil. This paint, which may be easily tinted with Dutch Boy colors in oil, works nicely under the brush, covers well and spreads far. It sets up at a rate that makes it easy to avoid laps, while taking sufficient care to brush out the paint properly. The film dries with a practically glossless finish and one that can be washed repeatedly by the housewife without damage to the finish. Stencil colors properly applied to this white-lead ground coat get a good anchorage and do not sag and run.

For the stencil paint, merely add to any given quantity of Dutch Boy color, half as much Dutch Boy Lead Mixing Oil or flattening oil by volume. If the straight color is too dark or strong, add Dutch Boy white-lead until the right tint is reached. This may require slightly more Lead Mixing Oil or flattening oil to compensate for the added white pigment.

So far as brushes are concerned, most paint dealers handle the two or three types that are generally used for stencil work. The regular short-bristle stencil brush and the hog bristle glue brush are the most popular types.

To hold the stencil against the wall, some painters use push-pins or thumb

DELTA'S DUTCH BOY DISPLAY



The Dutch Boy trims periodically installed in the windows of Delta Hardware Company branch, Escanaba, Michigan, by Ervin Paulin always get a big hand from the populace. This picture, sent us by W. A. Nelson of the Delta organization, suggests one reason for the Upper Peninsula's Dutch Boy-mindedness.

SIX-FIFTY P.M. AND STILL WORKING



The Dooner & Smith Chemical Company of 374 Mulberry Street, Newark, N. J., won't be brought to book under the Wages and Hours Law for working the Dutch Boy Painter overtime. The clock in this window says "6:50" but, shucks, Dutch Boy is used to being on the job all the time, in the window or on the house.

DUTCH BOY IN THE RICHMOND GLASS



The Richmond handles a lot only 187 1/2 lbs. ing this effect of Dutch Boy

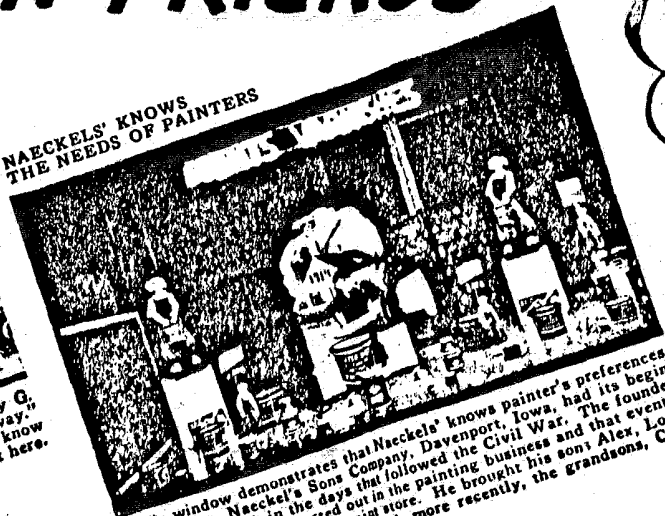
WINDOWS WIN FRIENDS

GARRELTS USE NO HALF-WAY MEASURES



When it comes to exposing Dutch Boy to the public gaze, Henry G. Garrelts and Sons, 813 State Street, Quincy, Illinois, go "all the way." They have been in the paint business long enough (since 1868) to know that painters are interested in quality and lots of it. They get it here.

NAECKELS' KNOWS THE NEEDS OF PAINTERS



This window demonstrates that Naeckels' knows painter's preferences, too. Chas. Naeckel's Sons Company, Davenport, Iowa, had its beginnings way back in the days that followed the Civil War. The founder, Charles Naeckels, started out in the painting business and that eventually led to his opening a paint store. He brought his sons Alex, Louis and Oscar into the business and, more recently, the grandsons, Carl, Dick and Herbert, came in.

WHEW! LOTS OF SW
SENT IN BY DUTCH BO
A COUPLE PAGES T
WHERE

NLI 003327

...for Dutch Bo



TRAILER-SHOP

THERE are lots of trailers on the highways these days but it's a pretty safe bet that you won't run into many, literally or figuratively, like the one built and operated by Harvey Rechnitzer, enterprising painting contractor of Escondido, California. The photo below shows Mr. Rechnitzer and his portable paint shop. Note especially the streamlined construction—even the ladder brackets on top of the trailer are streamlined. And, of course, you notice the Dutch Boy trade-mark signs prominently displayed. Just additional evidence that the paint that was most popular in the slow-moving ox-cart days

retains its popularity in this streamlined, high speed era.

The other photograph gives you an idea of the arrangement and carrying capacity of the paint shop on wheels. This is really the business end of the trailer. The shelf with the brush on it slides in and out, as necessary, providing a table on which mixing and tinting are done. A set of three drawers is suspended from the shelf, the picture showing the top (brush) drawer open. Ordinarily all unopened packages, case goods, drop cloths, etc., are carried in the front end of the trailer, which also serves as a dressing room for Mr. Rechnitzer. The entrance door to the dressing room is located in the right (curb) side of the trailer.

All in all, this job is a dandy. As a matter of fact, it won a prize in last fall's Grape Day Parade, sponsored by the City of Escondido.

Mr. Rechnitzer uses what little spare time he has in woodworking. From ironwood found in the nearby desert, he makes nut bowls, cookie jars and other pieces that are useful as well as ornamental.

For the pictures and description of this newsworthy outfit, we are indebted to Messrs. H. D. Irwin, E. A. Dubois and C. W. Riggs of our Pacific Coast Branch

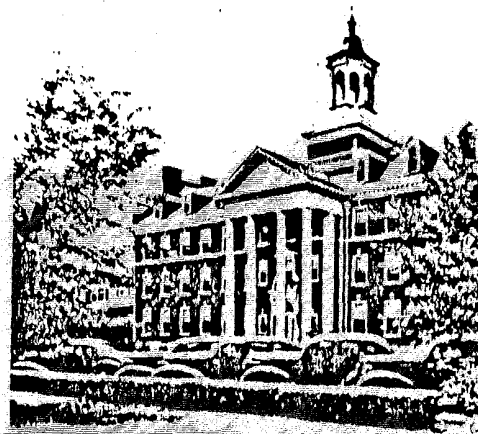


Virginia Baptist

LYNCHBURG, V.

IT IS difficult indeed, to conceive a higher purpose for paint than that of beautifying, protecting and preserving institutions devoted to the treatment and rehabilitation of humankind. In a manner of speaking, paint does for the hospital what the hospital does for humanity—adds life to its years and years to its life. And it is with a special pride that Dutch Boy looks at its record of long and faithful service on many of the country's outstanding hospitals.

A job of particular interest is the Virginia Baptist Hospital, Lynchburg, Virginia. The architect, Mr. Stanhope Johnson, and the painting contractor, Mr. W. T. Hancock (photo at right), knowing that top performance comes only from top quality merchandise, selected Dutch Boy materials for the repainting of the hospital. The work required about a ton of Dutch Boy white-lead, furnished by the Barker-Jennings Hardware Co. of Lynchburg.



N L I 003328

NLI 003329

TELLING THE WORLD ABOUT WILSON

IT'S a mighty comforting feeling to know that in showing your preference for a certain product you have the assurance that comes from experience in its use and also the backing offered by the entire industry that makes the product. That's why white-lead painters and white-lead dealers have always



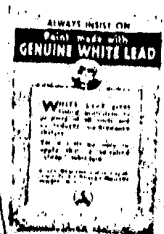
shown so much interest in the long sustained Dutch Boy national advertising and are showing increasing interest in the Lead Industries white-lead campaign that began just a short time ago.

For reasons too numerous to mention, white-lead has been the Number One paint material ever since house painting became a recognized trade. This isn't to say that white-lead today is the same as it was in the early days, however. Then the painter had to mix the dry white-lead with oil and spend laborious hours getting his paint ready. Now his white-lead comes to him in a soft paste form that, having been thoroughly mixed with oil in powerful mills

at the factory, needs merely to be thinned with more oil to make it paint. Thus today's painters and paint dealers have even more reason than their forebears to use and to sell white-lead, what with a vastly improved product and the support of strong, consistent national advertising.

In practically every issue of this magazine for a good many years, the current Dutch Boy national magazine page, necessarily in reduced size, has appeared. Here, at the left of this "spread", are shown, in greatly reduced size, two recent page "ads" in the Lead Industries campaign.

American painters and paint dealers will also be interested in what's being done in other parts of the world to confirm the faith of those who buy, sell,





DID OUR DUTCH BOY START IT?

NLI 003330

JUDGING by fashion notes, illustrations and "ads" in recent newspapers, magazines and show windows, the country has gone Dutch Boy in no uncertain style (pun). To trace any fad or fashion right back to its source is, of course, about as hard as trying to find out who ate the first oyster. But the Dutch Boy's home folks, tossing aside all modesty, like to harbor a faint suspicion that perhaps the widespread Dutch Boy advertising put some bees in the bonnets of the designing profession. The style-setters couldn't have selected a more popular motif or model. Dutch Boy has set the pace in home decoration and house preservation for lo, these many years.

And should some fashion Sherlock Holmes discover that Dutch Boy advertising was, in a measure, responsible for the Dutch Boy vogue, it would not

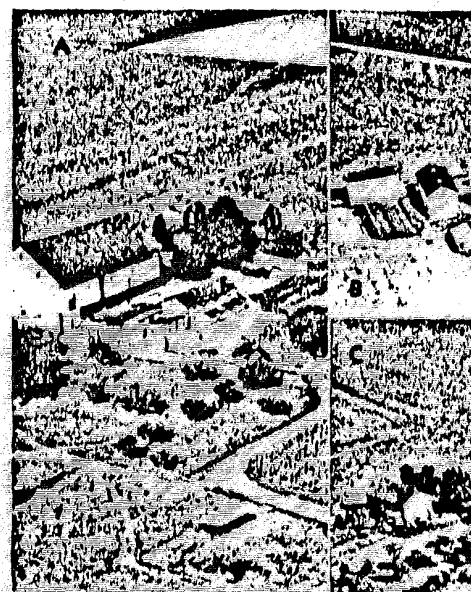
be the first time such things have happened. Perhaps you will recall the Camel cigarette advertisements of six or seven years ago. The attractive young lady who appeared in the "ads" wore a very fetching chapeau (that's "hat" to youse guys who forgot all the French you learned twenty-odd years ago from Madelon), and before long all the milliners from Helena to Halifax were busy selling "Camel Hats".

So, no matter whether you credit our Dutch Boy with starting the ball rolling or merely giving it a nudge with his wooden shoes, look at the above reproductions of a few typical "ads" that appeared in the newspapers—then hide this magazine so the little lady won't see this page. Otherwise she'll think we've started a series of fashion articles and you'll be lucky to get your hands on future copies.

SOME THERE'S NOTHING UNDER THE

PHOTOGRAPHS of Dutch Boy jobs are nothing new. We get hundrede every year. And we're glad to have them. But when a recent day's mail brought the photos shown on this page, we got out a mental blue pencil and corrected the statement that every editor believes without reservation.

There is *something* new under the sun—a painting contractor who has a flying photographer take aerial photos of his Dutch Boy jobs. The air-minded contractor is Clair Eckman of Strasburg, Pa. The jobs shown are groups of farm buildings located near Strasburg and owned by (A) Emanuel Ranck, (B) Mrs. John C. Rohrer, and (C) Milton Rohrer. These jobs required about four and a half tons of Dutch Boy white-lead.





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 2020, 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 are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Finish for Red Cedar Woodwork

Question: What is a good method of finishing red cedar interior woodwork so that the wood will show its natural grain and color?

Answer: One way to get the sort of finish you want is to apply a good quality pale paste wood-filler to the work, allow it to partly set, then rub across the grain with rags or burlap to remove the excess filler from the woodwork. Then, after the filler has completely dried, apply a coat of very thin shellac. After the shellac has hardened the woodwork may be waxed and rubbed as per directions on the paste wax container.

Another popular finish is produced as follows: Use pale paste filler on the cedar, and rub off the excess, as explained above. When the filler is dry and hard, give the work a coat of good furniture varnish. After drying, sand down with double O sandpaper and wipe clean. Then put on a coat of high

grade rubbing varnish. This coat, when dry, should be rubbed with fine powdered pumice stone made into a paste with water. Do the rubbing with a pad of cheesecloth. After rinsing the work and allowing it to dry thoroughly, apply a finishing coat of the same rubbing varnish and rub down with powdered pumice stone mixed with crude oil or some other non-drying oil, using a felt pad for the rubbing. A final polish with rotten stone and crude oil should leave the woodwork with a thoroughly satisfactory finish.

Paint for Lavatory

Question: One of my store owner customers wants me to paint the walls of the store lavatory with some kind of finish that will be hard to write on. Can you suggest something?

Answer: Lavatory artists and poets, if they really are determined to prove the old saying, "Fools' pictures and traces are often found in public places", will find a way to mark on any surface.



However, a "sand-finish" is often used on toilet and washroom walls, the sand having been blown or sprayed on the wet finish coat. An even more effective drawing deterrent is ground cork, which is applied to the tacky finish coat in the same manner as sand. Cork will break pencil points faster than authors and artists can sharpen them.

Mixing a Dark Brown Paint

Question: A year ago I painted a frame dwelling a dark brown. Now the color is a very deep gray. To obtain the brown color I mixed red-lead with lampblack. It looks to me as though the red has entirely "faded" out, leaving just the black. The owner now wants the place painted again and he wants it dark brown—a color that will not act like the other one did. Should I mix the paint with a white-lead base?

Answer: The "fading" or changing of color of the brown paint apparently was due, not to the quality of the materials used but was, instead, due to their characteristics. Red-lead is not a tinting pigment. It is primarily a primer and body coater for metal work because of its rust preventive qualities. A properly tinted white-lead paint is used over the red-lead, chiefly for the sake of appearance, because a straight red-lead finish coat, exposed to the action of sunlight and weathering, gradually loses its red color and assumes a grayish cast. In other words, the surface of the red-lead (oxide) gradually changes to white-lead (carbonate). This loss of color does not, however, mean any loss in protective ability. In your case, the

lampblack
lead d
. Wh
quired
base.
mixtur
and la
brown
burnt
red ar
deep b
change

Paint
Quest
mode
trim t
The ol
bad co
sanded
gave t
specifi
job, I
owner
another
other p
will ha
claims
cial oil
All thi
your of

Ans
why t
satisf
on wh
troubl
descri
metho
you fo
painte
never

NLI 003331

gumwood, either new work or old work that, as in your case, was properly cleaned and sanded, required an "oil treatment" before paint was applied. If your paint was mixed according to the recommended formulas, both as to kind and quantity of ingredients, if the paint was properly applied and if sufficient time elapsed between coats, we don't know what else you could have done to satisfy the owner.

Outside Flat Paint

Question: I am about to start work on a frame house on which the old paint is cracking and peeling. The owner wants a white job and wants it to have a flat finish. What are your suggestions?

Answer: In the first place, we assume that you are going to burn and scrape off all the old failing paint. This will give you a bare wood surface to work on. For the first coat mix your paint as follows:

- 100 lbs. Dutch Boy white-lead
- 4 gals. Dutch Boy raw linseed oil
- 1 1/4 gals. pure turpentine
- 1 pt. Dutch Boy liquid drier

After this primer is dry and hard, put on a body coat consisting of

- 100 lbs. Dutch Boy white-lead
- 1 1/2 gals. Dutch Boy raw linseed oil
- 1 1/4 gals. pure turpentine
- 1 pt. Dutch Boy liquid drier

The finish coat should consist of equal volumes of Dutch Boy white-lead and Dutch Boy Lead Mixing Oil—100 lbs. of white-lead and 3 1/4 gals. of Lead Mixing Oil. This will give you a practically glossless finish that should wear as well as the usual final gloss coat and one that will be easy to paint over when it comes time for re-painting.

DUTCH BOY "LEAD" HITS NEW HIGH IN PAINT VALUE

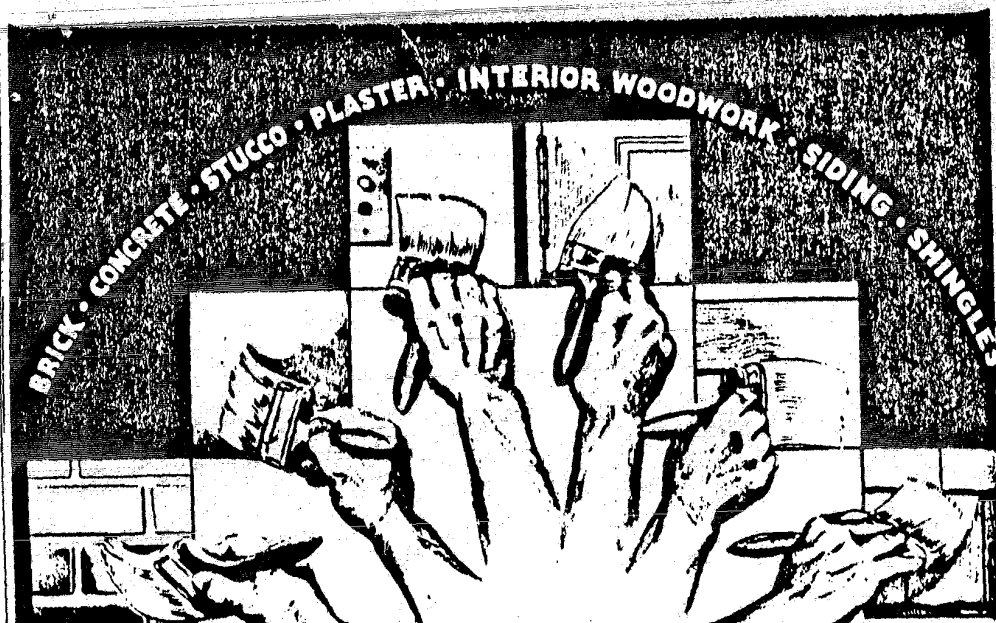
Recent Improvements Make Dutch Boy Better Than Ever

The big news in the paint line these days centers on Dutch Boy White-Lead. This time-honored paint pigment is now whiter than ever, has more body than ever, hides better than ever.

Dutch Boy White-Lead has always been considered tops in quality, brushability, adaptability and economy. Now, with its stepped-up Whiteness, Body and Hiding, Dutch Boy clearly is a bigger paint value than ever. It's "preferred stock" in paint shops.



NLI
003332



VARIETY

N L I 003334



QUALITY

SIMPLICITY

ECONOMY

DURABILITY

... *All yours with* **DUTCH BOY**

DUTCH BOY PRINTER

Volume 32 1939
Published bi-monthly by National Lead Company, Room 202
N. Y., in the interest of better painting. Mailed without charge

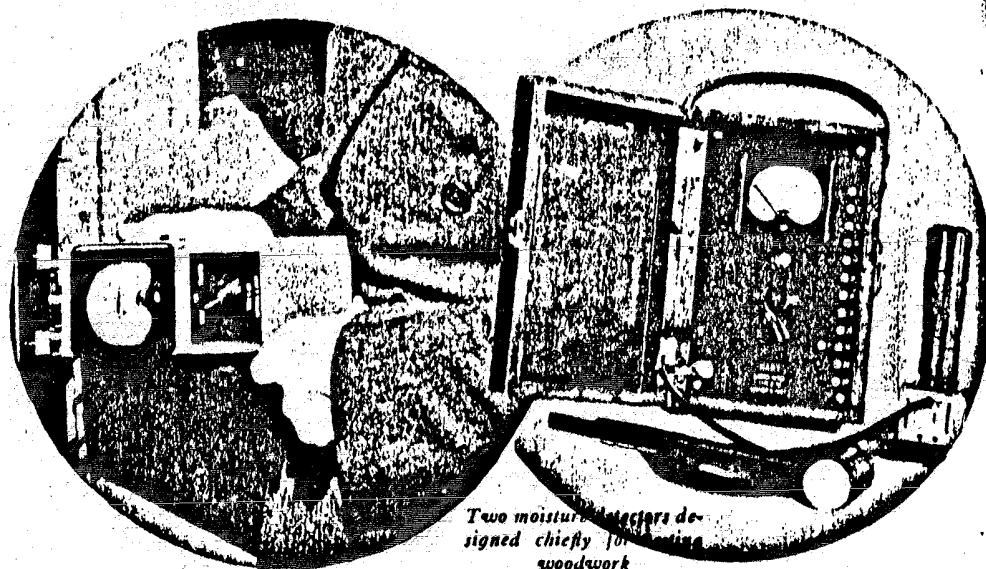
What Do You Know MOISTURE T

WATER is undoubtedly a very fine article to build bridges over, to sail boats on and to catch fish in, but it's a mighty poor material to build a paint film on, in or over. In speaking of water we mean, of course, moisture in both the liquid and vapor forms.

A glance at the table of contents of practically any paint magazine, any where, any time, would reveal articles headed something like this—"Moisture—Paint Enemy No. 1" or "Paint and Water Don't Mix." A study of the mail received regularly by our Technical Paint Service would prove that the greatest single cause of paint troubles is H_2O , in one form or another. The jobs studied by our field men, in running down paint difficulties, indicate that moisture is the culprit in the majority of cases.

So paint *vs* moisture is an old, yet always new, story. And painters generally, though they know that moisture causes many of their headaches, are frequently at a loss as to the methods of identifying and eliminating the source of the moisture that brings on their

troub
jobs—
board
work
and c
ence t
most
blister
the si
large
and w
Th
forma
vapor
The s
"airsi
the m
—be i
since
ready
again
film,
ward.
All
to unc
not be
sons f
the p



Two moisture detectors designed chiefly for detecting woodwork

NLI 003335

painter's detective abilities come into play. On new work the commonest moisture source is wet plaster inside the structure or damp sidewalls forming the building. Here, of course, there can be no paint-blister evidence of moisture because no paint has yet been applied. It is in cases of this type—new work—as well as in many other instances, that the "moisture meter" or "moisture gauge" can be of real help both in convincing the home owner that the building isn't ready for paint and in justifying the painter's stand in asking a postponement of the job.

These "moisture detectors," some types of which are shown on these pages, indicate the presence of moisture in the surface tested and also show the percentage of moisture at the time and in the area of the test. In other words, these instruments act much as does a fever thermometer which will show whether the patient has a "temperature" and, if so, how many degrees it is

above normal. The gauges or meters operate on the general principle that a wet "short" between the meter terminals will offer less resistance to the passage of electric current than will a dry connection. Easily read dials on the instruments give the investigator the information he is after.

It isn't to be expected that every painter equip himself with a moisture detector. These gauges are not as cheap as good brushes. The least expensive model that we've used sells for around \$20 and other types range up to triple that figure. It is conceivable, however, that an investment of this sort would pay dividends to many a large contractor. In the eyes of a disgruntled property owner, there is something mighty convincing and businesslike about the use of this instrument when it is employed on a job that has failed or is likely to fail because of moisture-trouble.

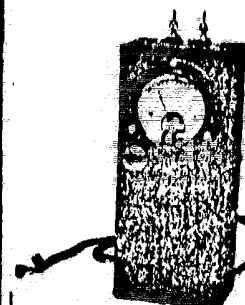
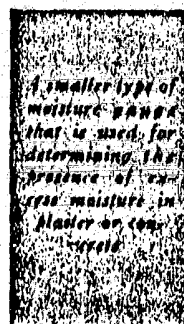
The difference between new jobs on which moisture difficulties may occur

after painting and old jobs on which blistering has appeared is one that is all in the next painter's favor. That is, he has some factual evidence to work on, in order to trace the trouble. He may find that the blistering is localized, which would indicate a leak above or near the areas where the paint failed. A close inspection of joints and flashings will usually reveal the cracks through which moisture gains admittance. If these openings are closed and the affected areas cleaned of paint and allowed to dry out thoroughly, future blistering may be avoided.

Moisture that gets behind the paint film and that cannot be blamed on defective building construction, is generally harder to trace to its source. Where there is no apparent reason to suspect exterior leaks, the moisture may be due to vapors manufactured within the rooms of the structure or within the air spaces in the walls themselves.

Some of the factors which may lead to moisture condensation behind the paint film are:

(a) The greater absorbency or porosity of some modern plaster bases and sheathing materials as compared with older materials that were less absorbent.



Dutch Boy Painter.

and basement space, hallways, and even partial or complete elimination of basements, thereby cutting down the cubic content per person and bringing about higher humidification by the evaporation due to occupancy.

(e) More general use of shower baths and a more plentiful supply of hot water, so that the evaporation per occupant has probably increased.

Now, all of these factors are, in themselves, desirable things so far as the home owner is concerned. But they do add to the moisture problem and may put an impossible burden on the painting contractor who, unsuspectingly, promises the owner a good, lasting paint job.

The above factors affecting humidity are described in some detail so that the

painter, who certainly cannot alter the living habits of his patrons, can at least offer some plausible reasons when asked to explain blistering that cannot be traced to leaks or faulty construction.

The solution to the problem of keeping moisture due to excess humidity within the house, out of the hollow spaces in the exterior walls is not simple. It consists of installing moisture barriers in the air spaces in the walls and providing sufficient ventilation to permit evaporation of the pent-up moisture before it can condense behind the paint coating.

If the painter suspects that moisture in the sidewalls is the cause of paint troubles, he will do well to suggest to the home owner that pieces of siding be

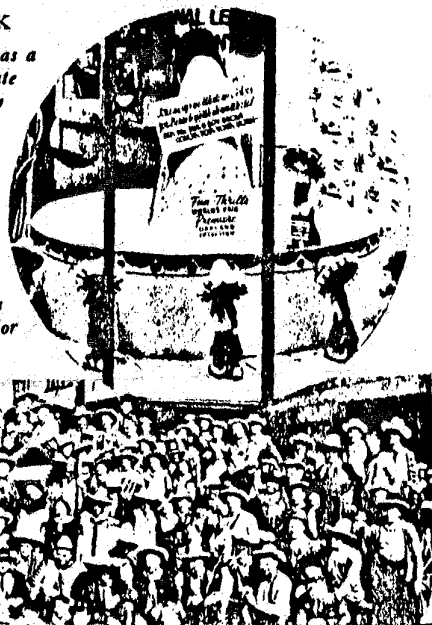
removed in the affected areas. With the siding removed, actual water or water stains may be found on the inside of the siding and on the sheathing paper. Here, too, a moisture gauge can well be used, to prove that the excess moisture in the wood caused the blistering of the paint. Normally dry wood contains 10 to 15% of moisture. Wood that contains 20 to 30% of moisture generally carries cracked and blistering paint as evidence of its large moisture content.

So far as the paint itself is concerned, there is no practical paint mixture or method of application that will prevent blistering, should moisture conditions reach the point of causing a paint failure. Paint mixed with a high ratio of pigment to linseed oil is more resistant to blistering and, if it does blister, forms fewer though larger blisters

than a percentage Forest I that the sistant t and linse consister properly normal i All in job these sincere think i painter t he really by demon applying the many fall heir will blan doesn't k

BERKELEY'S WESTERN WEEK

To celebrate Berkeley's Western Week, as a prelude to the opening of the Golden Gate International Exposition, the Dutch Boy Painter and his folks went native in no uncertain fashion. The spirit of the occasion extended even to window displays. This one shows a mammoth sombrero ringed round with Dutch Boys whose hats were made for bigger, though not wiser, heads. The other photo gives you an idea of how the personnel of Dutch Boy's San Francisco branch dressed for the occasion.



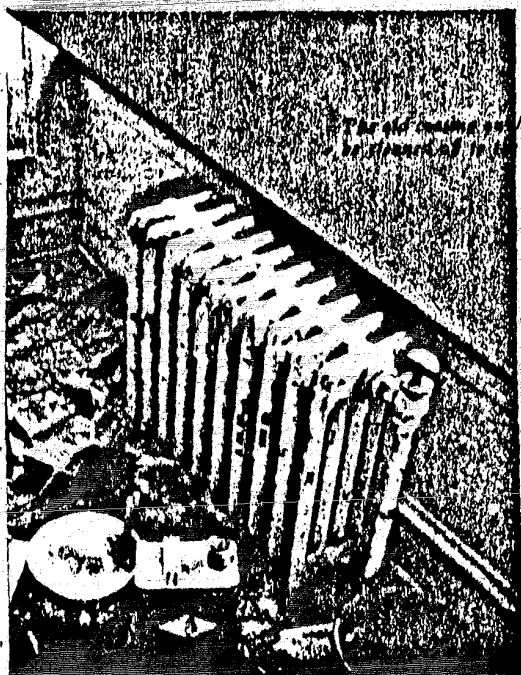
PAINT THE RAD

WHEN you were young the chances are you were often reminded by grown-ups that "little boys should be seen and not heard." And also when you were young, the chances are that the radiators in your house and in your neighbor's homes were treated as though they should be seen, as well as "felt."

A radiator is a mighty handy article on a cold, wintry day and the family is perfectly willing to overlook its awkwardness and prominence as it sends

out its w though t the heat's why it s pacious— The m as integr against w which th the walls are often be painted tainly is a

NLI
003336



The old finish on this radiator is "gone"—it must be cleaned off to bare metal before refinishing

enough to give good adherence and elasticity. The amount of linseed oil ground into Dutch Boy soft paste white-lead is sufficient for most radiator painting. Thus, when this lead is reduced with Lead Mixing Oil, you have a paint that stays put and that matches the wall paint both in color and in finish.

As to the effect of heat on a paint of the type described above, much depends both on the color of the paint and on the time given the paint to dry out before the heat is turned on.

White or very light-tinted paints tend to darken somewhat on exposure to heat. Thus, if the interior scheme calls for a very light wall color, the radiator paint may be tinted a couple of shades lighter, to allow for the slight deepening of the tint later on. The medium shades of gray, buff, green, etc., that are used on walls these days, should hold their color on the radiators as well as on the walls.

The tinting pigments used in the paint have some effect, too. Generally speaking the earth pigments, such as the umbers and siennas and ochres, stand heat better than do the chemically-produced colors—chrome yellows and chrome greens, blues, etc.

Insufficient drying time, for the job as a whole and between coats, can be a real cause of trouble in painting radiators. If each coat is not given time to dry properly (and by drying properly we mean not just the surface of the paint but clear through the body of the

film) and if the job is not allowed to stand for a sufficiently long time before the heat is turned on, blistering and eventual cracking and peeling are almost sure to occur.

The first step in painting radiators, as in painting anything else to stay painted, is to get the surface in shape to take and hold paint. On many old radiators this means complete removal of the old finish, right down to bare, clean metal. Radiators on which the previous coating is sound, though dirty, require merely a good cleaning.

Where the old finish has been removed by chipping, scraping, wire-brushing or with steel wool, a final cleaning with benzine, or some other solvent, may not be necessary but it is desirable. If the old finish has been taken off with a paint remover of some kind, a thorough scrubbing with benzine is necessary before painting.

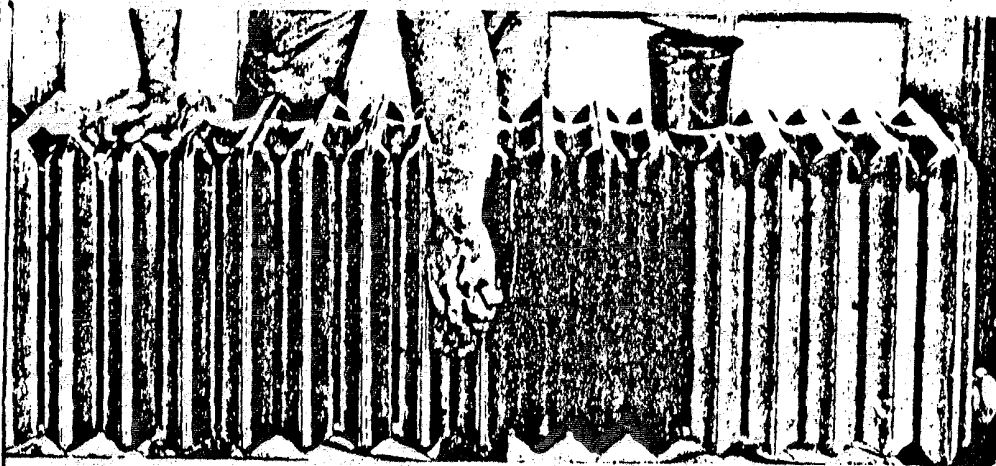
Dutch Boy quick-drying red-lead is just what the doctor ordered for priming radiators, once the metal has been prepared. This first-coater gets a bulldog grip on the metal, flows out smoothly and forms the type of film that affords proper anchorage for the coats that are applied on top of it. These coats, a body and a finishing coat, can be the regular white-lead-Lead Mixing Oil paint that is used on the walls or woodwork adjacent to the radiator.

Assuming that the radiator's old coating is sound and has been cleaned properly, and that the reason for painting is chiefly one of decoration, no

merely in providing the materials for an interior job but it also simplifies the decorative scheme. Instead of trying to visualize the effect that would be produced if the radiators were done one way and the walls another, all the painter and the housewife need agree on is the all-over wall color or treatment, because the radiators are to be included in it.

In treating radiators in the modern manner, that is, painting them, the same paint that is used on the walls may be employed. This assumes, of course, that the wall paint is a high grade article such as that produced by mixing Dutch Boy white-lead with an equal volume of Dutch Boy Lead Mixing Oil and tinting to suit with Dutch Boy colors-in-oil. Paints for use on radiators should carry some linseed oil,

NLI 003337



Producing a plain, antique finish. Right section shows ivory-tinted white-lead ground coat, center portion shows raw umber glaze coat being wiped to highlight coil edges, leaving fairly deep color in the hollows. Completed section of job at left

NLI

003338

shown that the final coat on the radiator was the one that increased or reduced heat transmission. It is pretty generally agreed that light tints of high grade flat or semi-flat wall paints pro-

vide the most efficient heating surfaces on radiators. This is an additional reason to give to home owners when you suggest that, the next time they redecorate, their radiators ought to be painted.

A TRIBUTE TO QUALITY

DUTCH BOY colors-in-oil are made for house-painting purposes. And, used as tinting pigments for colored paint or straight for solid color work, they give the painter everything he expects to find in top grade colors-in-oil — high tinting strength, true color tone, convenience and economy.

Perhaps it is not strange, then, to learn that Dutch Boy colors are used by outstanding artists in the execution of some of their important works. Nevertheless, we invariably feel a pardonable glow of pride when examples of this unexpected use of Dutch Boy colors are brought to our attention.

A case in point is the work of



Frank Nuderscher

Mr. Frank Nuderscher in the banking rooms of the Boatmen's Bank of St. Louis. Mr. Nuderscher, who is a member of the National Society of Mural Decorators, was commissioned to paint three murals, each 9 feet by 10 feet, for the bank. This work was completed some time ago and has occasioned much favorable comment.

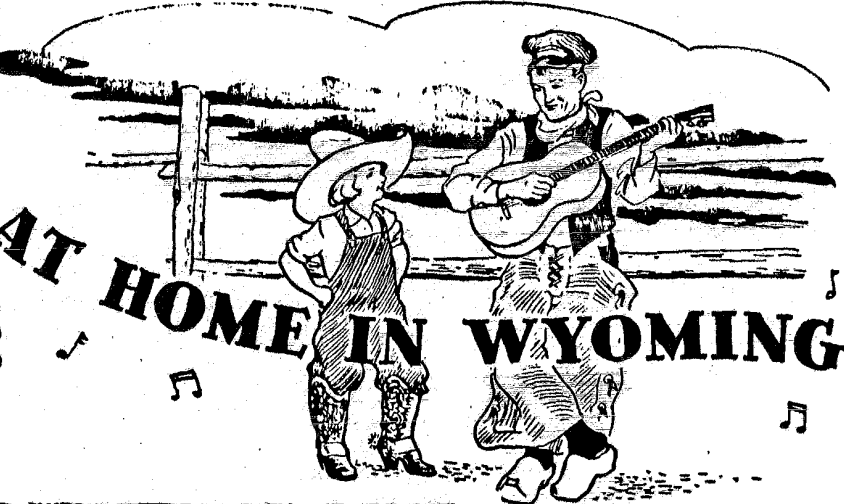
One of the murals depicts the founding of St. Louis in 1764 by Pierre Laclède and Chouteau. The other two show the St. Louis river front as it appears today and as it looked in 1847.

The pictures on this page give a general view of the group of murals as it appears in the banking room and also a close-up of the painting that shows

Right: Close-up of the left-hand mural, "Founding of St. Louis", in the group shown in the general view (below) of the banking room of Boatmen's Bank



NEI 003339



IF our memory serves, Wyoming is the state in which originates, so the old cow-hands say, Powder River—the stream that is a mile wide, a foot deep and that runs uphill. Few sections of the country can point to so interesting, if actual, a phenomenon as famed Powder River. And few sections can boast of as complete and as well-ordered a paint store as the one pictured on these pages—the Wyoming Paint & Glass Company, in the city of Casper.

This business, formerly known as the Casper Glass & Paint Company, was purchased in 1929 by Messrs. N. J. Leik and R. H. Hawley. Howard J. Leik entered the business in 1930 and his brother T. N. Leik came in a year later. In March, 1939 the firm adopted its present name and a new corporation was formed with Howard J. Leik as President and Treasurer; A. E. Winter as Vice-president; and N. J. Leik as Secretary. The firm specializes in glass store fronts and, if plans work out, intends to expand its sphere of operations to include the entire state.



Top: A window for Dutch Boy. cash register co.

An Expert in Reproducing Grain and Vein

..THOMAS SCOTT

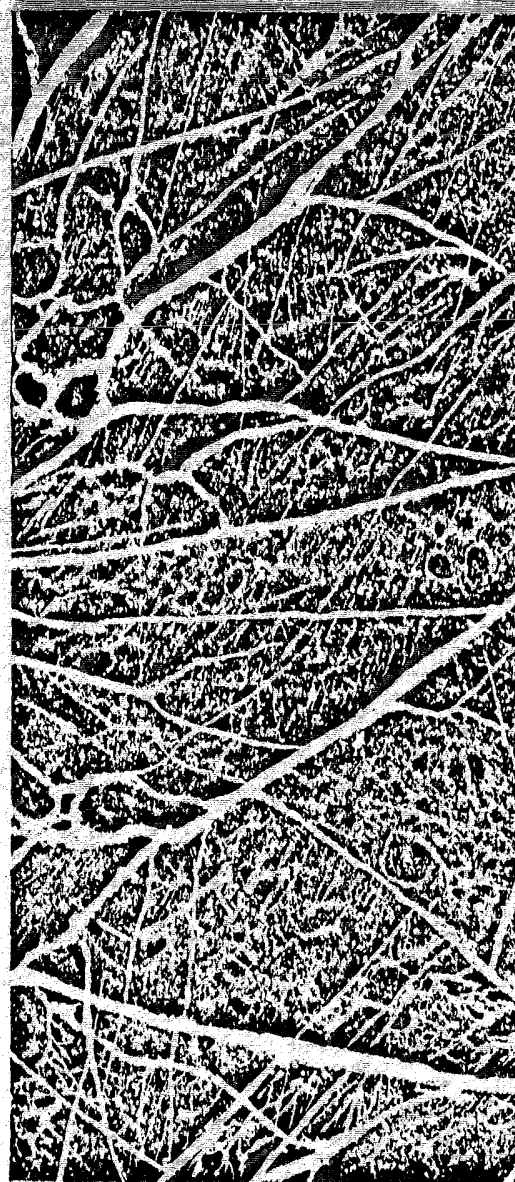


young craftsmen who would welcome a chance to learn how to do the type of work that has gained him recognition.

To enlarge his sphere of action, Mr. Scott developed a system of instruction that includes charts and leaflets, together with actual full-color illustrations of each of several types of graining and marbling. The color plates, size 18 x 12 inches show, for example, Sienna Marble, Vert Antique (green marble, which is shown on the opposite page), American Walnut, Knotty Pine, Mahogany, Chestnut and so on through the list of woods commonly reproduced by graining methods.

We mention Mr. Scott's activity in his chosen field because our Technical Paint Service is continually getting inquiries from readers of this magazine asking about graining and marbling, requesting samples of the work and occasionally asking for information on trade schools where graining and marbling are taught. Any one with a real interest in this work can get complete information by dropping a line to Mr. Thomas Scott, 4904 Griscom Street, Philadelphia, Pa.

It is, perhaps, proper to add that in the Dutch Boy line, Mr. Scott finds most of the materials he needs in doing the type of graining and marbling that has repeatedly carried off top honors at exhibitions around the country.



NLI
003340
TELL a man something often enough and he begins to believe it — unless there is evidence to support an opposite view. We've all heard the statement that graining and marbling are lost arts, that they are things of the past. We've heard this statement so often that we are inclined to take some stock in it. But we won't accept it at face value so long as men like Thomas Scott of Philadelphia are around.

First, last and always a true craftsman, Mr. Scott has devoted a large share of his time and talent in recent years to the development of a training course that would allow him to pass along to the coming generation of craftsmen the things he has learned about painted reproductions of natural woods and marbles.

While Mr. Scott has established classes in which he personally teaches his graining and marbling methods, he has felt that his efforts were too largely localized, that throughout the country there were numbers of up-and-coming



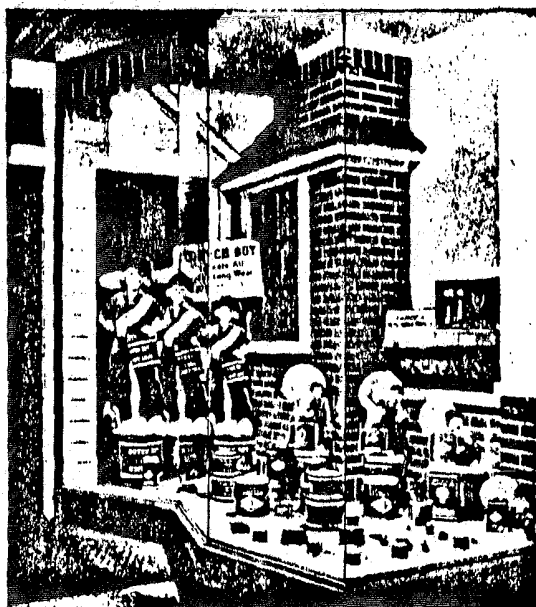
SIEGEL'S "DOUBLE-DUTY" TRUCK

Trucks are rated according to their weight-carrying capacity—half ton, ton, five ton, and so on. But no truck is ever overloaded if its owner calls on it to carry a well-known trade-mark too, no matter how much "weight" said trade-mark may carry. Here we show the truck of Henry Siegel, painters' supply wholesaler, 1751 Amsterdam Ave., New York, which not only delivers the goods but also delivers good impressions en route

N L I
003351

YEAR AFTER YEAR

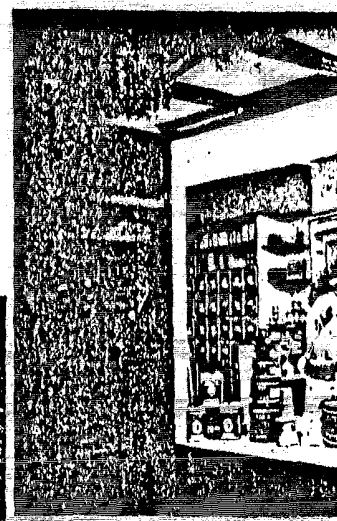
Among the many loyal Dutch Boy distributors who, year after year (and often twice a year) feature Dutch Boy in their windows, is Hockenjos, large painting supply concern that operates stores in the New Jersey cities of East Orange, Elizabeth, Irvington, Montclair, Morristown, Newark and Paterson. The photo below shows the Dutch Boy display in the East Orange store



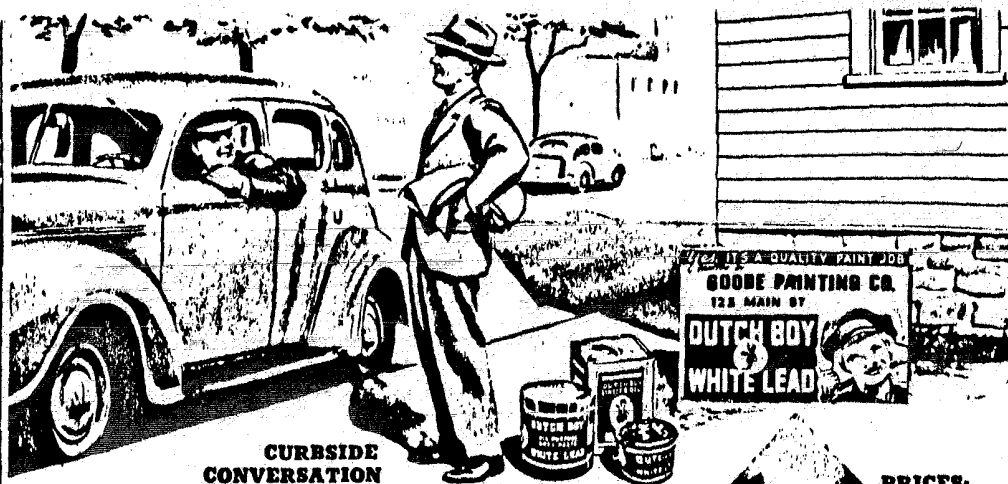
DUTCH BOY—LEFT TO RIGHT, TOP TO BOTTOM . . .

that's the sort of window Chas. Yeager of Price Hill Paint & Glass Company, Cincinnati, puts in to show everybody what he thinks of Dutch Boy paint materials. If a painter can't find what he wants in this window, he's just plumb unreasonable. The Friedill people also show their regard for the Dutch Boy Line by including it in their listing in the Cincinnati classified telephone directory

The Dutch Boy folks who make and market your favorite paint materials also produce top grade lead pipe, sheet lead, solder, bearing metals—in fact, just about everything in the lead and lead-alloy line. The photograph shows a recent exhibit in the showrooms N. O. Nelson Company, important St. Louis jobber of Dutch Boy lead goods. The Nelson Company also has branches at various points in the south, southwest and west



This photo of The Paint not simply also because ing dozens pencil man to receive o is practical clean, crisp you can be noses again



CURBSIDE CONVERSATION

MOTORIST: I drive by here often . . . been watching this job. You the boss?

CONTRACTOR: Yes sir! My name's Goode. Glad you noticed the job. Not the only one around here, though. One right across the street.

MOTORIST: Guess this one caught my eye because of that sign. Looks pretty businesslike.

CONTRACTOR: Well, I figured that if contractors in other lines find it good business to sign their jobs, I'd try the same thing.

MOTORIST: Say, you act like an up-to-date painter. Gives me an idea. My place needs painting. Hop in—we'll drive over and you can give me a figure.

MORAL: If you're a good painter, a "Dutch Boy" user, don't be bashful. Get a couple of these Metal Job Signs and tell the world.

PRICES:

2 signs \$2
4 signs 3
6 signs 4
10 or more
signs, 50c ea.

Signs shipped prepaid. Above prices include imprinting of painter's name, address and phone. If no imprinting is desired, deduct 25% from the above prices. If signs ordered are wanted with different imprints, add 50 cents for each change desired. No C. O. D. orders, please.

SIGN WITH THIS SIGN

SIGN YOUR JOBS WITH THIS SIGN

ORDER BLANK

NATIONAL LEAD CO.

Room 2020, 111 Broadway, New York, N. Y.

Please ship _____ Dutch Boy 24" x 36" Metal Job Signs, for which is enclosed \$ _____
in ☐ cash, ☐ check, ☐ money order, to:

Name _____

Full Address _____

Put this imprint on the signs—

(Painter's Name or Name of Firm)

(Phone Number and Street Address)

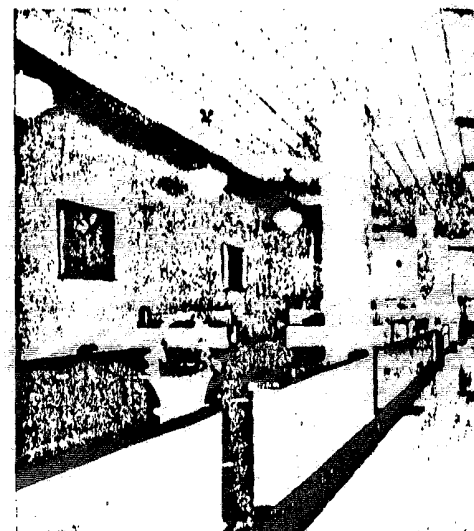
NLI 003352

FIRST NATIONAL BANK

A COUPLE of years ago, an energetic young printing salesman breezed into our office with a rough dummy of an educational leaflet that he claimed would sell lots of white-lead and oil paint. On looking over the illustrations we promptly discovered that the young man's enthusiasm greatly outweighed his paint knowledge. For, while he showed a lead mine as the source of white-lead, he had an oil well derrick to show the source of linseed oil.

This printing salesman should have spent some time in Midland, Texas. There he would have found plenty of people who know their oil and their paint equally well. Midland is located

*M. T. Hutchmann, Midland contractor.
Below: Bunking room, First National
Bank of Midland*



Dutch Boy Painter

cording to the Dutch Boy Interior Painting System can be depended upon for real washability, as well as for good appearance and durability, used these

materials on the job — 3400 lbs. of Dutch Boy white-lead and 100 gallons each of Dutch Boy wall primer and Dutch Boy Lead Mixing Oil.

SPATTER FINISH FOR FLOORS

RUMOR has it that the first spatter finish job was entirely unpremeditated. A painter was doing some multi-color wall work on rough plaster and using brushes that were entirely too stiff for the purpose. As he progressed around the room he left behind him on the edge of the floor a beautiful trail of freckles of various hues. (This was in the days before drop cloths were invented, by the way.) When the customer, a colonial lady with an eye for new ideas in interior decoration, came in and spied the nifty border around the floor, she exclaimed, "Well at last I've found a painter with ingenuity enough to figure out a new type of decoration and gumption enough to go ahead and do it!"

Now, as we said at the outset, this is merely a rumor, like the one about roast pork having been discovered when a hog-house burned down. But, rumor or no, the spatter finish did start somewhere and it is still popular in colonial-type homes. And the reason for this article is the number of inquiries that lately have come in asking just how the spatter finish is executed.

In the first place, the floors should be clean, dry and smooth. If they are of

some soft wood, such as white pine, poplar or hemlock, prime them with paint mixed as follows:

- 100 lbs. Dutch Boy soft paste white-lead
- 3 gals. Dutch Boy raw linseed oil
- 2 gals. pure turpentine
- 1 pt. Dutch Boy liquid drier

If boiled linseed oil is used, the drier may be omitted. This mix makes about 8¾ gals. of paint that will cover from 600 sq. ft. to 700 sq. ft. per gallon.

If, however, the floors are of some hard wood — oak, maple, ash, yellow pine, etc.—prime with paint mixed as indicated above but use only 2½ gals. of linseed oil.

Brush this priming coat out well—a common cause of sticky floors is flowing the paint on so thick that it fails to dry properly, then hurrying too much with the other coats.

When the priming coat has dried thoroughly, fill all cracks, holes and dents with white-lead putty, firmly pressed in place and leveled out flush with the floor surface. When the putty is dry, rub it smooth with sandpaper and wipe up the dust.

For the body or second coat on new floors, no matter whether the wood is of the soft or the hard variety, use paint mixed as follows and tinted to suit:

- 100 lbs. Dutch Boy soft paste white-lead
- ½ gal. Dutch Boy raw linseed oil
- 2¼ gals. pure turpentine
- ½ pt. Dutch Boy liquid drier

If boiled linseed oil is used, the drier may be omitted. This mix makes about 6 gals. of paint that covers about 700 sq. ft. to the gallon.

When the above coat has dried hard, put on the finishing coat, the paint having been mixed as follows and tinted to suit:

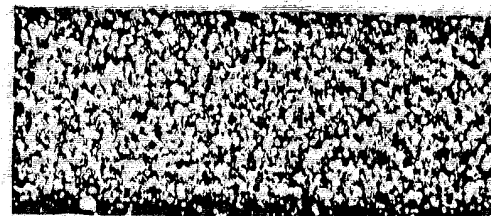
- 100 lbs. Dutch Boy soft paste white-lead
- ½ gal. Dutch Boy raw linseed oil
- ¼ gal. pure turpentine
- 1 gal. floor varnish
- ½ pt. Dutch Boy liquid drier

If boiled linseed oil is used, the drier may be omitted. This mix makes about 5½ gals. of paint that will cover about 700 sq. ft. to the gallon.

If the floors you are to paint are not new but have previously been painted and the old paint is still in fair shape, you need not apply the priming coat suggested above.

The spatter colors may be based on the same formula used for the finishing

Border shows one-color reproduction of work that was done in four colors on floor. Spatters are about the size of the actual spatters produced on the job.

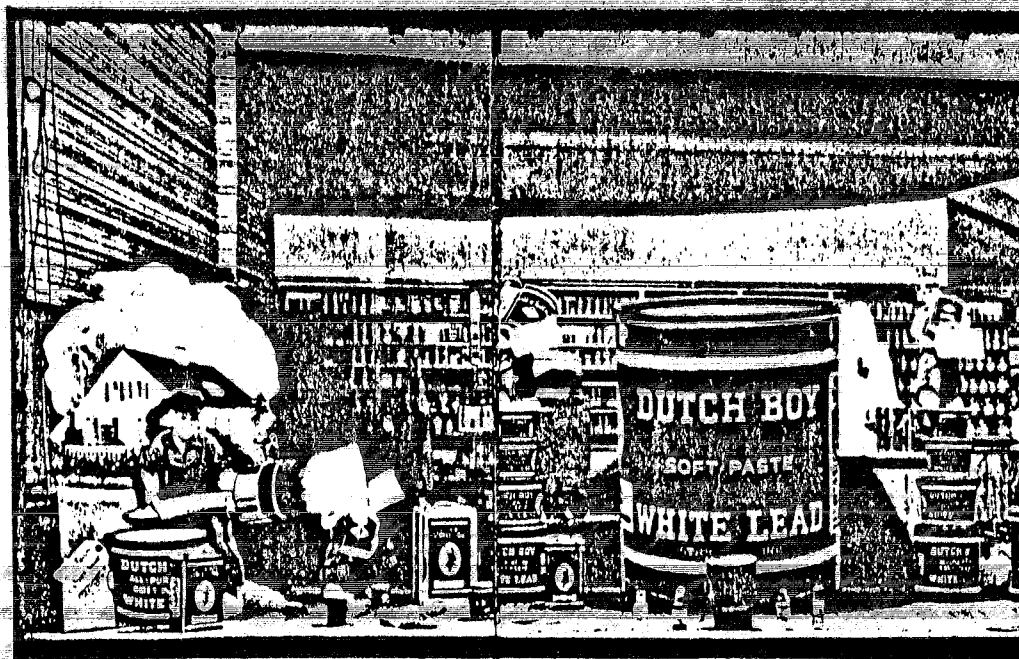


coat paint but, of course, you will want several colors. So take a gallon or so of untinted finishing coat paint, split it up into four quarts and tint each of the four quarts a different color, choosing tints that go well with each other and with the floor ground coat color. Also, have a separate brush for each of the four colors.

As to the actual spattering, take in, in one stretch, only a workable area of the floor at a time. Hold a straight-edge, or other straight piece of wood, in the left hand, dip the brush lightly into one of the colors, then draw the bristles briskly downward across the edge of the straightedge. This deposits the color on the floor in a fine spray.

After spattering a couple of square yards of floor with the first color, repeat with the second color, using a clean brush and drawing it across a fresh edge on the straightedge. Continue as above with the other colors. Then move on to the next stretch and repeat the spatter process, taking care not to get the paint pots and brushes mixed up and reserving the same section of the straightedge for the successive spatterings of the proper colors.

Another way to spatter the paint on the floor is to simply strike the paint-filled brush against the straightedge, palm of hand, or some other object allowing the droplets of paint to spray on the floor. To decide which method gives you results that the house owner likes, try out both on cardboard or wallboard sheets laid on the shop floor.



...OF ST. LOUIS

IF you're from Missouri, you've been in St. Louis. And, if you've been in St. Louis, it's probable that you've heard of the Reineke Wallpaper & Paint Company.

This up-and-coming concern operates two stores in St. Louis, one at 5149 Easton Avenue and the other at 3351 Gravois Avenue. Both are important Dutch Boy outlets, as may be sensed by

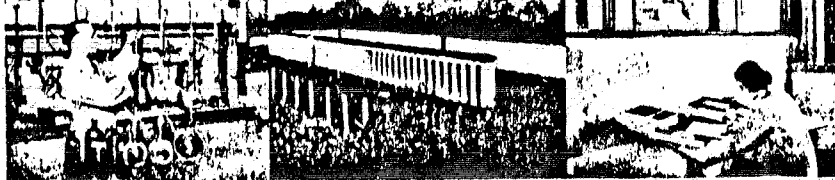
glancing at these pictures of recent Dutch Boy windows.

Fred W. Reineke took over, in 1902, the contracting business started by his father in St. Louis in 1865. After some ten years at contracting, Mr. Reineke became associated with another concern with whom he remained for about twenty years. In 1934 he opened a store in south St. Louis. The business grew so rapidly that a new store was opened in north St. Louis the following year.

The new south side store, recently put into operation, has 8000 square feet of floor space devoted exclusively to the service of painters and decorators. It embodies all modern improvements, including air-conditioned offices. Fred W. Reineke is the treasurer of the concern and his sons—Ted, Russell and

N L I
003354

PAINT QUESTIONS ANSWERED



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 2020, 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 are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Cleaning Smoked Brick

Question: What do you recommend for use in cleaning red brickwork that has been badly smudged by smoke from a nearby fire?

Answer: A satisfactory brick-cleaning job can usually be done with a liquid composed of equal parts of muriatic acid and water. This liquid is washed over the bricks with an old broom or a fibre brush, care being taken not to spatter it on the hands, face or clothing, or on adjacent painted areas. Immediately after the muriatic wash is applied, it should be rinsed off thoroughly with clear water. Prompt removal of the acid is advised because it reacts with and may be harmful to the mortar in which the bricks are set.

If for some reason, the above procedure doesn't get the smudge off the brick, try this: Soften laundry soap chips in sufficient water to make about a gallon of soft soap. Stir into this soft soap a pint of household ammonia and 2 lbs. of powdered pumice stone. Give the smoky brick a preliminary brushing

with a wire brush to get off as much loose dust and soot as possible. Then, using a fibre wall brush, spread the soap mixture evenly over the affected area. Let this work on the smoked surface for a half hour or so, then scrub briskly with a stiff brush, working the paste well into the brickwork. Finally, rinse it all off with clear water, hosed on if possible. This procedure nearly always proves effective, not only for cleaning stains off brick, but also in tidying up stone sills, cement steps, statuary and other items that, over the course of time or through accident, acquire a coating of dirt, grime or other discoloration.

Oil Colors or Japan Colors

Question: What is the difference between colors in oil and colors in japan?

Answer: Oil colors are tinting pigments that are ground in pure raw linseed oil alone or in pure raw linseed oil with a little turpentine added. Japan colors are ground in japan drier. Oil colors are generally used by painters for

all ordinary house painting purposes. Japan colors dry faster than oil colors; hence are usually employed when a straight color finish is wanted—as in sign painting, lettering on glass, etc. Japan colors are also frequently used in tinting enamels because the japan vehicle is more compatible with the vehicle used in enamels.

Filling Cracks in Rough Plaster

Question: We don't have any trouble filling cracks in smooth plaster walls, but do have difficulty with them in rough plaster. How should cracks be filled when working on rough plaster walls?

Answer: After cutting out the cracks in the usual manner—wider next to the lath than at the wall surface—wet the edges and fill tightly with patching plaster. Before the patch sets hard, rough up the surface with a small wire brush. You can, with a little practice, make the patch match the roughness of the rest of the wall very closely. After the patches have dried out hard, spot-paint them with Dutch Boy wall primer. When these touched-up areas have dried thoroughly, go ahead with the painting in the usual way.

Lettering on Overalls

Question: I tried to do a neat job of lettering our firm's name on the backs of our white jackets but the work looked pretty messy. The paint was hard to get into the cloth and the edges of the letters were ragged. How can I do clean-cut lettering?

Answer: Your trouble probably was due to using ordinary linseed oil paint. We suggest that you get some good

N L I 003355

Dutch Boy Painter

nent green, use 1½ pints Dutch Boy medium chrome green; for a golden brown, use ¼ pint Dutch Boy raw Italian sienna and ¾ pint Dutch Boy burnt turkey umber; for a seal brown, use 1 pint Dutch Boy raw turkey umber. There is nothing in the liquids or colors named that will bleed when the shingles are painted later on.

The stain, which should be very thoroughly mixed to incorporate the tinting colors with the liquid, should be brushed well in to the shingles. Because the surface is very absorbent, the area covered by a gallon of the stain will probably be not more than two hundred square feet.

Lightening Dark-Stained Pine Panelling

Question: I would like your advice as to the best method of removing a dark oak-colored stain and wax finish from the yellow pine wall panelling of a room. The old finish must come off to the bare wood, and the panels refinished lighter with a sort of silver gray effect.

I have experimented on a small panel by using a strong solution of floor bleaching compound, used hot and strong enough to remove varnish and shellac. After rinsing, I applied a hot saturated oxalic acid solution and let set for 15 minutes before rinsing. Even so, the wood still has a yellowish or raw sienna color which I would like to bleach out. I would appreciate your advice as to the best method of removing the old finish entirely and refinishing as indicated.

Answer: We assume that the treatment you gave the dark oak-colored panels was effective in removing all of the old wax. The yellowish or raw

sienna color may be simply the natural yellow of the pine itself, and since this yellowish tone is due partly to resin, which it would be practically impossible to remove, we believe that you have already succeeded in getting the wood as light a color as possible.

You might, however, obtain a little ordinary hypo solution such as photographers use, and apply this on the area that you have already tested. On some types of wood, the hypo solution works a little better than the oxalic acid. If you do not succeed in bleaching the color any further, the best suggestion we can make is that you try out the silver gray filler on the test panel to determine whether or not the effect meets your customer's requirements.

The silver gray filler is composed of three parts, by weight, Dutch Boy soft paste white-lead and two parts, by weight, fine silica. Reduce this pigment to a thin paint by adding a thinner composed of equal parts of pure turpentine and good coach japan. Brush this paint on the panel and allow it to set. Before it has hardened, rub the panel cross-grain with stiff felt, or some other suitable fabric, to force the filler into the grain of the wood and at the same time removing all filler that can't be taken up by the wood. The filler may be colored slightly to provide a grayish cast, by adding to it a small amount of prussian blue or lamp black. When the filler has dried hard, the test panel can be finished with an oil rub or with wax, and then shown to your customer.



DON'T LET IT HA

SURE as shootin', you're going to want to look up some item that has appeared in the Dutch Boy Painter magazine. Maybe it is an article on painting asbestos shingles ... or a solution to a paint problem ... or a story on styling with paint. Whatever it is, you'll want it. But you won't find it if the youngsters have cut up that copy or the oldsters have used it to shim up the short table leg.



NLI 003356