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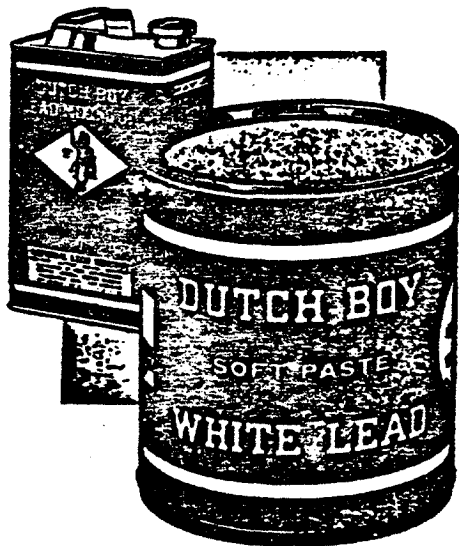
IN/L 113319

LET'S LOOK AT PAINT !

HOW TO INSURE BEAUTY, DURABILITY AND ECONOMY ON THE INTERIOR

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Paint, by providing
protection, color and
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the home and is
as important as
the structure itself.



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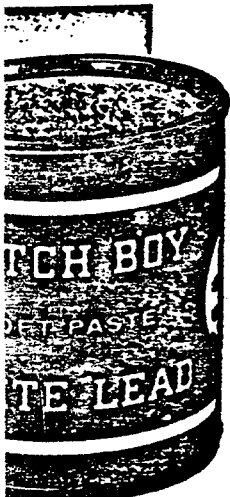
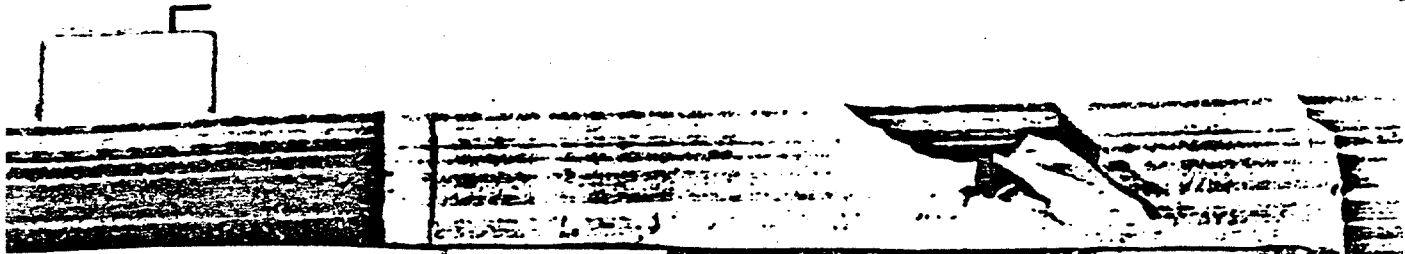
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From the preceding pages, the reader can see that the quality of the document being filmed is less clear than this notice, it is due to the quality of the document being filmed

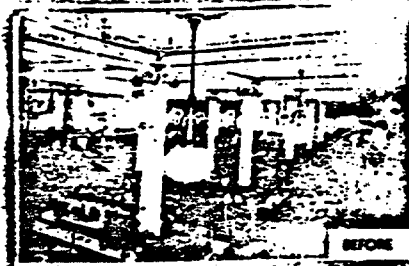


IN our civilized communities of today we look at paint most of the time. Lift your glance from this page and somewhere before you is a painted surface. All sorts of things are painted . . . all types of surfaces receive their color and texture from paint.

Just as there are many types of painted surface, there are many types of paint to paint them. So much so, the buying and specifying of this widely used material has become complicated when it might be simple; confusing when it can be clear and direct. Therefore this discussion, intended as a contribution toward clarifying an already overburdened subject, is to be limited to one type of surface . . . that of interior walls . . . and one type of paint . . . Dutch Boy white-lead and Lead Mixing Oil.

In the selection of paint for this one type of surface there are but two angles to consider. Without doubt, the first of these is appearance . . . the things we see in a painted surface . . . finish or texture and color. Next comes economy . . . real economy . . . concerning itself not so much with the price per gallon in the bucket as with the cost per gallon on the wall, which is quite a different thing. And, as a part of both appearance and economy are those twin factors of wear and maintenance.

This booklet, therefore, will deal with the consideration of appearance and of economy, as they relate to white-lead and Lead Mixing Oil paint, with the hope, of course, that the reader, if not already a user, will become one and that the present user will find his judgment and his experience amply confirmed.



BEFORE



AFTER

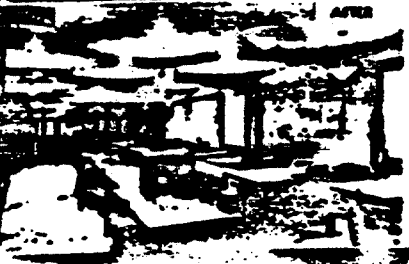
In actual store hours light through painting means a better display of merchandise—an important factor in improved sales

PROPER PAINTING = BETTER LIGHT BETTER SIGHT

In stores, better light through painting adequately explains thought and health—leads to better sales and greater efficiency



BEFORE



AFTER

Paint Co.
Consolidated
Paint Co.

No interior paint is worth considering unless it produces a satisfactory appearance. That's an obvious and simple truth. Not so simple, however, is determining what constitutes "satisfactory appearance."

To a great extent this depends upon the use or purpose of the interior which is painted. If we are permitted to generalize for the moment, it may be set down that practically all interiors are painted to better the conditions under which we live, play or work. Paint accomplishes this through providing better light, pleasing color and clean surroundings.

Suppose we think first of better light. Most of us spend the greater portion of our waking hours within four walls. So the more pleasantly these interiors are lighted, the more comfortable we are. Inadequate light connotes mental depression and strain. Glare brings acute discomfort. Either extreme is to be shunned. This is the objective of the current Better Light-Better Sight campaign and in the paragraphs that follow we hope to show how great an influence is exerted along this line by a paint's appearance.

Finish or texture, as one of the important elements in appearance, has a very definite effect. There are many degrees of finish, ranging from



A shows finish, as a flat finish, as

dead flat to lead, itself, but, first, real function

A flat into many sensed by broken up back from surface but thin.

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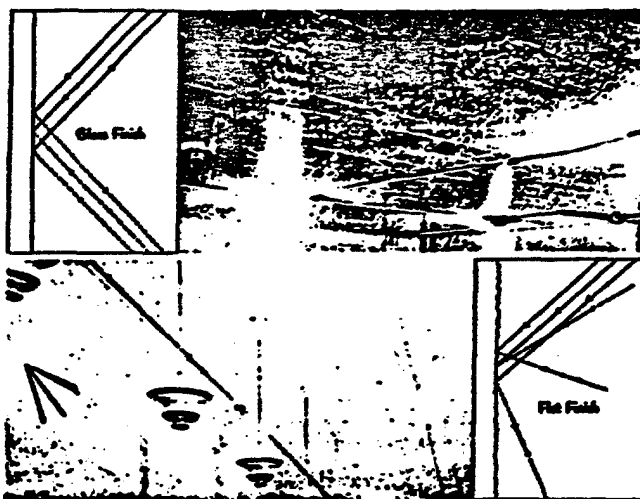
NLT 113322

interior paint is worth consideration it produces a satisfactory space. That's an obvious and truth. Not so simple, however, defining what constitutes "satisfactory appearance."

A great extent this depends upon the purpose of the interior which is intended. If we are permitted to generalize for the moment, it may be set that practically all interiors are intended to better the conditions under which we live, play or work. Paint finishes this through providing light, pleasing color and clean surfaces.

When we think first of better lighting, most of us spend the greater portion of our waking hours within our homes. So the more pleasantly our interiors are lighted, the more comfortable we are. Inadequate lighting causes mental depression and strain, brings acute discomfort. Either way it is to be shunned. This is the theme of the current Better Lighting campaign and in the paragraphs that follow we hope to show how the influence is exerted along this line by paint's appearance.

Light or texture, as one of the most important elements in appearance, has a definite effect. There are degrees of finish, ranging from



A gloss finish, as shown above, reflects light as a glowing, mirror-like surface.
A flat finish, as the other finish, "breaks up" and diffuses light, diminishing glare and harsh highlights.

dead flat to high gloss, from rough plastic to porcelain smoothness. White-lead, itself, can be mixed to produce any texture within this wide range but, first, the paint user must determine which finish best carries out the real function of the paint.

A flat paint finish presents a roughened or pebbly surface, broken up into many little peaks and valleys, as against the almost even surface presented by a gloss or enamel finish. A ray of light striking the former is broken up and reflected back in all directions while the same ray is reflected back from the gloss surface as one beam. Actually this is why the one surface looks flat and the other glossy, but it has more significance than this.

An interior covered with a high gloss paint will have highlights, whether the light source be natural or artificial. That is, portions of the surface will reflect an almost perfect image of the light source and will appear brighter than others. If the light source is increased in intensity

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Glossy surfaces do not distribute light properly. The lighting is uneven, "spotty" and hard on the eye

these highlights also increase and at some point the resulting glare becomes unbearable. But even before this point is reached the human eye will become fatigued, if exposed for any length of time in a room where such sharp light and dark contrasts are present.

On the other hand, a glossless wall surface diffuses the light reaching it, so that, while variations in light intensity on the surface may be visible, they are not so pronounced nor are they tiring to the eye. The result is that such an interior is a more

efficient place to work or a much more pleasant place to live.

In fact, complaints about poor light in certain interiors have been traced not to a lack or "loss" of artificial and natural light but to its uneven and faulty distribution. Glossy paint surfaces were reflecting the light in such a spotty manner that there was over-illumination in some portions of the room and under-illumination in others. The resulting impression on the eye was one of general low illumination.

As a general thing, therefore, a so-called flat finish is the more efficient and more acceptable for painted interiors. To most people, however, an absolutely "dead" or chalky flat is not as pleasing as one with a little, but very little, sheen . . . the type of surface, for example, that is produced with Duco-Bond white-lead and Lead Mixing Oil.

Although, as we said before, white-lead itself is so versatile a pig-

Walls and ceilings which diffuse light secure a proper distribution of brightness throughout the interior



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It is in certain interiors have been
designed to admit of natural light but to its
point surfaces were reflecting
there was over-illumination in
combination in others. The resulting

Walls and ceilings which diffuse light cause a
proper distribution of brightness throughout the interior



During heating, ventilation and air-conditioning, white-lead is a frequently specified paint for fine interiors

ment that by varying the vehicle from turpentine to varnish you can get a
dead flat or an enamel finish as well as gradations in between, with Dutch
Boy Lead Mixing Oil it makes a white-lead paint that best meets the needs
of the average interior as to finish and texture. It has also a look of depth
and quality which, from the appearance standpoint, accounts for white-
lead's traditional reputation as a paint for fine interiors.

Moreover, as will be shown later, the "Better Light-Better Sight"
advantages of this finish can be secured without sacrifice of washability
even where conditions demand the frequent cleaning of the wall surfaces.
A white-lead and Lead Mixing Oil surface is one that not only looks
clean when new but one that is clean and can be kept clean.

When needed surfaces can be washed as often as is necessary to maintain their appearance, sanitary conditions



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The release of a health information may be subject and potentially will also result at some point back into your system



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How Light Affects Color

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c. Just how much can be seen colors are compared both under may be surprising, however, to xample, how much more light is n a deep gray room than is necessary walls. This is clearly shown

urnished room were successively ents. After each painting the stain a light level of ten foot in the floor was carefully measured

Reflection Factor	Wattage
10%	
10%	1530
81%	
10%	990
81%	
26%	900
81%	
75%	495

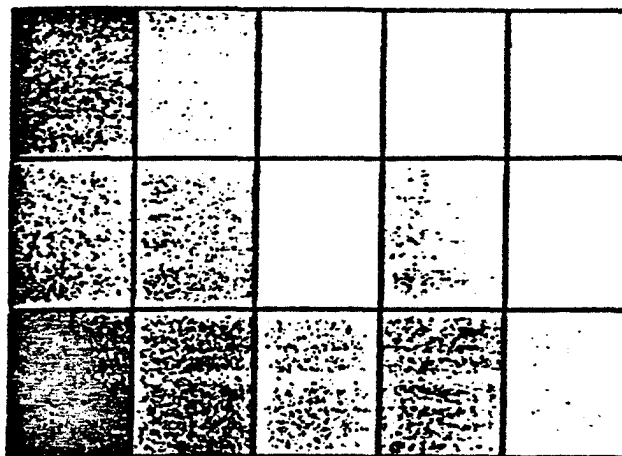
then double or even triple light levels in some instances



Row A
(Daylight)

Row B
(Artificial
Daylight
Lamp)

Row C
(Ordinary
Daylight
Lamp)



This chart demonstrates the change in appearance which results when a color is viewed under various types of light. The five colors in the top row (Row A) are shown as they appear when viewed under natural light, i.e., daylight. These same five colors are shown in the middle row (Row B), as they appear when viewed under an artificial daylight lamp. The bottom row (Row C) shows the same five colors as they appear under an ordinary incandescent lamp.

From this it is quite apparent that when walls are painted with colors that "turn back" a large percentage of the light received, a minimum of lamps and wattage will be needed to establish proper light levels. Moreover, daylight will be utilized to better advantage and lights will not be turned on so early in the afternoon or so frequently on dull days.

On the chart reproduced on the following page have been indicated the "Reflection Factors" of some commonly used colors. By this is meant the percentage of light reflected or thrown back by surfaces painted with these colors. Whether the surface is gloss or flat does not affect this quantity although the finish does, as we have shown, affect the quality of the reflected light.

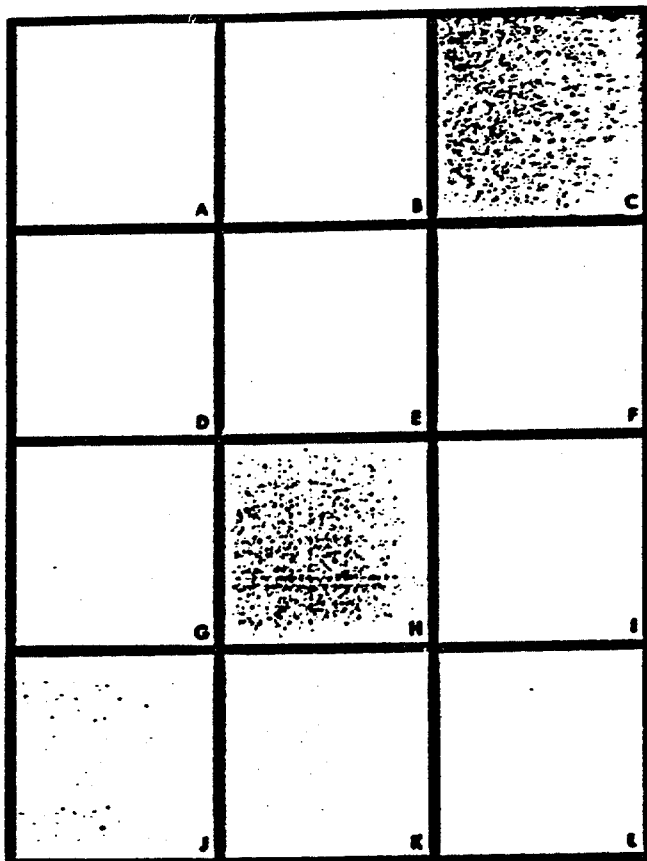
The light absorbed by interior surfaces is a definite light loss. Sometimes this loss may represent the difference between bright, pleasant rooms

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How Color Affects Light



"Diffuse Reflectors" or light reflectors of the various colors as they show the same light. The figures indicate the approximate percentage of light reflected or absorbed back by a surface when painted with the color shown.

A-95%
B-75%
C-55%

D-45%
E-25%
F-5%

G-45%
H-25%
I-5%

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a	b
c	d
e	f

to capture what on the chart are given below. The figures
shown are for a series of years starting with the year shown

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—in other words, white-lead is ideally versatile in everything to do with the appearance of a paint—finish . . . color . . . design. No matter what the interior may demand, Dutch Boy can meet the specifications to the letter.

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WHAT ABOUT COST?

Although it may come first, appearance isn't all that should be considered in the purchase of paint. A paint must look well but it should also meet the standards of true economy.

Webster defines economize as "*to be prudent in expenditure*" and it is in this best sense that it should be hooked up with paint. It has been said many times, but as a truth will always bear repeating, that you may buy paint in the container but you pay for it on the wall. To express it another way—the cost of application plus the cost of future maintenance are the real factors in paint costs.

The cost of application includes both the cost of the material actually spread and the cost of the labor to spread it. The cost of labor on any given job is the same per hour or per day no matter what paint is used. Therefore, it becomes elemental that the most economical paint to use from the labor standpoint is the one which goes on with the least effort, so that the painter can cover more surface per hour and thereby reduce the labor cost of the job.

Just how does white-lead and Lead Mixing Oil stack up on this score? In the first place, white-lead paint has a long established reputation among painters as an easy spreading paint. "Goes on like butter," they say. But this is not very definite, so let us describe a test recently made.

Three different commercial flat paints were selected to compare with Dutch Boy white-lead and Lead Mixing Oil. The same painter, an experienced and capable man, applied each paint to comparable room surfaces large enough to insure accuracy and free from obstructions which would slow up brushwork. The containers were unmarked so that the man doing the painting could not be prejudiced. An accurate record was kept of the time required to spread the different paints. The results are given on the opposite page. From them it will be seen that because white-lead and Lead Mixing Oil is an easy spreading paint, very definite savings on labor costs can be shown. That's something to consider as real economy.

The other factor in the cost of application . . . spread or coverage . . . was also tested on this job at the same time as the labor. Accurate

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It is as "to be prudent in expenditure" and it is to be hooked up with paint. It has been said that the most economical paint to use is the one which goes on with the least effort, and you pay for it on the wall. To express this in application plus the cost of future maintenance costs.

It includes both the cost of the material actually used and the cost of labor to spread it. The cost of labor on any job is the same no matter what paint is used. It is vital that the most economical paint to use is the one which goes on with the least effort, and more surface per hour and thereby reduce

and Lead Mixing Oil stack up on this score? Lead Mixing Oil has a long established reputation for spreading paint. "Goes on like butter," they say. Let us describe a test recently made.

Four flat paints were selected to compare with Lead Mixing Oil. The same painter, an experienced one, applied each paint to comparable room surfaces, free from obstructions which would interfere with the work. An accurate record was kept of the area covered by each different paint. The results are given on the next page. It will be seen that because white-lead and Lead Mixing Oil is a spreading paint, very definite savings on labor are to be considered as real economy.

Cost of application . . . spread or coverage is the same time as the labor. Accurate

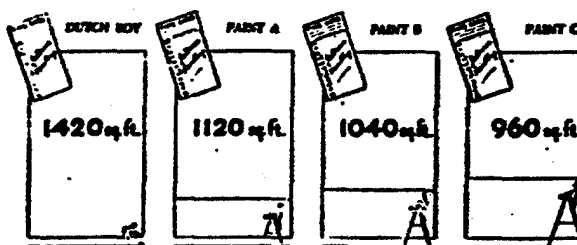
White-Lead Reduces Labor Cost of Painting

Because white-lead is an easy spreading paint, a painter using it can cover more area in a given time. This means faster painting work, fewer labor-hours and thus a lower labor cost for painting.

To demonstrate this, four different commercial flat paints were tested against Dutch Boy white-lead and Lead Mixing Oil. The paints (on unmarked customers) were applied to comparable room surfaces large enough to count accurately and free from obstructions which would slow up handwork. The same painter applied all the paints.

Accurate time records were kept to determine the rate at which each of the four paints was spread. The results shown below, in terms of area covered per eight hour day, prove conclusively that a painter paints faster with white-lead—a saving for you in the labor cost of painting.

AREA COVERED PER EIGHT HOUR DAY

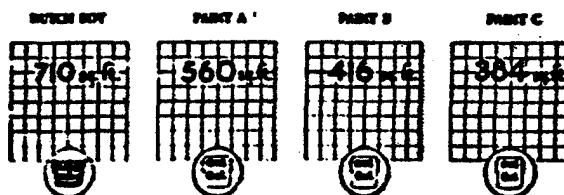


White-Lead Reduces Quantity of Paint Needed

Because white-lead paint has a high spreading rate, a gallon will cover a larger area of surface than many other flat paints. This means that fewer gallons of paint will be required.

In the test described above, an accurate record was also kept of the covering capacity of the four paints under consideration. The results shown below, in terms of area covered per gallon of paint, prove that white-lead, in addition to spreading easily and thus saving labor costs, also spreads far and thus keeps material requirements at a minimum.

AREA COVERED PER GALLON OF PAINT



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measure was made of the covering capacity of each paint used. Again the results speak for themselves and show that Dutch Boy white-lead and Lead Mixing Oil not only spreads easily but it spreads far.

Of course, as part of labor, too, is the time in getting paint ready for the brush—thinning, mixing, tinting. On this point, the ease and speed with which white-lead thins down to paint is a real advantage. The chart on the bottom of this page shows how easy it is for the average painter to mix and tint white-lead and Lead Mixing Oil paint. White-lead thins to paint ready for application as fast as or faster than any other paint can be properly mixed.

The cost facts given on these pages simply confirm what white-lead users know from their own experience. They are figures that have been duplicated on many jobs under many conditions in actual practice over a long period of years. Furthermore, these tests are of such a simple nature that any paint buyer can conduct similar ones to convince himself that white-lead and Lead Mixing Oil leads the field for economy in cost of application, particularly when coupled with fine appearance.

MIXING WHITE-LEAD PAINT			
I Remove lead of bag and give contents a few quick stirs.	II Pour white-lead and Lead Mixing Oil into tub, tinting if necessary.	III Stir back and forth, oil and colors are thoroughly mixed.	IV Ready for the brush! See no more of the paint from each "barrel" of white-lead.
			

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capacity of each print used. Again show that Dutch Boy white-lead and why but it spreads far.

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E-LEAD PAINT

Seir hach could
white-head, oil and
colors are thor-
oughly mixed.



IV
Ready for the brush!
See an even gathering
of swimmers that come
from each "hundred"
of whorls.

WHAT ABOUT DURABILITY?



Wetland and Land Mining Out Power
 says that enough of the streams needed for long-
 continued outdoor work. It is an "outdoor
 work which is also said to be outdoor work."

This consideration brings us to the other factor of economical paint buying—how *does it* or how *will it* wear? Initial fine appearance is one thing you must have. Continued fine appearance is one thing you should have. Here the bright boy in the third row volunteers: "This sort of service is fine economy, too." And, of course, it is. If you paint your walls for better appearance, the longer they retain that better appearance the fewer paintings they will need. Since all painting costs money, fewer paintings will cost less money.

White-lead paint has been long noted for durability under weather exposure. The very same paint we are discussing . . . Dutch Boy White-lead and Lead Mixing Oil . . . is used to waterproof and weather-proof such outside surfaces as stucco, concrete, stone and canvas. It actually stands up under exterior exposure to sun . . . storm . . . temperature changes . . . all the elements that night and day are continually working to destroy paint. We can state this so definitely because there are years of service records to prove this paint's satisfactory performance outside.

This is the paint we are recommending for use on your walk inside. Do you doubt that it will wear . . . that it will easily withstand periodic walking without noticeable damage to its original attractive finish? It's an "overlive" paint for your walk. Like structures built by engineers it has ample margin for stress and strain. It must have or it wouldn't



"take" the kind of treatment it gets on the outside.

Just to prove that we couldn't be mistaken, this paint was put through a special grueling test. Instead of painting it on a wall we used a square of wallboard that could be walked on. For a full week, lying on the floor in a busy doorway, this paint was tramped upon by hundreds of feet. Back and forth . . . heel and toe . . . grind and crush went these feet until the original white had become a dirty . . . very dirty . . . gray.

Even this wasn't all. Walls aren't walked on but many of them are soiled with such things as grease, lipstick, iodine, shoeblackening, ink and pencil marks. So all of these were streaked on this already mistreated painted surface. Then it was washed. A sponge, water and washing powder were used to take that dirty, greasy, gritty mess off so slick that this cleaned paint looked practically new again.

This, we respectfully submit, is *paint wear* . . . the kind of wear that you should get from the flat paint you use . . . or else you are not getting everything from your paint dollar.

So far we have discussed the economy which may be experienced in what might be called the present painting. But there is another phase

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The few specimens of many buildings painted recently with white-lead for many years is enough proof that white-lead offers full measure of insurance against future paint troubles

of equal importance and that is the selection of a paint which always makes a safe foundation for succeeding coats no matter how many nor over how long a period they may be applied . . . in other words, the economy of future painting.

There are many paint users who have discovered that the paint they selected in good faith today didn't show its true colors for several subsequent repaintings. For example, in a certain New York apartment house recently, the paint began peeling off in large irregular areas. An inspection showed that the trouble started not with the last repainting but five years previously with a paint that lacked the "stick-to-it" quality that white-lead always has. The only remedy in this case was stripping the walls down to the plaster.

Such an expense may never happen to you. But with white-lead available there is no need to risk it. We can say this because white-lead paint has a background of successful use extending over generations. There are plenty of buildings whose walls have been white-lead painted for twenty, thirty, forty and more years. Coat after coat has been put on with perfect safety. Their owners do not need to guess what will happen. They know what has happened. It's a matter of experience and not one of prophecy.

So far we haven't taken up the question "What does this paint cost per gallon?" This has been left to the last because in buying the most economical paint, price per gallon is by far the least important thing to consider. Once the paint has been selected which best meets the stand-

ards we have so far discussed, the fact that it happens to be a few cents higher or lower in price per gallon shouldn't affect the choice. Because the price per gallon is always secondary to these other advantages of fine appearance and economy of spread, application and wear. That is the essential thing to learn about wise paint buying.

But what *does* Dutch Boy cost per gallon? There's no need to guess because the price charts below give all the facts. If it's a two-coat job, new or on previously painted walls, use Chart A. If it's a three-coat job on new walls, use Chart B. At the intersection of the price you pay per "hundred" of white-lead and per gallon of Lead Mixing Oil is the cost per gallon averaged for the two coats or the three coats. For example say the white-lead is \$11.50 per hundred and the oil \$1.20 per gallon, the paint will cost \$2.42 per gallon for two coats or \$2.36 per gallon for three coats.

Average Cost per Gallon of White-lead and Lead Mixing Oil Paint														
White-lead Price per 100 lbs.	CHART A TWO COAT INSIDE JOB First Coat: 100 lbs. White-lead and 9½ gals. Lead Mixing Oil. Second Coat: Same as first coat.							CHART B THREE COAT INSIDE JOB Priming Coat: 100 lbs. White-lead and 9½ gals. Lead Mixing Oil. Second Coat: 100 lbs. White-lead and 9½ gals. Lead Mixing Oil. Finish Coat: Same as second coat.						
	Lead Mixing Oil—Price per Gallon							Lead Mixing Oil—Price per Gallon						
	.90	1.00	1.10	1.20	1.30	1.40	1.50	.90	1.00	1.10	1.20	1.30	1.40	1.50
10.00.....	2.02	2.08	2.13	2.18	2.24	2.30	2.35	1.97	2.02	2.08	2.14	2.19	2.25	2.30
10.25.....	2.05	2.12	2.17	2.22	2.28	2.33	2.38	2.00	2.05	2.12	2.17	2.23	2.28	2.33
10.50.....	2.08	2.15	2.20	2.25	2.31	2.37	2.42	2.03	2.10	2.15	2.21	2.27	2.32	2.38
10.75.....	2.11	2.18	2.23	2.28	2.34	2.40	2.45	2.06	2.13	2.18	2.24	2.30	2.35	2.41
11.00.....	2.14	2.21	2.26	2.31	2.37	2.43	2.48	2.10	2.17	2.22	2.28	2.34	2.40	2.45
11.25.....	2.17	2.24	2.29	2.34	2.40	2.46	2.51	2.13	2.20	2.25	2.31	2.37	2.43	2.48
11.50.....	2.20	2.27	2.32	2.37	2.43	2.49	2.54	2.16	2.23	2.28	2.34	2.40	2.46	2.51
11.75.....	2.23	2.30	2.35	2.40	2.46	2.52	2.57	2.19	2.26	2.31	2.37	2.43	2.49	2.54
12.00.....	2.26	2.33	2.38	2.43	2.49	2.55	2.60	2.22	2.29	2.34	2.40	2.46	2.52	2.57
12.25.....	2.29	2.36	2.41	2.46	2.52	2.58	2.63	2.25	2.32	2.37	2.43	2.49	2.55	2.60
12.50.....	2.32	2.39	2.44	2.49	2.55	2.61	2.66	2.28	2.35	2.40	2.46	2.52	2.58	2.63
12.75.....	2.35	2.42	2.47	2.52	2.58	2.64	2.69	2.31	2.38	2.43	2.49	2.55	2.61	2.66
13.00.....	2.38	2.45	2.50	2.55	2.61	2.67	2.72	2.34	2.41	2.46	2.52	2.58	2.64	2.69

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that it happens to be a few cents didn't affect the choice. Because the to these other advantages of fine application and wear. That is the saying.

gallon? There's no need to guess the facts. If it's a two-coat job, Chart A. If it's a three-coat job fraction of the price you pay per gallon of Lead Mixing Oil is the cost of the three coats. For example say the oil \$1.20 per gallon, the two coats or \$2.36 per gallon for

Lead and Lead Mixing Oil Paint

CHART B THREE COAT INSIDE JOB Priming Coat: 100 lbs. White-lead and 7½ gals. Lead Mixing Oil; Second Coat: 100 lbs. White-lead and 7½ gals. Lead Mixing Oil; Finish Coat: Same as second coat.							
Lead Mixing Oil—Price per Gallon							
1.00	1.00	1.10	1.20	1.30	1.40	1.50	1.60
1.07	1.07	1.08	1.14	1.19	1.25	1.30	1.36
1.09	1.09	1.12	1.17	1.23	1.29	1.34	1.40
1.06	1.06	1.05	1.11	1.17	1.23	1.29	1.35
1.08	1.05	1.09	1.15	1.21	1.26	1.31	1.36
1.11	1.07	1.11	1.16	1.21	1.26	1.31	1.36
1.05	1.05	1.10	1.15	1.20	1.25	1.30	1.35
1.04	1.04	1.09	1.14	1.19	1.24	1.29	1.34
1.02	1.02	1.07	1.12	1.17	1.22	1.27	1.32
1.01	1.01	1.06	1.11	1.16	1.21	1.26	1.31
1.00	1.00	1.05	1.10	1.15	1.20	1.25	1.30

Whether this is less or more than you are paying now it's an honest price for an honest paint . . . a paint that has everything . . . fine appearance, low final cost, washable durability, and sealing power . . . a paint that gives equal beauty to all interior surfaces . . . plaster, wall board, wood-work or metal. Why not check the flat paint you are now using or any paint you may consider against these points?

1—Fine Appearance

Has it that solid beauty which adds as much attractiveness to a small office as it does to a big ballroom? With it, can you produce any tint or shade of color the conditions demand? Will it provide the degree of flatness best for ideal lighting? Is it versatile enough to provide multi-color design as well as one-color simplicity?

2—Low Cost

Does this paint give real low cost? Is it so easy to spread that the painter can work to your best advantage by covering more surface per day? Is it so easy to mix that minimum time is consumed in preparing the paint for the job? Does it cover so well that the painter can spread more surface per gallon and thus use less material for a given surface? Is it a paint that will be "safe" five years or ten years or twenty-five years from now? Is it low in cost per gallon on the wall?

3—Washable Durability

Can its original "new paint" look be restored by washing? Will it stand up under even careless scrubbing and harsh soap powders? When conditions demand a high standard of cleanliness through frequent washings, can this paint "take it"? Is it so durable that it does or could withstand outside exposure?

4—Sealing Power

Does this paint possess sealing qualities to hide such blemishes as fire-cracks and porous plaster spots? Can it be used for all coats and for all surfaces inside?

Paint made with Dutch Boy white-lead and Dutch Boy Lead Mixing Oil can answer all these points in the affirmative. The paint that you buy must also answer all these points affirmatively or you are not buying paint for your best advantage.

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EXTERIORS AS WELL AS INTERIORS

While we have confined our discussion so far to the subject outlined in the opening paragraphs—namely, interior painting and flat paint made with Dutch Boy white-lead and Lead Mixing Oil, there still remains the probability that you, as a paint user, also on occasion have exterior painting to be done. If this is true, you should also know what Dutch Boy can do in this regard.

White-lead is also an exterior paint—one that has an enviable record of performance behind it. Its qualities can be accurately gauged by thousands upon thousands of successful paintings and repaintings covering a period dating back to Colonial times. Perhaps, the phrase that white-lead is a *safe* paint expresses as well as possible the degree of reliability that users have placed upon it as a protective, long-lasting decorative coating for exterior surfaces . . . one that does not crack and scale but wears down by a gradual chalking process presenting the ideal surface for re-painting.

To make a gloss paint Dutch Boy white-lead is mixed with linseed oil and liquid drier, both of which are items in the Dutch Boy line. It is tinted, just as is flat paint, with Dutch Boy colors in oil.



Here white-lead and based oil has been the preferred paint of generations for the protection and decoration of exterior and some early Colonial homes

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tion so far to the subject outlined interior painting and flat paint lead Mixing Oil, there still remains er, also on occasion have exterior in should also know what Dutch

—one that has an enviable record an be accurately gauged by thou- stings and repaintings covering a rhaps, the phrase that white-lead ble the degree of reliability that r, long-lasting decorative coating s not crack and scale but wears senting the ideal surface for re-

white-lead is mixed with linseed items in the Dutch Boy line. It oy colors in oil.



and has the greatest power of expansion because of corner and one early Federal style



The painting of the walls of light walls and interior rooms with white paint results in a marked improvement in the lighting of the interior facing these walls.

For surfaces such as stucco, stone and concrete, the same paint we have been discussing as an interior flat, Dutch Boy white-lead and Lead Mixing Oil, is generally used. Not only does this paint improve the appearance of such surfaces but it also seals up any porosity and prevents the absorption of rain and moisture.

There is another special value attached to painting exterior surfaces when they happen to form the walls of inside courts or alleyways. This is the matter of better light, which in some instances has been increased as much as twenty times in interiors whose windows face areas that have been painted white.

White-lead is particularly suited for this type of painting because on exterior exposure, while it wears down very slowly, it does so by a process of gradual surface chalking, making it to a certain extent "self-cleaning." Thus, a white lead surface retains throughout its life much of its original reflectivity.

The subject of painting outside surfaces must necessarily include metal as there are few buildings that have no exposed metal work to be kept from rust. Dutch Boy red-lead has become a standard for

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protecting metal surfaces of all kinds. Not only does it stick so tight that it becomes almost a part of the surface it covers but, like white-lead, is a long-lasting, durable paint . . . a true member of the Dutch Boy line.

Up to this point we have not mentioned a real "plus" that you get with the Dutch Boy line of paint products. To all of the other time-saving, labor-saving, money-saving qualities of Dutch Boy white-lead and the companion Dutch Boy products can be added one more advantage—avoiding waste.

The seven products in the Dutch Boy line—white-lead, Lead Mixing Oil, Linseed oil, liquid drier, wall primer, colors in oil and red-lead—enable you to standardize on Dutch Boy for most of your painting work—outside and inside—and for all surfaces—wood, concrete, stucco, brick, metal, wall board, plaster, canvas.

Doing this, you cut out odds and ends of paint—half-used, half-dried buckets of "special" this and "special" that. Everything in your paint shop can be used up. No worry about having too little paint to do the job. It's easy to mix more just like it. No worry about having too much paint for the job. It's just white-lead paint or red-lead paint as the case may be and can safely be put right in with the next batch.

Standardizing on Dutch Boy cuts down your inventory too. Just seven items—plus turpentine—give you everything you require for almost any job. Furthermore, you don't need to stock a large supply because there's always a Dutch Boy dealer or distributor within easy call.

WHITE-LEAD
is a standard Dutch Boy white-lead paint. It is a long-lasting, durable paint. It is a true member of the Dutch Boy line. It is a long-lasting, durable paint. It is a true member of the Dutch Boy line.

LINSEED OIL
Dutch Boy Linseed Oil is a standard Dutch Boy product. It is a long-lasting, durable paint. It is a true member of the Dutch Boy line.

WALL PRIMER
Dutch Boy Wall Primer is a standard Dutch Boy product. It is a long-lasting, durable paint. It is a true member of the Dutch Boy line.

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The DUTCH BOY LINE of Paint Products

nds. Not only does it stick so tight the surface it covers but, like white-lead . . . a true member of the Dutch

mentioned a real "plus" that you get products. To all of the other time-qualities of Dutch Boy white-lead ducts can be added one more advan-

h Boy line—white-lead, Lead Mixing primer, colors in oil and red-lead—loy for most of your painting work—aces—wood, concrete, stucco, brick,

ends of paint—half-used, half-dried al" that. Everything in your paint ut having too little paint to do the e it. No worry about having too hite-lead paint or red-lead paint as right in with the next batch.

is down your inventory too. Just you everything you require for al-on't need to stock a large supply aler or distributor within easy call.

WHITE-LEAD "Vital paint's-weatherman" is a statement we often make in referring to Dutch Boy white-lead. But it is more than just a slogan. Actually it expresses the experience of thousands of painters who have applied Dutch Boy white-lead on many thousands of houses and commercial structures . . . who have watched Dutch Boy withstand years of weather exposure . . . who have seen Dutch Boy add life and color to interiors.

If you have never used Dutch Boy white-lead especially the time-saving, money-saving, labor-saving **WET PAINT**, here it is. It is the foundation of the Dutch Boy Line.

LINSEED OIL Linseed oil bearing the Dutch Boy name and trademark is pure flaxseed oil as pure as can be made anywhere . . . clear . . . perfectly filtered . . . pressed from selected and . . . refined and particularly made for mixing with Dutch Boy white-lead to produce non-sagging, time-saving paint jobs. Dutch Boy flaxseed oil is available raw or boiled. Dutch Boy white-lead is sealed in containers for your protection.

WALL PRIMER Dutch Boy wall primer is the first water and paint coat combined. In one coat it not only seals the surface of even the roughest, most porous wall material but it also holds discolored spots and cracks uniform.

Dutch Boy wall primer works easily under the brush and spreads as much as eight hundred square feet per gallon on smooth plaster and consequently far on rough, uneven surfaces. Protects the surface sufficiently to give proper underlayer . . . makes a perfect base for the later coats of white-lead flat. Requires no special thinners or special colors.

LEAD MIXING OIL Dutch Boy Lead Mixing Oil is not just another "special oil." It is designed for a definite purpose—to provide in one package a vehicle that mixes perfectly with white-lead and that coats, protects and beautifies plaster, wall board, concrete and stone—interior or exterior.

Dutch Boy Lead Mixing Oil, used with white-lead, has excellent sealing qualities . . . covers well and looks out . . . gives a high spreading rate and produces a solid durable finish.

LIQUID ORLEN You can't be too careful about dirt. Dirt that gets too rapidly may cause chalking and wrinkling. If it gets too slowly, dirt and dust collect, discolored the job. Refers your paint jobs with a dependable drive . . . Dutch Boy Liquid Orlen . . . made especially for use with Dutch Boy white-lead. Its action is neither too fast nor too slow. It is an unusually strong drive of the best known composition—properly balanced to bring about efficient drying.

COLORS IN OIL Dutch Boy colors in oil are always true in tone as well as high in tinting strength. They come in soft pastel tints . . . just right for mixing directly into the paint. There is no fading or chalking . . . no loss of tinting force.

For these improved colors with Dutch Boy white-lead. They come in a wide range of colors, in slight tints and in tones.

RED-LEAD Red-lead has the reputation for protection earned that white-lead has for other surfaces. All Dutch Boy red-lead is highly oxidized which makes it easier to apply and produces a more uniform film of greater density. Sold in quart cans like white-lead and also ready to apply. The latter is Dutch Boy Quick-Drying Red-lead.



Dutch Boy Line

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Color Pack for Painters

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