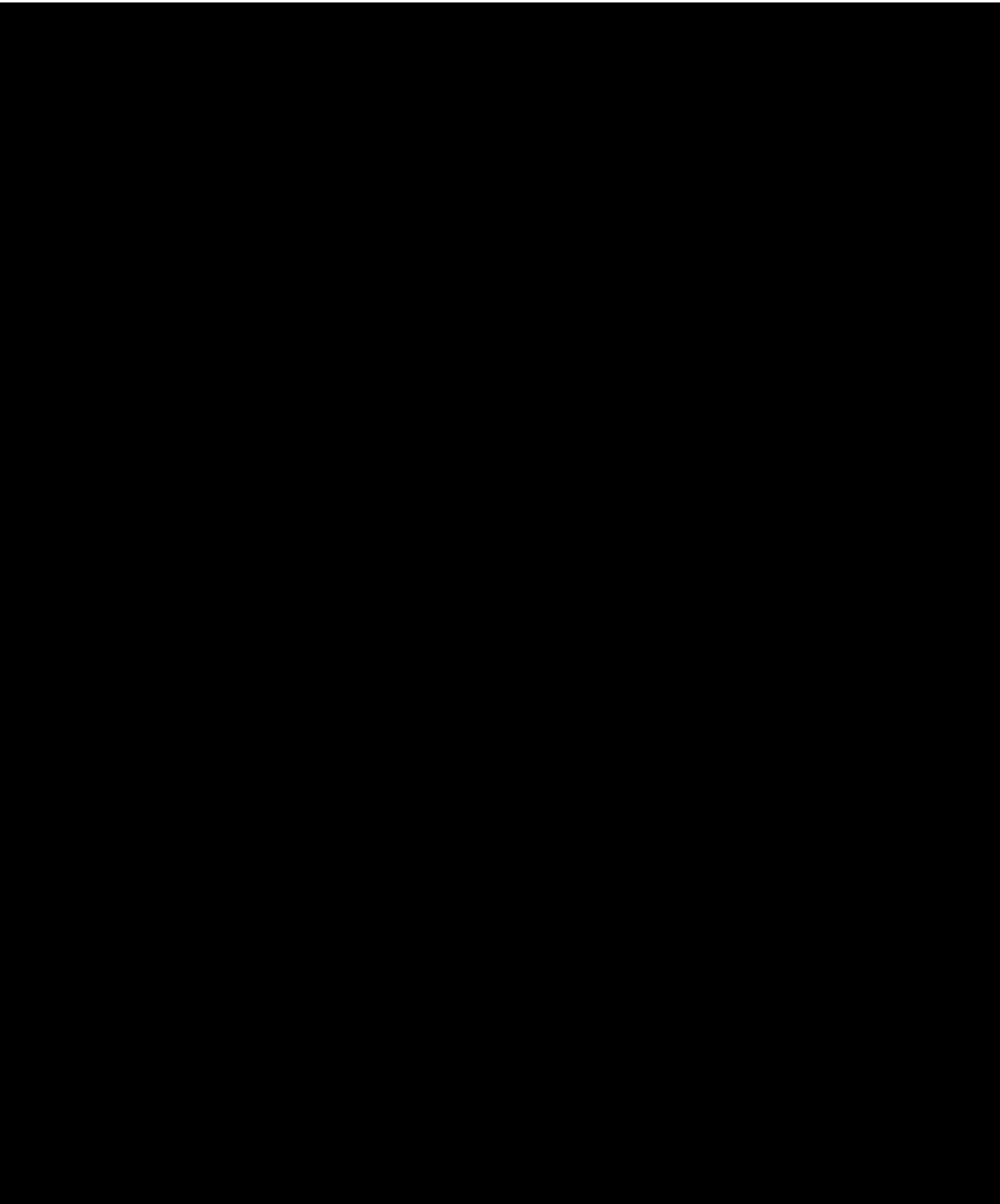




IT'S TIME TO PAINT

*What to do
and
how it's done*



NATIONAL LEAD COMPANY
SAN FRANCISCO

0007-SWP-000001603

CHAPTER I

Protect Your Home for the Years to Come!

Your home is a possession to be preserved, not only against foreign aggression but also against the ceaseless attacks of wear and weather.

The Federal Housing Administration has advocated that essential repairs and maintenance are vital to the preservation of our homes, in order to keep them in sound, livable condition.

To paint your home is to preserve and protect it for the years to come. And by protecting your home with paint or repair, you are also preventing the destruction of scarce structural materials. And the added advantage is that a brightly painted home is a more cheery place to live in, an excellent aid in keeping up morale on the home front.

In order to help those who cannot obtain their own painter, and who wish to keep up their homes, this book has been prepared. It gives necessary information on exterior and interior painting.

Remember, paint cannot be judged by its appearance in the can—it must be judged by the life of the painted surface. Economy in use depends upon quality. And it is false economy to spend time and money in applying paint that does not measure up to the requirements of good quality.

Famous DUTCHE BOY PAINTS, when correctly applied on a properly prepared surface, always look well, are long lasting, wear smoothly and slowly without peeling, cracking or scaling, leaving a perfect surface for repainting. Your painter will be glad to use the DUTCHE BOY product you specify.

Remember—

The maintenance of our homes today is more important than ever before.

CHAPTER II

Painting Information for Home Owners

In this chapter you will find a number of ideas (and warnings, too!) on painting and redecorating which if followed will prove to be economical and helpful.

Painting Plywood . . . (Veneered paneling) . . . Plywood should be "back-primed"—that is, given one coat of paint on all sides not exposed before being placed in position. (See page 5.) An excellent material for this purpose is DUTCH BOY MIXED PAINT (reduced with one quart of boiled linseed oil and one quart of pure turpentine to the gallon) or DUTCH BOY WHITE LEAD paint mixed according to the formula for priming new wood. When the back-primed plywood is put in position, the joints between sections should be nailed every two inches and the nails slightly countersunk. The entire surface should then receive a priming coat, using the same materials as recommended above and soaking all the joints between panels thoroughly with paint. When this is dry, any openings at joints should be filled with a mixture of DUTCH BOY WHITE LEAD-Oil, thickened with dry WHITE LEAD to which a small amount of DUTCH BOY VERSATILE SPAN VARNISH has been added. (This mixture should have the consistency of putty.) The openings should be filled carefully and smoothed down perfectly even with the surface. At least 48 hours are required for proper drying under favorable conditions. Surfaces should be sanded if necessary. As a second coat, DUTCH BOY STRIPE COAT, tinted as desired with DUTCH BOY COLORS-IN-OIL, should be applied. This coating will completely conceal any unevenness of grain and will also hide the joints as well as provide a satisfactory finish. DUTCH BOY STRIPE COAT comes in gloss, flat and eggshell finishes and is washable. Ordinary painting and staining are possible but the grain of the wood will show.

Painting Wallboard . . . Follow the instructions given on page 31.

Do Not Paint Over . . . There are several excellent construction and decorative materials which will not take paint satisfactorily. This is not a reason for not using such materials, but it is well to be warned that they cannot be refinished with paint.

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Paint will not adhere to the following materials:
Stains Containing Creosote . . . (Exterior rough wood and shingles).
Manganese . . . (Floors, steps, drainboards and sometimes walls).
Asphaltum . . . (For sealing and protecting drains, pipes and walls).
Aniline Dyes . . . (Interior woodwork).
Waxed Woodwork.
Kalsomine . . . See "Kalsomining," page 53.

Back-Priming . . . Before installation, the following should be primed: all interior woodwork, the underside of porch floors and steps and the ends and edges of tongue and groove floor boards. This prevents blistering and peeling and other paint troubles resulting from the presence of moisture. The product to use is DUTCH BOY MIXED PAINT reduced with one quart of boiled linseed oil and one quart of pure turpentine to the gallon.

Ventilation Under Houses . . . Plenty of ventilation, permitting free circulation of air under houses, and under wooden or concrete steps and porch floors, is essential. Otherwise, moisture condensation will cause paint difficulties such as cracking and peeling on porch steps, columns and floors—a familiar condition!

Painting Concrete Floors . . . Because moisture may work up underneath the paint film, basement, garage and other cement floors cannot be successfully painted if the floor is laid on clay or on the ground. Six to eight inches of gravel or cinders are necessary for drainage underneath this type of floor. With this precaution in construction, the floor may be given one coat of DUTCH BOY PORCH AND DECK PAINT in the color desired and then waxed. More than one coat of paint tends to seal the pores, preventing any dampness which may be present from escaping. This weakens the paint film to such an extent that it peels off. Floors not laid on the ground do not present this same problem. (See page 20, "Painting Concrete Porches and Steps.")

Dipping Shingles Before Laying . . . To insure long life for shingles, it is wise to have them dipped in stain or paint, dried in loose piles and then coated once more after the roof is finished. This procedure seals the hidden wood against moisture, and water cannot be absorbed.

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Painting Gutters, Downspouts and Other Metal Work . . . All galvanized metal should be treated with **SOLFO METALLIC COATING**, washed, given a coat of Dutch Boy Red Lead and finished like the balance of the house. (See page 20 for the proper paint treatment for galvanized iron.)

Canvassing Walls and Ceilings . . . Proper canvassing results in such economy in the long run that it is highly desirable. It makes an ideal surface for plain or decorative painting. It provides a surface which keeps its good looks indefinitely and which is easily washed with soap and water. Moreover, canvas provides a smooth, tough surface on walls which will conceal checks and cracks which develop in plaster underneath. This eliminates the unsightliness of plaster cracks and the expense of filling them when repainting. A ceiling (scot of frequent fine cracks) which is canvassed affords a permanently unbroken surface. Canvas will take any number of coats of paint successfully, if they are properly formulated. It is equally practical in bathrooms and kitchens, providing as it does, a permanent wall surface on which may be painted satisfactory imitations of tiling. (See page 37.)

It is, however, essential that canvassing should be carefully done. The National Lead Company, San Francisco, will be glad to supply detailed instructions without charge. Painting instructions will be included.

CHAPTER III

Common Painting Defects

PAINT materials which are faulty or inferior in quality and paints which are improperly applied cannot fulfill their purpose of protection and beauty on home exteriors. The results are the easily recognizable defects discussed in this chapter and which can be avoided by the choice of quality paints and by correct painting procedure.

Checking . . . (Figure 1) . . . This defect takes the form of splits in the top coats of paint which break the surface into tiny irregular areas. Slight checking is not a serious defect because the durability and the protective value of the paint are not affected. The cause of checking is usually too soft an undercoat. It can be avoided by allowing plenty of drying time between correctly formulated paint coats.

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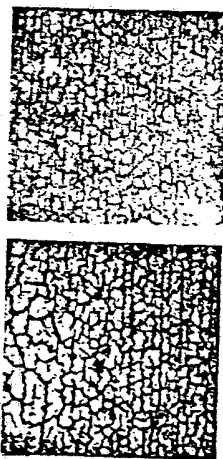


FIGURE 1—Checking

FIGURE 2—Alligatoring

Alligatoring . . . (Figure 2) . . . The fine splits in paint film which identify this defect are in the top coat of paint only and do not extend through to the wood. The cause is always too soft an undercoat. This may be due either to the use of too much oil, to insufficient drying time between coats or to the use of impure oil or other vehicles which dry to a soft film.

Cracking and Sealing . . . (Figure 3) . . . The cracks which indicate this painting defect, go through to the wood, allowing moisture to enter behind the paint film. This causes the paint to scale off, exposing the bare wood. Cracking of this type is the result of the use of a poor quality paint which becomes hard and brittle as it ages, so that it cannot follow the normal expansion and contraction of the wood. Dutch Boy Mixed Paint and Dutch Boy White Lead paint remain relatively elastic and this condition does not develop when they are used.

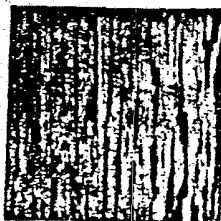


FIGURE 3—Cracking and Sealing



FIGURE 4—Blistering and Peeling

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Blistering and Peeling . . . (Figure 4) . . . The most common cause of blistering and peeling is moisture under the paint film. Poor workmanship in building sometimes permits water to get behind a paint film because of carelessly fitted siding against the casings of doors, windows and corner boards.

A porch skirting built down to the ground, with wood touching the moist ground, preventing ventilation underneath the house, is also a cause of blistering and peeling. (See "Ventilation," pages 5 and 20.) The only remedy is to remove the old paint, overcome the condition, allow the wood to dry thoroughly, and then repaint as new wood.

Spotting . . . (Figure 5) . . . This is characterized by loss of gloss or fading in spots. Its root lies in insufficient coats of paint, so that the porous surface beneath absorbs too much of the oil in the finishing coat. Spotting will not occur when sufficient coats of properly formulated paint are applied.

Washing . . . Inferior paint pigments, soluble in water or which form soluble compounds by chemical reaction after the paint has been applied, are affected by rain—which causes washing. DUTCH BOY MIXED PAINT and DUTCH BOY WHITE LEAD paint never develop water-soluble compounds, and surfaces properly painted with either of these paints never give this trouble.



FIGURE 5—Spotting



FIGURE 6—Sagging

Running and Sagging . . . (Figure 6) . . . Both of these defects are usually due to the application of a coat of paint of uneven thickness. The way to avoid either of these unsightly conditions is to brush out the paint to a thin, even film.



FIGURE 7—Wrinkling

Wrinkling . . . (Figure 7) . . . An excessively thick coat of paint is the principal cause of wrinkling. To avoid this condition, the paint should be brushed out well to a thin, even film. If painting is done during great humidity, addition of a little turpentine will help.

Bleeding Over Knots . . . Bleeding of this type is caused by the oil in the paint dissolving out substances in the knot. It can usually be prevented by coating knots with DUTCH BOY SURELAC after the priming coat of paint is dry.

Dirt Discoloration and Mildew . . . These two conditions are frequently confused with each other. Dirt discoloration results when too much linseed oil is used in the finishing coat, making the paint dry, soft and tacky so that it catches and holds dust and dirt. DUTCH BOY WHITE LEAD paint, when mixed according to our formulas, and DUTCH BOY MIXED PAINT produce glossy paint films that are sufficiently hard to resist excessive dirt collection.

Another form of discoloration occurs on some paints when they are applied on surfaces adjacent to bronze or copper screens. It is caused by insoluble copper compounds washing down over the paint. If DUTCH BOY PAINT or DUTCH BOY WHITE LEAD is used this condition will not develop.

Mildew can be distinguished by its fibrous, fungus-like appearance. It forms under conditions of moisture, warmth, and shade. It develops more readily on soft paint films. Before repainting, remove as much of the fungus as possible.

In order to prevent the return of the mildew growth, add a small quantity of bichloride of mercury or calcium to the final coat of the new paint. Sometimes removal of shrubbery, vines or trees will help to correct the condition.

CHAPTER IV

Miscellaneous Painting Jobs

Killing Water Stains in Walls or Ceilings . . . First correct the structure defect which causes the leak, and let the wall or ceiling dry thoroughly. Then apply "Kil-stain." When this has dried completely, apply any desired wall finish in the manner prescribed for normal conditions.

Polishing Electric Light Fixtures . . . One of the least expensive and most decorative ways to modernize is by the painting of light fixtures. Unpleasing or old-fashioned fixtures and metal accessories can be made less conspicuous and color notes may be added to the room by decorating them. DUTCH BOY QUICK-DRYING ENAMEL will give fixtures a high-gloss surface in strong, clear colors, or SATIN ECOSHELL may be used to match the rest of the wall or ceiling finish. U. S. STANDARD BRONZE POWDERS are also decorative and easy to use in refinishing fixtures.

Painting Brick Fireplaces . . . It is often desirable to paint the brick of fireplaces in colors more in harmony with the room than is the natural color of the brick. DUTCH BOY STUCCO AND CONCRETE WALL COATING will give a soft mat finish which is very suitable for the surface of brick. DUTCH BOY SATIN ECOSHELL will give a semi-gloss which will be easy to keep clean. DUTCH BOY QUICK-DRYING ENAMEL or DUTCH BOY QUICK-DRYING FLOOR PAINT are also suitable finishes for this work if a gloss is desirable.

Before painting, clean thoroughly. Do not light a fire in the fireplace for at least twenty-four hours after painting.

Painting Furnace Pipes and Furnaces . . . Metal furnaces and pipes will be well protected if painted with DUTCH BOY STOVE FIRE ENAMEL (black), or DUTCH BOY HEAT-RESISTING ALUMINUM PAINT. These materials will withstand the temperatures ordinarily encountered in the home; but they should be applied only when the furnace or stove is not in use and the surface is cool (100° F. or less). When high temperatures are encountered, special paints may be used. Write to the National Lead Company, San Francisco, outlining the problem.

Should furnaces and pipes in game rooms be encased in asbestos and a decorative effect desired, they

may be painted with whatever product is used to finish the walls and woodwork, if first given a coat of DUTCH BOY WALL PRIMER. Another colorful finish which can be used on asbestos is GRANITOL (a cold water paint).

Refinishing Stoves . . . An enamel has not yet been developed that can be successfully applied at home to the parts of a stove subjected to heat. However, the splashers, the gas cocks, oven door handles and the legs can be decorated with DUTCH BOY QUICK-DRYING ENAMEL in colors that will give the stove a decorative value in relation to the rest of the kitchen. Before painting remove all traces of grease with benzine or gasoline. Do not light the stove until the enamel is thoroughly dry and hard.

Refinishing Radiators and Registers . . . Clean off all rust, dust and grease. Refinish the radiator with DUTCH BOY RADIATOR ENAMEL or DUTCH BOY QUICK-DRYING ENAMEL in tones to harmonize with woodwork or walls. Follow the process of painting metal garden furniture. (See page 46.) If bronzing is preferable, use U. S. STANDARD BRONZE POWDERS mixed with DUTCH BOY CHEMICAL BRONZING LIQUID. Bronze Powders can be obtained in shades of gold, copper, aluminum and colors, such as green, blue, and many others.

Painting Drainboards . . . For a pure white, inexpensive drainboard finish nothing looks so well or washes so easily as DUTCH BOY DRAINBOARD ENAMEL. Use it on wood, metal, or composition boards. It will resist hot and cold water. DUTCH BOY QUICK-DRYING ENAMEL offers a finish in color for drainboards. It, too, may be used on wood, composition or metal. For the longest wear, use thin coats well brushed out and allow ample drying time between them. Natural wood drainboards finished with two or three coats of DUTCH BOY VERSATILE SPAR VARNISH will also wash more easily. It forms a tough, elastic film which resists hot and cold water.

Refinishing Refrigerators . . . The exterior of refrigerators may be refinished with paint or varnish like any other piece of furniture. (See page 44.) The finishes from which to choose are DUTCH BOY DRAINBOARD ENAMEL in white, DUTCH BOY QUICK-DRYING ENAMEL in colors, DUTCH BOY VARNISH STAIN in wood colors, or VERSATILE SPAR VARNISH. Any of these finishes will improve the looks of the refrigerator and make it easier to keep clean.

The interiors of refrigerators require a finish that will not give off an odor or taint food. DUTCH BOY OPONLESS WHITE ENAMEL is the product to use.

Painting Garbage Cans . . . These receptacles are easier to keep clean and, especially when used in the kitchen, are more pleasing if painted. Kitchen cans may be painted with DUTCH BOY QUICK-DRYING ENAMEL in colors to follow the kitchen color scheme. Paint outdoor cans with DUTCH BOY QUICK-DRYING ENAMEL or SATIN AND TRIM COLORS or DUTCH BOY INDUSTRIAL ENAMEL, or even URINARY ROOF PASTE. Any of these finishes forms a tough, durable surface that will withstand the weather and may be frequently hosed off without cracking or peeling. Colors may be selected to make garbage cans inconspicuous. New garbage cans should first be treated with SOLRO METALLIC COATING and rinsed with clear water before painting.

Painting Garden Tools and Lawn Mowers . . . Aside from the protection afforded by paint, trim garden tools and flower stakes add atmosphere to the well-pampered garden. Three sturdy finishes, whose bright colors contribute much, are DUTCH BOY QUICK-DRYING ENAMEL, DUTCH BOY AUTO ENAMEL and NALCO ENAMEL. (See "Refinishing," page 44.)

Canvas Decks . . . Prepare for refinishing as any other painted surface, scrubbing thoroughly clean. Allow the canvas to dry and then apply DUTCH BOY PORCH AND DECK PAINT.

Painting Basement Steps for Safety . . . White paint on the last step of basement or other dark stairs is a "safety first" device worth considering. It will show up even at night. The finish to use is DUTCH BOY QUICK-DRYING ENAMEL or OVER-NITE FLOOR ENAMEL.

Toilet Seats . . . The successful refinishing of toilet seats depends very largely upon the removal of most of the gloss of the old finish with sandpaper (see page 57) and the allowance of proper drying time between new coats of paint. Several coats will be necessary. For a speedy job use DUTCH BOY BRUSH LACQUER. QUICK-DRYING ENAMEL also makes an excellent finish. Follow directions on the container.

Toys . . . A favorite shabby toy can be restored to new life and interest with a coat of DUTCH BOY QUICK-DRYING ENAMEL. The process to follow is the same as refinishing furniture. (See page 44.)

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Touch-up Refinishing on Automobiles . . . This is a job which can be successfully accomplished by an amateur using DUTCH BOY AUTO ENAMEL. Simply clean the car thoroughly to remove all wax, polish, grease, dirt, rust or scale, and sandpaper to a smooth surface; then apply a coat of two of NALCO UNIPROTECT (thinned one-third with NALCO REMOVER) and finish with DUTCH BOY AUTO ENAMEL. NALCO ENAMEL may also be used. Both of these finishes come in excellent colors for automobiles.

For the car owner who wants a complete refinishing job, it is best to employ an expert auto finisher. Specifically that he use DUTCH BOY INSTANT AUTO MOTIVE FINISH—he will be glad to. Instant is an improved type of spray finish which offers twenty-four attractive modern colors, many of which may be used in striking combinations.

Painting Automobile Tops . . . Imitation leather tops can be made to look fresh and new with a coat or two of DUTCH BOY BLACK AUTO TOP DRESSING. It waterproofs, will not chip, and leaves the top soft and pliable. It is not, however, suitable for automobile leather seats. Light-colored fabric tops may be waterproofed with clear DUTCH BOY SATIN OIL FINISH.

Painting Leather Upholstery . . . An excellent black finish for old leather upholstery on automobiles is REMOV-O-LAC. It dries with a brilliant lustre and will not rub off.

Painting Bicycles . . . DUTCH BOY QUICK-DRYING ENAMEL, DUTCH BOY AUTO ENAMEL or NALCO ENAMEL will do an excellent job on bicycles. The process is the same as for touch-up refinishing jobs on automobiles. (See above.)

Farm Implements . . . Everything from a wheelbarrow to a tractor can be given new life at low cost with DUTCH BOY INDUSTRIAL ENAMEL, or TRUCK AND TRACTOR ENAMEL. Prepare the surface as for any repainting job and choose among eight sturdy colors.

CHAPTER V

The "How" of Applying Exterior Paint

1. The painter should be sure he has enough paint for all surfaces to be painted. It is better to have some left than to run short. There will be no waste, for the left-overs are useful for painting roof valleys or gutters

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and various odd jobs on which the color of the paint makes no material difference (except for floors and stairs which require special formulations).

2. The painter should estimate the amount of paint required for each coat and have a sufficient quantity mixed in one container before starting to paint.

3. Benzine and kerosene should never be used as substitutes for turpentine. Mineral oil and other non-drying oils have no place in paint.

4. Outside house painting should not be done in extremely cold, frosty, or damp weather. In winter, painting should only be done when temperature is favorable (not lower than 50 degrees F.) and surfaces are dry.

Painting too soon after the surface has been exposed to rain often results in a paint failure. Some painters make the mistake of supposing that a few rainless hours are sufficient to dry out lumber which has become saturated by a heavy rain. Surfaces should only be painted when thoroughly dry.

5. Moisture which gets behind the paint film, because of some defect in the construction of a building, is fatal even to good paint. Naturally, such defects should be remedied or, better yet, avoided in construction.

New wood almost always contains moisture. The wood should dry out thoroughly before being painted. Only the priming coat should be put on the outside of a house before the plaster inside is "bone dry" because oil and water will not mix and because paint applied over a damp surface may eventually blister and then peel. (See Figure 4, page 7.)

6. Equal care should be taken before repainting is done. The painter should wait for dry weather and examine the surface carefully for moisture before painting. The building should be checked for structural defects which allow moisture to get behind the surface.

7. If the paint is in good condition, a thorough brushing off of all dirt and dust (with especial care in the corners of window sashes) is all that is necessary to prepare the surface for repainting. If the paint has cracked, peeled, or scaled, the painter will find it necessary to scrape the surface or perhaps completely remove the old paint.

8. A good painter uses plenty of "elbow grease." He brushes the paint well into the pores of the wood and does not allow it merely to flow from the brush. (This

brushing is doubly important in applying the priming coat.) He also uses good brushes for ease and thoroughness of work.

9. For putty, only pure linseed oil putty should be used. After the priming coat is dry, the painter fills tightly all nail-holes, cracks, knot-holes, dents, and other defects in the surface. He should not use putty containing petroleum and marble dust. It often makes an otherwise good painting job by yellowing nail-holes and cracks.

10. In shellacking over knots, only pure shellac should be used. Preparations of cheap shellac and resin are likely to cause knots to show yellow. You may rely on the quality of DUTCHE BOY SHELLAC.

11. Two coats of paint, well brushed out, are better than one heavy coat.

12. Plenty of time should be allowed between coats for the paint to dry. Paints may appear dry to the touch and be only "surface" dry. If each coat of paint to be applied has not thoroughly hardened before the next coat is put on, the result will be a soft, spongy surface. This is caused by the "sweating" of the undercoats. Thus the next coat becomes only surface dry. When this happens, moisture and dust attack the top coat and cause excessive dirt collection, which must appear. Fainting over a soft surface is also likely to cause alligatoring. (See Figure 2, Chapter III, page 7.)

Early flaking and dirt discoloration may also be the result of insufficient drying time between coats. Outside work should be allowed to dry at least one week. This drying time should be extended in climates and seasons in which paint can dry only during three or four hours of each day. This means that in some instances the drying period will extend to thirty days. This is none too long; in fact, it is advisable in all unfavorable weather. A freshly painted surface may be judged as ready for the next coat when sandpaper can be used without gumming.

CHAPTER VI

Exterior Painting

"Keep it New . . . make it last." That's the present-day trend in our homes and good paint is the home owner's best aid in conservation measures. For good paint not only protects, but beautifies. It shields your

home from the ravages of weather and time on the outside, and keeps the inside bright, cheerful, sanitary, spick-and-span.

Painting does more than renew and redecorate . . . with paint you can "restyle" your home. Styling with paint is done with proper distribution of dark and light colors. Dark colors make things appear smaller, light colors add the appearance of size. Styling replaces shadow with sunlight, harsh effects with mellow tones.

Styling with paint is a decorative trend which is gaining popularity everywhere. Most new homes make use of its principles of distribution of color, and it is an excellent means of modernizing old homes. Your Dutch Boy dealer can show you many examples of "paint styling" developed from the modern colors of the Dutch Boy line. Ask to see color cards, color displays and booklets which illustrate this principle.

Cost of Paint . . . The importance of using only the highest quality paint has been discussed in Chapter I, and the careful work necessary in the application of it has been discussed in Chapter V. Paint must protect the surface from weather and it must wear down to a satisfactory surface over which to repaint. If it leaves a surface rough and scaly, it not only is unsightly, but it must be removed completely before a good painting job can be done. This preparatory work takes time and costs money, which, of course, must be added to the original cost of the poor paint.

Therefore, the cost of paint should not be figured by the gallon. For good paint covers many extra square feet to the gallon; it saves in labor because it flows on more smoothly than a paint which is hard to brush out; it saves in long life and beauty; and, finally, it saves on the next paint job, because it leaves a proper surface for repainting, eliminating the expensive labor costs of correcting a poor surface. *It never pays to use cheap paint.*

Quantity Needed . . . In figuring the number of square feet a gallon of paint will cover, a great deal depends upon the surface to be painted. The absorption of the wood, its dryness, its degree of roughness, and so forth, are all factors. Some woods are more porous than others and absorb more paint. Much depends, too, upon the manner in which the paint is

applied. Some painters brush paint out more and thus cover more surface.

A quick and easy way to figure the approximate number of gallons of paint needed is to measure the distance around the outside of the building and multiply this by the average height. This will determine the approximate number of square feet to be covered. To find the number of gallons needed for each coat, divide this number by the square feet which one gallon of paint will cover. One coat of DUTCH BOY MIXED PAINT covers 600 to 850 square feet to a gallon, depending upon the nature of the surface and the number of coats applied.

How Many Coats? . . . To insure satisfactory results, three coats should be applied on a surface that has not previously been painted: a thin, penetrating priming coat, a body coat, and a glossy, elastic finishing coat. Two coats are sufficient for previously painted surfaces, if the paint is in reasonably good condition. The use of two coats for new work, or one coat for repainting, is not recommended, as the dry, porous surfaces will not receive sufficient oil if one coat is omitted. This may lead to such defects as spotting and fading, or cause the paint to wear out too soon.

Time Allowance Between Coats . . . A sufficient drying period between coats is so necessary to the life of paint, and to its lastingly attractive appearance, that it is of prime importance in the planning of any paint job. Many paint jobs which otherwise would be highly successful have been ruined because the householder or the painting contractor was in too great a hurry. For further discussion of this important subject see Chapter V.

When to Paint . . . Generally speaking, on the Pacific Coast, painting seasons are not as clearly defined as they are in other sections of the country. If the weather is dry and sunny, painting may be done any month in the year, making proper allowance for drying. (See Chapter V, Para. 12.) However, exterior painting should be put off if fog, rain or unusually low temperatures (below 50°) threaten.

Painting New Wood . . . For best results, three coats are generally recommended for new work. The high quality of DUTCH BOY MIXED PAINT or DUTCH BOY WHITE LEAD and linseed oil will give you results from

which you will have lasting satisfaction. Because the priming coat becomes the foundation for all succeeding coats of paint, its proper formulation and proper application are particularly important in the painting of new wood. It must therefore contain enough linseed oil to satisfy the surface porosity and enough thinner to bring about proper penetration. The second and final coats of Dutch Boy Mixed Paint or Dutch Boy White Lead and linseed oil will give you a finished job of which you can well be proud.

A two-coat job is often desired. To meet this need, Dutch Boy No. 25 Extension Primer has been developed. This product is unsurpassed as a primer for two-coat work. A final coat of Dutch Boy Mixed Paint or Dutch Boy White Lead and linseed oil will satisfactorily complete the job.

Dutch Boy Mixed Paint is the result of years of research conducted by leading paint chemists of the country. It has been tested for ease of application, covering and durability. It is manufactured in accordance with the most approved methods of paint-making from the best materials obtainable. It will protect and beautify your property for years to come. Its eighteen sparkling shades have been developed to provide the freshness required in western color treatments.

Painting Over Old Paint . . . Even good paint eventually wears down. If material of the quality of Dutch Boy Mixed Paint or Dutch Boy White Lead, properly mixed and properly applied, has been used it should last at least from four to seven years and still leave an ideal surface for repainting. After a thorough dusting, two coats should be applied. Even if the house has been neglected for several years and looks weather-beaten, it will not be necessary to remove the previous paint. If good paint was used, it is only necessary to increase the amount of linseed oil which would normally be added to the first coat. Three coats are, of course, advisable under such circumstances. Also, if the previous paint is of an inferior quality and has not worn well (has scaled or peeled) it will be necessary to remove the old paint and apply three new coats. A discussion of common painting defects, their cause and cure is given in Chapter III, beginning on page 6.

Painting Shutters, Trim and Sash . . . Often it is desirable to paint them in bright tones in relation to the rest of the house. An excellent product for this

purpose is Dutch Boy Mixed Paint or Sash and Trim Colors.

Painting Fences and Outhouses . . . A good inexpensive paint for this type of work is Dutch Boy Utility Roof Paste. It comes in nine pleasing colors and while which will harmonize with the rest of your property. If greater beauty and a perfect "match" between buildings is desirable, Dutch Boy Mixed Paint should be used.

Painting Shingles . . . When shingles are very old, painting will make them more waterproof and durable. If their present color is darker than desired, paint can be used to make them lighter in color. Use Dutch Boy Mixed Paint or, for economy, Dutch Boy Utility Roof Paste. Paint should not be applied over a roof that has previously been stained with a creosote stain. (See page 5.)

Staining Shingles . . . On new construction, shingles should be stained before they are laid as it is important that the underside as well as the exposed surface be protected. They should be immersed in a tub or barrel containing the stain and then spread out to dry. A second coat of stain should be applied with a brush after the shingles are laid. Dutch Boy Shingle Stain is the finish to use. ("Dipping Shingles," see page 5.)

Shingle Stain may be applied over shingles that have previously been stained, but is not for use over a painted surface. The color should be the same as that originally used, or a stronger and darker color.

Painting Tin Roofs . . . (New) . . . The best roofing tin is sold in sheets painted with an iron oxide paint on the underside. This prevents rusting through from the inside. The roofing is also dipped in palm oil which must be entirely removed with benzine, gasoline or like cleaner, otherwise the paint will not dry. After cleaning, the surface should be given a coat of Dutch Boy Red Lead to prevent rusting and then two coats of Dutch Boy Mixed Paint or Utility Roof Paste in a color harmonious with the body and trim. Either of these paints, applied over a priming coat of Red Lead, will cover well and protect roofs from rusting.

Repainting Tin Roofs . . . After checking for necessary repairs, loose paint should be removed by scraping. Bare spots should be touched up with Dutch Boy Red Lead before painting with Dutch Boy Mixed

PAINT or URRURY ROOF PAINT. Open gutters and conductors should be painted inside and out. (See page 6.)

Painting Galvanized Iron . . . New galvanized iron should be treated with a coat of Solfo Metallic Coating. It will prepare any galvanized surface for painting, as it forms a coating which will make a positive bond for the paint.

Following this treatment, the iron should be primed with one coat of Dutch Boy Red Lead and then painted with two coats of Dutch Boy Quick-Drying ENAMEL or SASH AND TRIM COLORS in the color desired.

Old galvanized iron does not require the Solfo Metallic Coating treatment before the primer is applied, as weathering for at least six months accomplishes the same result.

Painting Porches and Steps . . . (Concrete and cement) . . . Unpainted concrete absorbs a certain amount of moisture, for which reason it is necessary to be doubly sure that it is thoroughly dry before painting. In order to secure proper ventilation, openings may be made in inconspicuous places to allow circulation of air underneath floor and steps. (See page 5, "Ventilation.")

Neither concrete nor cement should be painted for about a year after laying. (See page 23.) Your painter will be able to advise you as to the best time to paint.

Concrete laid on bare ground is subject to seepage and dampness, and as a result free lime in the cement is active. This can be tested by painting a small section of the concrete. If after forty-eight hours the paint remains soft or tacky, it is useless to try further to paint it.

Before painting or repainting concrete or cement, the same precautions should be taken in the preparation of the surface as in finishing wood. The surface should be clean, smooth and dry. Sealing paint should be removed and bare spots touched up. For exterior floors, Dutch Boy Porch and Deck PAINT is the finish to use. It forms a durable and decorative surface suitable to cement and concrete porches, terraces, steps, and walks. For interior work, use Dutch Boy Quick-Drying FLOOR PAINT or OVERNITE FLOOR ENAMEL. (See page 43.)

Painting Porches and Steps . . . (Wood) . . . Porch floors which are to be painted should be thoroughly dry and clean. If the previous finish has scaled, the loose material should be removed and bare spots touched up before painting. As with concrete and cement steps, proper ventilation under the porches or steps should be provided. (See page 5, "Ventilation.") The paint to use is Dutch Boy Porch and Deck PAINT in a color in harmony with the body and trim of the house. Brown shades of Dutch Boy Quick-Drying FLOOR PAINT may also be used—Buckskin, Sudan Brown, Gold Brown and Autumn Brown. For enclosed porches, the other colors of Quick-Drying Floor Paint may also be used—French Gray, Gunmetal Gray, Blue-steel Gray and Tile Red—but these colors are not intended for exterior painting.

Painting Underside of New Porch Floors . . . Porch floors require protection against moisture from the damp space beneath the porch. (See Chapter II, "Back Priming," page 5.)

Finishing Porch Ceilings . . . Even though porch ceilings are not directly exposed to rain and sun, it is essential that they be protected from the natural moisture in the air. They may be varnished to show the natural wood grain, or painted to harmonize with the color scheme of the house. On many new houses, they may now match the colors of the sash or trim. Light colors, of course, will brighten rooms which are overshadowed by porches. For painting, the products to use are Dutch Boy Mixed PAINT or SASH AND TRIM COLORS; for varnishing, use VARSATILE SPAN VARNISH.

Painting Front Doors . . . There are two distinct styles in painting front doors. One is to match the door to the trim of the house, using the same paint (Dutch Boy Mixed PAINT or Dutch Boy WHITE LEAD and linseed oil), and the other—and more modern—is to paint the door an attractive color, in contrast to the body and trim of the house. Thus a gray house may flaunt a smartly wear a blue or black door. Even brighter contrasts such as orange or vermilion are allowable. The finishes to use are Dutch Boy Mixed PAINT, SASH AND TRIM COLORS, or Quick-Drying ENAMEL. If doors have been previously varnished and the varnish offers a good, solid foundation, they may be painted after

no further preparation than cleaning and sandpapering. (See page 27, "Painting Varnished Woodwork.") However, varnish that is deteriorating should be removed with a varnish remover.

Varnishing Front Doors . . . (New) . . . When front doors are not to be painted, it is necessary to protect them with varnish that will stand exterior exposure. The surface should be given two coats of Dutch Boy Exterior Spar Varnish. This product will give the longest service and the best results. It is, however, possible to use Dutch Boy Versatile Spar Varnish successfully and pleasantly. If it is desirable to deepen or change the natural coloring of the wood, a coat of Dutch Boy Oil Worn Stain may be applied before varnishing. Also, before varnishing new hardwood doors, they should be filled with Columbian Paste Wood Filler and sanded as described on page 40 under "New Hardwood Floors." It is good practice to finish the top and bottom edges of all outside doors whether they are painted or varnished.

Revarnishing Front Doors . . . If old varnish is in fairly good condition, no preparation is necessary other than cleaning and sandpapering with fine paper before applying a coat of Dutch Boy Exterior Spar Varnish or Dutch Boy Versatile Spar Varnish. Varnish that is badly cracked, discolored or worn should be completely removed down to the bare wood with a paint and varnish remover, and the door entirely refinished. (See "Varnishing Front Doors," above.)

Graining Front Doors . . . Front doors which have been painted may be grained to give the appearance of natural wood. (See "Old Softwood Floors," page 42.) The procedure is exactly the same.

Painting Screens . . . A screen door or a window screen lasts longer and looks better if kept painted at all times. Dutch Boy Screen Enamel gives a quick-drying, durable gloss that makes screens look like new and greatly lengthens their life. The easiest way to paint screens is to lay them flat, protecting the surface with them with newspapers. Brush the screens thoroughly to remove all dust and paint them on both sides, using a fairly dry brush. Screen Enamel is available in green and black. As white and light colors have the effect of making it harder to see through the screen

from the outside without interfering with clear vision from the inside, Dutch Boy Nalco Enamel, Sash and Trim Colors or Mixed Paint are often used. They should be thinned about 25% to 33% with turpentine for this use. Screen frames are usually painted to match the sash and trim of the house. The best time to paint screens is before putting them away for the winter.

STUCCO, CONCRETE AND BRICK PAINTING

No one willingly wears damp clothes—they look badly and they feel worse! It would be wise to think of unpainted stucco in the same unflattering terms, for it is just as unlovely and as unhealthy. On the other hand, stucco which is painted has a fresh, smart appearance. It keeps its good looks, because unlike unpainted stucco, it does not spot or streak and dampness is sealed out. (It has been estimated that an average dwelling of unpainted stucco will absorb 3,000 pounds or 400 gallons of water during a rainy season. This may result in rust and rot to the understructure and may cause the inside of the house to be damp and cold.) In order to seal the pores of stucco or concrete, a special type of coating is necessary; ordinary paints will not completely waterproof such a surface. Both Dutch Boy Stucco and Concrete Wall Coating and the combination of Dutch Boy Lead Mixing Oil and Dutch Boy White Lead insure complete protection from moisture, thus guarding against decay and making the house easier to keep warm. Stucco and Concrete Wall Coating comes in soft shades which are entirely in keeping with stucco homes and which permit the development of harmonious color schemes. With it may be used Dutch Boy Sash and Trim Colors for the purposes which the name describes and for shutters and front doors. The vivid, high-gloss colors of this line are especially attractive in combination with the softer tones of Stucco and Concrete Wall Coating.

Dutch Boy White Lead and Lead Mixing Oil may be tinted any shade desired, using Dutch Boy Colors-in-Oil.

Weathering . . . Stucco and concrete should be permitted to season from six months to a year before being painted. In exceptional cases longer weathering is desirable to eliminate reactive lime that may burn

through any paint—even Dutch Boy White Lead and Lead Mixing Oil or Stucco and Concrete Wall Coating, which withstand the chemical activity of any normal stucco or concrete surface.

The stucco or concrete must be completely dry—not just on the surface, but throughout. Even after proper seasoning it is necessary to be sure there is no moisture present because of rainy or damp weather.

Cracks in Stucco . . . Hair line cracks can be filled *after the priming coat* has been applied, using Dutch Boy Stucco Patcher or Dutch Boy White Basecoat. Larger cracks should be opened up in dove tail shape (Fig. page 55), soaked with water, and filled with stucco. Plenty of time for drying should be allowed before priming.

Unpainted Stucco . . . The fact that it is colored is not necessarily an indication that stucco has been painted, for new stucco may be colored in three ways: by mixing color pigments with the last coat of stucco applied; by a thin wash of colored cement; or by the application of what is known as a cold water paint. The first two methods keep stucco in the unpainted class and in painting it should be considered as such.

Repainting Stucco . . . Cold water paints or lime washes are sometimes reactive to oil paint which is applied over them, forming a barrier which prevents the penetration of the oil into the surface being painted. They should be completely removed for the best results. An experienced painter will be able to determine the condition of the surface and the advisability of repainting under such circumstances. He can advise you as to the surface preparation necessary on stucco which has been painted with any type of paint, before repainting with Dutch Boy Stucco and Concrete Wall Coating or Dutch Boy Lead Mixing Oil and White Lead.

Concrete and Brick . . . Concrete and brick are treated in the same manner as stucco.

PRODUCTS TO USE FOR EXTERIOR WORK

Dutch Boy Quick-Drying Enamel . . . For window boxes, porch furniture, etc. (See page 52.)

Dutch Boy Nalco Enamel . . . For front doors, metal furniture, screens, etc. This enamel may be applied over old paint, varnish or lacquer finishes, after proper

preparation of the surfaces, without fear of lifting the precious finish. Seventeen brilliant colors; also black, white and aluminum.

Dutch Boy Red Lead . . . An excellent primer for metal surfaces around the house. In all kinds of tests, under every conceivable condition, Red Lead has proved its superiority as a rust preventive.

Dutch Boy Screen Enamel . . . For screen doors and window screens. (See page 22 and center spread.)

Dutch Boy Mixed Paint . . . For exterior painting—houses, garages, fences and roofs. Made of the highest quality materials, based on a balanced, tested formula, it gives long wear, lasting appearance and ultimate economy of use. Its colors are brilliantly and harmoniously in accord with western architecture.

Dutch Boy Stucco and Concrete Wall Coating . . . See Painting Stucco and Concrete, page 23.

Dutch Boy Sash and Trim Colors . . . This line has a high gloss and vivid colors which retain their initial brilliance remarkably. Its excellence of coverage and hiding qualities make it most economical in use, and its tough, hard film makes it exceptionally protective. Thirteen striking colors.

Dutch Boy Utility Roof Paste . . . This economy finish gives service on roofs where preservation and protection at low cost are desirable. One of its nine colors will harmonize with the color scheme of the rest of the house.

Dutch Boy Shingle Stain . . . Produces rich color effects without hiding the grain of the wood. Its preservative oils make it weather-resistant. Do not apply Shingle Stain on wet or unseasoned lumber or on a surface which has previously been painted.

Dutch Boy Oil Wood Stain . . . For finishing front doors. (See page 52.)

Dutch Boy Porch and Deck Paint . . . An excellent tough, elastic finish that resists the hard use of "heavy traffic." This sturdy underfoot paint withstands the extremes of temperature, the attacks of sun and rain. It not only preserves wood but recolors worn wood; suitable also for cement and concrete. Its nine rich colors harmonize with body, sash and trim.

Dutch Boy Exterior Spar Varnish . . . For finishing front doors, vestibules and other exterior work. This extremely elastic varnish stands excessive exposure.

Dutch Boy Verrastle Spar Varnish . . . This very full-bodied varnish is pale in color. It can be used for both exterior and interior work. (See page 53.)

CHAPTER VII

Interior Painting

Trends of fashion in decorating, like trends of fashion in clothes, change every few years. We are now entering upon a trend in the painting of walls, woodwork and furniture which modernizes by departing from established decorative customs. There is nothing wrong in this with the accepted ideas of decorating — their color schemes are in good taste and are common to many localities. But they lack the verve and cheering, up-to-the-minute touch imparted by the new color schemes styled with paint.

This new "styling" uses the same principles of distribution of color for interiors already described for exteriors (see Chapter VI). On the inside of the home its purpose is to add to the appearance of spaciousness, to give emphasis to a point of interest, to create restful harmony by the elimination of fussiness in decoration. These purposes are very much helped by the present popularity of modern pastels — lovely, soft colors for walls and woodwork that suggest gaiety without sharpness. Your Dutch Boy dealer can show you many examples of "paint styling" developed from the modern colors of the Dutch Boy line. Ask to see color cards, color displays and booklets which illustrate this principle.

PAINTING WOODWORK

Quantity Needed . . . Measure the width and height of each door, including its frame, and multiply the height by the width to arrive at the area. For other woodwork, such as window frames, baseboards, molding, and so forth, simply figure the running feet. Since different finishes cover varyingly, your painter will be able to tell you from these figures, after you have selected your finish, how much paint you need.

Painting New Woodwork . . . New wood needs no preparation other than sandpapering (see page 57) and dusting. On interior wood never painted before, at least three coats should be used. The first, or priming coat, should be thin enough to allow penetration into the surface, thus forming a firm foundation for suc-

ceeding coats of paint. All nail holes and imperfections in the surface should be puttied *after* the priming coat has been applied and has become thoroughly dry. It is important to sandpaper each coat before applying the following coat. Care should be used to sandpaper lightly and evenly.

In painting woodwork, fresh air should circulate freely until the paint is fully dry. Do not light gas while paint is drying as gas fumes are detrimental to a still wet finish. It is important that plenty of time be allowed between coats for drying.

Painting Stained Woodwork . . . Woodwork which has been stained, but not varnished or waxed, may be treated as new wood. However, if the previous stain is an aniline type (usually mahogany color) it may need special treatment. (See "Painting Varnished Woodwork," below.)

Repeating Woodwork . . . The old surface should be thoroughly washed with soap and water, rinsed and allowed to dry completely. The priming coat may be eliminated in repainting. If a high gloss paint has previously been applied, it should be sandpapered to prepare a "tooth" for the new paint. (See page 57.) Any small defects can be mended with Plastic Wood. (See page 57.) Old paint that is chipped should be completely removed with paint remover and the surface treated as new wood.

Painting Varnished Woodwork . . . It is always preferable to remove all varnish with a paint and varnish remover before painting the surface. But if the old varnish is in perfect condition it is possible to paint over it with good results. However, there is always the danger of the paint chipping in spots which receive hard wear or sharp knocks. If the woodwork has been previously stained a mahogany color, your painter will be able to advise you whether or not special treatment is needed in order to eliminate any possibility of the color "bleeding" through the paint finish. (See Aniline Dyes, page 5.)

Enameling New Woodwork . . . When a harder, glossy and more durable surface than that provided by the usual oil paint is desired, enamel is used for the finishing coat. The wood should first be primed with Dutch Boy ENAMEL UNDERCOAT reduced one-third with turpentine. (See page 52.) This should be followed by one or more additional applications of Enamel

Undercoat. The more undercoats used and sandpapered (with ample drying time between coats) the smoother and deeper the finished surface. It is sometimes desirable to use a "split coat" (half undercoat and half enamel) for the next to the last coat. The finishing coat should be straight enamel, flowed on evenly. (See "Cross-Brushing," page 55.)

Enameling Old Woodwork . . . The surface to be finished should first be thoroughly washed with soap and water, rinsed with clear water and allowed to dry completely. If the old paint is glossy, it should be dulled by sandpapering (see page 57) or by washing with a weak solution of salt soda. The latter should be thoroughly rinsed off and the surface dried before painting begins.

A coat of half-and-half DUTCHE BOY ENAMEL Undercoat and DUTCHE BOY QUICK-DRYING ENAMEL should be applied, followed by a coat of Quick-Drying Enamel.

Varnishing New Woodwork . . . Many woods may be finished in their natural color, in which case they only need to be varnished. Mahogany, oak and walnut and other open-grained woods, however, should first be filled (see "New Hardwood Floors," page 40, and "Use of Paste Wood Filler," page 57.) DUTCHE BOY INTERIOR DYNAMIC WOOD FINISH is a superior product for fine interior woods when a high gloss is desired. DUTCHE BOY VERSATILE SPAR VARNISH—the all-purpose varnish—may also be used. If a semi-gloss, or "hand-rubbed" effect is preferred, a coat of DUTCHE BOY 4-HOUR ECSTASY VARNISH or DUTCHE BOY BULL-SURE VARNISH may be substituted for the final coat of the gloss finish. (See page 53.)

If it is desirable to change the coloring of the wood, it should first be stained with DUTCHE BOY OIL WOOD STAIN (page 52) and, when thoroughly dry, varnished with one of the products described on page 53.

Varnish will dry best in rooms in which fresh air circulates freely. Because gas fumes are detrimental to fresh varnish (or paint) be sure the finish is dry before lighting gas stoves or heaters.

Revarnishing Woodwork . . . If the present varnish is in good condition, it is only necessary to wash it well before revarnishing. In addition to the products listed above, DUTCHE BOY VARNISH STAIN may be used if it is desirable to darken the tone. A light sandpaper-

ing of a glossy surface is advisable before varnish is applied. (See page 22, "Revarnishing Front Doors.")

PAINTING WALLS AND CEILINGS

The points to consider in the treatment of interior surfaces are beauty, cleanliness, serviceability and economy. Beauty involves cheerfulness, fresh color and style and perfection of finish. Cleanliness depends upon washability. Serviceability and economy have to do with the life of the finish and the ultimate cost. DUTCHE BOY interior finishes, including DUTCHE BOY WOOD-OX, the new, ready-to-use one coat oil paint, are especially designed to fill these requirements. They are ready-to-use materials whose color possibilities are in true accord with the most modern color trends in present-day decoration. Your painter will be glad to use them. If, however, he prefers to mix or tint his own paints, insist that he select from products of the DUTCHE BOY PAINTER PRODUCTS line.

Quantity Needed . . . To find the area of wall surface to be painted, measure the distance around the room and multiply by the distance between the baseboard and the picture molding or ceiling. Subtract from this figure the area occupied by the doors and windows.

To find the area of the ceiling, measure the floor and multiply the width by the length. To this figure, add the area of the four strips of wall surface above the picture molding, if any.

If the walls or the ceiling are irregular in shape, divide into rectangles, figuring separately the area of each rectangle. The sum of the areas gives the total amount of surface to be painted.

With these figures, and a description of the type of surface to be painted, your painter or dealer can judge how much paint you need.

Procedure . . . The painter should start at one end of the wall at the top, painting a section or "stretch" about three feet wide and work down (and across) the wall. He should take special care to keep the edge of the freshly-painted surface wet until the entire section is completed. This is necessary in order to avoid tapping, which occurs if the edge is allowed to set or dry.

When the bottom of the wall is reached, another stretch is started of about the same width, being joined to the first section and worked down the wall as before. The process is repeated until the entire wall has been

printed, working fast enough to keep one section from drying before another is joined to it.

Number of Coats . . . Three coats are recommended for interior plaster which has never before been painted—a priming or sealing coat, a second or body coat, and a third or finishing coat. If the plaster has previously been painted, two coats are sufficient and the priming coat may be omitted. The old paint, if in good condition and after being thoroughly cleaned and sandpapered, serves as a priming coat. (See page 34.)

One Coat Painting . . . It is possible to produce an attractive, flat, washable finish over old paint, wall paper, wall board or kalsomine with one coat if Dutch Boy Wonsover is used. The old finish should be scraped to remove all loose or scaling particles. Large cracks should be filled and stains should be touched up with a pre-coat the day before the painting is to be done.

Painting Canvased Walls and Ceilings . . . Instructions will be sent without charge by the National Lead Company upon request. (See page 6.)

Painting New Unpainted Plaster . . . Plaster should be thoroughly dry before attempting to paint it. All damp plaster contains free alkali which has a tendency to burn the finish and to cause colors to bleed out.

A great many people do not care to let their walls go unpainted even for a few weeks. In such cases, painters often artificially "age" the new plaster by treating the surface with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. This should be allowed to dry on the wall, then the crystals which have formed should be brushed off.

Repainting Plaster . . . The surface must be clean and smooth. It should be washed well with a good soap solution and rinsed. Any grease should be removed with gasoline, taking proper precautions against fire. The proper filling of cracks is essential. (See "Cracks in Plaster," page 55; also "Procedure," page 29.)

Removing Kalsomine . . . Before applying paint, all kalsomine should be sponged off with warm water. Without this preliminary work, painting over the old surface is never satisfactory. Old kalsomine underneath a new surface will prevent the anchorage of new material, and will result in loosening the new finish.

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Painting Over Wallpaper . . . It is sometimes possible to paint successfully over wallpaper if there is only one layer of paper on the wall and it is in good condition. If the paper is torn or loose in places, it will be wise to remove all of it, and in that way assure yourself that a good paint job will not be ruined. This is easier to do if the paper is sponged with warm water until it is thoroughly saturated and the paste softened. After repairing any cracks (see page 55), the procedure on page 29 should be followed.

Some wallpapers contain "bleeding" colors. When any light paint is applied over them, the oil in the paint dissolves the color and discoloration results. This can usually be stopped by the application of two thin coats of Dutch Boy Shellac over the priming coat. Test a small section. If it shows discoloration, the paper should be removed.

Kalsomining . . . See pages 53 and 54.

Painting New Wallboard . . . Wallboard should be specially primed in order to stop the suction of the porous surface and thus economize on the amount of paint that will be needed. Dutch Boy Wall Primer seals this type of surface effectively. For a clear sizing use Lead Mixing Oil or Sizing Varnish. It will be found that two additional coats of the selected product will make an excellent finish. (See pages 34 and 35.)

PRODUCTS TO USE ON WOODWORK

Dutch Boy Satin Eggshell . . . has a semi-gloss which makes it especially attractive for woodwork in any room in the house; its washability makes it practical. (See page 34 for a further discussion of the possibilities of this exceptional paint.)

Dutch Boy Quick-Drying Enamel . . . will give to woodwork a glossy, durable finish which dries under normal conditions in from 4 to 6 hours. Because it can be washed repeatedly, it is especially practical for bathrooms and kitchens. (See page 52 for further discussion of the uses and colors of Quick-Drying Enamel.)

Dutch Boy Gold Seal Gloss Enamel . . . This is the enamel experienced painters prefer for the finest type of woodwork enameling. It comes only in conventional white and ivory and may be tinted to any shade with Dutch Boy Colors-in-Oil. Your painter will understand that this product, being a long-oil enamel, requires the maximum drying time.

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DUTCH BOY PRODUCTS SUMMARY

PAINTS

WHITE-LEAD—in paste form; suitable for any surface when mixed with the proper vehicle and thinner.
MIXED PAINT—a ready-to-use product for exterior wood—houses, garages, fences and roofs.
STUCCO AND CONCRETE WALL COATING for houses, garages and interior walls of brick, stucco, cement or concrete.
UTILITY ROOF PASTE may be thinned to paint or stain consistency; suitable for roofs, outhouses, barns and fences.
PORCH AND DECK PAINT for exterior porches and steps of wood, concrete or cement.
QUICK-DRYING FLOOR PAINT for interior floors and steps.
SASH AND TRIM COLORS for exterior wood, trim, sash, doors and shutters.
FLAT WALL PAINT—washable; for living rooms, dining rooms and bedrooms.
SATIN EGGSHELL—washable, semi-gloss; for walls (especially kitchens and bathrooms) and woodwork.
GLOSS INTERIOR FINISH for interior walls where a glossy finish is desired. Washable and very durable.
WONSOVER—a flat, washable, oil-base wall paint for use on interior walls where a one-coat job is desired.
STIPPLE COAT for walls; gives a faintly pebbled texture.

ENAMELS

QUICK-DRYING ENAMEL for wood, metal or wicker furniture; woodwork, imitating tile, dados, radiators, bric-a-brac.

#25 EXTERIOR WOOD PRIMER—an exterior wood primer adapted especially for two-coat work.
WALL PRIMER—for use on any interior surface; seals porous surfaces effectively.
ENAMEL UNDERCOAT—a perfect foundation for enamel finish coats.

VARNISHES

EXTERIOR SPAR VARNISH for all exterior work—particularly adapted to surfaces such as front doors and porch ceilings.
VERSATILE SPAR VARNISH—an "all-purpose" varnish, for floors, woodwork and furniture.
INTERIOR DURABLE WOOD FINISH—high-gloss; intended for fine woodwork.
4-HOUR EGGSHELL VARNISH—semi-gloss; for use when a "hand-rubbed" effect on woodwork and furniture is desired.
DULL-SHEEN VARNISH—very dull in effect.
4-HOUR FLOOR AND INTERIOR VARNISH—rapid drying, gloss varnish for floors and woodwork.
FLOOR AND LINOLEUM FINISH—durable, high-gloss; dries for recoating overnight.
VARNISH STAIN—colored varnish; for woodwork and furniture; also imitation hardwood effects on floors.
SIZING VARNISH—clear in color; for use where a clear primer or size is desired.

STAINS

SHINGLE STAIN for unpainted shingles, shakes and rough-sawn lumber.
OIL WOOD STAIN for coloring unfinished wood before varnishing.

What is Color Styling? Color styling is the relatively new trend in painting which promotes the free use of brighter colors in home decorating. It emphasizes good design, helps fit a home into its surroundings, brings rooms into harmony with those adjoining, creates new individuality inside and outside the home.

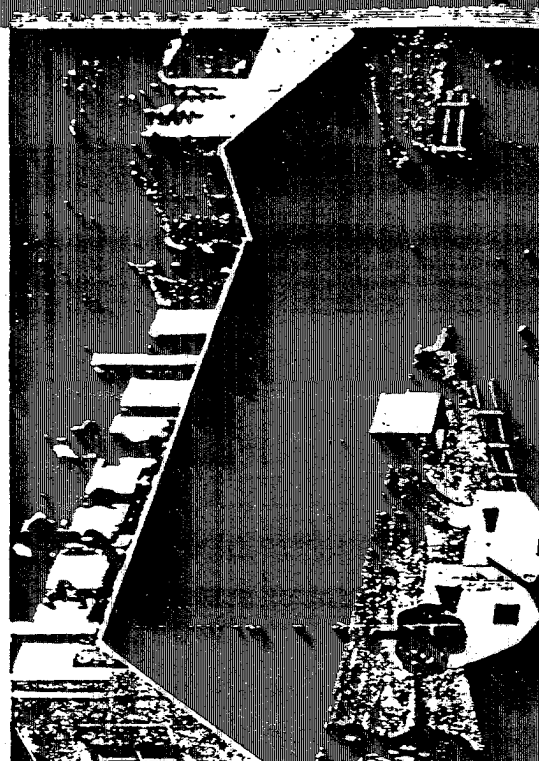
The proper use of gay colors can add cheerfulness, warmth and charm . . . a welcome "home" those days to wilted spirits, frayed nerves, and to the morale of our workers on the home front.

We hope the color suggestions illustrated in the following pages, used in the types of homes most popular in the West, will help you in color styling your home.

Your painter will gladly use any Dutch Boy product you specify—and no one knows paint like a painter.

Color - Styling ★

... and its role on
the home front



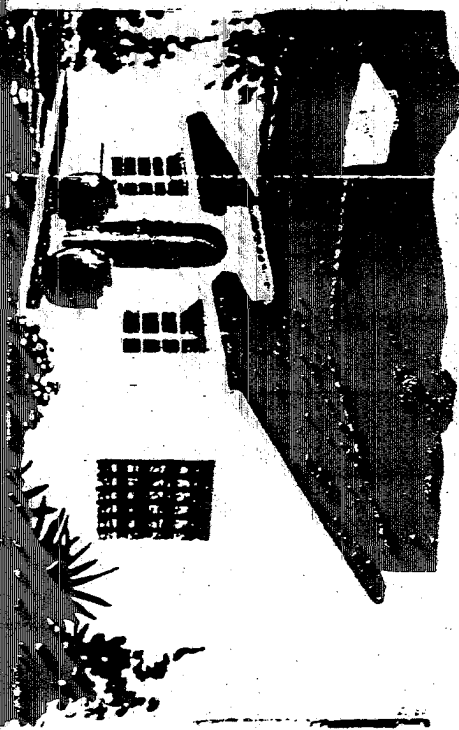
Body, White (MP); Trim, White (MP or S&T); Sash, Cadmium Yellow (S&T); Door, Spanish Blue (S&T); Shutters, Cadmium Yellow (S&T); Roof, Tile Red GUR.

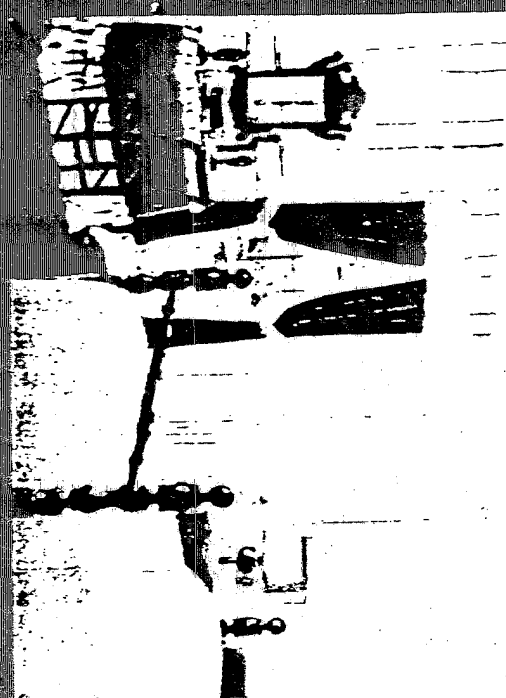
Body and Trim, White (MP); Sash, Crater Blue (MP); Roof, Maroon (SS).

Key to Dutch Boy Paints: MP: Mixed Paints; S&T: Sash and Trim Colors; UR: Utility Roof Paint; SS: Single Sash, P&D: Porch and Deck Paint; S&C: Stucco and Concrete Coating; SF: Satin Finish; GUR: Dutch Boy's Example; OWS: Oil Wood Stain.

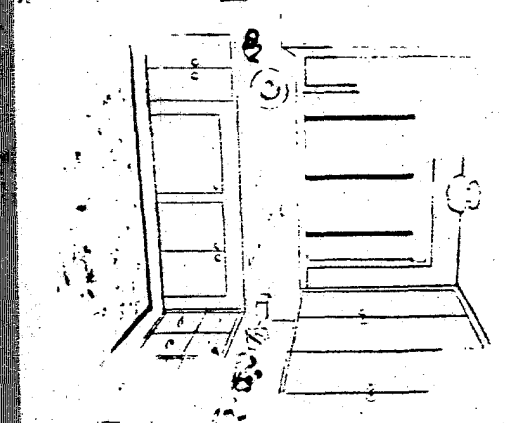
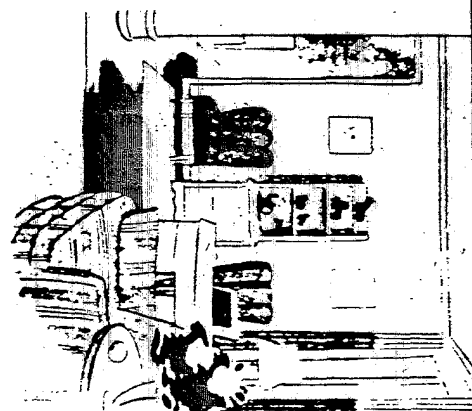
Lower Story, White (S&C); Upper Story, India Buff (MP); Sash, White (MP or S&T); Door and Shutters, Neptune Green (MP); Roof, Seal Brown (SS).

Body, Buff (S&C); Sash, India Buff (MP); Door, Orange and Chromium Oxide Green (S&T) or Orange and Neptune Green (MP); Roof, Tile.

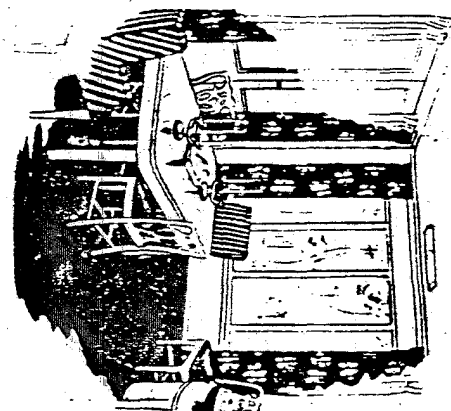




Bedroom:
 Ceiling and Wall Stripes,
 Nile Green let down with
 White (SF); Walls and
 Woodwork, White (SE)
 or (QDE).
Bathing Room:
 Ceiling and Ceiling, Bone
 or (SE).
Living Room:
 Ceiling and Ceiling,
 Nile Green let down with
 White (SF); Floors,
 Oak (OWS).



Kitchen: Woodwork and Ceiling, Lark
 spur (SE); Venetian Blinds, White (SE).



GOLD SEAL EGGSHELL ENAMEL for walls and woodwork (white only).
GOLD SEAL GLOSS ENAMEL for walls and woodwork where a high gloss is desired. (White and ivory only.)
OVER-NITE FLOOR ENAMEL for interior floors and steps.
NALCO ENAMEL—exceptionally durable, high-gloss; for any metal surface.
AUTO ENAMEL for automobiles and bicycles. (Can be brushed or sprayed.)
INSTANTO AUTOMOTIVE FINISH for automobiles, transportation equipment, machinery and aircraft.
INDUSTRIAL ENAMEL for factory equipment and machinery.
SCREEN ENAMEL—protects and beautifies screening of all types. (Black and green only.)
DRAINBOARD ENAMEL—pure white; withstands extreme wear.
STOVEPIPE ENAMEL for furnaces and pipes. (Black only.)
TRUCK AND TRACTOR ENAMEL—a quick-drying, low-priced finish for farm implements.
RADIATOR ENAMEL—a quick-drying, colorful finish.

PRIMERS AND UNDERCOATERS

RED LEAD—an ideal primer and protective coat for metal surfaces.

MISCELLANEOUS PRODUCTS

COLORS-IN-OIL—23 basic colors. Every color possessing true color tone and high tinting strength.
FLATTING OIL—an excellent medium for glazing as well as for preparation of white-lead in oil plastic paint.
BRUSH LACQUER—for reed and wicker; rapid drying; lovely colors.
WATER-WHITE LINOLEUM LACQUER for protection and easy cleaning.
AUTO TOP DRESSING—a quick-drying dressing for imitation leather. (Black only.)
SATIN AUTO OIL FINISH—a preservative coating for light-colored automobile tops.
RENOV-O-LAC—protects and renovates leather automobile seats.
BASCOSEAL—in liquid or plastic form. For waterproofing shingle or paper roofs; for patching badly worn roofs and gutters; also for repairing cracks in stucco or cement. (Black and white.)
BRILLIANT FURNITURE POLISH—non-greasy, easy and economical to use.
DIAMOND WAX—liquid, paste, powdered or self-polishing; for all wax polished surfaces.
SHELLAC—a thoroughly filtered pure product.
HUETER-LAC—a substitute for shellac; recommended for all purposes as a shellac, except on linoleum.

Your painter will be glad to use any of these products you specify. However, if he prefers to mix his own colors, insist he use products of the Dutch Boy Painter Line.

Dutch Boy Gold Seal Eggshell Enamel... When a dull sheen is desired without the expense of hand rubbing, this is the product to use. Unlike Gold Seal Gloss Enamel, it dries in 24 hours. It is available in white and can be tinted with Dutch Boy Colors-in-Oil.

PRODUCTS TO USE ON WALLS

Dutch Boy Wall Primer (Painter Product in white only) ... This product is formulated to serve as a first coat, or primer, for new plaster and other interior wall surfaces. Under normal conditions, it stops suction, seals fire-cracks and produces an ideal foundation for subsequent coats of paint. It has both great hiding power and effective sealing properties and it may be applied freely without fear of sagging or running.

Dutch Boy Satin Eggshell... is an excellent semi-gloss finish for kitchen and bathroom walls and for all other walls that must withstand hard wear and repeated washings. Its very name is descriptive of the finish on the wall—a satiny "eggshell" finish. The clear, ready-mixed colors you will find in Dutch Boy SATIN EGGSHELL are always in demand. From them it is easy to mix countless tints and shades which the whims of decorative fashion, or your own color preferences, may suggest. In developing tints and shades, use any proportions of Satin Eggshell. However, when using Quick-Drying Enamel to tint Satin Eggshell it is best not to add more than 25% of enamel.

The proportions given on Satin Eggshell Intermix color cards for intermixing the most popular of the new pastel will serve as a guide. They indicate how easily the clear shades of Dutch Boy Interior Finishes may be tinted to produce the smartest shades of the color mode, whatever it may be.

Dutch Boy Flat Wall Paint... has a soft, dull sheen which makes it suitable for living rooms, dining rooms and bedrooms. It is a washable paint for smooth, sand finished and textured plaster walls and ceilings. Its delicate "background color" lend themselves admirably to such decorative wall treatments as "Paint Blend" and other treatments described later in this chapter. Its colors may be lightened with white to produce your own preferences of tone. Ask your Dutch Boy dealer to give you a color card showing chips of the four standard colors of Flat Wall Paint and eight modifications.

Dutch Boy Gloss Interior Finish... This colorful wall finish is especially attractive and practical where glossy walls are desired. Its extremely high gloss will stand repeated washings with mild soap.

Dutch Boy Quick-Drying Enamel... is used mainly to finish furniture and woodwork, but is also excellent in painting imitation life-work in kitchens and bathrooms. Its sturdy, glossy surface will retain its beauty under very hard wear.

Dutch Boy Womover... a ready-to-use, one-coat oil-base paint producing a flat, washable coating; can be applied right over old paint, wall paper, wallboard, kalsomine, brick or concrete. It is quick drying and can be brushed or rolled on.

Decorative Wall and Woodwork

Treatments

SPECIAL WALL FINISHES

Modern decoration pleads for plain or almost plain walls; they afford so happy a background for almost any scheme of decoration which may be chosen, whether modern or period. But occasionally the wall treatment is the focal point of decoration, rather than the background of a room, and again paint is the flexible tool used to create unique and charming effects. Illustrated here are several of the newest paint treatments. None of them are hard to achieve and all of them are washable. It is recommended that a painter be called in for these finishes. Their methods of application are all somewhat similar, and the various finishes described here will give you an understanding of the possibilities of decoratively painted walls. The paints to use are DUTCH BOY FLAT WALL PAINT, SATIN EGGSHELL and GLOSS INTERIOR FINISH. (See pages 34 and 35.) The first gives a flat finish; the second a semi-gloss sheen; and the third, a hard, high-gloss surface similar to enamel. The painter may prefer to mix or tint his own paints, in which case he should select from the Dutch Boy Painter Products line.

Stippled Finish... This is not a new finish but it is one of the most useful methods a painter can employ to give unusual beauty to an interior wall where the greatest simplicity is desirable. Dutch Boy Stripes Coat or Dutch Boy White Lead and Lead Mixing

On are used for this finish. It is done by simply striking the wet surface with a special type of brush, known as a wall stippling brush. The ends of the bristles pick up and redistribute the paint, resulting in a uniform pitted finish.

Stencil Finish . . . (Figure 1) . . . Replacing the old border stencil, the modern decorator often uses all-over designs on the entire wall. Stencils may be bought ready for use or they may be made by cutting the design out of stout-wrapping paper after stenceling both sides with Dutch Boy Stencilac. (See page 57.) The stencil illustrated may be had from the National Lead Company, San Francisco, upon request. It shows one of the newest uses of dark backgrounds--brown with a small white figure: Half and half Dutch Boy White Flat Wall Paint and Burnt Umber (to which has been added a little Burnt Sienna) Dutch Boy Colors--in (On, thinned with Tex-Jun, were used for the dark background. The use of White Flat Wall Paint for the figure-de-lis gives a soft, silvery effect. Stenciling is easily done if a fairly dry brush is used and the paint applied with a tapping or stippling motion. A short-bristled brush is best. It should be dipped lightly into the paint and most of the paint pressed out before applying to the wall. As many different colors may be used as the stencil calls for, though the modern trend is toward one-color stencils against a dark background.

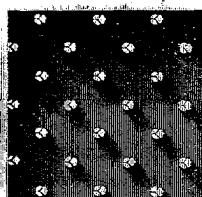


FIGURE 1



FIGURE 2

Wave Stencil . . . (Figure 2) . . . More elaborate and exceedingly effective in a room in which no pictures are to be hung is the wave stencil illustrated. In deepening shades of green with white birds, it affords a rich decoration quite easy to achieve. A paper pattern and complete directions will be furnished upon a request to the National Lead Company, San Francisco.

Glazed or Antique Finish . . . This method of finishing is indispensable when colors need to be softened and a rich depth of tone added to the wall. This is true of both a plain, painted wall or one which has been more elaborately treated. The wall is painted with an eggshell finish, paint--Satin Eggshell, or one of the Dutch Boy Paints. Then, a semi-transparent glaze is prepared by tinting Dutch Boy Flatting Oil with the selected Dutch Boy Colors--in (On, Burnt Umber is used for the Glazed Ivory effect and Raw Umber for the Antique White.

This glaze is applied over the dry finishing coat and, while the glaze is still wet, it is wiped lightly with a ball of clean cheesecloth. This removes a certain amount of the glaze, permitting enough to remain on the surface to give a two-tone effect. These glazes are washable.

Imitation Tile on Canvased Walls . . . (Figure 3) . . . Painted tile finishes for bathrooms and kitchens may be made so hard and glossy they are scarcely distinguishable from genuine tile and afford a permanent, washable surface which is an excellent, inexpensive substitute. The wall should first be hung with canvas. (Detailed instructions will be furnished upon a request to the National Lead Company, San Francisco. See also page 6.) To simulate the procedure is as follows: One coat of white Dutch Boy Mixed Paint, thinned 10% with turpentine, is applied over the canvas. When this is dry it should be sandpapered thoroughly. Over this a coat of Dutch Boy Striple Coat or Dutch Boy White Lead and Lead Mixing Oil is applied and stippled.

While still wet, the tiles are marked off with a stick and a straight edge. The stick should be whittled to a point similar to the end of a chisel. The straight edge may be any long, straight board, and is used in guiding the stick (as a ruler is used to guide a pencil) holding the straight edge away from the wet paint. This is easy to do if screws are placed at all four corners so as to hold it about half an inch away from the wall. Three or four days should be allowed for drying. When this surface has thoroughly dried, it should be enameled with Dutch Boy Gloss Interior Finish or Quick-Drying Enamel in the color desired. Again, ample time (24 hours) should be allowed for drying. The surface is then glazed with white Dutch Boy Mixed

PAINT, reduced 10% with turpentine. While the glaze is still wet it is wiped off with cheesecloth wrapped around a block of wood. This leaves the glaze in the tile mark indentations, and accentuates the faintly pebbled effect seen on certain new types of tile. Any two colors may be combined for the enamel and glaze coats.

Point Blend . . . A simple wall finish may be worked out on either smooth-finished or textured plaster by blending several colors into a coat of wet white paint. A flat finish is by far the most attractive and the painter should use DUTCH BOY FLAT WALL PAINT or his own mixture of DUTCH BOY PAINTER PRODUCTS.

The wall is first prepared with the usual undercoats. (See page 29.) Two, three or more harmonious colors are selected for the blend. A patch of wall space, not larger than a yard square, is painted with white FLAT WALL PAINT and the chosen colors of DUTCH BOY COLORS-IN-OIL are spotted into it (using a clean brush for each) and immediately blended by stippling.

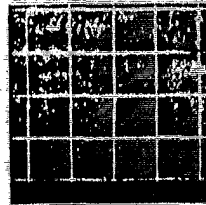


FIGURE 3

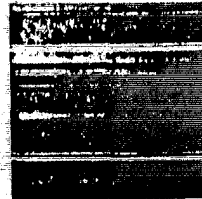


FIGURE 4

Striping . . . (Figure 4) . . . One of the most simple and at the same time most modern of decorative treatments for walls is striping. The stripes may be horizontal or perpendicular, narrow or broad, and they may be used with equal success in modern rooms or period rooms. Illustrated is a more or less complicated arrangement of stripes in several colors. Simple treatments in soft colors, or a gradation in broad stripes of one color, are far more usual and equally smart. A coat of DUTCH BOY WALL PRIMER should first be applied, followed when dry by a coat of DUTCH BOY FLAT WALL PAINT. When this is dry, the lines to be striped should be marked, using a pencil and a straight-edge. The stripes may then be painted in. For dark stripes FLAT

WALL PAINT and DUTCH BOY COLORS-IN-OIL (half and half), thinned with DUTCH BOY TEX-THIN, should be used. Lighter, more brilliant striping may be made in the colors of DUTCH BOY QUICK-DRYING ENAMEL.

Plastic Finishes . . . A plastic paint finish should not be confused with textural products mixed with water. It offers instead the good qualities of pure white lead, which give the assurance that it will not crack, crumble or be knocked off the wall. Moreover, if the wall has been previously painted, a single coat of Plastic Finish is all that is required to work out a pleasing decorative design.

White Lead Plastic Paint may be applied over any wall which is in a condition to paint—plaster, wood, wallboard, canvas, oilcloth or the various composition boards used in building. Only one coat of Plastic Paint is needed to finish a wall which has been previously painted; except under extraordinary circumstances, it makes an adequate texture and will completely hide small defects in the surface of the wall. Illustrations of patterns and the formula for Plastic Paint will be furnished upon a request to the National Lead Company, San Francisco.

SPECIAL WOODWORK FINISHES

Bleached Redwood or Fir . . . A pale, rose gray effect is given to the wood by the following process: The wood is first treated with undiluted Chlorox, then washed with clear water. When it is dry, a saturate solution of hot oxalic acid is applied. This is followed by a second washing and drying. The wood is then filled with white DUTCH BOY ENAMEL UNDERCOAT, dried and shellacked with white DUTCH BOY SHELLAC, dried again, and finished with one coat of DUTCH BOY DULL-SHEEN VARNISH.

Paint Glaze or "Pigmented" Stain (New Woodwork) . . . This interesting treatment suggests weathered wood. The process is simple: DUTCH BOY FLAT WALL PAINT in the color desired is thinned with a mixture of 15% boiled linseed oil and 85% turpentine, approximately half paint and half liquid, according to the porosity of the wood. This thin paint is applied to each board separately and wiped off while still wet. What remains in the wood is allowed to dry and the surface is then lightly sandpapered. A coat of white DUTCH BOY SHELLAC, followed, when dry, with a coat

of Dutch Boy Dura-Sheen Varnish, should be used as a finish, sandpapering lightly between coats. Boize gives an especially pleasing effect, though any of the neutral shades of Dutch Boy Flat Wall Paint may be chosen or white may be tinted with Dutch Boy Colors-in-Oil to any tint desired.

CHAPTER VIII

Floor Finishing INTERIOR VARNISHING AND WAXING

Materials to Use . . . Any of the following floor varnishes will give a pleasing and durable surface: Dutch Boy 4-Flour Floor and Interior Varnish (durable and quick drying), Floor and Linoleum Finish (extremely durable) or Versatile Spar Varnish (an all-purpose varnish of outstanding quality). White Dutch Boy Shellac may be used instead of varnish if speed of drying is essential. However, a shellac finish is not as durable as a varnish finish; it must always be waxed.

New Hardwood Floors . . . Assuming that the new floor is ready to receive a finish, it should be sandpapered to assure an even color. This is best done with 0 or 2/0 sandpaper, folded around a block of wood. Such a treatment will remove all traces of sanding made by the sanding machine. Before polishing, new floors must be stained and filled. Suggest to the floor finisher the use of Dutch Boy Oil Wood Stain in the color desired (even light oak floors are stained with a light oak stain) and Colman's Paste Wood Filler. The Filler may be purchased in Light Oak, Mahogany or Walnut, or tinted with Dutch Boy Colors-in-Oil, as desired. First the stain and then the Filler should be applied. (See "Use of Filler," page 57.) After careful sandpapering and dusting, a coat of varnish reduced with turpentine (one pint to one gallon of varnish) should be applied. When this is perfectly dry, it should be followed with one or two coats of straight varnish. The allowance of plenty of drying time and a thorough sandpapering between coats are important. An excellent final finish and protection are afforded by Diamond Paste or Diamond Liquid Wax.

Filling Nail Holes . . . Between the first and second coats of varnish, nail holes, from which the filler has been dug out, should be filled with putty tinted with Dutch Boy Colors-in-Oil. (Two or more shades

should be prepared to match the light and dark portions of the wood.) The putted holes should then be sandpapered, after which all putty marks should be wiped away with a rag.

Cleaning and Polishing Old Hardwood Floors . . .

If not in bad condition, hardwood floors may be satisfactorily cleaned with gasoline. (Be sure there is no fire in the room and that there is plenty of ventilation before using gasoline.) As each section of the floor is scrubbed, it should be wiped with clean rags. If the floor is badly spotted or worn near doorways and around radiators, it should be bleached at these points as described under "Refinishing Hardwood Floors" (below). If necessary, these areas may be restained to match the floor. A coat or two of Diamond Paste or Diamond Liquid Wax may then be applied and the floor polished. A new coat of varnish should never be applied without first removing all old wax with gasoline or some other solvent. Otherwise the varnish will not dry and may not adhere.

Refinishing Hardwood Floors . . . The finish on the entire floor should be removed, not neglecting the portions under the radiators. It is a simple matter to loosen radiators so they may be turned at right angles to the wall while the floor is being worked on. These sections may be finished first and the radiators replaced as soon as such portions of the floor are dry.

Varnish may be removed easily with linseed oil, followed by a washing with gasoline, alcohol or a paint thinner.

A simple method of removing the varnish is to use Double X Floor Cleaner or similar product. After the old finish has been thoroughly loosened, the cleaner should be washed off and the floor rinsed. Any conspicuous spots or stains may then be bleached with a hot solution of oxalic acid crystals dissolved in boiling water. The floor should then be rinsed with clear water and, when dry, sandpapered with the grain of the wood. The floor may then be refinished as described under "Finishing New Hardwood Floors." (See page 40.) If varnish is to be used, the floor, when thoroughly dry, should be sandpapered with 2/0 sandpaper and shellacked before varnishing. The shellac will protect the varnish from the action of the alkali present in this type of cleaner.

New Softwood Floors . . . Shellac and wax alone are not sufficient protection for softwood floors—they should always be varnished, too. They may also be stained with Dutch Boy Oil Wood Stain of the desired color or left natural. This should be followed by at least two coats of one of the varnishes described under "New Hardwood Floors." (See page 40.)

Old Softwood Floors . . . It is a simple matter to refinish painted or varnished floors with Dutch Boy Varnish Stain. Surface scratches and scars in a varnish finish can be hidden by selecting a tone of Varnish Stain darker than the floor. Floors which have been painted can be refinished to simulate hardwood by being treated with Dutch Boy Ground Color and then Dutch Boy Graining Compound before the Varnish Stain is applied. The floor is prepared as directed for repainting (see page 43) and is given two coats of Ground Color. When this is dry, Graining Compound is applied and, while it is still wet, a graining comb or roller is drawn over the floor, thus working out the wood grain design. The floor is finished with Varnish Stain in any of six wood colors in which it is made.

Upsweep of Waxed Floors . . . There is a complete line of waxes for polishing floors. Diamond Wax (paste or liquid) gives a lasting, brilliant luster. It may be hand-polished or used with polishing machines. Diamond Self Polishing Wax is a modern, convenient wax that dries with a high gloss within twenty minutes after application, thus eliminating time and effort in polishing. Diamond Powdered Dancy Wax is in a convenient form for the special use indicated by the name.

Infield Linoleum . . . The application of two coats of Dutch Boy Water-White Linoleum Lacquer gives a hard, glossy surface to linoleum that is as easy to wash as a piece of china. Before lacquering, linoleum which has been waxed should be scrubbed thoroughly with gasoline.

Waxing is also a great protection. For this purpose, Diamond Wax (either paste or liquid) is excellent. Diamond Self Polishing Wax may also be used.

Printed Linoleum . . . A protective coat of varnish will make this type of linoleum last far longer and look better. Wash the surface with soap and water and, after it is dry, apply a coat or two of varnish. For this purpose, Dutch Boy 4-Hour Floor and Interior Varnish will be found to be durable and quick-drying.

Dutch Boy Floor and Linoleum Finish is exceptionally durable and Dutch Boy Versatile Spar Varnish, an all purpose varnish, is outstanding in quality.

PAINTING AND REPAINTING INTERIOR FLOORS

Painted floors, in these modern days, are as decorative as they used to be utilitarian. There are few limitations to what is practical and in good taste. If previously painted or varnished, the old finish must be in good condition in order to repaint over it successfully. When there is any doubt, it is safer to completely remove it with a good floor cleaner. Cracks and scars should be filled in with a suitable crack filler. Because of the extremely hard wear to which floor paints are naturally subjected, every precaution should be taken to assure the greatest durability. The paint should be applied in fairly thin coats and well brushed out. The floor finishes recommended here are hardly long-wearing paints under any circumstances, but their life can be lengthened even further by careful application.

Painted Linoleum . . . Old linoleum may be refinished very successfully with paint. Method and products to use are the same as described above for painting floors. All wax should first be completely removed with gasoline or a cleaning solvent.

PRODUCTS TO USE ON FLOORS

FOR PAINTING AND REPAINTING FLOORS

Dutch Boy Quick-Drying Floor Paint . . . Forms a tough, durable surface suitable to interior floors and porches. Its quiet colors provide a dignified background in excellent taste and lasting charm.

Dutch Boy Quick-Drying Enamel . . . in certain colors is one of the most brilliant and decorative of floor finishes. Delft Blue, Emerald Green, Almond Green and Black are undertone colors in the modern manner. For best results this product should be thinned and extra drier added when used as a floor paint. For full instructions write National Lead Company, San Francisco.

Dutch Boy Over-Nite Floor Enamel . . . is another excellent, durable paint for interior floors. It is easy to apply and dries with a high gloss.

FOR INTERIOR VARNISHING AND WAXING

Dutch Boy 4-Hour Floor and Interior Varnish . . . a hard-drying, durable and elastic varnish. For floors,

printed linoleum, interior trim, furniture, where quick drying is necessary. Will not turn white.

Dutch Boy Floor and Linoleum Finish... extremely tough and durable, pale color, leaves brilliant gloss. Especially effective over dull or worn printed linoleum.

Dutch Boy Versatile Spar Varnish... an all-purpose varnish for interior or exterior. Resists hot and cold water, salt water, weather. Can be rubbed and polished.

Dutch Boy Water-White Linoleum Lacquer... for inlaid or printed linoleum. Clear, durable, fast-drying. Resists wear, water, brightens, preserves surface.

CHAPTER IX

Furniture Finishing and Decorating

One of the easiest ways to supply color and fresh interest to an old setting is by the addition of painted furniture. This may be the rehabilitation of battered, nondescript pieces with colorful enamel. So often old furniture of uninteresting finish reveals good design when enhanced and modernized with paint. Much, too, can be done with the simple, unfinished furniture available at modest prices. It may be given a rich and substantial look by the clever welding of a paint brush and an eye for harmonious tints and shades.

And there is a fascination about painting and varnishing furniture. It is one of those "I-did-it-myself" prizes which never ceases to satisfy.

In this chapter are described simple methods of painting and varnishing with many suggestions for unusual effects that do not require arduous labor or great artistic ability. Because they are washable and will wear indefinitely, they are as practical as they are attractive. The products mentioned here are especially fine for furniture finishing. In beauty, sturdiness and ease of application they are unsurpassed.

Refinishing... Painted and varnished furniture, if the finish is in fairly good condition, need only be washed thoroughly to remove all dirt, grease and dust, sandedpapered, dusted again and painted or revarnished.

Refinishing painted or varnished furniture that is badly worn or scratched is very well worth while, for it can be made almost like new again. First the old finish (either paint or varnish) is taken off with a paint and varnish remover and the surface scrubbed with benzine, gasoline or some similar cleanser. Deep scratches

or gouges in furniture may be built up with Plastic Wood or Albaros Cold Water Putty. When dry, the article is sandedpapered to smooth off the entire surface, since removing varnish usually raises the grain of the wood to some extent. If the wood is oak, or some other hardwood, the filler may have been removed along with the varnish (you can tell because put holes will show) in which case ColuMAN PASTE WOOD FILLER should be used, as directed for new wood (see page 57, "Use of Filler"), and the surface sandedpapered again. After dusting carefully, the furniture is ready to be refinished as new wood.

Painting New Wood... New wood that is to be painted should be sandedpapered smooth and thoroughly dusted. A priming coat of white Dutch Boy ENAMEL Undercoat is applied followed by a second coat of the same product, to which is added an equal amount of the enamel which is to be used for finishing. When this is dry, rub lightly with fine sandpaper, dust, and apply a finishing coat of Dutch Boy Quick-Drying ENAMEL as it comes in the can.

Table-tops, chair seats and other places subjected to hard wear should be given an extra undercoat to build up a durable surface.

Staining New Wood... If the furniture to be stained is open-grained wood, ColuMAN PASTE WOOD FILLER should be used after Dutch Boy Oil Wood Stain of the desired color has been applied. Oak, walnut, birch, and mahogany are woods most commonly used which require filling. (See "Use of Filler," page 57.) If the wood is close-grained, no filler is needed. After the stain has been applied, it should "set" until it shows a dull or spotted appearance, at which time the excess stain is rubbed off with cheesecloth. A final finish is then given with Dutch Boy 4-Hour Ecosolent Varnish or Dutch Boy Versatile Spar Varnish. (See page 28, "Varnishing New Woodwork.")

Varnishing New Wood... New wood that is to be finished with varnish to show the natural color and grain of the wood will need to be sandedpapered smooth and dusted. If open grain wood (oak, walnut, etc.) it must be filled with ColuMAN PASTE WOOD FILLER; then sandedpapered and dusted again. Close-grained woods such as fir and pine do not require filler. Two or three coats of Dutch Boy Versatile Spar Varnish should be applied. If a hand rubbed or dull effect is

desired the third coat may be 4-Hour Ecoshell Varnish. (See "Prime Wood Filler," page 37.)

Painting and Repainting Wood and Wicker Furniture . . . This is very easily done—almost easier than painting any other type of furniture, if the correct procedure is followed. First of all, the article must be cleaned thoroughly to remove every speck of dirt and dust. A thorough scrubbing with brush and soap will not hurt it in the least. Rinse with clear water to remove all soap. The furniture should not be painted until it is absolutely dry. New wicker should be washed with sal soda to remove the natural oil and then thoroughly rinsed.

The best method of painting wicker and reed is with a spray gun using DUTCH BOY BRUSH LACQUER or DUTCH BOY QUICK-DRYING ENAMEL. If an electric spray gun is not available, the work can be done with one of the ordinary sprays used for insecticides. The container should be cleaned thoroughly—very thoroughly—for most insecticides are somewhat greasy, and grease and paint do not agree. Enamel or lacquer is then thinned to "spraying" consistency (this is quite thin—almost watery), and several coats are sprayed over the furniture, allowing ample time between coats for thorough drying in all the crevices. It is, of course, possible to paint this type of furniture with a brush, using DUTCH BOY BRUSH LACQUER, provided the brush is fairly dry at all times. Too much paint on the brush will result in clogged crevices which loudly arraign "home-done."

Painting Garden Furniture (Metal, Wood and Fibre) . . . Garden furniture should be painted at all times—not only for the attractive gay effect it creates, but for protection.

Wood and Fibre. Methods of application are the same as for any furniture.

Metal. If the furniture is rusted from exposure, all loose paint and rust must be scraped off and the surface sandpapered down to the bare, smooth metal. The bare spots should then be coated with DUTCH BOY RED LEAD PAINT. (See page 25.) When this is dry, it may be painted with the color and product chosen. (See next paragraph.)

PRODUCTS TO USE FOR FURNITURE FINISHING

The most suitable materials for painting furniture of all types are DUTCH BOY NAUO ENAMEL, SASH AND

Trim Colors or Quick-Drying ENAMEL. In the deeper colors. It should be borne in mind that, when using Sash and Trim Colors for this purpose, somewhat more time should be allowed for drying than with enamel. The directions for painting new wood or for painting over old paint, which are given on the container, should be followed.

Polishing Varnished Furniture . . . It is best first to wash the surface to be polished with a cloth wrung out in warm soap and water. Be sure to use a pure soap. Dry the surface well and apply DUTCH BOY BRILLIANT FURNITURE POLISH with a cloth. Rub until the wood shows a hard brilliant finish. Brilliant Furniture Polish contains a minimum amount of oil and is thin, watery consistency cleanses and polishes with exceptional success. Use it on polished woods of all types.

SPECIAL FURNITURE FINISHES

There are many interesting but simple treatments which may be applied on either old or new furniture with paints, varnishes and stains. The most important of the newer treatments are described here. They are the same finishes you see in smart furniture shops and are well worth the not-too-laborious effort put into them. All of them wear well and wash well. *Where all finish is removed from old wood the procedure is the same as with new wood.*

Antique Stain Finish . . . This finish imitates the shaded effect that years of wear develop on antique furniture. The parts of the furniture that would receive the most wear from years of use are a lighter tone, while the more protected places are a deep color. If the wood is new, it is first stained with the lightest coloring that should show when the finish is completed, using DUTCH BOY OIL WOOD STAIN in the desired color, and then given a coat of DUTCH BOY VARSATIL SPAN VARNISH. When the varnish is thoroughly dry, a glaze of Burnt Umber DUTCH BOY COLORS-IN-OIL, thinned with DUTCH BOY FLATTING OIL, should be applied. This mixture is brushed into crevices, depressed portions and corners, and is blended by wiping the glaze away or by tamping it with clean cheesecloth while still wet.

If the glaze dries too quickly, or if you are not pleased with the way in which you have "wiped" it, you can wash it off with untinted Flattening Oil before it

is thoroughly dry, and reglaze. Finish with a coat of Dutch Boy 4-Hour Eccshell Varnish.

Oil stain or varnish which is fairly light in tone can easily be worked over to give the antique effect. After cleaning the surface thoroughly by washing with soap and water or gasoline, the glaze coat of Burnt Umber is applied as described above. Finish with a coat of 4-Hour Eccshell Varnish.

Monterey Stain Finish . . . (New wood only) . . .

The furniture is stained with the desired color of Dutch Boy Oil Wood Stain, or, if some color is wanted that is not offered in Oil Wood Stain, with Dutch Boy Quick-Drying Enamel, thinned about 50% with turpentine. A coat of Dutch Boy Versatile Spar Varnish is applied and, when this is dry, the work is shaded in a manner somewhat similar to a "glaze." To do this Vandyke Brown Dutch Boy Colors-in-Oil is slightly thinned with Dutch Boy Flattening Oil, or turpentine, and applied with an almost dry brush, dragging the brush over the entire surface in order to streak it slightly and, of course, shading it around the edges and in depressed portions of wood trim. Finish with a coat of Dutch Boy 4-Hour Eccshell Varnish.

Bone-White Finish . . . Few people realize how simple this popular finish is to do. The surface is painted with white Dutch Boy Quick-Drying Enamel, tinting the final coat very slightly with Raw Turkey Umber Dutch Boy Colors-in-Oil. Only sufficient color should be added to the white to take away its "lead" whiteness, leaving the effect still truly white. When thoroughly dry, the surface is glazed with Flattening Oil, and Raw Turkey Umber Colors-in-Oil. (See directions for "Glazed or Antique Finish," page 50.)

Driftwood Finish . . . (For unfinished wood only) . . .

Driftwood is much simulated these days, and is particularly attractive for the Monterey type furniture. The surface is sandpapered and dusted, and one of the deeper tones of Dutch Boy Oil Wood Stain, such as Walnut, Mahogany or Rosewood is applied. When the stain is thoroughly dry, a very thin coat of white Dutch Boy Enamel Undercoat is applied. This is allowed to stand for a few minutes; then is wiped off with a clean cloth. The thin coat of white leaves a grayish overtone, giving the driftwood appearance. For this type of finish a final coat of Dutch Boy 4-Hour Eccshell Varnish

over a coat of Dutch Boy Versatile Spar Varnish is ideal.

Knotty Pine and Cedar . . . There are several ways to finish Knotty Pine: It may be finished in its natural color, or stained, or painted white (leaving the knots in their natural color for the latter finish).

For a natural finish, the pine should first be sandpapered with No. 0 sandpaper. This may be followed with two or more coats of Dutch Boy Water-White Lacquer, applied with a spray gun.

If a brush is to be used, one or more coats of Dutch Boy Versatile Spar Varnish should be applied. The more coats of Spar Varnish applied and sandpapered, the greater depth of tone in the final finish. If a dull effect is desired, the finish coat should be Dutch Boy Dull-Sheen Varnish.

A slightly glossier effect can be given with Dutch Boy 4-Hour Eccshell Varnish.

Stained Natural Pine is also attractive. The process is the same as that given on page 28 for "Varnishing New Woodwork." (Pine is a close-grain wood.)

Glazing over white is still another popular finish for pine. The knots should first be coated with white Dutch Boy Shellac after which the entire surface should be painted with white Spar Eccshell. While this is still wet, all the paint should be wiped from the knots, leaving them in their natural color. When dry, the finish should then be glazed as directed on page 47 for "Antique Finish."

Shellac and Wax. Knotty Pine and Cedar take on a pleasing soft luster when given a coat of white Dutch Boy Shellac and then waxed. The disadvantages of this finish are that water spots or dampness may mar it and the portions which receive excess wear will require an occasional re-waxing to keep the grease and dirt of everyday use from showing.

Rottenstone Finish. An unusual and inexpensive antique effect may be given to Knotty Pine and Cedar by treating them with a mixture of Diamond Paste Wax and rottenstone. The wax is heated in a double boiler until dissolved and the rottenstone is added. Remove wax from fire as soon as melted; continued overheating might prove dangerous. Approximately half-and-half wax and rottenstone, or the proper quantities to produce a paint-like mixture should be used. After it is cool, the mixture is thinned down with turpentine to

a brushing consistency. This is applied to the bare wood, allowed to dry for twelve hours and then smoothed with steel wool and polished with a cloth. *Paint Glaze* or "Pigmented" Stain. This treatment conceals the grain slightly. (See page 39, "Special Woodwork Finishes.")

Bleached Finish . . . (For new wood) . . . Especially adapted to modern interiors, this furniture finish is white in effect, with an eggshell gloss, permitting the grain of the wood to show through. It is suited to pine and maple, preferably the latter.

To whiten the wood, the surface is bleached with Clorox, full strength; allowed to dry; then washed. When dry, it is further bleached with a saturated solution of oxalic acid applied hot; then rinsed with cold water. When dry, the wood should be sandpapered with 2/0 sandpaper, and dusted. Next a coat of Dutch Boy ENAMEL UNDERCOAT, thinned 20% with turpentine, is applied to make a white "stain." This will further whiten the wood. While still wet, this first coat should be wiped off with a clean cheesecloth. When thoroughly dry one coat of white Dutch Boy SHELLAC, thinned 25% with denatured alcohol, is applied. After a light sandpapering the wood is finished with a coat of white Dutch Boy QUICK-DRYING ENAMEL, reduced 50% with turpentine.

Blonde Finish . . . (For new wood) . . . Also adapted to modern interiors, Blonde Finish is particularly suitable for maple, though it may also be used on pine. The wood should be bleached as directed for "Bleached Finish" (see above), sandpapered and white Dutch Boy ENAMEL UNDERCOAT applied. When this is dry, it is sandpapered again and a coat of white Dutch Boy SHELLAC applied. After a second sandpapering, when the shellac is dry, a finish coat of Dutch Boy VERSATILE SPAN VARNISH is applied. The tone of the finish will be slightly amber with a white undertone and a high gloss.

Glazed or Antique Finish . . . The surface for a Glazed Finish is first painted with Dutch Boy QUICK-DRYING ENAMEL in any selected color. A glaze is prepared by tinting Dutch Boy FLATTING OIL with Dutch Boy COLORS-IN-OIL of any contrasting color. This glaze is brushed over the painted surface and, before it is dry, it is lightly wiped with clean cheesecloth. When the deepest tone is allowed to remain in depressed por-

tions, corners, crevices and around panels, the resulting effect gives an added richness and interest to an otherwise plain surface. If the glaze dries too quickly, or if you are not pleased with the way in which you have "wiped" it, you can wash it off with turpentine or mineral spirits before it is thoroughly dry, and reglaze. This type of glaze is washable.

The most popular effects are antique glazes. For a brown tone make the glaze with Dutch Boy FLATTING OIL tinted with Burnt Turkey Umber and for a gray tone use Raw Turkey Umber. COLORS-IN-OIL. Another excellent antique shade is obtained with a mixture of half of each of these two Umbers. Very little color is required.

Brown Mahogany Finish for Pine . . . First the wood should be sandpapered with 2/0 sandpaper, following the grain of the wood. After dusting, Dutch Boy Rosewood Oil. Wood Stain is applied as directed on the container. Any imperfections are then filled with putty colored with dry Dutch Boy Burnt Sienna. After this is thoroughly dry the wood is again sandpapered lightly. Next it is dusted and Dutch Boy Walnut VARNISH Stain is applied. After 48 hours in a dust-free place, sandpaper is again used and a second coat of Walnut VARNISH Stain applied. This is followed by a second 48-hour period of drying and another sandpapering. The wood is then finished with one coat of Dutch Boy DUTY-SURE VARNISH. If a gloss is desired, the finish coat should be Dutch Boy VERSATILE SPAN VARNISH.

Red Mahogany Finish for Pine . . . This color is obtained in the same way as described for Brown Mahogany Finish on pine with the exception that Dutch Boy Dark Brown Mahogany VARNISH Stain should be used instead of Walnut VARNISH Stain.

Walnut Finish for Pine . . . (See "Brown Mahogany Finish for Pine," above) . . . The process is the same, using Dutch Boy Walnut Oil. Wood Stain and Walnut VARNISH Stain. The putty should be colored with dry Dutch Boy Burnt Turkey Umber.

Early American Maple Finish for Pine . . . The wood is first given a coat of Dutch Boy Ground Color thinned 50% with pure turpentine. While still wet, this coat is wiped off slightly. After it is dry, a 50-50 mixture of Dutch Boy Oak and Mahogany Oil. Wood Stain is applied. When this is dry it should be sandpapered lightly and one coat of Dutch Boy VERSATILE

Spar Varnish applied. After a 48-hour drying period, the surface is then sandpapered, dusted and finished with one coat of Dutch Boy Dull-Sheen Varnish.

Imitating Blonde Wood for Surfaces Already Painted . . . First the old finish is sandpapered and then carefully dusted. Next one coat of Dutch Boy Quick-Drying Enamel, in white is applied. When dry, this is followed by a second sandpapering. Next Dutch Boy GRaining Compound, thinned 25% with water, is brushed on lightly the long way of the surface, leaving fine brush marks showing in long strokes. When this is dry a finishing coat of Dutch Boy Dull-Sheen Varnish is applied.

PRODUCTS TO USE FOR SPECIAL FURNITURE FINISHES

Dutch Boy Enamel Undercoat . . . Fills the wood, has great hiding power and is self-leveling. It may be easily sanded to make a perfect foundation for finish coats of enamel.

Dutch Boy Quick-Drying Enamel . . . Is unexcelled as a paint finish for furniture. It is decorative, durable, and dries very quickly with a beautiful lustre and a very hard surface. Inasmuch as it can be used satisfactorily for floors, you may be assured of its excellence for furniture. One coat is usually sufficient over a surface that has been previously painted with a lighter color, but if two coats are to be used, rub the first one lightly (when thoroughly hard) with fine sandpaper and dust carefully before applying the second.

There are 18 standard Quick-Drying Enamel colors suitable for painting furniture and small things, as well as woodwork or interior floors. However, new among color trends is the vogue for rich pastels for walls and woodwork. Naturally, such a vogue affects color in furniture, too. With a little experimenting, you will find it quite simple to obtain any pastel tint or shade you fancy by intermixing two or more Quick-Drying Enamel colors.

Dutch Boy Brush Lacquer . . . dries very rapidly and is therefore especially good for such work as painting reed and wicker furniture. It comes in lovely colors which in turn may be intermixed to develop new tints and shades. Lacquer should not be mixed with any other product, or applied over an oil paint.

Dutch Boy Oil Wood Stain . . . (For new wood only) . . . is used for the purpose of darkening or changing

the natural tone of woods before varnishing. Made in eight popular wood tones and gray and green, it is possible to work out many pleasing effects with it. Through its use cheap woods can be made to imitate the effect of the better grades such as walnut or mahogany.

Dutch Boy Varnish Stain . . . is a colored varnish made in six wood tones. Varnished surfaces which are too light in tone may be retouched and darkened with a single coat.

Dutch Boy 4-Hour Eggshell Varnish . . . is an attractive finish for furniture, both enhancing and protecting beautiful woods. It has a subdued lustre, giving the finished effect of a hand-rubbed finish, without the labor or expense. It should be used as a final coat over Versatile Spar Varnish. (See below.)

Dutch Boy Dull-Sheen Varnish . . . is practically the same as 4-Hour Eggshell Varnish (see above) but has less sheen, as the name implies.

Dutch Boy Versatile Spar Varnish . . . is admirably suited to furniture finishing. It has a high gloss, is light in color, and its tough, durable film resists hot, cold, fresh and salt water.

CHAPTER X Kalsomining

Before deciding upon kalsomining as a wall finish, two things should be borne in mind. First, most types of kalsomine mar easily and are unwashable. Second, when retouching time comes, all the kalsomine should be washed off, whether the surface is to be re-kalsomined or painted.

Re-kalsomining . . . If there is grease on any portion of the walls, it must be removed with turpentine before re-kalsomining. Sand-finished plaster must then be brushed well with a stiff brush in order to remove all the old kalsomine possible, sized with Jellite Wall Size over the remaining old kalsomine, and finished as a new surface. *Hard-finished* plaster must have all the old kalsomine sponged off with warm water. New sizing will not be necessary, except where cracks have been repaired. In such cases Jellite Patching Plaster should be used as described on page 55. The patched areas should then be treated with Jellite Wall Size, after which the plaster is ready to receive the new kalsomine.

Veluduro . . . a modern one-coat, one-hour drying water paint that provides a flat, washable finish for walls and ceilings, on new or old plaster, wall paper, wallboard, painted surfaces, brick or concrete. Very economical and easy to apply. It comes in paste form and is thinned with water. Can be rolled on or brushed on. Shows no lap or brush marks. Available in several pastel shades.

Jellite Kalsomine . . . is a water-paint with which walls may be tinted in delicate colors. It has a pleasing dull finish, is inexpensive and, although it cannot be washed, is a good product to use if a temporary finish is desired. It is sold in powder form and needs only to be mixed with water before applying. If the wall has not been sized before, it should be at this time. Jellite Wall Size is recommended for this purpose as, in addition to making a good foundation over which to apply Jellite Kalsomine, it also neutralizes any lime or alkali in plaster walls which would destroy the delicate tints. Directions for use are given on the container.

Casein Paint . . . is a product which is sometimes used in place of kalsomine. It comes in a dry powder form, easily mixed with water, and its initial cost is low. It is a more durable product than kalsomine, less susceptible to soiling and spotting. However, once Casein Paint has been applied it is almost impossible to remove it and paint or paper should not be used over it. It is self-sealing and will cover ordinary stains. When a washable wall is desirable, Dutch Boy Flat Wall Paint will give the same velvety texture, with greater durability. Its slightly higher initial cost is a saving in the long run. (See page 34.) Directions for use are given on the container.

CHAPTER XI

Practical Painting Suggestions POINTERS IN PAINTING AND VARNISHING

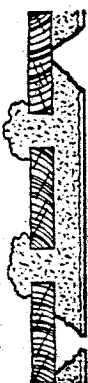
Each coat of paint or varnish should be allowed to dry thoroughly before another is applied over it. A light sandpapering between coats (particularly if working with a gloss-finish product) will contribute to a perfect finish. (See page 57.) The surface should always be thoroughly dusted before painting or varnishing. The work should be done in a room where air is circulating, but where it is not dusty, and kept as free from dust as possible while drying. Do not light a gas fire in a room in which varnish or enamel is drying.

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Note: Work should always be done with a clean brush and directions should be read carefully before beginning to paint.

Cross Brushing . . . (Enamel or Varnish) . . . The first strokes of the brush should all run one way. The wet surface should be gone over again immediately, brushing crosswise to distribute the material evenly. It should then be brushed quickly in the original direction, with light strokes. This is called "laying off" the paint. These three steps produce a smooth finish.

Picking Up Runs . . . (Woodwork and Furniture) . . . Before leaving any section of painting, all edges should be inspected and any paint which has gathered in drops should be brushed out. This should be done as the work progresses. If left until the work is finished, it will be too late to remove drops or runs successfully.



A—Wrong method of cutting "V"
B—Correct method, the "V" being inverted
so that its point is on the surface

Repairing Cracks and Damage in Interior Plaster

... To repair a deep crack, it is necessary to make the crack wide enough so that the patching material may form a good bond with the old plaster. The only materials needed are Jellite Patching Plaster and clear water. If the crack is not sufficiently wide, it should be scraped with a knife blade until the opening is at least one-quarter inch across. All loose particles should be brushed out and the surface should be thoroughly wet before the fresh plaster is applied.

The plaster should be cut out in the shape of an inverted V or triangle with the point toward the surface, the new mixture pressed well into place and smoothed off flush with the surface of the main body of plaster. If the old plaster surrounding the crack has not been thoroughly wetted, it may draw the water out of the fresh patch of plaster to such an extent that it will not set, but will dry out and crumble, remaining in a chalky condition without appreciable strength.

If the cracks are shallow, they can easily be repaired. Jellite Patching Plaster should be mixed with water to a fairly stiff brushing consistency and applied with a brush. Before it dries, the surface can be smoothed

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by rubbing with a cloth across the cracks. (not with them). When dry, slight irregularities may be sandpapered smooth.

Holes in Plaster . . . The loose plaster around each hole should be removed, the remaining sound plaster wet thoroughly, and the plaster applied in the same manner as prescribed for deep cracks. **Interior Plastering.** Plaster will do an excellent job. Molded pieces should be touched up with Dutch Boy SATIN EC-SHIEL, or FLAT WALL PAINT and allowed to dry thoroughly before painting the whole wall. (See page 55, "Repairing Cracks in Interior Plaster.")

Patching Sand-finished Plaster . . . The process is the same as described above except that while the patching plaster is still wet, the surface should be roughened to match the texture of the wall. This is done by working the surface with a piece of carpet tacked to a block of wood, using a circular motion.

Stirring and Straining . . . In opening new paint or stain, the liquid at the top of the can should be poured into a clean container, and the remainder stirred thoroughly. The top liquid should then be poured slowly back into the original container, mixing carefully by stirring with a clean stick. To insure complete mixing of the pigment and liquid, it should be poured from first to second container several times.

In using old paint, any skin which has formed on the top should be removed and the liquid and mix poured off as instructed above. Paint that has formed into a jellied mass is no longer usable. Old paint, stain and enamel should be strained. Tie a piece of cheesecloth around the top of a clean container to form a strainer and work the material through it with a stirring stick.

Care of Brushes . . . Under no circumstances should paint be allowed to harden in a brush. The value of a brush depends to a large extent on the springiness of its bristles. Varnish brushes should be cleansed with turpentine, shellac brushes with alcohol, lacquer brushes with lacquer thinner, and paint brushes with turpentine, gasoline, paint thinner or kerosene.

Brushes should never be kept in water. A brush used in exterior paint may be suspended in a mixture of equal parts of linseed oil and turpentine when not in use. When used for enamel or interior paint, a brush may be suspended in turpentine until it is to be used again. A varnish brush should be kept in oil. A brush

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always should be suspended—never stood on its bristle ends. Used brushes should be washed in soap and water, rinsed, dried and put away flat in paper.

PAINTING AIDS

Use of Paste Wood Filler . . . (Interior finishing) . . .

Open-grained wood takes stain evenly before it is filled. For this reason it is best to make it a rule to stain all such woods as mahogany, oak, birch and so forth before filling. The wood should be stained, allowed to dry and then filled. After the filler has stood a short time, it should be rubbed off with a piece of burdap or coarse cloth, working across the grain—not with it. The colors of GUMMANS PASTE WOOD FILLER are Oak, Walnut, Mahogany and Natural; the latter should be tinted with Dutch Boy COLORED OIL, to match the stain. *Most close-grained woods* do not require filling.

Plastic Wood First—Refinishing After . . . Plastic Wood is a form of wood paste for repairing furniture that can be applied with a putty knife and molded. It is available in wood colors. After hardening, it has all the characteristics of wood, except grain, and can be sawed, planed, whittled and turned in a lathe.

Sandpaper . . . Proper and sufficient use of sandpaper is one of the most important factors in securing a successful paint or varnish finish. Bare wood (except rough, exterior wood) should always be sanded before receiving paint, stain or varnish. It should be sanded with the grain of the wood, NEVER across it.

2/0 " For bare wood before finishing.
4/0 " For all coats of finish previous to the final coat.

Finish coat, when special effects are desired. Ordinarily this coat is not sanded.

Decorators' or Masking Tape . . . This product is a great time and labor saver in applying straight lines or borders. It is similar to adhesive tape and may be applied to new paint when thoroughly dry and hard. It should be applied in parallel strips, making sure the edges adhere firmly. The space between is the line to be painted. When the striping is done, the tape is pulled off and can be used again.

How to Make Stencils . . . Select a design and trace it on heavy wrapping paper, then cut along the lines with a sharp blade, using glass or metal to work on. To stiffen, coat both sides with Dutch Boy SHELLAC before cutting.

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